



SYMPHONY NO. 1

First Movement

LUDWIG VAN BEETHOVEN

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.

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

Frank J. Hackinson

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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

Ludwig van Beethoven completed a total of 9 symphonies during the course of his life. *Symphony No. 1*, while initially delayed, belongs stylistically to the 18th century and is scored similarly to the latter works of Haydn (pairs of winds, including horns/trumpets, timpani and strings). Although the symphony eventually does turn to the key of C major, the opening Adagio seems to be an introduction in search of a tonal center: the first measure, dominant seventh to tonic in F major; the next entrance, same progression – only it ends in an inverted C major cadence, leading to a big G major chord, and continuing in same! The work was completed and premiered in early 1800 in Vienna. Combined with a symphony by Mozart, selected movements from Haydn's oratorio, *The Creation*, and a few chamber works, the premier concert was described as "truly the most interesting concert in a long time" (Leipziger Volkszeitung).

Following the slow introduction, Beethoven's *Symphony No. 1* breaks into a lively and energetic allegro, carrying listeners through a whirlwind of harmonies and keys. While some in the premier audience commented that Beethoven had over-used the winds, it was an early masterpiece by, arguably, a masterful composer – and portends of great things yet to come. Beethoven had staked his claim to the symphony form. A masterpiece, by a young 29-year-old composer and an exciting selection for your ensemble!

- Dr. Robert McCashin

SYMPHONY NO. 1

First Movement

LUDWIG VAN BEETHOVEN

Arranged by
ROBERT D. McCASHIN
(ASCAP)

Adagio molto (♩ = 44-48)

5

Violin 1

Violin 2

Viola

Violoncello

Double Bass

fp

f

p

mp

div. as needed

pizz.

arco

Violins 1 and 2, Viola, Violoncello, and Double Bass

Measures 6-9

Violins 1 and 2: *f* long bows, *p*

Viola: *f* long bows, *p*

Violoncello: *f* long bows, *p*

Double Bass: *f* long bows, *p*



Hear and download this piece at www.fjhmusic.com

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ST6492

13 Allegro con brio ($\text{♩} = 76-80$)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f *mp* *mf*

bring out

10 11 12 14

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

15 16 17 18

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

26 28 30

33

Vln. 1

ff

Vln. 2

ff

Vla.

ff

Vcl.

ff

D.B.

ff

31 32 33 34 35

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

36 37 38 39 40

42

Vln. 1

mp

Vln. 2

mp

p

mp

p

sfz

Vla.

p

mp

sfz

Vcl.

p

sfz

D.B.

p

sfz

41 42 43 44 45 46

50

Vln. 1

sfz

f sub.

Vln. 2

sfz

f sub.

Vla.

sfz

f sub.

Vcl.

sfz

f sub.

D.B.

sfz

f sub.

47 48 49 51

Violin 1

Violin 2

Vla.

Vcl.

D.B.

f sub.

f

52 *f sub.* 53 *f* 56 *f*

Violin 1

Violin 2

Vla.

Vcl.

D.B.

ff

no retake

mp

ff

no retake

mp

no retake

ff

mp

ff

mf

57 *ff* 58 *mf* 59 60 61

62 63 64 65 66

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

62 63 64 65 66

67 70 71 72

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

67 70 71 72

Violin 1
Violin 2
Viola
Violoncello
Double Bass

73 74 75 76 77 78

sf *sf* *ff* *ff* *ff* *ff*

Violin 1
Violin 2
Viola
Violoncello
Double Bass

79 80 81 82 83

sf *sf* *sf* *sf* *fp* *mp* *sf*
sf *sf* *sf* *sf* *fp* *mp* *sf*
sf *sf* *sf* *sf* *fp* *mp* *sf*
sf *sf* *sf* *sf* *fp* *mp* *sf*
sf *sf* *sf* *sf* *fp* *mp* *sf*

(no retake)

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are shown in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vcl.) and Double Bass (D.B.) are in bass clef. The music is in 3/4 time. Dynamics include *sf* (sforzando), *ff* (fortissimo), *p* (piano), and *mp* (mezzo-piano). A large red watermark "Preview Only" is overlaid diagonally across the page.

84 85 86 87 88

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are shown in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vcl.) and Double Bass (D.B.) are in bass clef. The music is in 3/4 time. Dynamics include *mf* (mezzo-forte) and *p* (piano). A large red watermark "Preview Only" is overlaid diagonally across the page.

89 90 91 92 93

94 95 97 98 99

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

cresc.

mf *p* *cresc.*

ff

ff

ff

ff

ff

100 101 102 103 104 105

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

ff

ff

ff

ff

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

106 107 108 109 110

Preview Only
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Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

111 112 114 115

Preview Only
Legal Use Requires Purchase

117

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

116 117 118 119 120

ff

ff

ff

ff

ff

ff

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

121 122 123 124 125