

SYMPHONY NO. 4

FIRST MOVEMENT

ROBERT SCHUMANN

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.





The Arranger

Dr. Robert McCashin, Director of Orchestras and Professor of Conducting at James Madison University, has enjoyed a long career encompassing all aspects of music. He received bachelor's and master's degrees in violin performance from Louisiana State University and a doctorate in conducting from the University of Arizona. After several years as a teacher and performer, he has pursued a successful path as a conductor for groups ranging from professional regional orchestras to university orchestras, youth orchestras, and state and regional honor orchestras at the junior and senior high school level. Dr. McCashin's expertise in conducting pedagogy and violin performance physiology has allowed him to participate in numerous seminars, master classes, and presentations throughout the country. He serves as the ASTA/NSOA College Chair for the Virginia state chapter and maintains a busy adjudicating schedule at the regional and national levels.

Performance Notes

Robert Schumann's musical gift was obvious when he began studying piano at an early age. After the death of his father (who zealously nurtured his son's musical development), Schumann's mother decided that he should pursue a career in law. Schumann soon developed a complete aversion to law school and to the atmosphere of student life, but eventually found his true path through involvement in literary and musical circles. After many struggles, he began to grasp the larger symphonic forms, expressing his passionate feelings through the completion of *Symphony in D Minor* in 1841. This arrangement of the first movement opens with the hauntingly beautiful theme. The piece builds in power and majesty, then evolves toward a stirring and flashy *Allegro* section.

Bow markings placed within parentheses indicate staggered bow changes. Parts should be divisi only when necessary. Otherwise, double stops and chords should not be divided among players.

SYMPHONY No. 4

First Movement

ROBERT SCHUMANN
Arranged by
ROBERT D. McCASHIN

Rather slowly (♩ = 52)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

1

2

3

4

5

6

7

8

9

10

11

12

13

14

sfz

mp

mf

f

molto legato

sf

ff

mf

ff

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ST6007

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

15 16 17 18 19

dim.

dim.

dim.

dim.

dim.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

20 21 22 23 24

p *mp* *mf* *stringendo*

p *mf* *stringendo*

p *mf* *stringendo*

mp *cresc.* *stringendo*

mp *cresc.* *stringendo*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

25 26 27 28

cresc.

cresc.

cresc.

(spicatto)

(spicatto)

Lively (♩ = 88-90)

29

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

29 *f* 30 31 32

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

33 34 35 36

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

37 38 39 40

43

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

41 42 43 44 45

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

46 47 *mp* 48 *f* 49 50

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

51 52 53 54 55

59

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) staves show melodic lines with various articulations (accents, slurs). The Viola (Vla.) staff features a rhythmic pattern of eighth notes. The Violoncello (Vcl.) and Double Bass (D.B.) staves provide a harmonic foundation with sustained notes and a dynamic marking of *f* (forte) at measure 57.

Measures 61 through 65. The Violin 1 (Vln. 1) staff includes a breath mark (V) at measure 61. The Violoncello (Vcl.) and Double Bass (D.B.) staves continue the harmonic support with sustained notes and a dynamic marking of *f* (forte) at measure 63.

Measures 66 through 70. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) staves show melodic lines with various articulations (accents, slurs). The Viola (Vla.) staff features a rhythmic pattern of eighth notes. The Violoncello (Vcl.) and Double Bass (D.B.) staves provide a harmonic foundation with sustained notes and a dynamic marking of *f* (forte) at measure 68.

73

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

71 72 73 74

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

75 76 77 78

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

79 80 81 82

ff

f

f

ff

f

1.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

83 84 85 86

2.

88

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

87 88 89 90 91

mf *sf* *ff*

96

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

92 93 94 95 96

mf *f*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

97 98 99 100 101

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

102 103 104 105 106

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

107 108 109 110 111

ff *mf* *mp* *mp* *mp*

Violin 1

Violin 2

Vla.

Vcl.

D.B.

112 113 114 115

mf

Violin 1

Violin 2

Vla.

Vcl.

D.B.

116 117 118 119

(stay at tip)

mp

mf

f

Violin 1

Violin 2

Vla.

Vcl.

D.B.

120 121 122 123

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts for measures 124-127. The parts are in G major (one sharp) and 4/4 time. Measures 124-125 show a rhythmic pattern of eighth notes. Measures 126-127 show a change in the pattern, with a double bar line after measure 126. The Viola (Vla.) and Violoncello (Vcl.) parts are in C major (no sharps or flats) and 4/4 time. Measures 124-125 show a rhythmic pattern of eighth notes. Measures 126-127 show a change in the pattern, with a double bar line after measure 126. The Double Bass (D.B.) part is in C major (no sharps or flats) and 4/4 time. Measures 124-125 show a rhythmic pattern of eighth notes. Measures 126-127 show a change in the pattern, with a double bar line after measure 126.

124 125 126 127

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts for measures 128-131. The parts are in G major (one sharp) and 4/4 time. Measures 128-131 show a rhythmic pattern of eighth notes. The Viola (Vla.) and Violoncello (Vcl.) parts are in C major (no sharps or flats) and 4/4 time. Measures 128-131 show a rhythmic pattern of eighth notes. The Double Bass (D.B.) part is in C major (no sharps or flats) and 4/4 time. Measures 128-131 show a rhythmic pattern of eighth notes.

128 129 130 131

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts for measures 132-134. The parts are in G major (one sharp) and 4/4 time. Measures 132-134 show a rhythmic pattern of eighth notes. The Viola (Vla.) and Violoncello (Vcl.) parts are in C major (no sharps or flats) and 4/4 time. Measures 132-134 show a rhythmic pattern of eighth notes. The Double Bass (D.B.) part is in C major (no sharps or flats) and 4/4 time. Measures 132-134 show a rhythmic pattern of eighth notes.

132 133 134

(no retake)

(no retake)

(no retake)

* stagger bow direction changes

135

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

135 136 137 138 139 140

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

141 142 143 144 145 146

151

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

147 148 149 150 151 152

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

153 154 155 *p* 156 *molto cresc.* 157 158

Faster (♩ = 100-104)

159

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

159 *ff* 160 161 162

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

163 164 165 166

