



OVERTURE

from *Suite No. 3 in D Major*

J.S. BACH

Arranged by

Robert D. McCashin

Instrumentation

- 1 - Full Score
- 8 - Violin 1
- 8 - Violin 2
- 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 more than 100 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

J.S. Bach (1685-1750), was a German-born composer of the Baroque era. He was a prolific composer, who wrote in nearly every genre of instrumental and vocal music and form. He completed hundreds of cantatas, oratorios, concertos, suites, chamber music works and beyond. He quickly became known as a master of counterpoint, harmonic motion and content. During his career, Bach wrote a series of four multi-movement orchestral suites, that he titled as 'overtures.' They are so named as a result of the 'French Overture' form connection, which historically/stylistically opens with a broad, majestic, dotted-rhythm section, followed by a fast, often fugal, allegro section, before returning to a slow, majestic close – in the style in which the overture began. Bach's *Third Suite in D Major*, was a collaborative work of a sort. Bach wrote the primary thematic line (first violin, in this case), and the continuo part with harmonic figured bass nomenclature, and remaining voices were supplied by C.P.E. Bach, and one of Johann Bach's students.

In its final form, the *Overture from Suite No. 3* was written for trumpets, oboes and timpani, plus strings and continuo. This arrangement embodies the full sound and spirit of the original overture. It would be a fabulous opening or closing for any concert, or an equally outstanding celebrative work for any special occasion!

- Dr. Robert McCashin

OVERTURE

from Suite No. 3 in D Major

J.S. BACH
Arranged by
ROBERT D. McCASHIN
(ASCAP)

Maestoso (♩=48-50)

upper staff
up to 3 players

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.



Hear and download this piece at www.fjhmusic.com

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10

8 9 10 11

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

This block contains the first system of a musical score, covering measures 8 through 11. 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 two sharps (F# and C#) and a 3/4 time signature. Measure 10 is highlighted with a box containing the number '10'. A trill (tr) is marked above the first violin in measure 10. A large red watermark 'Preview Only' is overlaid diagonally across the page.

12 13 14

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

This block contains the second system of the musical score, covering measures 12 through 14. It features the same five staves as the first system. The music continues with various rhythmic patterns and articulations. A trill (tr) is marked above the first violin in measure 12. A large red watermark 'Preview Only' is overlaid diagonally across the page.

15 16 17

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

This block contains the third system of the musical score, covering measures 15 through 17. It features the same five staves. The music concludes with a trill (tr) marked above the first violin in measure 17. A large red watermark 'Preview Only' is overlaid diagonally across the page.

18

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

18 19 20

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

21 22 23

24 Allegro (♩ = 48-50)

Score for measures 24-26. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B. Measure numbers 24, 25, and 26 are indicated below the staves.

Score for measures 27-29. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B. Measure numbers 27, 28, and 29 are indicated below the staves.

Score for measures 30-32. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B. Measure numbers 30, 31, and 32 are indicated below the staves.

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

33 34 35

Musical score for measures 33-35. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 33 shows a steady eighth-note pattern in the violins and a similar pattern in the cellos and double basses. Measure 34 introduces a dynamic marking 'mf' and some changes in the violin parts. Measure 35 continues the patterns with some accents and a 'mf' marking.

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

36 37 38

Musical score for measures 36-38. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 36 shows a steady eighth-note pattern in the violins and a similar pattern in the cellos and double basses. Measure 37 introduces a dynamic marking 'mf' and some changes in the violin parts. Measure 38 continues the patterns with some accents and a 'f' marking.

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

39 40 41

poco rall.

Musical score for measures 39-41. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 39 shows a steady eighth-note pattern in the violins and a similar pattern in the cellos and double basses. Measure 40 continues the patterns. Measure 41 introduces a dynamic marking 'poco rall.' and some changes in the violin parts.

42 **Maestoso** (♩ = 48-50)

Vln. 1
mf

Vln. 2
f

Vla.
f

Vcl.
f

D.B.
f

42 43

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

44 45 46

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

47

48

This block contains the musical notation for measures 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 music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'V' (Vibrato) and 'tr.' (trill). A large red watermark is overlaid on the page, reading 'Preview Only Requires Purchase'.

49

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

49

50

51

This block contains the musical notation for measures 49, 50, and 51. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music continues in the same key signature and time signature as the previous block. The notation includes various note values, rests, and dynamic markings such as 'V' (Vibrato). A large red watermark is overlaid on the page, reading 'Preview Only Requires Purchase'.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

52 53 54

55

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

55 56 57

cresc.

tr.

ff