



LARGHETTO AND ALLEGRO

from Sonata No. 4

GEORGE FRIDERIC HANDEL

Arranged by

Robert D. McCashin

Instrumentation

1 - 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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2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



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

George Frideric Handel (Georg), born in 1685 in Brandenburg-Prussia, was a German-English composer who is best known for his oratorio, *The Messiah*, as well as his many instrumental concerto grossi, such as his *Water Music Suites* and *Music for the Royal Fireworks*. Handel moved from Germany to England in 1712, spent the majority of his life and career in London, and officially became a British citizen in 1727.

These movements, *Larghetto* and *Allegro*, are a string orchestra arrangement of the 3rd and 4th movements of his *Violin Sonata No. 4 in D Major* (HWV 371), which was one of his final chamber music works. While there are collections of his sonatas published, many of the sonatas have come into question. *Sonata No. 4* (known as the *Great D Major Sonata*) and the *G Major Sonata* (HWV 358), written earlier in his life, are the only two that have been "fully authenticated" as truly the works of Handel. The *Larghetto*, in B minor, has a 'plaintive', a saddened – or almost pleading quality and character to it, while the final movement, *Allegro in D Major*, has all the sparkle, optimism, and cheerfulness one can imagine – providing an outstanding pair of contrasting movements for musical development!

- Dr. Robert McCashin

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Arranged by
ROBERT D. McCASHIN
(ASCAP)

I.

Larghetto (♩ = c. 44)

Violin 1 *p* molto legato e dolente *mp*

Violin 2 *p* molto legato e dolente *mp*

Viola (Violin 3) *p* molto legato e dolente *mp*

Violoncello *p* molto legato e dolente *mp*

Double Bass *p* molto legato e dolente *mp*

6 7 8 9 10

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco



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piece at www.fjhmusic.com

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ST6491

12

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

11 12 13 14 15

f

f

f

f

f

18

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

16 17 18 19 20

mp

mf

mp

mp

mp

p

p

pp

pp

pp

pp

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

21 22 23 24 25

mf

sfz

sfz

sfz

mp

mp

mp

pp

pp

26

Vln. 1 *p*

Vln. 2 *pp*

Vla. *pp*

Vcl. *mp*

D.B. *mp*

cresc. poco a poco

26 27 28 29 30

34

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

f

31 32 33 34 35

più lento (♩ = c. 38)

attacca

Vln. 1 *mp* *pp*

Vln. 2 *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vcl. *mp* *p* *pp*

D.B. *mp* *p* *pp*

36 37 38 39 40

II.

Allegro (♩ = 100-104)

Violin 1

Violin 2

Viola
(Violin 3)

Violoncello

Double Bass

f

2 3 4

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

f

5 *p* 6 7 *f* 8

11

Vln. 1 *p* *f* *p*

Vln. 2 *p* *f* *p*

Vla. *p* *f* *p*

Vcl. *p* *f* *p*

D.B. *p* *f* *p*

9 10 12

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

13 14 15

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vcl. *cresc. poco a poco*

D.B. *cresc. poco a poco*

16 17 18

Violin 1
Violin 2
Viola
Violoncello
Double Bass

19 20 21 22

23 24 25 26

Violin 1
Violin 2
Viola
Violoncello
Double Bass

27 28 29 30

p *cresc.*

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) staves. The music is in 3/4 time, key of D major (two sharps). The first system covers measures 31 to 34. Dynamics include *f* (forte) and *V* (breath mark).

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) staves. The music is in 3/4 time, key of D major (two sharps). The second system covers measures 35 to 37. Dynamics include *p* (piano).

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) staves. The music is in 3/4 time, key of D major (two sharps). The third system covers measures 39 to 41. Dynamics include *mp* (mezzo-piano) and *f* (forte).

43 44 45 46

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

47 49 50

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

51 52 53 54 55

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

rit. (2nd time only)

1. 2.