

S T R I N G O R C H E S T R A

**SINFONIE a GRANDE ORCHESTRE
ALLEGRO MOLTO**

Casimir Anton Cartellieri

Arranged by
Robert McCashin

FULL SCORE

INSTRUMENTATION

1-FULL SCORE
8-1st VIOLIN
8-2nd VIOLIN
5-VIOLA
5-VIOLONCELLO
5-DOUBLE BASS

Grade 3.5
Duration: Approx. 4 Minutes



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ABOUT THE COMPOSER

Casimir Anton Cartellieri was born in 1772 in the town of Danzig (now Gdansk), Poland. At the age of 13, he and his mother, a professional singer, moved to Berlin, Germany. She engaged with the Konigliches Opernhaus and Casimir began serious study in music theory and composition. By age 24 (1796), he had been appointed the Kapellmeister, singing teacher and violinist for Prince Lebkowicz, where he spent the remainder of his short life. During his life, he composed symphonies, concerti, chamber works (divertimentos and quartets), operas and other choral works. Cartellieri died in Liebhausen, Bohemia (age 34) in 1802. His symphonic works were literally forgotten (as essentially was he) following his death. Not until the late 20th century were his works rediscovered, and many have since been performed and recorded. Cartellieri developed a friendship with Beethoven, and some accounts say he may have come under his tutelage for a short period. If one listens carefully, there are some similarities in harmonic substance and motifs, yet Cartellieri's works stand clearly in his own individual and distinguished voice.

ABOUT THE ARRANGER

Robert McCashin, D.M.A., has achieved Professor Emeritus status, having recently retired after 43 years of teaching at the university level. Previously he served as Director of Orchestras and Professor of Conducting at James Madison University. In that role, he was Music Director and Conductor for the JMU Symphony, JMU Chamber Orchestra, the Opera Orchestra and the select Camerata Strings Ensemble. He was Professor of Conducting, teaching all graduate orchestral conducting applied students/courses, as well as violin and viola. He completed the Doctor of Musical Arts degree in orchestral conducting from the University of Arizona. Prior to his position at James Madison University, Dr. McCashin served on the faculties of the University of Texas at Arlington and Texas Wesleyan University.

As a published writer/arranger, his many works and arrangements are available through numerous publishers and all major distributors. Dr. McCashin is the founding president of the College Orchestra Directors Association, an International professional organization serving college, conservatory and university orchestra conductors.

PROGRAM NOTES

Accompanying repeated notes should be light and shimmery, letting the melody shine through. Bow stroke is light, except where dynamics call for a heavy stroke. Trills start from the note above.

Casimir Anton Cartellieri (1772-1807)
Arranged by Robert D. McCashin

Allegro molto $\text{♩} = 62-64$

Violin 1

Violin 2

Viola

Violoncello

Double Bass

6 7 8 9 10 11

12 13 14 15 16 17

18

18 19 20 21 22 23

24 Maggiore

24 25 26 27 28 29 30

32

31 32 33 34 35 36 37

38

39

38 *mf* 39 40 41 42 43 44

45

47

45 46 47 *poco cresc.* 48 49

50

50 51 52 53

ff *f* *ff* *f*

opt.div.

f

f

ff

f

f

58

61

58 59 60 61 62 63

71

div.

unis.

div.

unis.

f

mp

f

mp

f

mp

f

f

71 *mp* 72 73 74 75 76 77

78

mf *cresc. poco a poco*

78 79 80 81 82 83

82

ff

ff

ff

ff

ff

84

sim.

sim.

84 85 86 87 88 89

90

91

f

mf

mf

sim.

mf

sim.

90 91 92 93 94 95 96

97

mf

f

97 98 99 100 101 102

108

103

f

f

f

f

103 104 105 106 107 108

Selected String Orchestra Publications

FULL ENSEMBLE WORKS

BARNES, JAMES

SO67 Yorkshire Ballad for String Orchestra (Grade 3) **HL3773589**

Composed in the summer of 1984, Yorkshire Ballad was premiered at the Kansas Bandmasters Association Convention by Claude T. Smith and the Kansan Intercollegiate Band. Since its publication, it has become one of the composer's most popular works, and has been arranged for a variety of ensembles. The composer writes "I composed this little piece so that younger players would have the opportunity to play a piece that is more or less in the style of (Grainger's) Irish Tune from County Derry." Grade 2, ca. 3:40.

BEETHOVEN, LUDWIG VAN

Keiser, Lauren

SO115C Allegretto from Symphony No. 7, Op. 92 (Grade 2) **HL234417**

One of the great slow movements of all time, this music takes you from what sounds like a mournful funeral march in A minor to a contrasting A major section that sounds almost joyous. This arrangement captures the essence of the original work, as from the beginning until m. 76. It duplicates the original with the exception of the reassignment of roles. Playing the recording of the original will be helpful in providing the students with a model for performance.

BLANCO, HEATHER GRIER

SO102 At The Farm (Grade 2) **HL3773410**

At the Farm is a composition of intermediate level difficulty dedicated to the composer's grandfather, a life-long farmer. The first section is light and playful while the middle section is more legato. Each instrument plays the rhythm of at least one of the themes with attention given to development of dynamics and easy to follow bowings.

EWAZEN, ERIC

SO103 Sinfonia for Strings (Grade 4) **HL3773413**

This piece is a rich and resonant celebration of the world of string orchestra sonorities. Capable of both great virtuosity and smooth as glass legato lyricism, the string orchestra provides the composer with a world of colors and varied musical emotions. The first movement is gutsy and rhythmic, with exciting moments of exciting energy, syncopation and sonorous ringing chords. The second movement, built on a melody which is soft and delicate builds to an heroic climax, returning to the gentle and understated main theme at the end. The final movement opens with rousing and playful themes which pave the way for a joyful fugue and an heroic finale.

KHACHATURIAN, ARAM

Latham, Lynne

SO138C Waltz from Masquerade Suite (intermediate arrangement) (Grade 3) **HL348232**

The whimsical main theme, with its augmented 2nd, is perfect for teaching intervals and chromatic fingerings (the violas will play in 1/2 position). The first violins will shift to and stay in 3rd position for the 2nd theme, which the cellos and violas will share first. The middle section of the work has been omitted. A great addition to any Halloween concert for mid-level high school or community orchestra. A more advanced full transcription for string orchestra is also available from the publisher.

MAHLER, GUSTAV

Keiser, Lauren

SO112C Adagietto from Symphony No. 5 (Grade 3) **HL234421**

This treatment has been done for strings alone with an optional part for harp. The original key of F has been retained, and the optional harp part is embraced by the celli in definitive sections. This arrangement is playable by advancing ensembles, with expanded use of rhythms, ranges and keys but technical demands are still carefully considered. Includes viola T.C. parts and optional harp and piano.

MASSENET, JULES

Keiser, Lauren

SO119C Meditation from the Opera "Thais" (Grade 2.5) **HL275643**

This famous melody from the opera Thais has been performed by countless violinists, including Itzhak Perlman and Joshua Bell. Now you can feature a young soloist in the opening section of this new edition for string orchestra by Lauren Keiser.

NISHIMURA, YUKIKO

SO122C Lavande (Grade 2.5) **HL277851**

Lavande is the French word for the lavender flower, which is the inspiration for this work by Yukiko Nishimura. It presents an ideal vehicle for young string orchestras to explore the nuances of adagio playing with rich harmonies and soaring melodic lines.

SO127C Luna (Grade 3)

HL294834

The title Luna is the Latin word for "moon," which is the subject of this lyrical original string orchestra work by composer Yukiko Nishimura. In a lilting waltz style, the composer has described the inspiration as "imagining the sky with the moon at daytime." Nishimura's gift for melody shines throughout, especially in the middle section which includes lush passages in the upper strings with delicate pizzicato accompaniment.

Composer/ pianist Yukiko Nishimura grew up in Japan and graduated from Tokyo National University of the Arts, where she studied with Atsutada Otaka. Upon graduation, she moved to the USA to study with Alfred Reed at U of Miami and later with Richard Danielpour at the Manhattan School of Music. Nishimura has received numerous commissions in a variety of genres from solo and chamber ensembles, to works for band, orchestra, film and theater. Among her honors are two Special Mentions at the Corciano International Composer Competition in Italy, the Aoyama Award, and a 2018 Nomination for the Hollywood Music in Media Prize.

SO128C Merry Merry Merry! (Grade 2.5)

HL294836

As the title implies, Merry, Merry, Merry was inspired by the Christmas holidays, with the light texture and melodies evoking the gentle images of falling snow and brisk winter walks. The work is a brief fantasia in ABA form and stays completely within the first position, making it an ideal choice for an easy to play, original crowd pleaser on holiday-themed programs.

SO121C Star Ship (Hoshi no Fune) for String Orchestra (Grade 2.5)

HL277849

In Japan there is an old tale which has been told since before time began. Two of the most beautiful stars in the night sky are Altair, representing Man and Vega, representing Woman. These two lovers can meet each other only one time each year, on the night of July 7th. Living on opposite sides of the Milky Way, they have to ride a ship to meet each other on that night. If it rains, they cannot see each other because the river of light in the sky is swollen. The name of the star ship that Altair and Vega ride is called "Hoshi no Fune". I wanted to express in music the pain of these separated lovers.

PRICE, FLORENCE

Perna, Dana

SO133C Old Boatman, The (Grade 4)

HL348245

Originally for piano, this lyric work is a shining presentation of Price's signature style. The first statement is in G Major, then modulates to A major. Although short, the piece requires mature musicality, secure shifting and vibrato from your ensemble, with delicate dynamics and rubato. There are brief solos for violin and cello.

PROKOFIEV, SERGEI

Keiser, Lauren

SO130C Adagio: From Symphony No. 5 (Grade 4)

HL294838

Prokofiev wrote his Bb symphony in short form within a month, 16 years after his last symphony. He used sketches he had compiled in his ubiquitous notebooks. Written in 1944, its four movements are in Bb Major, d minor, F Major and Bb Major (Bb chord) in a sequence of slow, fast, slow, fast. The Adagio is the third movement of the symphony. The music traces its roots to a score Prokofiev was preparing for a film of Pushkin's Queen of Spades that never reached production.

Prokofiev's tempo marking for the Adagio's opening is qtr. = 60, technically a "largo" tempo. Many modern interpretations used by conductors employ a slower tempo as I have indicated. This is a personal choice with your players in mind. The essence of the rhythmic motion is 3 triplets against 2 eighth notes. I have maintained the original key however have made edits to shorten the duration for educational settings.

This arranged transcription requires an almost constant five-part textural environment. A challenge will be to merge the independent voices into coherent sections grasped by the players. Prokofiev's accompaniment lines are logical and embrace common musical patterns. They are somewhat relentless but can be learned without much difficulty. Because of the five-part texture, the performers are obligated to play the work with few breaks for rest. You may consider the work a young person's endurance test of a 20th century masterwork. Of course, this music was not available to school programs until now, so this will be an exciting adventure for you and your students.

RACHMANINOFF, SERGEI

Land, Kirt

SO126C Rach 2: Themes from Piano Concerto No. 2 (Grade 3.5)

HL294840

This arrangement uses the main themes of the second and third movements of Rachmaninoff's Piano Concerto No. 2. It opens with the haunting Adagio sostenuto. At measure 16, the third movement's rhapsodic main theme is introduced and developed. At measure 57, we return to the Adagio melody with the Moderato theme merging and dominating until measure 74 when the work closes with the initial theme.

The Moderato theme is among the most beloved melodies of the 20th Century. Both themes in Rach 2 were featured in several movies. In first position for young people, this musical setting demonstrates the fluid relationship of 3 triplets against 2 eighth notes and the development of a long melodic line.

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SAINT SAENS, CAMILLE

Keiser, Lauren

SO124C Swan, The (Grade 2.5)

HL277855

The Swan by Saint Saens is one of the most recognizable themes of the Romantic period. This arrangement for string orchestra by Lauren Keiser captures the essence of this beautiful melody while adapting it to the abilities of beginning and intermediate musicians.

SHOSTAKOVICH, DMITRI

Keiser, Lauren

SO125C Allegretto: from Symphony No. 5, Mvt. 2 (Grade 2.5)

HL294846

Shostakovich's Fifth Symphony was written in 1937 and premiered that year in Leningrad (St. Petersburg). It was a major success with an ovation lasting over 30 minutes. The symphony is approximately 45 minutes in length and has four movements. Allegretto is the second movement. It is a scherzo in form with a vein of humor that approaches grotesqueness. The work is a waltz parody with marcato sections of intense contrast.

This arranged and edited transcription is in first position for young people and maintains the original key. There are indicated cues for support of certain passages. Ossias are provided for the better players to perform within the original ranges. For younger groups who may find the duration a little challenging, it may be shortened by taking one or both of the two cuts indicated in the score. This is the first-ever publication for string orchestra from this great symphony.

TRADITIONAL

Carlson, Stuart

SO104C Carol of the Bells (Grade 4)

HL210383

This intermediate arrangement blends a traditional approach to this holiday favorite with a popular twist somewhat reminiscent of the scores of Leroy Anderson. The melody is passed among all the sections as variety is breathed into the ostinato patterns with variations in texture, dynamics, rhythm, and the use of pizzicato. Care has been taken in the placement of bowings at key points and ensuring the parts are well balanced between variety and playability for the abilities of school and community orchestras.

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