



OVERTURE TO ROB-ROY

HECTOR BERLIOZ

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

Robert D. McCashin, DMA, is Professor Emeritus and former Director of Orchestras and Professor of Conducting at James Madison University. He recently retired from academe after a 43-year career of conducting and applied string teaching at the college/university level. He was awarded JMU's Distinguished Teacher Award for the College of Visual and Performing Arts in 2015. From 1992 through 2016, Dr. McCashin was Music Director for the JMU Symphony, Chamber Orchestra and Opera Orchestra. He taught all relevant orchestral conducting and academic courses within the MM and DMA orchestral conducting curricular core, as well as applied studio strings.

Dr. McCashin, a violinist, has been a successful writer and arranger of educational publications, having now published some 90 works for the Grade I through V educational performance levels. He has been a regular guest conductor for a variety of orchestral ensembles, including regional and all-state orchestras across the U.S. as well as regional professional orchestras. He has been invited to present more than 30 conducting workshops and seminars for national and state level teacher conferences throughout the U.S. Dr. McCashin is a Founder, Past President and former National Board member for the College Orchestra Directors Association.

About the Music

Overture to Rob-Roy is one of a very few works Berlioz wrote during his visit to Rome (1830-1831), where he was the recipient of the *Prix de Rome* of 1830. It is a convincing and vivacious work, written as a dedication to a Scottish warrior named Rob-Roy. It utilizes the 'Scottish snap' rhythm of the eighth-quarter sequence throughout, and alternates with a lovely lyrical melody in the middle section. The Overture quotes a famous Scottish folk-tune, *Scots, wha hae wi' Wallace bled*.

This work is an exciting and rewarding overture that offers some fine music as well as challenging material for every section and player in the ensemble. *Rob-Roy* would be well at home placed at either the opening or closing of a program.

- Dr. Robert McCashin

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ROBERT D. McCASHIN
(ASCAP)

Allegro non troppo (♩. = 92-96)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

7 8 9 10 11

10

f *mp* *f* *mp* *f*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.



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piece at www.fjhmusic.com

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ST6463

Sheet music for measures 12 through 19, featuring Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The music is marked *sempre staccato* for measures 16 through 19. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 12-19:

- Vln. 1: Treble clef, F# key signature. Measures 12-15: Quarter notes, eighth notes, and sixteenth notes. Measure 16: *sempre staccato*. Measure 17: Quarter notes. Measure 18: Eighth notes. Measure 19: Quarter notes.
- Vln. 2: Treble clef, F# key signature. Measures 12-15: Quarter notes, eighth notes, and sixteenth notes. Measure 16: *sempre staccato*. Measure 17: Quarter notes. Measure 18: Eighth notes. Measure 19: Quarter notes.
- Vla.: Bass clef, F# key signature. Measures 12-15: Quarter notes, eighth notes, and sixteenth notes. Measure 16: *sempre staccato*. Measure 17: Quarter notes. Measure 18: Eighth notes. Measure 19: Quarter notes.
- Vcl.: Bass clef, F# key signature. Measures 12-19: Rest.
- D.B.: Bass clef, F# key signature. Measures 12-19: Rest.

Sheet music for measures 20 through 27, featuring Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The music is marked *f* *sempre staccato* for measures 20 through 27. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 20-27:

- Vln. 1: Treble clef, F# key signature. Measure 20: Quarter note, eighth notes, and sixteenth notes. Measures 21-27: Quarter notes, eighth notes, and sixteenth notes.
- Vln. 2: Treble clef, F# key signature. Measure 20: Quarter note, eighth notes, and sixteenth notes. Measures 21-27: Quarter notes, eighth notes, and sixteenth notes.
- Vla.: Bass clef, F# key signature. Measure 20: Quarter note, eighth notes, and sixteenth notes. Measures 21-27: Quarter notes, eighth notes, and sixteenth notes.
- Vcl.: Bass clef, F# key signature. Measure 20: *f* *sempre staccato*. Measures 21-27: Quarter notes, eighth notes, and sixteenth notes.
- D.B.: Bass clef, F# key signature. Measure 20: Rest. Measure 21: *f*. Measures 22-27: Quarter notes, eighth notes, and sixteenth notes.

31

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

28 29 30 31 *f* sempre staccato 32 33 34

41

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

35 36 37 38 39 40 *ff*

Violin 1

Violin 2

Vla.

Vcl.

D.B.

42 43 44 45 46 47

Violin 1

Violin 2

Vla.

Vcl.

D.B.

48 49 50 51 52 53

52

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

54 55 56 58 59

poco rall.
 62 **Largo espressivo** (♩ = 78-82)
 3 players
p
 3 players
p
 Solo
f
 3 players
p
 3 players
p
 60 61 62 63 64 65 66

70

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp

pp

3 players

pp

Solo

f

(3 players)

pp

max. 3 players

pp

67 68 69 71 72 73

Pulse remains constant (♩. = ♩)

tutti

mp

tutti div.

mp

tutti

mp

tutti

mp

tutti

mp

tutti

mp

74 75 76 77 79

82

poco rall.

Allegro non troppo (♩. = 92-96)

Score for measures 80-86, featuring Vln. 1, Vln. 2, Vla., Vcl., and D.B. The tempo is marked "Allegro non troppo (♩. = 92-96)" and the dynamics range from *mf* to *mp*. The score includes a "poco rall." instruction at measure 81. A large red watermark "Preview Only" is overlaid diagonally across the page.

Score for measures 87-93, featuring Vln. 1, Vln. 2, Vla., Vcl., and D.B. The dynamics range from *mp* to *mf*. The score includes a large red watermark "Preview Only" overlaid diagonally across the page.

96

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

94

95

97

98

99

100

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

101

102

103

104

105

106

107 111

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

107 108 109 110 111 112

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

113 114 115 116 117 118

123

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

119 120 121 122 123 124

fff

fff

fff

fff

fff

fff

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

125 126 127 128 129 130

131

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

131 132 133 134 135 136

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

137 138 139 140 141 142

143

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

143 144 145 146 147 148 149

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

150 151 152 153 154 155 156

160

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

157 158 159 160 161 162 163

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

164 165 166 167 168 169 170

ff

172

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

171 172 173 174 177

cresc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

178 179 180 181 182 183 184

fff