



Theme from the New World Symphony

Symphony No. 9 in E minor

ANTONÍN DVOŘÁK

Arranged by BRAD PFEIL (ASCAP)

INSTRUMENTATION

| | | |
|--------------------|------------------------------------|---|
| 1 Conductor | 1 1st B♭ Trumpet | 1 Percussion (Triangle/Crash Cymbal) |
| 1 Flute | 1 2nd B♭ Trumpet | 8 1st Violin |
| 2 Oboe | 3 Trombone | 8 2nd Violin |
| 1 1st B♭ Clarinet | 1 Tuba | 5 3rd Violin (Viola T.C.) |
| 1 2nd B♭ Clarinet | 1 Mallet Percussion (Xylophone) | 5 Viola |
| 2 Bassoon | 1 Timpani (B-E) | 5 Cello |
| 1 B♭ Bass Clarinet | | 5 String Bass |
| 4 F Horn | | |

What a fantastic introduction to full orchestra and to this beloved music! All instruments have exciting parts. The dramatic opening in the strings and the dark theme in the brass will captivate students.

PROGRAM NOTES

Antonin Dvořák was already a hero in his Czech homeland when he was invited to be director of the National Conservatory of Music in New York in 1892. While he taught there until 1895, Dvořák was fonder of the time that he spent in Spillville, Iowa. Life in this Czech-speaking community was more similar to his homeland. *Symphony No. 9* was commissioned by The New York Philharmonic in 1893. Dvořák drew inspiration from both American and Czech music in this work. Many of his most well-known works were composed during this time in America, including the *American String Quartet* and *Cello Concerto*. He also conducted a performance of his *Eighth Symphony* at the Columbian Exposition in Chicago.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.


Belwin/Pop String Editor

Fl.
Ob.
Cls. I
Cls. II
Bsn. (B \flat B. Cl.)
Hn.
Tpts. I
Tpts. II
Tbn.
Tuba
Mlt. Perc.
Timp.
Perc.
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

7 8 9 10 11 12 13

14

Fl. *f*

Ob. *f*

I Cls. *f*

II Cls. *f*

Bsn. (B♭ B. Cl.)

Hn. *mf*

I Tpts. *mf*

II Tpts. *mf*

Tbn. *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. Triangle

Vlns. I

II

Vla. (Vln. III)

Cello V

Str. Bass V

34

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

34

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

34 35 36 37 38 39 mp 40 cresc. 41

