

PRELUDE TO TE DEUM

MARC-ANTOINE CHARPENTIER

Arranged by

Robert D. McCashin

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 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 is currently Director of Orchestras and professor of conducting at James Madison University, where he serves as music director and conductor for the Symphony, Chamber Orchestra, and Opera/Theater Orchestras. In addition, he teaches orchestral conducting at the graduate and undergraduate levels, string literature and pedagogy, and applied violin.

Dr. McCashin earned Bachelor and Master of Music degrees in violin performance from Louisiana State University, and a Doctor of Musical Arts degree in conducting from the University of Arizona. He regularly presents seminars and lectures in the areas of conducting pedagogy and violin performance physiology. Dr. McCashin's conducting schedule includes appearances with professional orchestras as well as district, regional, and state honor orchestras.

Dr. McCashin is string editor for The FJH Music Company Inc. and maintains a busy schedule adjudicating at state and national levels. He was recently elected president of the College Orchestra Directors Association.

About the Music

Charpentier was a French composer born in Paris in the 1640s, exact date of birth unknown. He was considered by many to be equal to Lully, both in quality of his musical compositions, and number and variety of works written.

Te Deum for solo voices, choir, and orchestra, from which this arrangement was taken, dates to the early 1690s. It combines majestic and richly sonorous harmonic content with animated independent lines. *Prelude to Te Deum* makes an excellent opening or closing work for any concert setting.

A handwritten signature in black ink that reads "Robert D. McCashin".

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Moderato ($\text{♩} = 104\text{--}108$)

Musical score for the first system (measures 1-4). The score includes parts for Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, Double Bass, and Rehearsal Piano. The key signature is A major (three sharps). Measure 1 starts with a forte dynamic. Measures 2-4 show a repeating pattern of eighth-note chords in the piano part. Measures 5-9 continue this pattern.

Musical score for the second system (measures 5-9). The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Reh. Piano. The key signature changes to G major (one sharp). Measures 5-9 show a continuation of the eighth-note chord pattern from the previous system, with some melodic lines in the woodwind and brass parts.

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10

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

10 11 12 13

14 15 16 17

ST6083

18

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

18 19 20 21

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

22 23 24 25

Musical score page 6, measures 26-29. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Reh. Piano. The key signature is A major (three sharps). Measure 26: Vln. 1, Vln. 2, Vln. 3, Vla., Vcl., D.B. play eighth-note patterns with slurs; Reh. Piano plays eighth-note chords. Measure 27: Vln. 1, Vln. 2, Vln. 3, Vla., Vcl., D.B. play eighth-note patterns with slurs; Reh. Piano plays eighth-note chords. Measure 28: Vln. 1, Vln. 2, Vln. 3, Vla., Vcl., D.B. play eighth-note patterns with slurs; Reh. Piano plays eighth-note chords. Measure 29: Vln. 1, Vln. 2, Vln. 3, Vla., Vcl., D.B. play eighth-note patterns with slurs; Reh. Piano plays eighth-note chords.

Musical score page 6, measures 30-33. The score includes parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Reh. Piano. The key signature changes to G major (one sharp). Measure 30: Vln. 1, Vln. 2, Vln. 3, Vla., Vcl., D.B. play eighth-note patterns with slurs; Reh. Piano plays eighth-note chords. Measure 31: Vln. 1, Vln. 2, Vln. 3, Vla., Vcl., D.B. play eighth-note patterns with slurs; Reh. Piano plays eighth-note chords. Measure 32: Vln. 1, Vln. 2, Vln. 3, Vla., Vcl., D.B. play eighth-note patterns with slurs; Reh. Piano plays eighth-note chords. Measure 33: Vln. 1, Vln. 2, Vln. 3, Vla., Vcl., D.B. play eighth-note patterns with slurs; Reh. Piano plays eighth-note chords.

34

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

34 35 36 37 38

1.

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

2. *molto rall.*

39 40 41 42 43