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FJH STRING ORCHESTRA

Grade 3

PAVANE AND LA VOLTA

WILLIAM BYRD

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

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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 Byrd, a composer of the 16th/17th century Renaissance, was born in London, England, and wrote a vast spectrum of music, both sacred and secular. The majority of his works were written, at least initially, for keyboard. He spent most of his professional life as an organist and choirmaster and wrote substantial amounts of music for the Anglican Church. He, and colleague Thomas Tallis, teamed up in the 1570's with Thomas Vautrollier, formerly of the French Huguenot publishing firm – then living in England, to begin a publishing venture.

It was from a publication collection such as this, that arranger, Robert McCashin, drew the two movements arranged here. *The Pavanne* (Earl of Salisbury) and *La Volta* (The Time) have been paired to offer your students a glimpse into the late 1500's and early 1600's. Music from the Renaissance is striking and alluring. Both performers and audiences will be drawn to its purity and simplistic beauty.

PAVANE AND LA VOLTA

Arranged by

I. Pavane

Violin 1

Violin 2

Violin 3
(Viola T.C.)

Viola

Violoncello

Double Bass

Copyright Chase

Violin 1

Violin 2

Viola

Violoncello

Double Bass

mf

6 7 8 9 10

6 7 8 14 10

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

11 12 15

mf *mp*



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Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3) (Vla. T.C.), Viola (Vla.), Violoncello (Vcl.), Double Bass (D.B.).

Measures 16-20, 21-25, 26-28.

Dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano).

Tempo marking: **rallentando (2nd time only)** (measures 28-29).

Rehearsal mark 22 is indicated at the start of measure 22.

II. La Volta

Moderato (♩ = 104-108)

Score for II. La Volta, Moderato (♩ = 104-108). The score is written for six staves: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems, each containing six staves. The first system covers measures 1 through 6, the second system covers measures 7 through 11, and the third system covers measures 13 through 16. The score includes various musical notations such as notes, rests, and dynamic markings (fp, f, p). A large red watermark "Preview Only" is overlaid diagonally across the score.

System 1 (Measures 1-6): Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. all start with a *fp* (fortissimo piano) dynamic. The first system ends with measure 6.

System 2 (Measures 7-11): The second system begins with measure 7. Measures 9 and 10 are marked with a *f* (fortissimo) dynamic. The system ends with measure 11.

System 3 (Measures 13-16): The third system begins with measure 13. Measures 13 through 15 are marked with a *p* (piano) dynamic. The system ends with measure 16.

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

18 19 20 21 22

mf

mf

mf

mf

mf

mf

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

23 24 25 26 27

f

f

f

f

f

f

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

28 29 30 31 32

33

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

p *mp* *mf*

33 34

41

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

f

38 39 40 42

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

43 44 45 46 47

49

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

mf

mf

mf

mf

f legato

f legato

48 50 51 52

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

ff

ff

ff

ff

ff

ff

53 54 56