

OVERTURE

(from the *Barber of Seville*)

Gioachino Rossini

Arranged by Harry Alshin

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Violin III (Viola )	3
Viola	5
Cello	5
String Bass	5

OVERTURE

(FROM THE *BARBER OF SEVILLE*)

Harry Alshin brings us a well-orchestrated taste of Rossini's famous opera. Students will enjoy playing themes they may have heard for years. The first violins get a real workout while supporting parts are animated and fun to play. Range is limited to third position for violins with optional position work for other instruments. An excellent opportunity to refine spiccato and martelé bowing, this piece is sure to become a favorite in the literature transcribed for strings. It also works well as a companion to Mr. Alshin's arrangement of "figaro" from the same opera.

HIGHLAND/ETLING STRING ORCHESTRA SERIES

From the String Editor...

This arrangement/composition is designed to give a variety of performance and teaching options to groups of widely differing ability levels and instrumentation. Toward that end, alternate fingerings, bowings and/or parts have been provided where appropriate.

- All bowings and fingerings are in the score and parts.
- Each measure is numbered in the score and parts for easy reference in rehearsal.
- Standard fingerings are above the staff and alternate fingerings are below in parentheses. Alternate fingerings are usually for more advanced players.
- KEYS TO SYMBOLS: (Depending on the composition, some symbols may not be applicable)

x	= go into extended hand position
-	= shift
1-4	= standard fingerings (used as reminders or position indicators)
(1-4)	= alternate fingerings (usually more advanced)
•••/•••	= sometimes used instead of dots under the slur
(-)/(+)	= alternate bowings, staggered bow changes or retake
,	= lift/retake
↑/↓	= high/low finger placement
WB	= use a whole bow
LH	= play in the lower half of the bow
M	= play in the middle of the bow
UH	= play in the upper half of the bow
Fr	= start at the frog
Tip	= start at the tip

I hope these features will simplify and clarify the teaching/rehearsal process. Your suggestions are welcomed.

James Kjelland, String Editor

HIGHLAND/ETLING

A DIVISION OF



Overture

CONDUCTOR SCORE

Duration - 5:00

(from the "Barber of Seville")

Gioachino Rossini

Arr. by Harry Alshin

Allegro ♩ = 120 (♩'s spiccato)

Violin I

Violin II

Viola (Violin III)

Cello

String Bass

Violin I

Violin II

Viola (Vln. III)

Cello

Str. Bass

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9 10 11 12

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

13 14 15 16

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

This image shows a musical score for measures 17 through 20 of the piece 'The Rose Tree'. The score is arranged in five staves, each with a different instrument or voice part. The key signature is one sharp (F#), and the time signature is 4/4. The first staff, labeled 'Vln. I', begins with a rest in measure 17, followed by a series of eighth notes in measures 18, 19, and 20. The second staff, labeled 'Vln. II', plays a continuous eighth-note pattern throughout all four measures. The third staff, labeled 'Vla. (Vln. III)', also plays a continuous eighth-note pattern. The fourth staff, labeled 'Cello', and the fifth staff, labeled 'Str. Bass', both play a continuous eighth-note pattern. The score includes various musical notations such as rests, eighth notes, and dynamic markings like 'p' (piano). A large red watermark reading 'Online Purchase' is overlaid diagonally across the right side of the score.

[illegible]

25 *to Coda* $\oplus$ 26 27 28

Vln. I *f*

Vln. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

29 30 31 32

Vln. I *simile*

Vln. II

Vla. (Vln. III) (3) (1)

Cello (4)

Str. Bass -2 1 -4

33 34 35 4 36 4 0 2

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

37 38 39 40 1 3

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

div. ↑

-1

4

-4

(-1)

41 42 43 44

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

ff

ff

ff

LH *ff*

LH *ff*

45 46 47 48

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

div.

ff

ff

ff

ff

49 50 51 52

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

53 54 55 56

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

pizz

arco

p

57 58 59 60

Vln. I *p* 3 *mf* *p* V

Vln. II *pizz.* *p*

Vla. (Vln. III) *pizz.* *p*

Cello *pizz.* *p*

Str. Bass *pizz.* *p*

61 62 63 64 V

Vln. I *f* 4 3 2 1 1 (-3) 1

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

65 -1 66 *tr* 67 68 *cantabile*

Vln. I *rit.* *a tempo* *mf*

Vln. II *arco* *rit.* *a tempo* *mf*

Vla. (Vln. III) *arco* *rit.* *a tempo* *mf*

Cello *rit.* *a tempo* *mf*

Str. Bass *arco* *rit.* *a tempo* *mf*

69 70 71 72 -1

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass *mf*

73 Vln. I V. 74 V. 75 V. 76 V. -1 3

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

77 V. 78 4 79 3 80

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

81 3 82 V 83 V 84 (2)

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

85 3 86 V 87 V 88 V 3

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

89 90 91 92

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

p

pizz.

p

93 94 95 96

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

pp

pp

mf

pp

arco

pp

97 98 99 100

Vln. I

(-1) (-3) *cresc.*

Vln. II

4 *cresc.*

Vla. (Vln. III)

4 *cresc.*

Cello

cresc.

Str. Bass

cresc.

101 102 103 104

Vln. I

f

Vln. II

f

Vla. (Vln. III)

f

Cello

f

Str. Bass

f

105 106 107 108

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

div.

LH

LH

109 110 111 112 113

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Str. Bass

114 -2 V 115 116 117 1 118 *D. S. al Coda*

Vln. I *pp*

Vln. II *pp*

Vla. (Vln. III) *pp*

Cello *pp*

Str. Bass *pp*

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