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FJH STRING ORCHESTRA

Grade 3.5

SONATA NO. 8

I. PRELUDIO
II. ALLEMANDA

ARCANGELO CORELLI

Arranged by

Robert D. McCashin

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Viola
5 - Violoncello
5 - Double Bass

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

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The Arranger

Dr. Robert McCashin is the director of orchestras at James Madison University. He serves as Music Director/Conductor for the orchestras (3) and teaches graduate orchestral conducting. Dr. McCashin earned B.M. and M.M. degrees in violin performance from LSU, and a D.M.A. in conducting from the University of Arizona.

Dr. McCashin was previously on the faculties of UT Arlington and Texas Wesleyan University. He was a member of the Fort Worth Symphony and Opera orchestras, and performed extensively as an orchestral and chamber musician throughout the north Texas region. He was founding conductor of the Arlington Youth Symphony, and also served as associate conductor of the Youth Orchestras of Greater Fort Worth.

As a guest conductor and active clinician, Dr. McCashin has spent nearly 35 years working with young string players, elementary through high school. He maintains a busy schedule of conducting at the regional, state, and national levels. His conducting appearances include professional regional orchestras as well as regional and all-state honor orchestras. Dr. McCashin served two terms as founding president of the College Orchestra Directors Association and has been a board member for the Virginia ASTA organization.

About the Music

Arcangelo Corelli was a pivotal composer of the Baroque era, and one of the substantially influential string writers of all time. As a violinist, he had extensive success, traveling throughout France, Germany, and Italy, establishing his reputation as a virtuoso performer. His legacy, however, is girded much more by the influence of his string compositions.

Corelli's Op. 5 sonatas for violin were hugely influential on future composers for the violin, composers such as Geminiani, Locatelli, Veracini, Tartini, and Viotti, and through them eventually even Paganini. These sonatas contain a limited range of style and effect, but are particularly marked by an extraordinary melodic flow and highly integrated accompanying voices. In simple fact, they favor musicality for all over strict rules of composition and counterpoint.

Two movements of *Sonata No. 8* are arranged into a pair of wonderful contrasting movements for string orchestra. The extraordinary melodic beauty and flow of the opening *Preludio* contrasts well with the delightful *Allemanda*. Each of the movements contains substantial independence in voicing and engages every player in the orchestra. Students who may have studied this sonata as a soloist will enjoy the opportunity to perform the work in the full string setting. It is an approachable work and is great for training the ensemble skills of each player in the group.

String Editing: Dr. Robert McCashin

Duration: 6:00

I. Preludio: 3:45

II. Allemanda: 2:15

SONATA NO. 8

I. Preludio

ARCANGELO CORELLI

Arranged by

ROBERT D. MCCASHIN

(ASCAP)

Largo (♩ = 56-60)

The image displays a musical score for the first movement of Sonata No. 8 by Arcangelo Corelli, arranged by Robert D. McCashin. The score is for a string quartet and includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The tempo is marked 'Largo' with a quarter note equal to 56-60 beats per minute. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems of staves. The first system covers measures 1 through 4, the second system covers measures 5 through 8, and the third system covers measures 10 through 14. Dynamics include *f*, *mf*, *mp*, and *f*. Performance markings include *V* for bowing, *tr* for trills, and *mf* for mezzo-forte. A large red watermark 'Preview Only' is overlaid diagonally across the score.



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ST6184

17

Vln. 1 *tr* *p* *cresc.*

Vln. 2 *p* *cresc.*

Vla. *p* *cresc.*

Vcl. *p* *cresc.*

D.B. *p* *cresc.*

15 16 18 19

Vln. 1 *f* *tr* 1. *mp* 2.

Vln. 2 *f* (h)

Vla. *f*

Vcl. *f*

D.B. *f*

20 21 22 23

24

Vln. 1 *mf* 4 0

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf* (h)

D.B. *mp* *mf* (h)

25 26 27 28

31

Vln. 1 *tr* *dim.* *mp* *mf*

Vln. 2 *dim.* *mp*

Vla. *dim.* *mp*

Vcl. *dim.* *mp* *mf*

D.B. *dim.* *mp* *mf*

29 30 32 33

Vln. 1 *f* *tr* *decresc.*

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

Vla. *mf* *f* *mp*

Vcl. *cresc.* *f* *decresc.*

D.B. *cresc.* *f* *decresc.*

34 35 37 38

poco rall.

1. *tr* *mp* *cresc.* *mf* *mp*

2. *tr* *mf* *f*

Vln. 2 *cresc.* *mf* *mp* *mf* *f*

Vla. *cresc.* *mf* *mp* *mf* *f*

Vcl. *mp* *cresc.* *mf* *mp* *mf* *f*

D.B. *mp* *cresc.* *mf* *mp* *mf* *f*

42 44

II. Allemanda

Allegro (♩ = ca 96-100)

The musical score for "II. Allemanda" is presented in five systems, each with five staves. The instruments are Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Allegro" with a quarter note equal to approximately 96-100 beats per minute. The score includes various dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *cresc.* (crescendo). A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page. Measure numbers 1 through 11 are indicated at the bottom of the staves. The first system covers measures 1-3, the second system covers measures 4-7, and the third system covers measures 8-11. The third system includes first and second endings for measures 10 and 11.

12

Vln. 1 *mf* *mp* *cresc.*

Vln. 2 *mf* *mp* *cresc.*

Vla. *mf* *mp* *cresc.*

Vcl. *mf* *mp* *cresc.*

D.B. *mf* *mp* *cresc.*

13 14

Vln. 1 *f* *p* *cresc.*

Vln. 2 *f* *p* *cresc.*

Vla. *f* *p* *cresc.*

Vcl. *f* *p* *cresc.*

D.B. *f* *p* *cresc.*

15 16 17

19

Vln. 1 *p* *mp* *mf*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp* *mf*

D.B. *p* *mp* *mf*

18 20

Vln. 1 *p* *cresc.*

Vln. 2 *mf* *cresc.* *mp*

Vla. *mf* *cresc.* *mp*

Vcl. *p* *cresc.* *mp*

D.B. *p* *cresc.* *mp*

21 22 23

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vcl. *f* *p*

D.B. *f* *p*

24 26

Vln. 1 *f* *poco rall.*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

27 28 29 30