



Hear and download this piece at www.fjhmusic.com

FJH STRING ORCHESTRA

Grade 3.5

OVERTURE TO SEMIRAMIDE

GIOACHINO ROSSINI

Arranged by

Bob Lipton

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

Preview Only
Legal Use Requires Purchase

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Composer

Bob Lipton graduated with honors with a B.A. in music education from San Francisco State University. He has been teaching middle school orchestra and band in Silicon Valley for 15 years, where his ensembles have consistently earned honors at festivals and performances.

As a tuba player, Bob has performed with the Oakland, San Jose, Berkeley, Napa, and Monterey Symphonies, as well as the San Francisco 49ers Band. He has played with various jazz, klezmer, and rock groups at the Frankfurt and San Francisco Jazz Festivals as well as the New Music America Festival in New York City, and has toured with Columbia artist Bel Canto Brass. Bob currently performs and arranges music for brass quintets.

About the Music

The opera *Semiramide* was written in 1823 in only 33 days. Unlike Rossini's other overtures, which were used for more than one opera, this work was written after completing the opera, using its best themes. Although the opera is seldom performed today, the overture is one of Rossini's most popular, along with *The Barber of Seville* and *William Tell*, and has become a staple of orchestral literature.

The first lyrical theme is a chorus of praise that precedes two happy, jovial melodies. A lengthy crescendo then follows, leading into one of Rossini's most famous endings. The overture is great for allowing students to tell a story through their playing. Contrasts from section to section should be made obvious and apparent.

At A

String Editing: Carrie Lane Gruselle

OVERTURE TO SEMIRAMIDE

GIOACHINO ROSSINI
Arranged by
BOB LIPTON
(ASCAP)

Andantino (♩=108)

The musical score is presented in three systems. The first system (measures 1-8) includes parts for Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The second system (measures 9-16) continues the parts for Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. The third system (measures 17-24) continues the parts for Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, and Double Bass. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.



Hear and download this piece at www.fjhmusic.com

This arrangement © 2010 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.
WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.

25

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

p

33

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

rit.
mf

32 33 34 35 36 *p* *mf*

39 Più mosso (♩ = 120)

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

div.
ff

39 *ff* 40 41 42

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

43 44 45 46

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

47 48 49

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

50 51 52 53 54

p sub.
p sub.
p sub.
p sub.
p

rit.

55 Allegro (♩ = 126)

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

55 56 57 58

pizz.

pizz.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

59 60 61 62

div.
f
div.
f
div.
f
arco
f
arco
f

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

63 64 65 66

p
p
p
p
pizz.
p

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

67 68 69

pizz.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

71 72 73

mf

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

74 75 76

cresc. *f* *div.* *f* *f* *f*

arco *arco*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

77 78 79 80

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

81 82 83 84

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

85 86 87 88

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

89 90 91

92

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

92 *fp* 93 *fp* 94 *fp* *fp*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

95 *fp* *fp* 96 *f* 97

98

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

ff *p* *ff* *p* *ff* *p*

98 *ff* *p* *ff* *p*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

f *f* *f* *f* *f*

102 *f* 103 104 105 106

107

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

pizz. *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

opt. Solo *arco* *mp*

div.

107 *p* 108 109 110 111

Vln. 1 *mf*

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

112 113 114 115

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

116 117 118 119

arco *mp*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

120 121 122 123

tutti *pizz.*
div.

p

arco

mf

arco

mf

arco

mf *pizz.*

p

127

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

124 125 126

arco

div. pizz.

pizz.

p

arco

p cresc.

arco

p cresc.

arco

p cresc.

arco

p cresc.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

128 129 130

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

132 133 134

135

Vln. 1 *p* *cresc.*

Vln. 2 *p* *cresc.*

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

Vla. *p* *cresc.*

Vcl. *p* *cresc.*

D.B. *p* *cresc.*

135 *p* *cresc.* 137

Vln. 1 *f*

Vln. 2 *f*

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

Vla. *f*

Vcl. *f*

D.B. *f*

138 *f* 140

141

Vln. 1 *ff*

Vln. 2 *ff* *div.*

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

Vla. *ff*

Vcl. *ff*

D.B. *ff*

142 *ff* 143 *ff*

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

144 145 146 147

Detailed description: This system of musical notation covers measures 144 to 147. It features six staves: Violin 1, Violin 2, Violin 3 (with Viola and Trombone/Cello), Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#). Measures 144-146 show a rhythmic pattern of eighth notes with various articulations like accents and slurs. Measure 147 begins with a change in the lower strings, marked with a 'b' in a circle.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

148 149 150

151
div.
fp cresc.
div.
fp cresc.
div.
fp cresc.
div.
fp cresc.
fp cresc.

Detailed description: This system covers measures 148 to 150. It continues with the same six staves. Measures 148-149 show a continuation of the eighth-note patterns. Measure 150 features a 'div.' (divisi) marking and a 'fp cresc.' (fortissimo crescendo) instruction. Measure 151, which is the first measure of the next system, also includes 'div.' and 'fp cresc.' markings. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

152 153 154 155 156 157

ff
div.
ff
div.
ff
div.
ff
ff
ff

Detailed description: This system covers measures 152 to 157. It continues with the same six staves. Measures 152-157 feature a 'ff' (fortissimo) dynamic marking and 'div.' (divisi) markings. The notation includes complex rhythmic patterns with many beamed notes and slurs. The key signature remains two sharps. Measure 157 ends with a double bar line.