

THE BARBER OF SEVILLE

(OVERTURE)

GIOACHINO ANTONIO ROSSINI
Arranged by
Carrie Lane Gruselle

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.



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The Arranger

Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle currently teaches elementary and middle level strings for the Appleton Area School District in Appleton, Wisconsin, and teaches for the Lawrence University Academy of Music. Her arrangements and compositions for beginning and developing string players have been performed across the nation and in Australia.

About the Music

Although his compositions include works in addition to opera, Italian composer Gioachino Antonio Rossini (1792–1868) is indeed best known for his operas, having written over thirty of them. Among the best known are *William Tell* and the comic opera *The Barber of Seville*.

The Barber of Seville (Overture) encompasses a wide range of musical expression, from delicate to lyrical to determined to furious. Students will explore the variety of skills necessary to create the moods and feelings contained in the music, particularly with bow styles. Left-hand issues include plenty of accidentals and chromatics, and shifting in the violin 1, cello, and bass parts.

Carrie Lane Gruselle

String Editing: Soon Hee Newbold

14

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

13 14 15 16

17 18 19 20

24

21 22

p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *ff* *ff* *ff* *ff* *ff* *ff*

div.

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Violin 1 (Vln. 1) and Violin 2 (Vln. 2) staves are in treble clef with a key signature of two sharps (F# and C#). Viola (Vla.) is in alto clef with a key signature of two sharps. Violoncello (Vcl.) and Double Bass (D.B.) are in bass clef with a key signature of two sharps.

Measures 25-28:

- Measure 25: Vln. 1 has a half note G4 with an accent (>) and a breath mark (V). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.
- Measure 26: Vln. 1 has a quarter note G4 with an accent (>) and a breath mark (V), followed by a triplet of eighth notes (A4, B4, C5). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.
- Measure 27: Vln. 1 has a quarter rest. Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.
- Measure 28: Vln. 1 has a half note G4 with an accent (>) and a breath mark (V), followed by a triplet of eighth notes (A4, B4, C5). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.

Measures 29-32:

- Measure 29: Vln. 1 has a half note G4 with an accent (>) and a breath mark (V), followed by a triplet of eighth notes (A4, B4, C5). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.
- Measure 30: Vln. 1 has a quarter note G4 with an accent (>) and a breath mark (V), followed by a triplet of eighth notes (A4, B4, C5). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.
- Measure 31: Vln. 1 has a quarter note G4 with an accent (>) and a breath mark (V), followed by a triplet of eighth notes (A4, B4, C5). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.
- Measure 32: Vln. 1 has a half note G4 with an accent (>) and a breath mark (V), followed by a triplet of eighth notes (A4, B4, C5). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.

Measures 33-36:

- Measure 33: Vln. 1 has a half note G4 with an accent (>) and a breath mark (V), followed by a triplet of eighth notes (A4, B4, C5). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.
- Measure 34: Vln. 1 has a quarter note G4 with an accent (>) and a breath mark (V), followed by a triplet of eighth notes (A4, B4, C5). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.
- Measure 35: Vln. 1 has a quarter note G4 with an accent (>) and a breath mark (V), followed by a triplet of eighth notes (A4, B4, C5). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.
- Measure 36: Vln. 1 has a half note G4 with an accent (>) and a breath mark (V), followed by a triplet of eighth notes (A4, B4, C5). Vln. 2 has a quarter note G4. Vla. has a quarter note G4. Vcl. and D.B. have a half note G3.

40

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

37 38 39 40

f

f

f

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

41 42 43 44

f

f

f

48

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

45 46 47 48

f *p*

f *p*

f *p*

f *p*

f *p*

Sheet music for measures 49-52, featuring Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music is in G major (one sharp) and 4/4 time. Measures 49-50 show a dynamic shift from *f* to *p*. Measures 51-52 show a dynamic shift from *p* to *sf*. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page.

Sheet music for measures 53-57, featuring Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music continues in G major and 4/4 time. Measures 53-54 show a dynamic shift from *sf* to *sf*. Measures 55-57 show a dynamic shift from *sf* to *sf*. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page.

Sheet music for measures 58-61, featuring Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music continues in G major and 4/4 time. Measures 58-61 show a dynamic shift from *pp* to *pp*. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page.

63

Vln. 1 *p* *mp*

Vln. 2 *p*

Vla. *p*

Vcl. *pizz.* *mp* *arco*

D.B. *pizz.* *p*

62 63 64 65

Vln. 1 *p*

Vln. 2 *mp*

Vla.

Vcl. *pizz.* *p* *mp* *arco*

D.B.

66 67 68 69

Vln. 1 *mp*³ *mp*

Vln. 2 *p*

Vla. *mp*³ *p*

Vcl. *pizz.*

D.B.

70 71 72 73

75

1. *V*
p

2.
p
arco
p

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

74 75 76 77

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

78 79 80 81

83

pp
pp
pp
pp
arco
pp

V
V
V
V

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

82 83 84 85

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

86

87 *f*

88 *cresc.*

89

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

90

91

92

93 *ff* **più mosso**

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

94

95

96

97

98

99 100 101 102 103

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

104 105 106 107

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

108 109 110 111 112

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.