

## THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

# The Moldau

Bedrich Smetana

Arranged by Richard Meyer

## INSTRUMENTATION

1 — Conductor Score	2 — Percussion I (Snare Drum, Bass Drum)
1 — Flute	2 — Percussion II (Triangle, Crash Cymbals)
1 — Oboe	1 — Timpani
1 — Bassoon	8 — Violin I
1 — B $\flat$ Clarinet I	8 — Violin II
1 — B $\flat$ Clarinet II	3 — Violin III (Viola  )
1 — B $\flat$ Bass Clarinet	5 — Viola
1 — E $\flat$ Alto Saxophone	5 — Cello
1 — F Horn	5 — String Bass
1 — B $\flat$ Trumpet I	1 — Piano Accompaniment
1 — B $\flat$ Trumpet II	
1 — Trombone	
1 — Tuba	

## THE MOLDAU

Commonly known as “the father of Czech music,” Bedrich Smetana wrote his famous tone poem *The Moldau* in 1874 as part of the cycle “My Fatherland” (“*Ma Vlast*”). Its premiere was a triumphant success, but Smetana never heard a note of his music—he was totally deaf by the time he began writing this score.

*The Moldau* is one long tone poem describing the beauties of the Czech countryside. When he sent the score to his publishers, Smetana wrote an outline of what he intended to depict through the music which included these words:

“A forest brook, rushing on, becomes the River Vltava (Moldau). Coursing through Bohemia's valleys, it grows into a mighty stream. It flows through dense woods from which come joyous hunting sounds, and the notes of the hunter's horn drawing ever nearer and nearer. It flows through emerald meadows and lowlands, where a wedding feast is being celebrated with songs and dancing.”

This wonderful arrangement brings Smetana's masterpiece to your young orchestra while preserving the sound and intent of the original. All string parts are playable in first-position with alternate “upper-octave” opportunities included for violin I and string bass. As with all arrangements in the *First Philharmonic Series*, a violin III (viola treble clef) and piano accompaniment part are included.