

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

The Barber of Seville

(Overture)

Gioachino Rossini

Arranged by Richard Meyer

INSTRUMENTATION

1 — Conductor Score	1 — Tuba
1 — Flute	2 — Percussion (Snare Drum, Bass Drum, Crash Cymbals, Triangle)
1 — Oboe	1 — Timpani
1 — Bassoon	8 — Violin I
1 — B \flat Clarinet I	8 — Violin II
1 — B \flat Clarinet II	3 — Violin III (Viola tr)
1 — B \flat Bass Clarinet	5 — Viola
1 — E \flat Alto Saxophone	5 — Cello
1 — F Horn	5 — String Bass
1 — B \flat Trumpet I	1 — Piano Accompaniment
1 — B \flat Trumpet II	
1 — Trombone	

THE BARBER OF SEVILLE

(Overture)

First performed in Rome in 1816, this overture is among Rossini's most famous and loved orchestral works. Your students will undoubtedly recognize the infectious main theme from its frequent use in commercials and even Bugs Bunny cartoons! This arrangement highlights the individual colors of the woodwind, brass, and string sections, yet remains so true to Rossini's original, your young orchestra will sound as if they're playing the real thing.



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

The Barber of Seville

(Overture)

Gioachino Rossini (1792-1868)

Arr. by Richard Meyer

CONDUCTOR SCORE

Duration - 4:00

Andante maestoso (♩ = 88)

Allegro vivo (♩ = 160)

Flute

Oboe

B♭ Clarinets

E♭ Alto
Saxophone

Bassoon
(B♭ Bass Clarinet)

F Horn

B♭ Trumpets

Trombone

Tuba

Percussion
(Snare Drum,
Bass Drum,
Crash Cymbals,
Triangle)

Timpani
(G - D)

Violins

Viola
(Violin III)

Cello

String Bass

Fl. 6 7 8 9 10 11

Ob.

Cl. I II

A. Sax.

Bsn. (B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Perc.

Timp.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

1/2 pos. 1

Preview Only
Legal Use Requires Purchase

18 19 20 21 22 23

Fl. *p*

Ob. *p*

Cls. I *p*

Cls. II

A. Sax.

Bsn. (B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Perc.

Timp.

Vlns. I *p*

Vlns. II *p*

Vla. (Vln. III)

Cello

Str. Bass

Legal Use Requires Purchase

24 25 26 27 28 29

Fl. *cresc.* *f* *p*

Ob. *cresc.* *f* *p*

Cl. I *cresc.* *f* *p*

Cl. II *cresc.* *f* *p* 2x only

A. Sax. *cresc.* *f* *p* 2x only

Bsn. (B. Cl.) *cresc.* *f* *p* 2x only

Hn. *cresc.* *f* *p* 2x only

Tpts. I *cresc.* *f* *p* 2x only

Tpts. II *cresc.* *f* *p* 2x only

Trb. *cresc.* *f* *p* 2x only

Tuba *cresc.* *f* *p* 2x only

Perc. Tri. *p*

Timp. *p*

Vlns. I *cresc.* *f* *p* *piu legato*

Vlns. II *cresc.* *f* *p* *piu legato*

Vla. (Vln. III) *cresc.* *f* *p* *piu legato*

Cello *cresc.* *f* *pizz.* *p*

Str. Bass *cresc.* *f* *pizz.* *p*

36 37 38 39 40 41

Fl.

Ob.

Cl. I

Cl. II

A. Sax.

Bsn. (B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Perc.

Timp.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p

p dolce

arco

p

(pizz.)

p

42 43 44 45 46 47

Fl. *p dolce*

Ob. *p dolce*

I Cls.

II Cls.

A. Sax. *p dolce*

Bsn. (B. Cl.) *p*

Hn. *p*

I Tpts.

II Tpts.

Trb. *p*

Tuba *p*

Perc. S. D. *p*

Timp. B. D. *p*

I Vlns.

II Vlns.

Vla. (Vln. III) *p*

Cello 1 2

Str. Bass

48 49 50 51 52 53

Fl. *mf*

Ob. *mf*

I Cls. *mf*

II Cls. *mf* simile

A. Sax. *pp* simile *cresc.* *mf*

Bsn. (B. Cl.) *pp* *cresc.* *mf*

Hn. *pp* simile *cresc.* *mf*

I Tpts. *pp* simile *cresc.* *mf*

II Tpts. *pp* simile *cresc.* *mf*

Trb. *mf* simile

Tuba *mf*

Perc. *pp* *cresc.* *mf*

Timp. *pp* *cresc.* *mf*

I Vlns. *pp* *cresc.* *mf*

II Vlns. *pp* *cresc.* *mf*

Vla. (Vln. III) *pp* *cresc.* *mf*

Cello *pp* *cresc.* *mf*

Str. Bass *pp* *cresc.* *mf*

To Coda

54 55 56 57 58 59

Fl. *sempre cresc.*

Ob. *sempre cresc.*

Cl. I *sempre cresc.*

Cl. II *sempre cresc.*

A. Sax. *sempre cresc.*

Bsn. (B. Cl.) *sempre cresc.*

Hn. *sempre cresc.*

Tpts. I *sempre cresc.*

Tpts. II *sempre cresc.*

Trb. *sempre cresc.*

Tuba *sempre cresc.*

Perc. *sempre cresc.*

Timp. *sempre cresc.*

Vlins. I *sempre cresc.*

Vlins. II *sempre cresc.*

Vla. (Vln. III) *sempre cresc.*

Cello *sempre cresc.*

Str. Bass *sempre cresc.*

c.c. *f*

To Coda

60 61 62 63 64 65

Fl. *ff*

Ob. *ff*

Cl. I *ff*

Cl. II *ff*

A. Sax. *ff*

Bsn. (B. Cl.) *ff*

Hn. *ff*

Tpts. I *ff*

Tpts. II *ff*

Trb. *ff*

Tuba *ff*

Perc. *ff*

Timp. *ff*

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

pp

pp

pp

pp

71 72 73 74 75 76

Fl.

Ob.

I
Cls.

II

A. Sax.

Bsn.
(B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Perc.

Timp.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

73

1/2 pos.
4

77 78 79 80 81 82

Fl. *ff*

Ob. *ff*

I *ff*

Cls. II *ff*

A. Sax. *ff*

Bsn. (B. Cl.)

Hn. *ff*

I *ff*

Tpts. II *ff*

Trb. *ff*

Tuba *ff*

Perc. *ff*

Timp. *ff*

I *ff*

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

I pos. 1 4 -1 4 -4

Musical score for measures 83-88. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (Cls. I and II), Alto Saxophone (A. Sax.), Bassoon (Bsn. (B. Cl.)), Horn (Hn.), Trumpets (Tpts. I and II), Trombone (Trb.), Tuba, Percussion (Perc.), Timpani (Timp.), Violins (Vlns. I and II), Viola (Vla. (Vln. III)), Cello, and String Bass (Str. Bass). Measures 84 and 85 feature a melodic line in the woodwinds. Measures 86-88 show a rhythmic pattern in the percussion and strings. A large red watermark 'Preview Only' is overlaid diagonally across the page.