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# FJH BEGINNING STRINGS

Grade 1.5

## TO A WILD ROSE from *WOODLAND SKETCHES*

EDWARD MACDOWELL

*Arranged by*

Robert D. McCashin

### Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Piano

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.  

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## The Arranger

Dr. Robert McCashin serves as the Director of Orchestras and Professor of Conducting and Violin at James Madison University. He is the Conductor/Music Director for the JMU Symphony, the JMU Chamber Orchestra, the JMU Opera/Theater Orchestra, and the select Camerata Strings ensemble. In addition, Dr. McCashin teaches orchestral conducting at both the graduate and undergraduate levels.

He earned both his Bachelor and Master of Music degrees in violin performance from Louisiana State University, and his Doctor of Musical Arts degree in conducting from the University of Arizona. In addition, he was Associate Conductor for the Youth Orchestras of Greater Fort Worth. Dr. McCashin has enjoyed extensive experiences with string players at all levels, elementary through high school, as a clinician and guest conductor. He presents large numbers of in-school clinics annually and teaches private students of all ages.

In addition, Dr. McCashin maintains a busy schedule of adjudicating and conducting at the state and national levels. His conducting appearances include regional level professional orchestras as well as all-state, region, and district honor orchestras. His compositions and arrangements, published by The FJH Music Company Inc., are best sellers and Pepper Editor's Choice selections in the educational music arena. Dr. McCashin recently chaired the ASTA Merle Isaac National Composition competition, and was elected to two terms as the President of the College Orchestra Directors Association.

## About the Music

Edward MacDowell was born in New York City in 1860. He studied piano in the United States, as well as France (on a scholarship to the Paris Conservatoire) and Germany. He honed his compositional skills in Germany and his work caught the attention of Franz Liszt among others. He lived in Germany until 1888 when he moved to Boston, Massachusetts. After eight years in Boston, he accepted the first professorship at the newly created Department of Music at Columbia University in 1896. At the same time, he purchased the Hillcrest Farm in Peterborough, New Hampshire which became his refuge and inspiration for many of his compositions, including *Woodland Sketches, Op. 51*. Following his untimely passing at the age of 47, his wife, Marian devoted her life to carrying on her husband's legacy, deeding the Hillcrest Farm to the newly founded Edward MacDowell Association, thus creating the famous "MacDowell Colony".

MacDowell wrote primarily piano works, along with a substantial number of songs and a few orchestral works, the most famous being his *Second Suite* ("Indian"). Among his long list of works for piano, there were a number of sets of short pieces. One of these is his Opus 51, *Woodland Sketches*, a set of ten short attractive pieces, one of which, *To a Wild Rose*, became the most popular. It was a random little melody he had cast aside, until his wife told him "it reminded her of some roses that grow near the cabin." MacDowell, according to her impression, titled it as such. *To a Wild Rose* is a simple diatonic melody accompanied by mostly standard triadic accompaniment, although he includes some interesting, slightly chromatic, harmonic twists. It offers beautiful content for the development of bow control, as well as tone and intonation.

# TO A WILD ROSE

from *Woodland Sketches*

EDWARD MACDOWELL

Arranged by

ROBERT D. MCCASHIN

(ASCAP)

Gently lyrical (♩ = 46 – 50)

Violin 1 *mp*

Violin 2 *mp*

Violin 3 (Viola T.C.) *mp*

Viola *mp*

Violoncello *mp*

Double Bass *mp*

Piano *mp*

2 3 4 5 6

9

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla. H3

Vcl.

D.B. 0 2

Piano

7 8 9 10 11 12



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ST6293

17

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vln. 3 (Vla. T.C.) *mf* *mp*

Vla. *mf* *mp*

Vcl. *mf* *mp*

D.B. *mf* *mp*

Piano *mf* *mp*

13 14 15 16 17 18

Vln. 1

Vln. 2 4 2 H1 2 H1

Vln. 3 (Vla. T.C.)

Vla.

Vcl. x1 4 3

D.B. L1 0 1 4

Piano

19 20 21 22 23 24

rit. 29 A Tempo

Vln. 1  
cresc.  
mp

Vln. 2  
cresc.  
mp

Vln. 3 (Vla. T.C.)  
cresc.  
mp

Vla.  
cresc.  
mp

Vcl.  
cresc.  
mp

D.B.  
cresc.  
mp

Piano  
cresc.  
mp

25 26 27 28 29 30

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

31 32 33 34 35 36

37

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 (Vla. T.C.) *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

Piano *mf*

37 38 39 40 41 42 43

45

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 (Vla. T.C.) *p*

Vla. *p*

Vcl. *p*

D.B. *p*

Piano *p*

44 45 46 47 48 49 50 51