

ALLEGRETTO

from *SYMPHONY NO. 7*

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.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

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The Arranger

Dr. Robert McCashin is currently Director of Orchestras and professor of conducting at James Madison University, where he serves as music director and conductor for the Symphony, Chamber Orchestra, and Opera/Theater Orchestras. In addition, he teaches orchestral conducting at the graduate and undergraduate levels, string literature and pedagogy, and applied violin.

Dr. McCashin earned Bachelor and Master of Music degrees in violin performance from Louisiana State University, and a Doctor of Musical Arts degree in conducting from the University of Arizona. He regularly presents seminars and lectures in the areas of conducting pedagogy and violin performance physiology. Dr. McCashin's conducting schedule includes appearances with professional orchestras as well as district, regional, and state honor orchestras.

Dr. McCashin maintains a busy schedule adjudicating at state and national levels. He is the national chair for the American String Teachers Association Merle Issac Composition Competition.

About the Music

Beethoven was known for breaking new ground, doing the new and unexpected, and demanding things from performers that were over the top. Yet, now and then, he would write something that was, in its simplicity, both artistically great and hugely popular. This was precisely the case with the second movement of his *Seventh Symphony*, a movement that is frequently performed as a separate work. At the symphony's premiere, the second movement, Allegretto, was an immediate and huge success, and the audience required a repeat performance of the movement. The complete work gave rise and hope to the Viennese audiences who were weary from Napoleon's occupations of Vienna. Beethoven had apparently proclaimed it "one of the happiest products of my poor talents."

This arrangement for string orchestra maintains the uplifting and joyful intent of Beethoven's original movement.

Violin 1

Violin 2

Violin 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

20 21 22 23 24 25

Violin 1

Violin 2

Violin 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

26 27 28 29 30 31

Violin 1

Violin 2

Violin 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

32 33 34 35 38

mf

f

p

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

39 40 41 42 43 44 45

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

46 47 48 50

mf

mp 3

f

mf

mf

52

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

52 53 54 55 56

poco cresc.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

57 58 59 60 61 62 63

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

64 67 68

dim.

pp

non-div.

non-cresc.

ff

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

71 73 75 76

pp

ff

non-div.

ten.

p

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

77 78 79 80 82

p *pp*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

84 85 86 87 88 90

p *pp*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

91 92 94 95

mp *f* *ff* *sfz* *pp*

div. (as needed)