



CONCERTO GROSSO IN D MAJOR

for Soloists and String Orchestra

GEORG PHILIPP TELEMANN

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

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





The Arranger

Robert D. McCashin, DMA, is Professor Emeritus and former Director of Orchestras and Professor of Conducting at James Madison University. He recently retired from academe after a 43-year career of conducting and applied string teaching at the college/university level. He was awarded JMU's Distinguished Teacher Award for the College of Visual and Performing Arts in 2015. From 1992 through 2016, Dr. McCashin was Music Director for the JMU Symphony, Chamber Orchestra and Opera Orchestra. He taught all relevant orchestral conducting and academic courses within the MM and DMA orchestral conducting curricular core, as well as applied studio strings.

Dr. McCashin, a violinist, has been a successful writer and arranger of educational publications, having now published nearly 80 works for the Grade I through V educational performance levels. He has been a regular guest conductor for a variety of orchestral ensembles, including regional and all-state orchestras across the U.S. as well as regional professional orchestras. He has been invited to present more than 30 conducting workshops and seminars for national and state level teacher conferences throughout the U.S. Dr. McCashin is a Founder, Past President and former National Board member for the College Orchestra Directors Association.

About the Music

This work was derived, interestingly, from one of Telemann's triple concertos, *Concerto in D* (53:D5) for trumpet, violin, and cello with strings and continuo. The original instrumentation called for trumpet solo, violin solo, violins—divisi in three parts, divisi violas, cello (very limited solo work in the original) and double bass. The solo violin part was likely written for Johann Pisendel, German violinist and composer, who led the court orchestra of the Dresden Chapel. At the time, it was considered one of the finest ensembles in all of Europe. The arranger, Robert McCashin, was drawn to this work for its attractive and vivacious character as well as its rhythmic alacrity, and felt it had all the earmarks to facilitate a concerto grosso movement for standard string orchestra. The arrangement features solo quartet passages (2 violins, viola, violoncello) for somewhat more advanced players, with string orchestra accompaniment, and allows directors the opportunity to feature a few of the stronger players—who can work out solo parts on their own—without overcommitting the rest of the players in the ensemble. It has a lot of energy, along with a few challenges, but is totally approachable for most any group at this level. What else can be said?—it's pure Telemann—enjoy!

- Robert D. McCashin

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(ASCAP)

Vivace (♩=96-100)

The musical score is presented in three systems. The first system (measures 1-3) features five staves: Violin 1, Violin 2, Viola (Violin 3), Violoncello, and Double Bass. The second system (measures 4-6) features five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The third system (measures 7-9) features five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The score includes dynamic markings such as *f* and *V* (accents), and measure numbers 1 through 9 are indicated at the bottom of the staves.



Hear and download this piece at www.fjhmusic.com

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10

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Solo *v*

mf

11 12

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

13 14 15

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

mf

16 17 18

21

Vln. 1 tutti *f*

Vln. 2 tutti *f*

Vla. tutti *f*

Vcl. *mf* tutti *f*

D.B. tutti *f*

19 20

Vln. 1 Solo *mf*

Vln. 2 Solo *mf*

Vla. Solo *mf*

Vcl. Solo *mf*

D.B. Solo *mf*

22 23 24

Vln. 1 *p* *mp* *cresc. poco a poco*

Vln. 2 *p* *mp* *cresc. poco a poco*

Vla. *p* *mp* *cresc. poco a poco*

Vcl. *p* *mp* *cresc. poco a poco*

D.B. *p* *mp* *cresc. poco a poco*

25 26 27

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

28 29 30

This block contains the first system of the musical score, covering measures 28, 29, and 30. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 28 shows a steady eighth-note pattern in the strings. Measure 29 continues this pattern with some dynamics markings. Measure 30 features a more complex texture with a forte (f) dynamic and various articulations like accents and slurs.

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

31 32 33

This block contains the second system of the musical score, covering measures 31, 32, and 33. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measure 31 begins with a 'tutti' marking and a forte (f) dynamic. Measure 32 continues with 'tutti' and 'f' markings. Measure 33 includes 'Solo' markings for the Violin 1, Violin 2, and Violoncello parts, along with a mezzo-forte (mf) dynamic. A box containing the number '32' is positioned above the Violin 1 staff at the start of measure 32.

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

34 35 36

This block contains the third system of the musical score, covering measures 34, 35, and 36. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measure 34 shows a steady eighth-note pattern. Measure 35 continues this pattern with some dynamics markings. Measure 36 features a more complex texture with various articulations like accents and slurs.

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

f *mf* *f*

37 38 39

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

40 41

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

43 44 45

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

46 47 48

This block contains the first system of the musical score, covering measures 46, 47, and 48. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The Vln. 1 part has a complex, fast-moving melodic line. The Vln. 2 part plays a steady eighth-note accompaniment. The Vla. part has a similar eighth-note accompaniment. The Vcl. and D.B. parts provide a harmonic foundation with quarter and eighth notes.

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

50

tutti *f*

49 51

This block contains the second system of the musical score, covering measures 49, 50, and 51. It features the same five staves as the first system. A box containing the number '50' is placed above the Vln. 1 staff at the start of measure 50. The word 'tutti' and the dynamic marking '*f*' (forte) are placed above the Vln. 1 staff at the beginning of measure 50. The Vln. 1 part continues with its melodic line, while the other parts maintain their accompaniment patterns.

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

Solo *mf*

52 53 54

This block contains the third system of the musical score, covering measures 52, 53, and 54. It features the same five staves. The word 'Solo' and the dynamic marking '*mf*' (mezzo-forte) are placed above the Vln. 1 staff at the beginning of measure 52. The Vln. 1 part has a more active melodic line, while the other parts continue with their accompaniment.

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

55 56 57

f

This system contains measures 55, 56, and 57. It features five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is one sharp (F#) and the time signature is 4/4. Measures 55 and 56 show active melodic lines in the strings. Measure 57 begins with a dynamic marking of *f* (forte).

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

58 59 60

f

This system contains measures 58, 59, and 60. It features five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is one sharp (F#) and the time signature is 4/4. Measures 58 and 59 continue the melodic development. Measure 60 features a dynamic marking of *f* (forte).

61

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

62 63

mp
p
p
p
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

This system contains measures 61, 62, and 63. It features five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is one sharp (F#) and the time signature is 4/4. Measure 61 starts with a dynamic marking of *mp* (mezzo-piano). Measures 62 and 63 feature dynamic markings of *p* (piano) and *cresc. poco a poco* (crescendo poco a poco). There are also *(V)* markings in measures 62 and 63.

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

64 65 66

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

67 68 69

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

70 71 72 mp

74

Vln. 1 *f* *mf* Solo *mf*

Vln. 2 *f* Solo *mp* *p*

Vla. *f* Solo *mp* *p*

Vcl. *f* Solo *mp* *p*

D.B. *f* Solo *mp* *p*

73 75

tutti

Vln. 1 *mp* *mf* *cresc. poco a poco*

Vln. 2 tutti *mf* *cresc. poco a poco*

Vla. tutti *mf* *cresc. poco a poco*

Vcl. tutti *mf* *cresc. poco a poco*

D.B. tutti *mf* *cresc. poco a poco*

76 77 78

poco rall.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

79 80 81 *f*