

SONATA IN G

(LARGO AND ALLEGRO)

GEORG PHILIPP TELEMANN

Arranged by

Robert D. McCashin

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Viola
5 - Violoncello
5 - Double Bass





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 is string editor for The FJH Music Company Inc. and maintains a busy schedule adjudicating at state and national levels. He was recently elected president of the College Orchestra Directors Association.

About the Music

Telemann was born in Magdeburg, Germany, on March 14, 1681. Although destined by his family to become a lawyer, Telemann was strongly attracted to music. As a student in Leipzig, he founded the Collegium Musicum (1704), later directed by J.S. Bach. He was largely self-taught as a composer and quickly achieved a mastery of form. It is said that Telemann could write multiple voice motets as easily as most could write a short letter to a friend.

There are six Sonatas for Violin and Piano, first published in 1715. This arrangement includes the first two movements of the fifth sonata. The opening movement offers beautiful and lush harmonic content, with solo lines trading between upper and lower string voices. The *Allegro* provides a substantial dose of polyphonic writing and independent lines, providing a musical as well as technical challenge for each member of the ensemble. Divisi parts as necessary.

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I. LARGO

Largo (♩ = 72–76)

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Violin 1
mf dolce *p* *mf dolce*

Violin 2
mp *p* *mf dolce* *p*

Viola
mp *p*

Violoncello
mp *p* *mf dolce*

Double Bass
mp *p*

2 3 4

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

mf dolce *mf* *mf* *mf*

5 6 7 8

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

mp *p* *mf dolce* *mp* *p* *mf dolce*

9 10 11 12

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ST6084

Violin 1 (Vln. 1): *mf dolce*, *mf*, *p*

Violin 2 (Vln. 2): *mf dolce*, *mf*

Viola (Vla.): *mf dolce*, *mf*

Violoncello (Vcl.): *mf*, *mf*

Double Bass (D.B.): *mf dolce*, *mf*, *p*, *mf*

Measures 13, 14, 15, 16

Violin 1 (Vln. 1): *mf dolce*

Violin 2 (Vln. 2): *mp*, *mf dolce*

Viola (Vla.): *p*, *mp*, *mf dolce*, *p*

Violoncello (Vcl.): *p*, *mp*, *mf dolce*

Double Bass (D.B.): *p*, *mp*, *p*

Measures 17, 18, 19, 20, 21

Violin 1 (Vln. 1): *f*

Violin 2 (Vln. 2): *f*

Viola (Vla.): *f*, *mp*

Violoncello (Vcl.): *f*

Double Bass (D.B.): *f*, *mp*

Measures 22, 23, 24, 25

II. ALLEGRO

Violin 1: *f* (measures 4-5), *p* (measure 6)

Violin 2: *mf* (measures 4-5), *p* (measure 6)

Viola: *mf* (measures 4-5), *p* (measure 6)

Violoncello: *mf* (measures 4-5), *p* (measure 6)

Double Bass: *mf* (measures 4-5), *p* (measure 6)

Measures 4, 5, and 6 are indicated at the bottom of the score.

9

Vln. 1 *f* *mp*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vcl. *mf* *p*

D.B. *mf* *p*

7 *mf* 8 9 *p*

1. 2.

Vln. 1 *mf* *f*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

10 11 12 13

Vln. 1 *mp* *mf*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

D.B. *p*

14 15 16

18

Vln. 1 *f*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

17 *mf* 18 *f* 19

Vln. 1 3 0 4 3

Vln. 2 div.

Vla.

Vcl.

D.B.

20 21 22

24

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *dim.* *mf* *f*

Vcl. *dim.* *mf* *f*

D.B. *dim.* *mf*

23 24 25

ST6084

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

26 27 28

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

29 30 31 32

dim. *mf* *mp* *mp* *mp* *mp*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

33 34 35

f *mf* *mf* *mf* *mf* *f* *rit.* *f* *f* *f* *f*