



SYMPHONY NO. 6

First Movement

LUDWIG VAN BEETHOVEN

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

The best way to describe *Symphony No. 6* ("Pastorale"), one of Beethoven's most beloved works, is to use his own words (from the program of the premiere performance in Vienna, 1808):

"[The] Pastoral Symphony is more an expression of feeling than painting. First piece [the first movement] is that of pleasant feelings which awakens in men on arriving in the countryside."

For, you see, Beethoven was a lover of nature, often taking long walks in the woods or the countryside—always with a few sheets of paper (manuscript) in his pocket, on which he would jot down musical ideas from the sounds that he heard, or his own joyful mental excursions, while spending time with nature. Soon thereafter he wrote to a friend stating:

"No one can love the country as much as I do, for surely, woods, trees and rocks produce the echo which man desires to hear. He who has ever had a notion of country life can imagine without too many descriptive words what the composer has intended."

Beyond his own words, I leave the peaceful and tranquil performance of the first movement of the "Pastoral Symphony" in the hands of the players and their conductor.

- Robert D. McCashin

SYMPHONY NO. 6

First Movement

LUDWIG VAN BEETHOVEN

Arranged by
ROBERT D. McCASHIN
(ASCAP)

Allegro ma non troppo (♩ = 104-108)

poco rall.

A tempo

Violin 1
Violin 2
Viola (Violin 3)
Violoncello
Double Bass

2 3 4 5 6

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

7 8 9 10 11 12

15 16 17 18 19 20



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Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

21 22 23 *f* 25 26 27

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

28 29 30 31 32 33

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

34 35 36 37 38 39

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

40 41 42 43 44 45 46

Detailed description: This system of musical notation covers measures 40 through 46. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature has one flat (B-flat). Measures 40-41 show the Violin parts with accents (V) and slurs. Measures 42-43 feature a dense texture with many sixteenth notes. Measures 44-45 show a change in the Viola and Violoncello parts with triplets. Measure 46 concludes the system with a final note in the Double Bass.

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

48

47 48 49 50 51 52 53

mp

mp

*mp*³

Detailed description: This system covers measures 47 through 53. A rehearsal mark '48' is placed above the first measure. The Violin parts (Vln. 1 and 2) have accents (V) and slurs. Measures 48-49 feature triplets in the Violin 2 and Viola parts, marked with *mp*. Measures 50-53 show a complex texture with many triplets in the lower strings (Vcl. and D.B.), also marked with *mp*. The Viola part has a triplet in measure 52.

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

54 55 56 57 58 59 60

mf

mf

Detailed description: This system covers measures 54 through 60. The Violin 1 part has an accent (V) and slur in measure 60, marked with *mf*. The Violin 2 and Viola parts feature triplets in measures 56-57 and 58-59. The Violoncello and Double Bass parts also feature triplets in measures 56-57 and 58-59. Measure 60 concludes the system with a final note in the Violin 1 part.

62

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf* *mp*

Vcl. *f*

D.B. *f*

61 62 63 64 65 66 67

Vln. 1 *mf* *mp*

Vln. 2 *mf*

Vla. *mp*

Vcl. *mp*

D.B. *mp*

68 69 70 71 72 73 74 *mp*

78

Vln. 1 *mf*

Vln. 2 *mp* 3 3 3 3 3 3 3

Vla. *mp* 3 3 3 3 3 3 3

Vcl. *f*

D.B. *f*

75 76 77 79 80 81

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

82 83 84 85 86 87

This system of the musical score covers measures 82 to 87. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music is in a key with one flat (B-flat major or D minor). Measures 82-85 show a steady melodic line in the violins and a rhythmic accompaniment in the lower strings. Measures 86 and 87 feature a dynamic marking 'V' above the notes, indicating a fortissimo or accent.

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

88 89 90 91 92 93 94

92

f *mp*

This system covers measures 88 to 94. The dynamics are marked as *f* (forte) from measure 88 to 91, and *mp* (mezzo-piano) from measure 92 onwards. The musical texture continues with melodic lines in the upper strings and accompaniment in the lower strings. A dynamic marking 'V' is present above the notes in measure 89.

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

95 96 97 98 99

99

f *mf*

This system covers measures 95 to 99. The dynamics are marked as *f* (forte) from measure 95 to 98, and *mf* (mezzo-forte) from measure 99 onwards. The musical texture continues with melodic lines in the upper strings and accompaniment in the lower strings. A dynamic marking 'V' is present above the notes in measure 95.

106

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

102 103 104 105 107 3

f

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

108 3 109 110 111 112 113

mf *f*

118

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

114 115 119 120

mp *p* *mp* *f*

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

121 *sempre* 123 124 125 126 127

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

128 129 130 131 132 *dim. poco a poco* 134

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

135 136 137 138 *mp* 140

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

162 164 165 166 167 168

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

169 170 171 172 173 174 175

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

176 177 178 179 180 181 182 183