

CONCERTO IN D MAJOR

FIRST MOVEMENT

GEORG PHILIPP TELEMANN

Arranged by

Robert D. McCashin

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Optional Violin 3
(Viola)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Rehearsal Piano

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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The Arranger

Dr. Robert McCashin, director of orchestras and professor of conducting at James Madison University, has enjoyed a long career encompassing all aspects of music. He received bachelor's and master's degrees in violin performance from Louisiana State University and a doctorate in conducting from the University of Arizona. After several years as a teacher and performer, he has pursued a successful path as a conductor for groups ranging from professional regional orchestras to university orchestras, youth orchestras, and state and regional honor orchestras at the junior and senior high school level. Dr. McCashin's expertise in conducting pedagogy and violin performance physiology has allowed him to participate in numerous seminars, master classes, and lectures throughout the country. He serves as the ASTA-NSOA college chair for the Virginia state chapter and maintains a busy adjudicating schedule at the regional and national levels.

About the Music

Georg Philipp Telemann (1681–1767) was one of the most prolific German composers of his time, writing operas, cantatas, oratorios, a large number of additional church compositions, and hundreds of orchestral and chamber works. Originally composed for violins, *Concerto in D Major* is arranged for full string orchestra.

The slow introduction provides an excellent opportunity to work on bow control and tone production, and the *Allegro* section is perfect for introducing and teaching canonic imitation. It contains a simple modulation, as well as a sparkling and exciting conversational exchange.

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Adagio (in 8) (♩ = 76)

Violin 1 *ff* molto legato full bows

Violin 2 *ff* molto legato full bows

Opt. Violin 3 (Viola) *ff* molto legato full bows

Viola *ff* molto legato full bows

Violoncello *ff* molto legato full bows

Double Bass *ff* molto legato full bows

Rehearsal Piano *ff*

2 3 4 5

6 Allegro (in 4) (♩ = 128+)

Vln. 1 *f* *mp*

Vln. 2 *f*

Opt. Vln. 3 (Vla.)

Vla.

Vcl.

D.B. *mp*

Reh. Piano *f* *mp*

6 *mp* 7 8 9

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Score for measures 10 through 13. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano. The key signature is one sharp (F#). Measure numbers 10, 11, 12, and 13 are indicated at the bottom of the staves.

Measure 10: Vln. 1 (4), Vln. 2 (*mp*), Opt. Vln. 3 (*f*), Vla. (*f*), Vcl. (rest), D.B. (rest), Reh. Piano (*f*).

Measure 11: Vln. 1 (4), Vln. 2 (4), Opt. Vln. 3 (4), Vla. (4), Vcl. (rest), D.B. (rest), Reh. Piano (*f*).

Measure 12: Vln. 1 (*mp*), Vln. 2 (*mp*), Opt. Vln. 3 (*mp*), Vla. (*mp*), Vcl. (4), D.B. (*f*), Reh. Piano (*f*).

Measure 13: Vln. 1 (4), Vln. 2 (4), Opt. Vln. 3 (4), Vla. (4), Vcl. (0), D.B. (4), Reh. Piano (*f*).

Score for measures 14 through 17. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano. The key signature is one sharp (F#). Measure numbers 14, 15, 16, and 17 are indicated at the bottom of the staves.

Measure 14: Vln. 1 (*f*), Vln. 2 (*mp*), Opt. Vln. 3 (*mp*), Vla. (*mp*), Vcl. (*mp*), D.B. (*mp*), Reh. Piano (*f*).

Measure 15: Vln. 1 (*mp*), Vln. 2 (*f*), Opt. Vln. 3 (*f*), Vla. (*f*), Vcl. (*f*), D.B. (*f*), Reh. Piano (*f*).

Measure 16: Vln. 1 (*mp*), Vln. 2 (*mp*), Opt. Vln. 3 (*f*), Vla. (*f*), Vcl. (*f*), D.B. (*f*), Reh. Piano (*f*).

Measure 17: Vln. 1 (*mp*), Vln. 2 (*mp*), Opt. Vln. 3 (*mp*), Vla. (*mp*), Vcl. (*f*), D.B. (*f*), Reh. Piano (*mp*).

Score for measures 18-21. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano. The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano). The dynamics range from *f* (forte) to *mp* (mezzo-piano).

Measures 18-21 show a complex rhythmic pattern with eighth and sixteenth notes. The Vln. 1 part starts with a *f* dynamic and transitions to *mp*. The Vln. 2 part starts with a *f* dynamic and transitions to *mp*. The Opt. Vln. 3 (Vla.) part starts with a *f* dynamic and transitions to *mp*. The Vla. part starts with a *f* dynamic and transitions to *mp*. The Vcl. part starts with a *mp* dynamic and transitions to *f*. The D.B. part starts with a *mp* dynamic and transitions to *f*. The Reh. Piano part starts with a *f* dynamic and transitions to *mp*.

Score for measures 22-25. The score includes parts for Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano. The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano). The dynamics range from *f* (forte) to *mp* (mezzo-piano).

Measures 22-25 show a complex rhythmic pattern with eighth and sixteenth notes. The Vln. 1 part starts with a *f* dynamic and transitions to *mp*. The Vln. 2 part starts with a *f* dynamic and transitions to *mp*. The Opt. Vln. 3 (Vla.) part starts with a *f* dynamic and transitions to *mp*. The Vla. part starts with a *f* dynamic and transitions to *mp*. The Vcl. part starts with a *mp* dynamic and transitions to *f*. The D.B. part starts with a *mp* dynamic and transitions to *f*. The Reh. Piano part starts with a *f* dynamic and transitions to *mp*.

Score for measures 26-29. Instruments: Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., Reh. Piano.

Measures 26-29 show a continuous melodic line in the strings, primarily in the first and second violins, with the viola and cello providing harmonic support. The double bass and piano parts are also visible.

Measures 26, 27, 28, and 29 are marked at the bottom of the score.

Score for measures 30-33. Instruments: Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., Reh. Piano.

Measures 30-33 show a continuation of the melodic line in the strings. The first and second violins are silent in measures 30 and 31, then enter in measure 32. The viola and cello continue the melodic line from measure 30. The double bass and piano parts are also visible.

Measures 30, 31, 32, and 33 are marked at the bottom of the score.

Sheet music for measures 34-37, featuring Violins 1 and 2, Opt. Violin 3 (Vla.), Viola, Violoncello, Double Bass, and Rehearsal Piano.

Measures 34-37 are marked with dynamics *f* and *mp*. Measure 36 includes a *V* (Vibrato) marking.

Measures 34, 35, 36, and 37 are indicated at the bottom of the page.

Sheet music for measures 38-41, featuring Violins 1 and 2, Opt. Violin 3 (Vla.), Viola, Violoncello, Double Bass, and Rehearsal Piano.

Measures 38-41 are marked with dynamics *f* and *mp*. Measure 39 includes a *V* (Vibrato) marking and a *half position* instruction for the Opt. Violin 3 (Vla.) and Viola parts.

Measures 38, 39, 40, and 41 are indicated at the bottom of the page.

Score for measures 42-46, featuring Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano.

Measures 42-46 show a sequence of notes and rests across the staves. Dynamics include *f* (forte) and *ff* (fortissimo). A large red watermark "Preview Only" is overlaid diagonally across the score.

Score for measures 47-51, featuring Vln. 1, Vln. 2, Opt. Vln. 3 (Vla.), Vla., Vcl., D.B., and Reh. Piano.

Measures 47-51 continue the musical sequence. Measure 48 is marked with a box containing the number 48. Dynamics include *f* (forte). A large red watermark "Preview Only" is overlaid diagonally across the score.

55

Vln. 1 *mp* *f* *mp* *f*

Vln. 2 *f* *mp* *f*

Opt. Vln. 3 (Vla.) *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vcl. *mp* *f*

D.B. *mp* *f*

Reh. Piano *mp* *f*

52 53 54 55 56

poco rit. (2nd time only) *Fine*

Vln. 1 *ff*

Vln. 2 *ff*

Opt. Vln. 3 (Vla.) *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Reh. Piano *ff*

57 58 59 60 61