

ROB ROY

THE SCOTTISH ROBIN HOOD

HECTOR BERLIOZ

(1803-1869)

ARRANGED BY CARYN WIEGAND NEIDHOLD
FOR FULL ORCHESTRA

Instrumentation

1 Full Score	1 F Horn 1	1 Percussion
1 Piccolo	1 F Horn 2	<i>Triangle, Bass Drum,</i>
1 Flute 1	1 F Horn 3	<i>Crash Cymbals, and</i>
1 Flute 2	1 F Horn 4	<i>Xylophone</i>
1 Oboe 1	1 B $\flat$ Trumpet 1	1 Harp
1 Oboe 2*	1 B $\flat$ Trumpet 2	9 Violin 1
1 English Horn	1 B $\flat$ Trumpet 2	8 Violin 2
1 A Clarinet 1	1 Trombone 1	7 Viola
1 A Clarinet 2	1 Trombone 2	6 Violoncello
1 Bassoon 1	1 Trombone 3	5 Double Bass
1 Bassoon 2	1 Timpani	

** in lieu of English Horn*

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ABOUT THE ARRANGER

Caryn Wiegand Neidhold is a composer and arranger for students through professional ensembles. Her focus includes arrangements of hidden classical “gems” and composing music for eclectic styles, including fiddle, rock, and jazz. With an emphasis on learning technique through literature, her music always distributes musical challenges to all string sections - go violas!

Caryn’s background includes extensive work as a middle school educator, Suzuki teacher, and youth symphony conductor and coach. In addition, she

has years of performance experience as a violist and violinist with orchestras, including the Reno Phil, Reno Chamber Orchestra, New World Symphony, Chautauqua Symphony Orchestra, and the Fairbanks Symphony. Having fun at fiddle camp, in rock bands, and in jazz bands fuels her love for bringing diverse music to young string orchestras. Ms. Neidhold enjoys composing commissioned works for all levels, writing articles for music education publications and presenting seminars for string educators.

PERFORMANCE NOTES

Rob Roy: The Scottish Robin Hood is a fantastic introduction to the incredible music of Hector Berlioz and an opportunity for students to learn how to navigate the abrupt twists and turns in melody, harmony, and form. This arrangement strives to give all instrument sections challenging and enjoyable music to learn and perform.

Cues are provided for instruments that are sometimes unavailable in young symphony orchestras. Some of the more prominent harp parts are written as *pizzicato* in the strings, which may need to be balanced by cutting string sections in half or assigning solos. Some fingerings are provided in the string sections, but there are many opportunities for students to make their own decisions about positions and shifting.

A significant cut begins at measure 154 and ends in the second half of measure 190, which adds flexibility to rehearsal and performance time constraints. The intervening music, featuring the English Horn and violas, is gorgeous and lyrical and should be included if at all possible. Because English Horn is less common in younger orchestras, the solos in the English Horn part appear in the oboe and clarinet parts.

The tempo of the Presto from 205 to the end should be centered, initially, on the integrity of the long melodic line and continue to increase in tempo and intensity to create a feverish ending typical of Berlioz's compositional style.

PROGAM NOTES

Hector Berlioz wrote *Rob Roy*, or more properly, *Intrata di Rob-Roy MacGregor*, based on historical fiction by Walter Scott. Berlioz conceived and wrote this overture during his time in Italy after winning the *Prix de Rome*. The first performance in 1833 yielded a lukewarm reception, about which Berlioz later wrote, “*Rob Roy* overture, a long and diffuse piece, which was performed in Paris a year later [two years, in fact], very badly received by the public, and

which I burnt that same day after leaving the concert.” Fortunately, a copy survived and was submitted by Berlioz to the Paris Conservatory as a requirement of the *Prix de Rome*. This arrangement of *Rob Roy* distills the greatest of the melodies and gives shape to the form. Later in his career, Berlioz recycled some of the more captivating melodies in his symphonic composition *Harold in Italy*.

Hector Berlioz
arr. Caryn Wiegand Neidhold

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Fl. 1 2

Picc.

Ob. 1 2

E. Hn.

A Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2 3

Timp.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

a2

mp

a2

p

cresc. poco a poco

a2

p

Hn. 3

cresc. poco a poco

p

11 12 13 14 15 16 17 18 19 20 21 22

mp

Bsn. 2