

ANDANTE

from *SYMPHONY NO. 5*

FELIX MENDELSSOHN

Arranged by

Robert D. McCashin

Instrumentation

1 - Conductor's 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.



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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.

Prior to his appointment to James Madison University, Dr. McCashin was Director of Orchestral Studies and professor of violin at the University of Texas at Arlington. During his tenure, he performed extensively as a violinist throughout the Dallas/Fort Worth and north Texas regions. He also served as conductor of the Arlington Youth Symphony and associate conductor of the Youth Orchestras of Greater Fort Worth.

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 has participated in violin master classes with the late Henryk Szerying, and conducting symposiums and master classes with renowned conductors Maurice Abravanel, Gunther Herbig, and Leonard Slatkin.

Expertise in conducting pedagogy and violin performance physiology has brought many opportunities to present seminars and lectures throughout the country. Dr. McCashin's conducting schedule includes appearances with professional orchestras as well as district, regional, and state honor orchestras.

Dr. McCashin is string editor for The FJH Music Company Inc. and maintains a busy schedule adjudicating at the state and national levels. He serves as the ASTA-NSOA college chair for the Virginia state chapter and was recently elected president of the College Orchestra Directors Association.

About the Music

This arrangement of Mendelssohn's *Andante* is the third movement of his Symphony No. 5, the "Reformation" symphony. Although requisite dynamic shaping is absent, there is a perfect opportunity for teaching the role of accompanying lines, allowing them to rise and fall with the natural phrasing and direction of the melodic line. This movement also challenges players to develop bow control necessary for languid, singing passages, as well as listening skills and sensitivity to balance issues. Interplay between voices should be emphasized.

ANDANTE

from *Symphony No. 5*

FELIX MENDELSSOHN
Arranged by
ROBERT D. McCASHIN

Andante (♩ = 56)

very smooth and expressive

Violin 1

Violin 2

Viola

Violoncello

Double Bass

very smooth and gentle

mp

pp

p

2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

4

5

6

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

7

8

9

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11

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

10 11 *mp* 12 13 *mf*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

14 15 16 17 (no lift)

21 Poco più mosso

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

18 19 20 21 *mp* *mf* *mp* *poco agitato* *mp* *poco agitato* *mp* *poco agitato* *mp*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

22

24

f

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

25

26

27

28

(no lift)

mf

f

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

29

30

31

32

poco rit.

sf

A Tempo

35

Score for measures 33-35, featuring Vln. 1, Vln. 2, Vla., Vcl., and D.B. The music is in 3/4 time and B-flat major. Measure 33 shows Vln. 1 with a half note G4, Vln. 2 with a quarter note G4, Vla. with a quarter note G4, Vcl. with a quarter note G4, and D.B. with a half note G3. Measure 34 shows Vln. 1 with a half note G4, Vln. 2 with a quarter note G4, Vla. with a quarter note G4, Vcl. with a quarter note G4, and D.B. with a half note G3. Measure 35 shows Vln. 1 with a half note G4, Vln. 2 with a quarter note G4, Vla. with a quarter note G4, Vcl. with a quarter note G4, and D.B. with a half note G3. Dynamics include *f*, *mf*, *p*, and *mp*.

Score for measures 36-37, featuring Vln. 1, Vln. 2, Vla., Vcl., and D.B. The music is in 3/4 time and B-flat major. Measure 36 shows Vln. 1 with a half note G4, Vln. 2 with a quarter note G4, Vla. with a quarter note G4, Vcl. with a quarter note G4, and D.B. with a half note G3. Measure 37 shows Vln. 1 with a half note G4, Vln. 2 with a quarter note G4, Vla. with a quarter note G4, Vcl. with a quarter note G4, and D.B. with a half note G3. Dynamics include *mf*, *p*, and *mp*.

Score for measures 39-41, featuring Vln. 1, Vln. 2, Vla., Vcl., and D.B. The music is in 3/4 time and B-flat major. Measure 39 shows Vln. 1 with a half note G4, Vln. 2 with a quarter note G4, Vla. with a quarter note G4, Vcl. with a quarter note G4, and D.B. with a half note G3. Measure 40 shows Vln. 1 with a half note G4, Vln. 2 with a quarter note G4, Vla. with a quarter note G4, Vcl. with a quarter note G4, and D.B. with a half note G3. Measure 41 shows Vln. 1 with a half note G4, Vln. 2 with a quarter note G4, Vla. with a quarter note G4, Vcl. with a quarter note G4, and D.B. with a half note G3. Dynamics include *f*, *mf*, *sf*, and *f*.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

42 43 44

sf *f*

45

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

45 46 47 48

mf *mf* *mf* *mf*

poco rit.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

49 50 51 52 53 54