

OVERTURE FROM THE THIEVING MAGPIE

(La gazza ladra)

GIOACHINO 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.

T H E
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C O M P A N Y
I N C.
Frank J. Hackinson

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The Arranger

Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, Wisconsin. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for The FJH Music Company, and co-author of the new FJH method series: Measures of Success® for Strings. The arrangements and compositions she has written for young string players are studied and performed regularly worldwide.

Ms. Gruselle holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

About the Music

Rossini is renowned for his exciting and engaging overtures to his unforgettable operas. *The Thieving Magpie*, first performed in 1817, stands out among his best along with *The Barber of Seville* and *William Tell*.

The story of this semi-serious opera centers around a young woman who is falsely accused of the theft of a silver spoon which, as the title tells us, has ultimately been stolen by a wily magpie.

Notes for the Teacher

The opening should be broad, aggressive, and militaristic.

As the music moves into 3/4, the mood of the piece turns to intrigue and suspicion. Staccatos should be light and off the string. When the first two of three triplets are slurred and the third is separate (see measure 31), use a very small bow for the slurred eighths and a fast bow off of the string for the third eighth, bringing the bow back to its starting point.

It is suggested that the violas use second position in measure 44. This would be an appropriate introduction to second position if they are unfamiliar with it. At the same time, the celli are using half position.

In measures 62-66, the cello divisi should be determined by the strength of the viola and bass sections. Celli should be assigned to top or bottom parts to achieve balance between the three sections.

Issues with alternating between triple and duple eighth notes should be minimal if a strong quarter note pulse is established across the group.

- Carrie Lane Gruselle

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(La gazza ladra)

GIOACHINO ROSSINI

Arranged by
CARRIE LANE GRUSELLE
(ASCAP)

Maestoso marziale (♩=102)

The musical score is arranged in three systems of staves. The first system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The third system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *fp*, and *mp*, and includes articulation marks like accents and slurs. Measure numbers 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13 are indicated at the bottom of the staves.



Hear and download this piece at www.fjhmusic.com

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

14 15 16 17 18

This system contains measures 14 through 18. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings such as *mp* and *fp*. A large red watermark is overlaid diagonally across the page.

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

19 20 21 22

This system contains measures 19 through 22. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music continues with similar notation to the previous system, including triplets and dynamic markings like *mp* and *fp*. A large red watermark is overlaid diagonally across the page.

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

23 24 27

This system contains measures 23 through 27. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music shows a change in dynamics, with *pp* (pianissimo) and *ff* (fortissimo) markings. The notation includes rests and notes with stems. A large red watermark is overlaid diagonally across the page.

28 Allegro (♩ = 132)

Vln. 1 *p legg*

Vln. 2 *p sotto voce*

Vla. *p legg*

Vcl. *div. p sotto voce*

D.B. *p*

29 30 31

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

32 33 34 35 36

37

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

38 39 40 41

44

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

42 43 44 45

ff

H4

(I) 3 1 4 1 3
(II) 3

4 1 4 2 4 1 4
3 3 3 3

ff

3 3 3 3

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

46 47 48 50

pp

2 1 1 3
3

pp

3 3

4

54

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

51 52 53 54 55

pp

p

dolce

p

pp

pp

3 3

3 3

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

pizz.
p
pizz.

56 *p* 57 58 59 60

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

dolce
div.
dolce arco

61 62 63 64 65

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

pizz.

66 67 68 69 70

71

Vln. 1 *mp* 3 3 3

Vln. 2 *mp* 3

Vla. *mp* 2 1 -1 3 3

Vcl. *arco mp* 3 3 3 3

D.B. *arco mp*

71 72 *mp* 73 74 75

78

Vln. 1 *f* *p* 3 3 3 3 3 3

Vln. 2 *f* *p*

Vla. *f* *p* 3 3

Vcl. *f* *p* 3 3

D.B. *fp*

76 *f* *p* 80

Vln. 1 V 3 3 3 3

Vln. 2 V 2 3 1 1 -1 V 3 3

Vla. V 3 3

Vcl. V 3 3

D.B. V 3 3

81 82 83 84 85

86

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.* 3 *non div.*

Vcl. *cresc.*

D.B.

86 87 *cresc.* 88 89 90

94

Vln. 1 *mf* *cresc.*

Vln. 2 *mf* *cresc.*

Vla. *mf* *cresc.* 3

Vcl. *mf* *cresc.*

D.B. *mf* *cresc.*

91 92 93 94 95

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

96 97 98 99 100

102

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

101 *f* *cresc.* 103 104

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

105 106 107 108 109

110

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

110 111 113

ff *div.* *ff* *ff*

116

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

114 115 117 118

ff

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

119 120 121 122 123

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

124 125 126 127

div.

130

Vln. 1 (1 3 1 4 1 3)

Vln. 2

Vla.

Vcl.

D.B.

129 130 131 132 133

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

134 135 136 137

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

138 139 140 141 142