Score

The Moldau

Bedrich Smetana

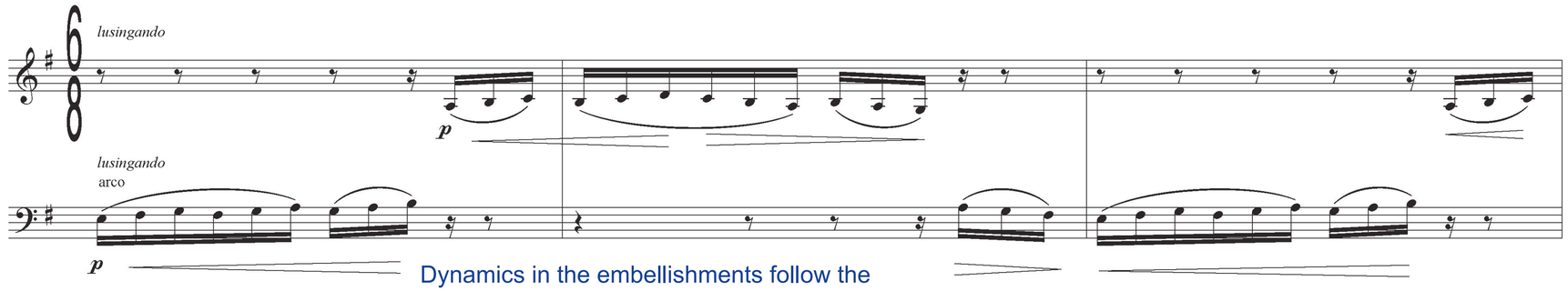
Reduction by: Eduardo Delgado

EXCERPT DETAILS

~2 min

ALLEGRO tempo

Embellishments



Dynamics in the embellishments follow the contour of the line unless otherwise indicated

The Moldau

The Moldau (Vltava) is the second movement of a set of six symphonic poems entitled Má vlast. The Moldau depicts the path of the river Vltava. You can hear the ebbs and flows of the river so clearly throughout the strings in this piece.

LEGEND

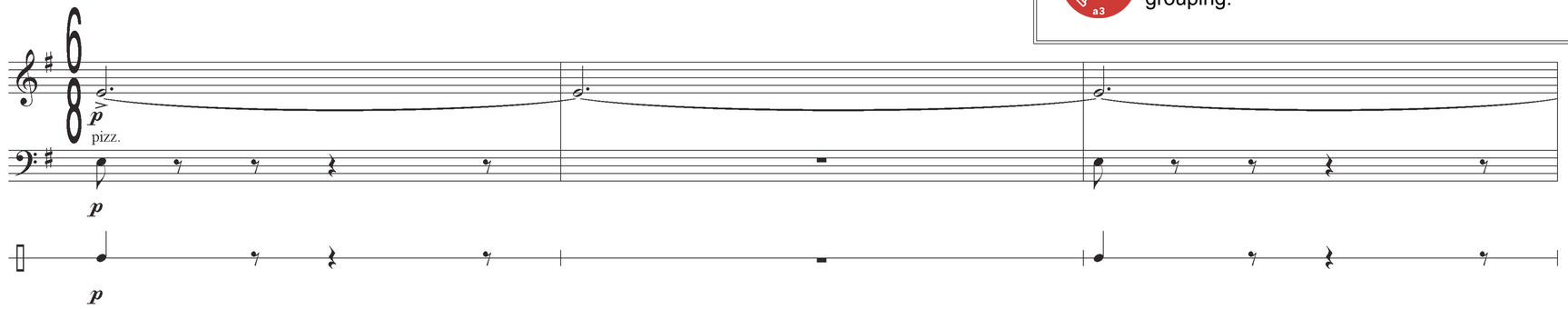
Indicates instrument being used.

Indicates addition to existing instrument grouping.

- **Woodwinds**
- **Brass**
- **Percussion**
- **Strings**

Harmony

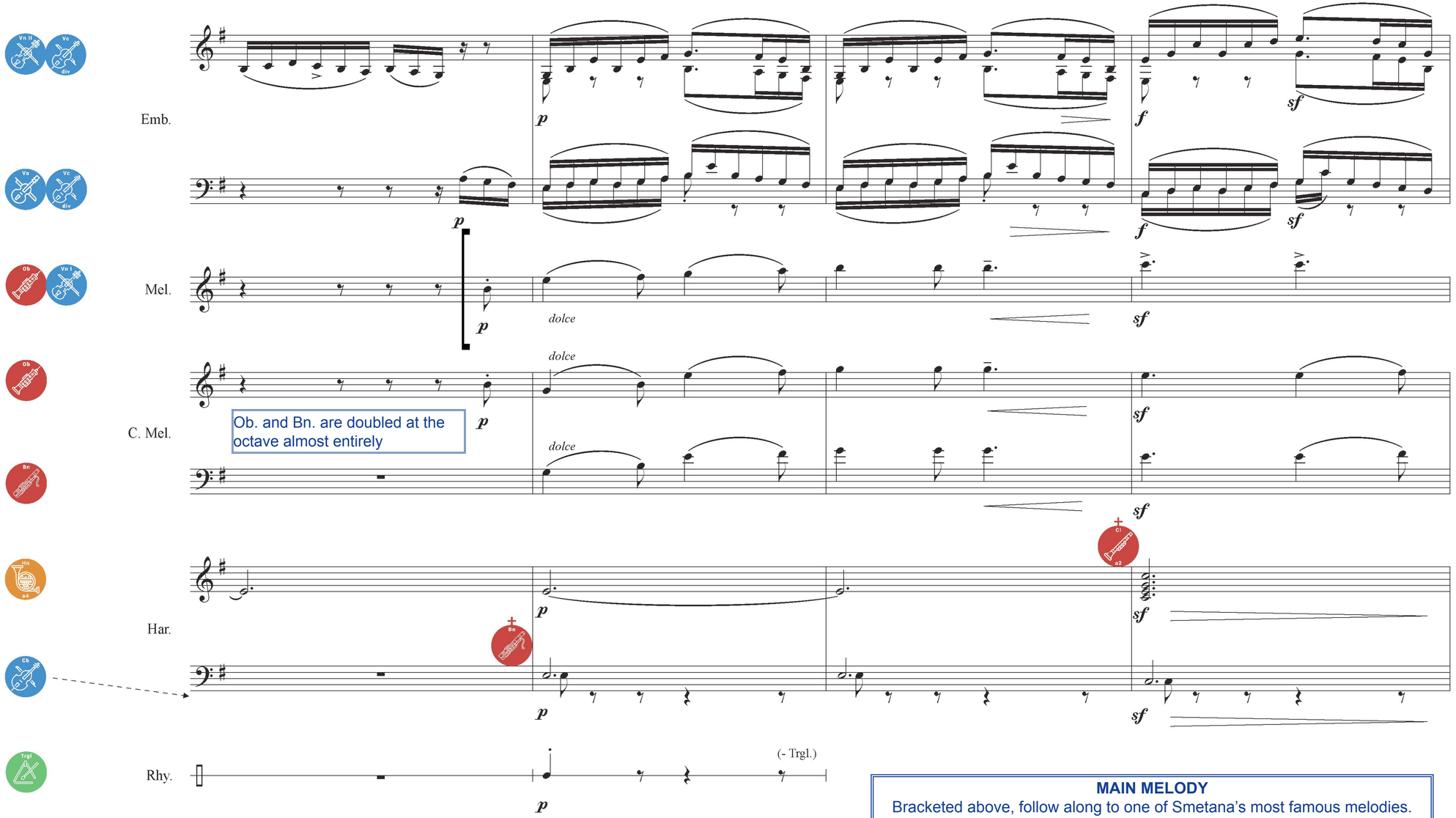
Rhythm

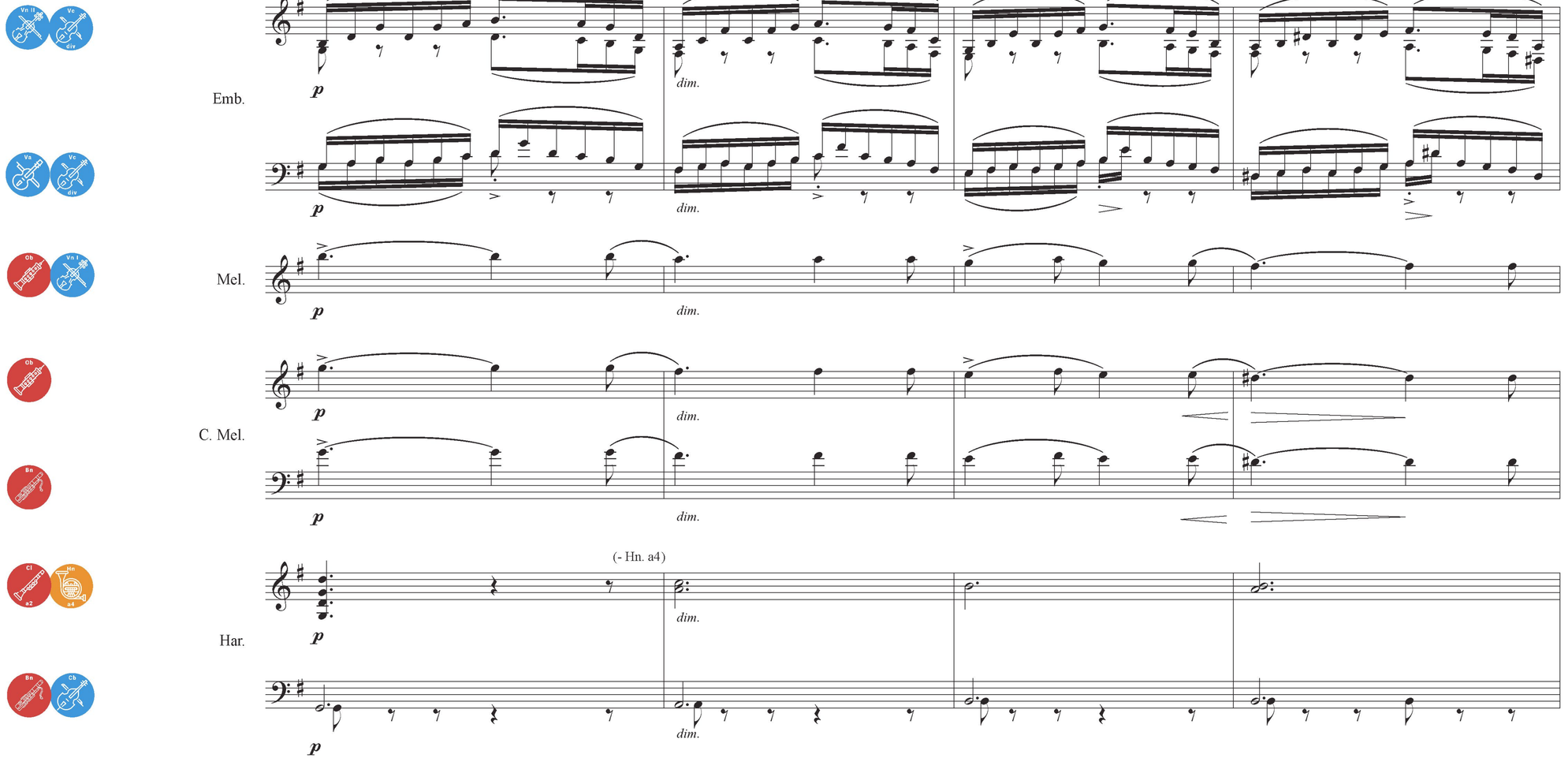


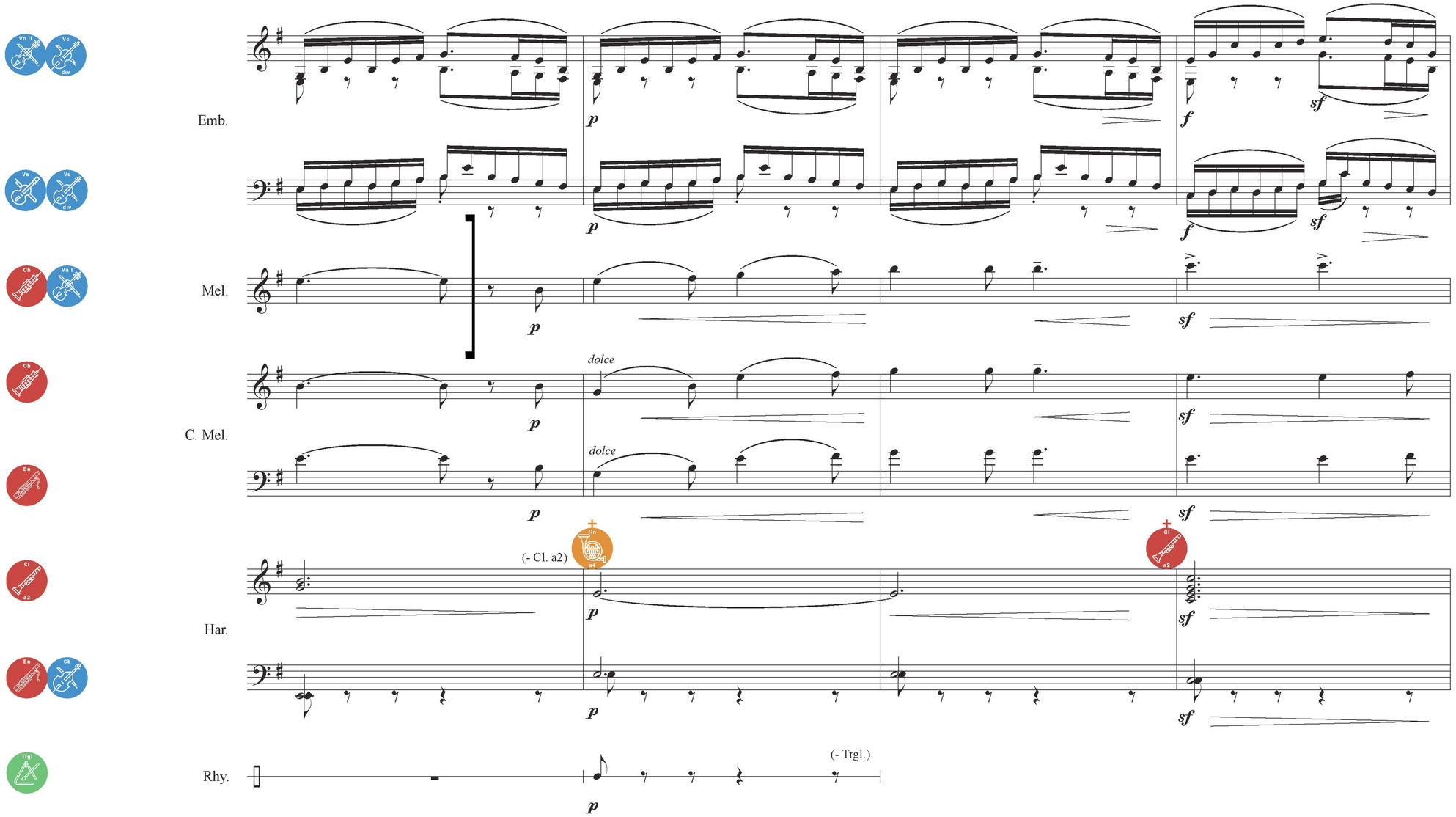
e min

STARTS AT M. 36

FOR STUDY PURPOSES ONLY


Emb.
Mel.
C. Mel.
Har.
Rhy.
dolce
(- Trgl.)
Ob. and Bn. are doubled at the octave almost entirely
MAIN MELODY
Bracketed above, follow along to one of Smetana's most famous melodies.
This melody is an adaptation of the song, La Mantovana.


Vn II
Vc
div
Va
Vc
div
Ob
Vn I
Ob
Bn
Cl
a2
Hn
a4
Bn
Cb
Emb.
Mel.
C. Mel.
Har.
p
dim.
(- Hn. a4)


Vn I
Vc
div
Vn
Vc
div
Ob
Vn I
Ob
Bn
Cl
a2
Bn
Cb
Trgl
Emb.
Mel.
C. Mel.
Har.
Rhy.
dolce
dolce
(- Cl. a2)
Hn
a4
Cl
a2
(- Trgl.)
p
f
sf

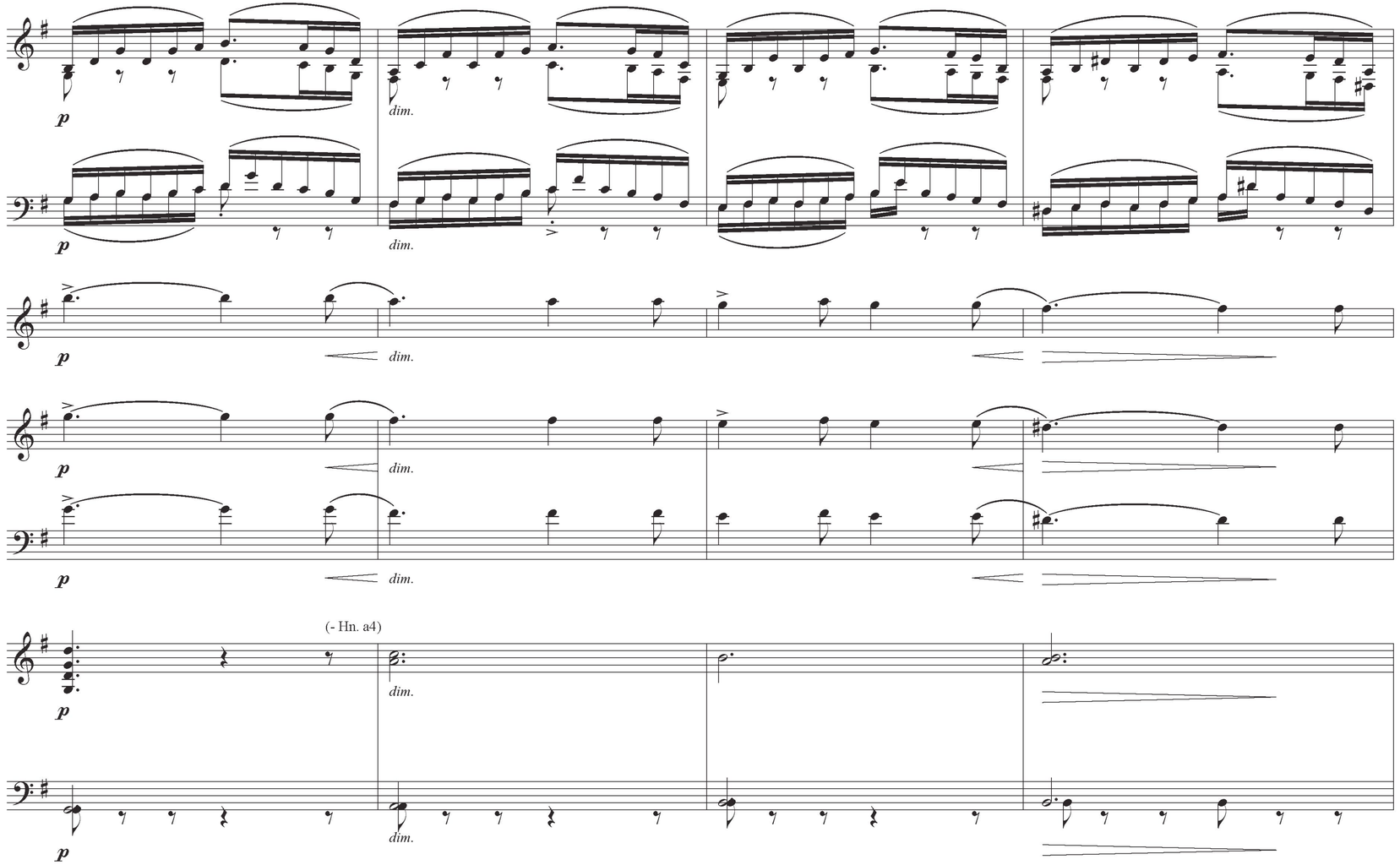
Emb.

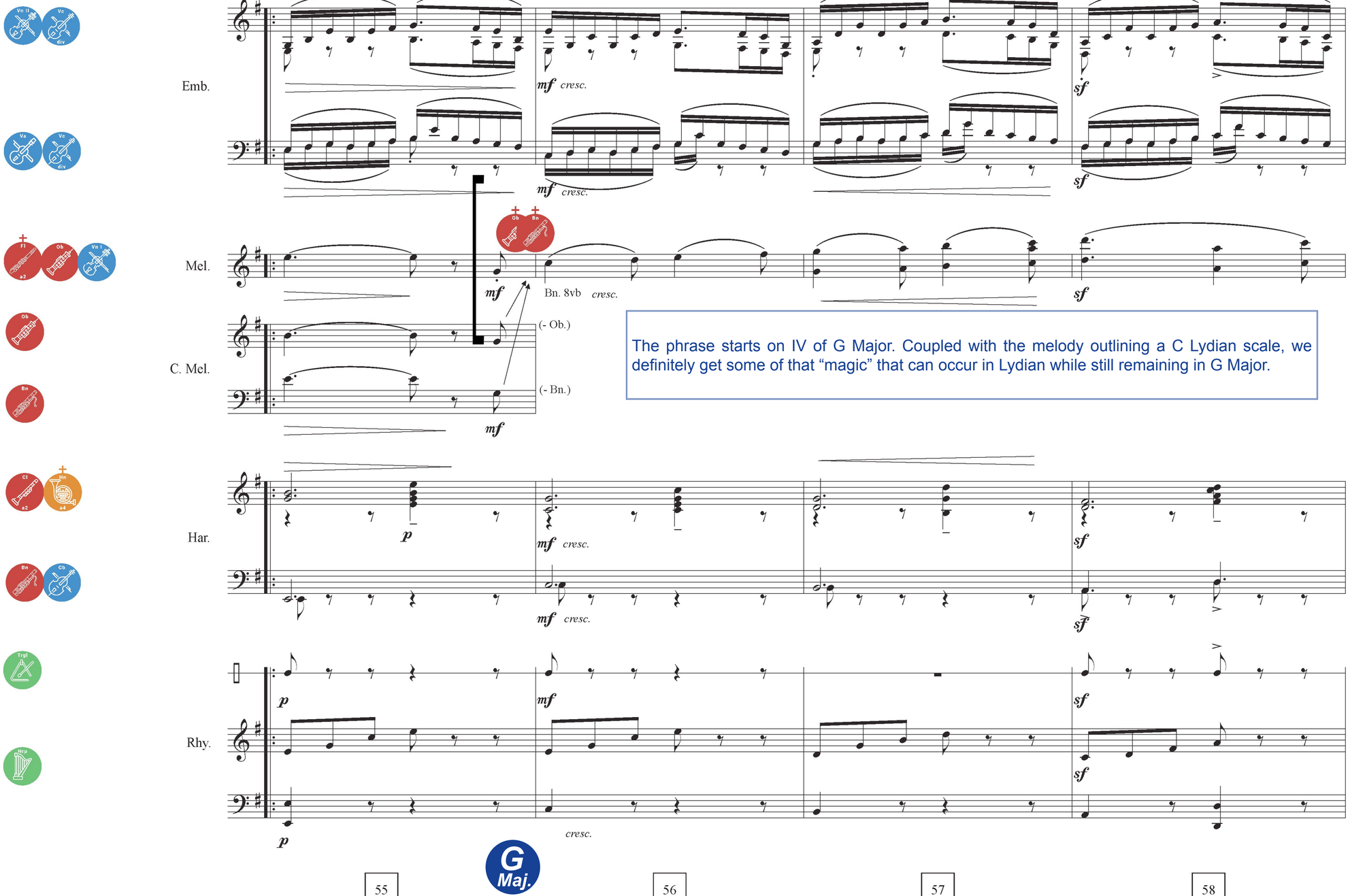
Mel.

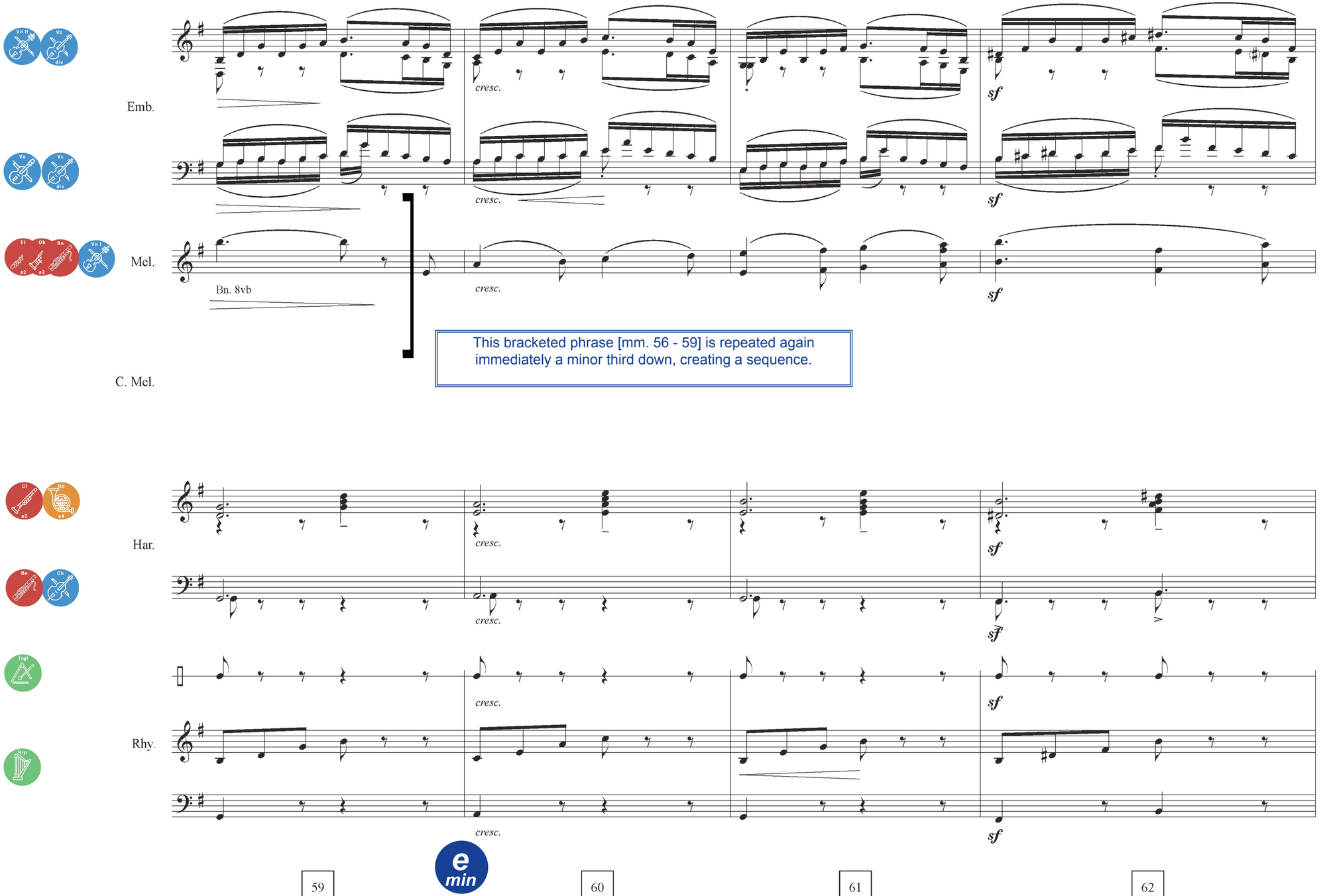
C. Mel.

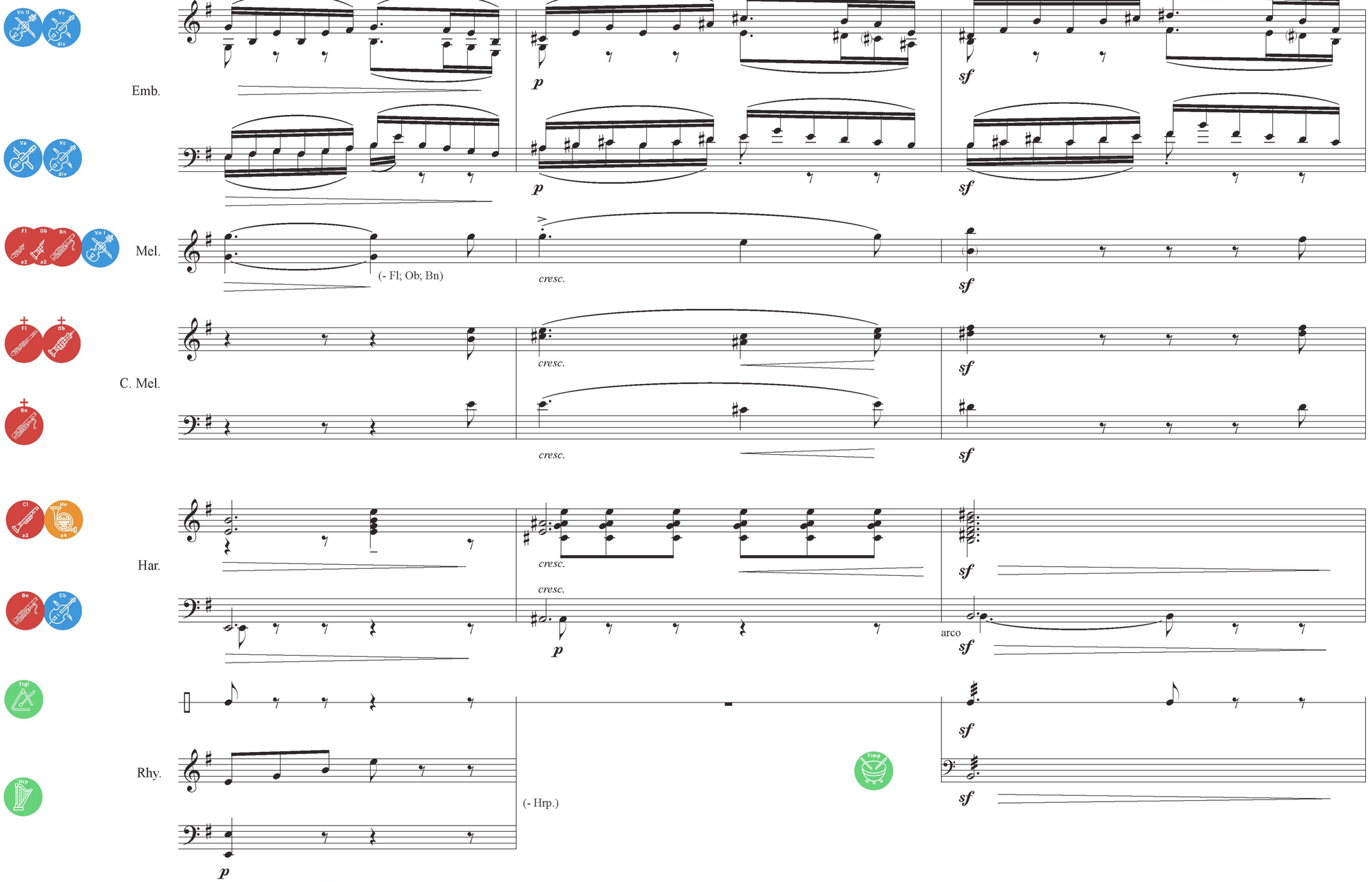
(- Hn. a4)

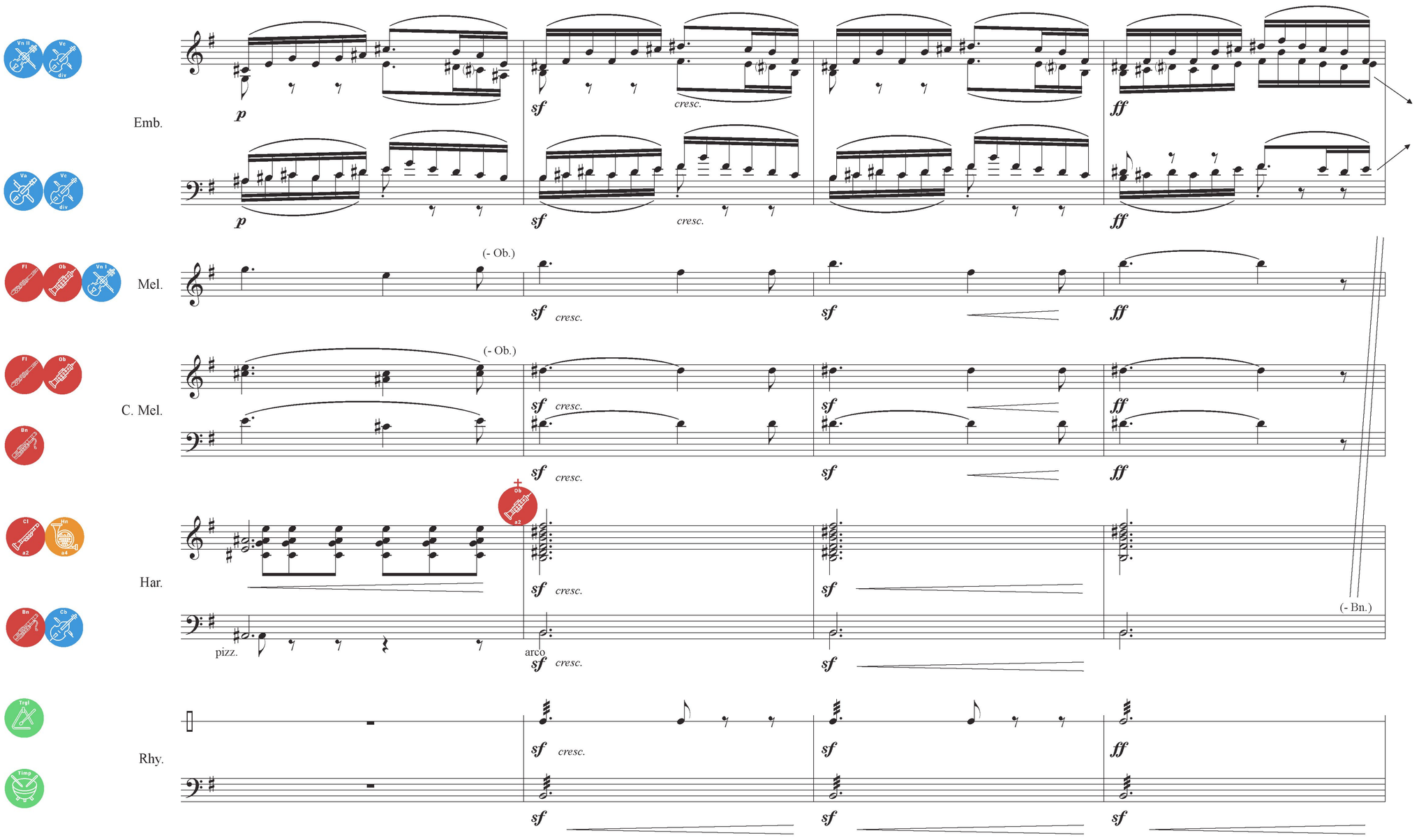
Har.

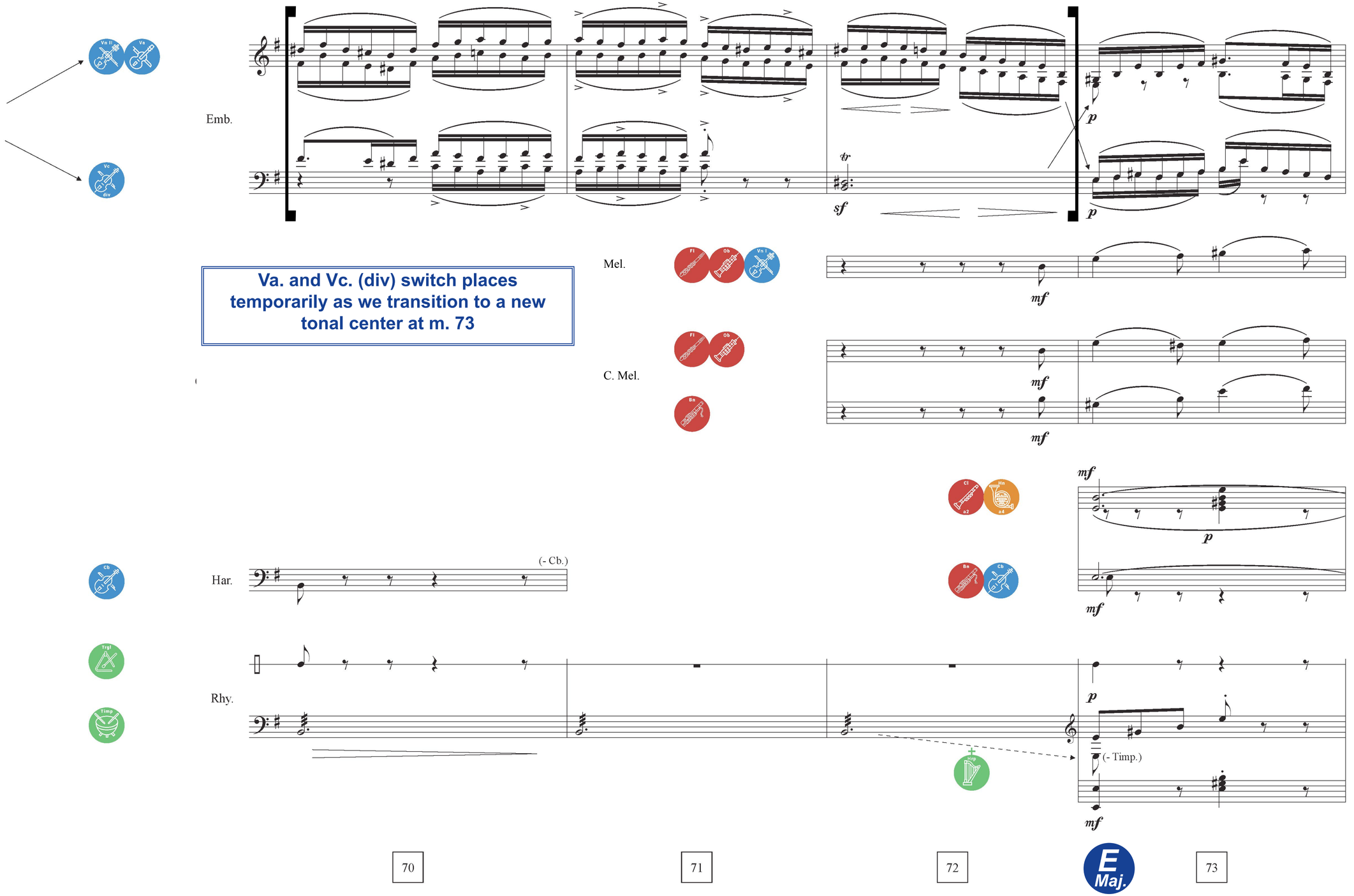


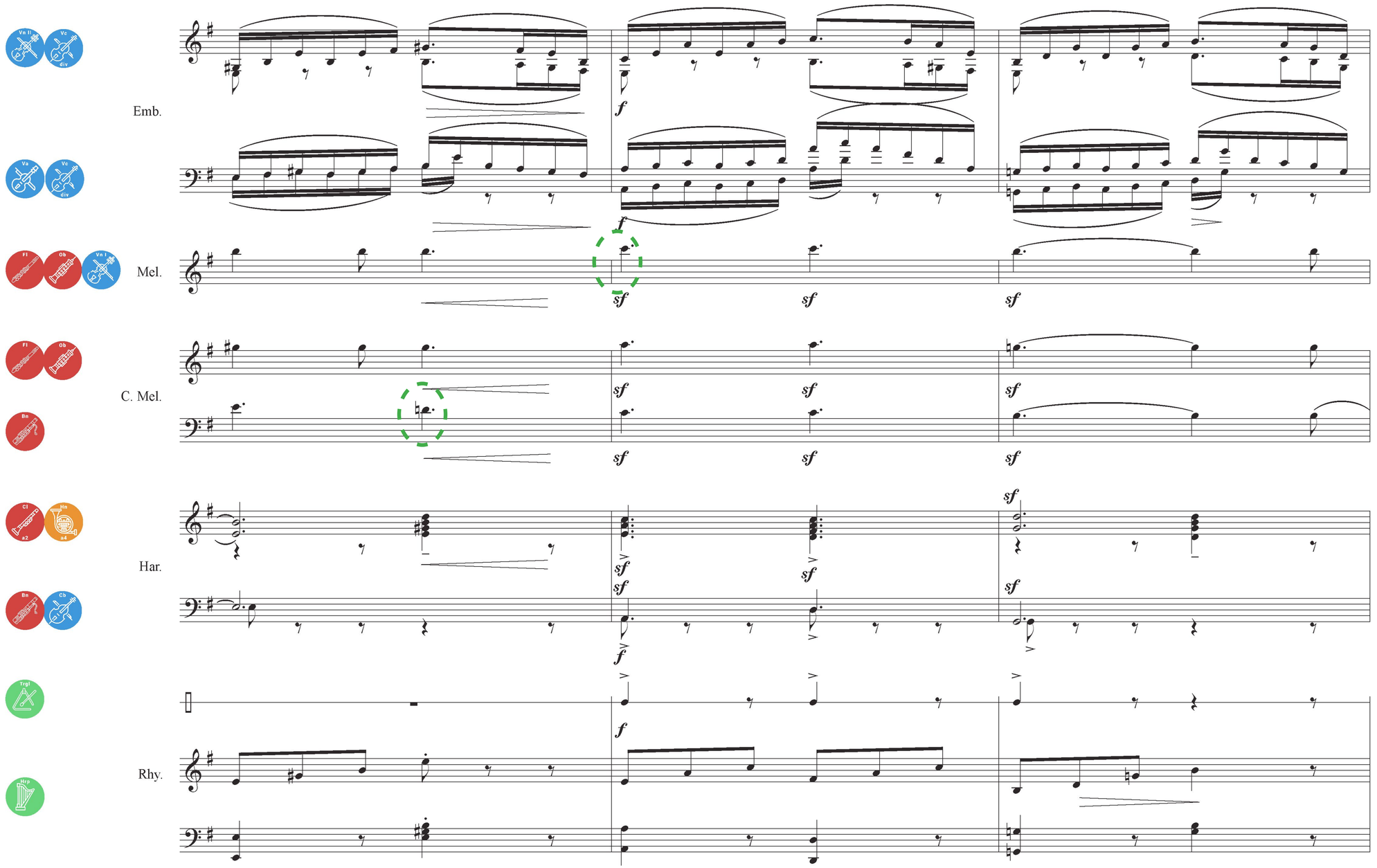

Emb.
Mel.
C. Mel.
Har.
Rhy.
mf cresc.
sf
Bn. 8vb cresc.
(- Ob.)
(- Bn.)
p
The phrase starts on IV of G Major. Coupled with the melody outlining a C Lydian scale, we definitely get some of that “magic” that can occur in Lydian while still remaining in G Major.
G Maj.
55
56
57
58


Emb.
Mel.
Bn. 8vb
C. Mel.
cresc.
sf
This bracketed phrase [mm. 56 - 59] is repeated again immediately a minor third down, creating a sequence.
Har.
Rhy.
59
60
61
62


Vn II
Vc
div
Emb.
Va
Vc
div
Fl
Ob
Bn
Vln I
a2
a2
Mel.
(- Fl; Ob; Bn)
Fl
Ob
C. Mel.
Bn
Cl
Hn
a2
a4
Har.
Bn
Cb
Trgl
Rhy.
Hrp
(- Hrp.)
Timp
cresc.
p
sf
arco
63
64
65


Vn II
Vc
div
Emb.
Va
Vc
div
Fl
Ob
Vn I
Mel.
(- Ob.)
Fl
Ob
C. Mel.
(- Ob.)
Bn
Cl
a2
Hn
a4
Har.
Ob
a2
Bn
Cb
pizz.
arco
(- Bn.)
Trgl
Timp
Rhy.
p
sf
cresc.
ff

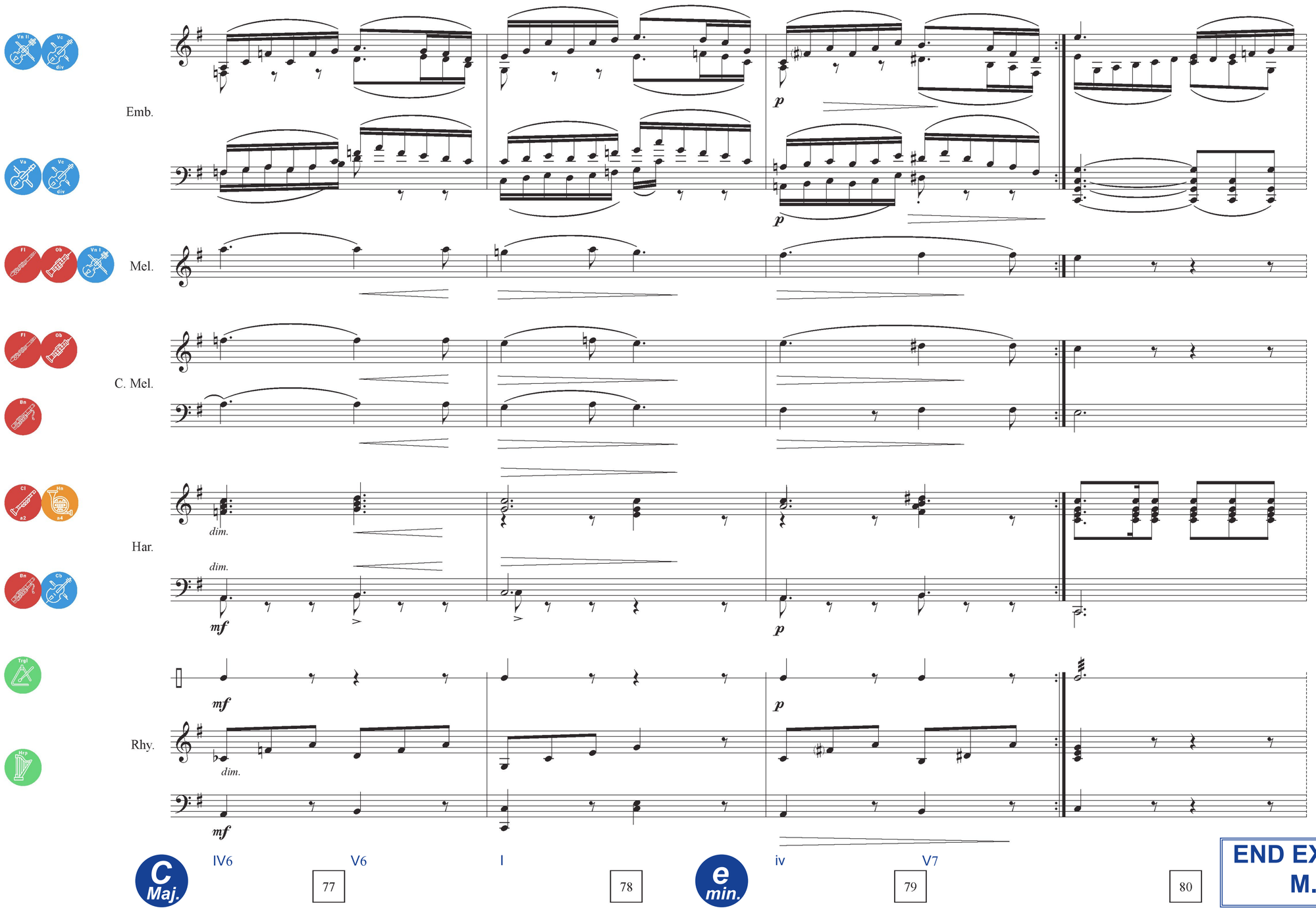

Vn II
Va
Vc
div
Emb.
tr
sf
p
Va. and Vc. (div) switch places temporarily as we transition to a new tonal center at m. 73
Mel.
Fl
Ob
Vn I
mf
C. Mel.
Bn
Cl
a2
Hn
a4
Cb
Har.
(- Cb.)
Trgl
Timp
Rhy.
Hrp
(- Timp.)
70
71
72
E Maj.
73



With the ♭6̂ (D) and ♭7̂ (C), this phrase has the quality of Mixolydian ♭6, though functionally, the chord leading into G Major is a secondary dominant.

ii V7 I

G Maj.


Vn I
Vc
div
Emb.
Va
Vc
div
Fl
Ob
Vn I
Mel.
Fl
Ob
C. Mel.
Bn
Cl
Hn
a2
a4
Har.
dim.
dim.
mf
p
Bn
Cb
Trgl
mf
p
Hrp
Rhy.
dim.
mf
C Maj.
IV6
V6
I
e min.
iv
V7
77
78
79
80
END EXCERPT
M. 80