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FJH STRING ORCHESTRA

Grade 3

SYMPHONY NO. 2 IN A MAJOR

FIRST MOVEMENT

WILLIAM BOYCE

Arranged by

Robert D. McCashin

Instrumentation

- 1 - Conductor's Full Score
- 1 - Violin 1 Concertino
- 1 - Violin 2 Concertino
- 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 serves as the Director of Orchestras and Professor of Conducting and Violin at James Madison University. He is the Conductor/Music Director for the JMU Symphony, the JMU Chamber Orchestra, the JMU Opera/Theater Orchestra, and the select Camerata Strings ensemble. In addition, Dr. McCashin teaches orchestral conducting at both the graduate and undergraduate levels.

He earned both his Bachelor and Master of Music degrees in violin performance from Louisiana State University, and his Doctor of Musical Arts degree in conducting from the University of Arizona. In addition, he was Associate Conductor for the Youth Orchestras of Greater Fort Worth. Dr. McCashin has enjoyed extensive experiences with string players at all levels, elementary through high school, as a clinician and guest conductor. He presents large numbers of in-school clinics annually and teaches private students of all ages.

In addition, Dr. McCashin maintains a busy schedule of adjudicating and conducting at the state and national levels. His conducting appearances include regional level professional orchestras as well as all-state, region, and district honor orchestras. His compositions and arrangements, published by The FJH Music Company Inc., are best sellers and Pepper Editor's Choice selections in the educational music arena.

About the Music

William Boyce, and contemporary composer Thomas Arne, are the most successful British composers to follow in the wake of G.F. Handel. There are eight such Boyce "symphonies" in all. However, at the time, they were also often referred to as "overtures" due to their lack of formal structure, as well as variations in terminology of the period.

The first movement of the *Symphony in A Major* is full of Boyce's typical musical simplicity and contrapuntal writing. His music is somewhat transitional, as it is no longer really "baroque" in style, but still not yet fully "classical" in nature. In any case, it is a bubbly and cheerful work that will stand out unquestionably as a favorite for both your students and audience.

String Editing: Dr. Robert McCashin

SYMPHONY NO. 2 IN A MAJOR

First Movement

WILLIAM BOYCE

Arranged by
ROBERT D. McCASHIN
(ASCAP)

Allegro assai (♩ = 100–104)

Violin 1 Concertino
Violin 2 Concertino
Violin 1
Violin 2
Viola
Violoncello
Double Bass

Vln. 1 Con.
Vln. 2 Con.
Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

6 2 3 4 5 6 7 8



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12 Concertino
(single player or one stand)

Vln. 1 Con.

Vln. 2 Con.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

9 10 11 12

Concertino
(single player or one stand)

Concertino
(single player or one stand)

Concertino
(single player or one stand)

Vln. 1 Con.

Vln. 2 Con.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

13 14 15 16 17

18 *tutti*

Vln. 1 Con. *(f)*

Vln. 2 Con. *(f)*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *(f)*

D.B. *f*

19 20 21 22

23

Vln. 1 Con. *(f)*

Vln. 2 Con. *(f)*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mf*

D.B. *mf*

23 24 25 26

30

Vln. 1 Con.

Vln. 2 Con.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

27 28 29 30

34 Concertino

Vln. 1 Con.

Vln. 2 Con.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

31 32 33 34

Sheet music for measures 35-38, featuring Violin 1 Continuo (Vln. 1 Con.), Violin 2 Continuo (Vln. 2 Con.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

Measures 35-38 are marked with measure numbers 35, 36, 37, and 38. A large red watermark "Preview Only" is overlaid across the page.

Sheet music for measures 39-42, featuring Violin 1 Continuo (Vln. 1 Con.), Violin 2 Continuo (Vln. 2 Con.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

Measures 39-42 are marked with measure numbers 39, 40, 41, and 42. A large red watermark "Preview Only" is overlaid across the page.

45

Vln. 1 Con. (tutti) (*f*)

Vln. 2 Con. (tutti) (*f*)

Vln. 1 *mp*

Vln. 2 *mp*

Vla. tutti *mf*

Vcl. tutti *f*

D.B. *f*

43 44 45 46

Concertino 50

Vln. 1 Con. Concertino

Vln. 2 Con. Concertino

Vln. 1

Vln. 2

Vla. Concertino

Vcl. Concertino

D.B.

47 48 49 50

Score for measures 51-54. The score includes parts for Vln. 1 Con., Vln. 2 Con., Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is three sharps (F#, C#, G#). The music features a continuous eighth-note pattern in the Violin 1 and 2 parts, with other instruments providing harmonic support.



51 52 53 54

Score for measures 55-58. The score includes parts for Vln. 1 Con., Vln. 2 Con., Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is three sharps (F#, C#, G#). The music features a continuous eighth-note pattern in the Violin 1 and 2 parts, with other instruments providing harmonic support. Measure 56 is marked with a box containing the number 56.



55 56 57 58

61

Vln. 1 Con.

Vln. 2 Con.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

59 60 61 62 63

2. **Molto meno mosso** ($\text{♩} = 84-88$) **rall.** **Molto adagio**

(*f*) molto legato

mf *mp*

(*f*) molto legato

mf *mp*

2. (*f*) molto legato

f molto legato

mf *mp*

(*f*) molto legato

mf *mp*

(*f*) molto legato

mf *mp*

(*f*) molto legato

mf *mp*

64 65 66 68