



SINFONIA IN D MINOR

First Movement

(Op. 10, No. 5 / Cannabich 50)

CHRISTIAN CANNABICH

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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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 some 90 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

Christian Cannabich (1731-1798) was a prolific composer who lived during the same era as W.A. Mozart. In fact, they met on multiple occasions. One of those occasions was when Mozart stopped in Mannheim (1777-78) on his way to Paris. From 1774-1798, Cannabich was the Director of the famed Mannheim Court Orchestra. Mannheim, during this time, was reputed to be "the best and most famous orchestra in all of Europe." Cannabich led the orchestra as its Concertmaster, and also composed a variety of works.

The *Symphony in D Minor* was written as one of a series of six symphonic works, known as his Opus 10. In Cannabich's personal catalog of some 76 symphonies, these were assigned as No. 47 through 52. The D Minor Symphony is number 50. This first movement is well written, filled with drama and great music, and would be a welcomed addition to any concert program!

- Dr. Robert McCashin

SINFONIA IN D MINOR

First Movement

(Op. 10, No. 5 / Cannabich 50)

CHRISTIAN CANNABICH

Arranged by

ROBERT D. McCASHIN

(ASCAP)

Allegro non tanto (♩ = 120-124)

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

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

11 12 13 14 15

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

16 17 19 20

f *mf* *f*

This system contains measures 16 through 20. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a minor key with a common time signature. Measures 16-17 show a steady rhythm with some accents. Measure 18 has a box around the number 23. Measures 19-20 feature a change in dynamics, with *f* and *mf* markings. A large red watermark is overlaid on the right side of the page.

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

21 22 23 24 25

mf *mf* *mf*

This system contains measures 21 through 25. The instrumentation remains the same. Measures 21-22 continue the previous texture. Measure 23 has a box around the number 23. Measures 24-25 show a continuation of the musical theme with *mf* dynamics. A large red watermark is overlaid on the right side of the page.

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

26 27 28 29

f *mf* *f* *f*

This system contains measures 26 through 29. Measures 26-27 show a change in dynamics to *f*. Measures 28-29 feature a more complex rhythmic pattern with *f* and *mf* dynamics. A large red watermark is overlaid on the right side of the page.

33

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

30 31 32 *f* *f*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

35 *mf* 36 37 *f* 38 *mf* 39 *f*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

40 *mf* 41 42 43 44

45

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

45 46 47 48

f

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

49 50 51

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

52 53 54 55

57

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

56 57 58 59

mf

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

60 61 62 63 64

f

69

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

65 66 67 68 69

mp

Vln. 1

Vln. 2 *mp*

Vla.

Vcl.

D.B.

70 71 72 73 74

Vln. 1

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vcl. *mp cresc. poco a poco*

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

75 76 77 78

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

79 80 81 82 83

85

Musical score for measures 84-87. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature has one flat (B-flat). Measure 84 starts with a box containing the number 85. The dynamic marking *mf* is present in measures 85, 86, and 87. A large red watermark 'Preview Only' is overlaid on the score.

Musical score for measures 88-91. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature has one flat (B-flat). Measure 88 starts with a box containing the number 88. The dynamic marking *f* is present in measures 89, 90, and 91. A large red watermark 'Preview Only' is overlaid on the score.

Musical score for measures 92-95. The score is for five instruments: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature has one flat (B-flat). Measure 92 starts with a box containing the number 92. The dynamic marking *mf* is present in measure 93. A large red watermark 'Preview Only' is overlaid on the score.

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

96 97 98 *mf* *mp* *mp*

100

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

100 101 102 103 104

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

105 106 107 108 109

f *mf* *f* *mf* *f*

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

mf

110 111 112 113 114

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

115
f

115 116 117 118

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

119 120 121

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

122 123 124 125

This system contains measures 122 through 125. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a minor key with a common time signature. Measures 122 and 123 show a steady rhythmic pattern with some dynamics markings like *p*. Measures 124 and 125 introduce some melodic movement in the upper strings.

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

126 127 128

cresc. poco a poco

This system contains measures 126 through 128. A box labeled '127' is placed above the first staff. The music continues with a consistent rhythmic texture. From measure 128 onwards, there are repeated markings of *cresc. poco a poco* in each of the five staves, indicating a gradual increase in volume across the section.

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

130 132 133 134

ff

ff

ff

ff

ff

This system contains measures 130 through 134. It begins with a dense, fast-moving passage in the first two staves (Violin 1 and Violin 2). From measure 132, the dynamic marking *ff* (fortissimo) is applied to all five staves. The music then transitions to a more sustained, chordal texture in the lower strings, with some dynamics markings like *p* appearing in the upper staves.