



Overture to *Il signor Bruschino*

By Gioachino Rossini

Arranged by Kirk Moss

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

This vigorous, cheerful allegro can open any concert in style. Best-known for its signature trick, Rossini instructs the strings to tap their bows on their music stands in rhythm, creating a fun centerpiece to the overture.

PROGRAM NOTES

More popular as a concert overture than an opera, *Il signor Bruschino* (1813) offers a clear example of farsa (farce) opera. Farses were one-act mainstays of the Venice stage in the early 1800s and relied heavily on visual comedy, frequently improvised by the performers on the spot. A signature trick makes this overture especially memorable: the strings tap their bows in rhythm on their music stands, or in Rossini's day, the metal shades of the candle-holder lamps attached to their music stands!

NOTES TO THE CONDUCTOR

Marked *col legno*, in Rossini's time the score instructed the string players to tap the metal shades of the candle-holder lamps attached to their music stands. Rossini left no hints as to the meaning of this tapping. Given the lighthearted nature of the work, consider teaching students more than one way to achieve the special effect. In introducing the work from the stage, I've turned to the audience prior to starting the piece, demonstrated various prepared sound effects, and then asked the audience to vote by applause for the special effect they liked the most and wanted to hear in the evening's performance. Have fun with it; Rossini did! Stylistically, instruct students to perform staccato quarter notes with a light spiccato brush stroke in the manner of the classical period. For spiccato exercises to refine the performance see *Sound Innovations: Sound Development* (Alfred Music). *Il Signor Bruschino* is pronounced: Mr. Bruce-keeno.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.



Belwin/Pop String Editor

Overture to Il signor Bruschino

CONDUCTOR SCORE
Duration - 2:00

By Gioachino Rossini
Arranged by Kirk Moss

Allegro (♩ = 112)

Violins

Musical score for measures 1-3. The score includes parts for Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is Allegro with a quarter note equal to 112 beats per minute. Dynamics include *f* (forte) and *pp* (pianissimo). There are accents and breath marks (V) throughout. Measure numbers 1, 2, and 3 are indicated at the bottom.

Viola

Cello

String Bass

Vlms.

Vla.

Cello

Str. Bass

Musical score for measures 4-7. The score includes parts for Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#), and the time signature is common time (C). Dynamics include *pp* (pianissimo) and *f* (forte). There are accents and breath marks (V) throughout. Measure numbers 4, 5, 6, and 7 are indicated at the bottom.

col legno
(tap wood of bow on music stand)

Vlns.
I
II

Vla.

Cello

Str. Bass

8 9 10 *f* 11

Detailed description: This block contains the musical notation for measures 8 through 11. The top three staves are for Violins I and II, and Viola, all marked 'col legno (tap wood of bow on music stand)'. The bottom two staves are for Cello and Str. Bass. In measure 10, there is a forte (*f*) dynamic marking. The bottom of the page shows measure numbers 8, 9, 10, and 11.

Vlns.
I
II

Vla.

Cello

Str. Bass

col legno

p

A tempo arco

12 13 14 15 16

Detailed description: This block contains the musical notation for measures 12 through 16. The top three staves are for Violins I and II, and Viola, all marked 'col legno'. The bottom two staves are for Cello and Str. Bass. In measure 15, there is a piano (*p*) dynamic marking. At the start of measure 16, there is an instruction 'A tempo arco'. The bottom of the page shows measure numbers 12, 13, 14, 15, and 16.

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

p

17 18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

arco

21 22 23 24

Vlns.
I
II

Vla.

Cello

Str. Bass

div.

25 26 27 28

Vlns.
I
II

Vla.

Cello

Str. Bass

cresc.

29 30 31 32

33

Vlns. I *ff* arco

Vlns. II *f*

Vla. *ff* arco

Cello *f* arco

Str. Bass *f*

33 34 35

Vlns. I

Vlns. II

Vla. *div.*

Cello

Str. Bass

36 37 38

Vlns.
I
II

Vla.

Cello

Str. Bass

39 40 41

Vlns.
I
II

Vla.

Cello

Str. Bass

42 43 44

45

I Vlns. *fp* *cresc.*

II Vlns. *fp* *cresc.* 4

Vla. *fp* *cresc.*

Cello *fp* *cresc.* -1

Str. Bass *fp* *cresc.* V

45 46 47

49

I Vlns. *ff* *div.* 3 4

II Vlns. *f* *div.*

Vla. *f*

Cello *f*

Str. Bass *f*

48 49 50

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

51 52 53 54

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

55 56 57 58

pp

col legno

pp

f

I
Vlns. *p*

II

Vla. *p*

Cello

Str. Bass

59 60 61 62 63

64 A tempo

I *arco div.* *mp*

Vlns. *p*

II

Vla. *p*

Cello *pizz.* *p*

Str. Bass *pizz.* *p*

64 65 66 67

Vlns.
I
II

Vla.

Cello

Str. Bass

68 69 70 71

This system of musical notation covers measures 68 through 71. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The Violin I part has a melodic line with accents and bow marks. The Viola, Cello, and String Bass parts provide harmonic support with sustained notes and rhythmic patterns. The Cello and String Bass parts include 'arco' markings and bow marks.

Vlns.
I
II

Vla.

Cello

Str. Bass

72 73 74

This system of musical notation covers measures 72 through 74. It features the same five staves as the previous system. The Violin I part continues with its melodic line. The Viola, Cello, and String Bass parts maintain their harmonic roles. The Cello and String Bass parts include 'arco' markings and bow marks.

Vlns. I
cresc.

Vlns. II
cresc.

Vla.
cresc.

Cello
cresc.

Str. Bass
cresc.

75 76 77 78

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

79 80 81 82

83

Vlns. I
ff

Vlns. II
ff

Vla.
f *sim.*

Cello
f *sim.*

Str. Bass
f *sim.*

83 84 85 86

Vlns. I
mf *cresc.*

Vlns. II
mf *cresc.*

Vla.
mp *cresc.*

Cello
mp *cresc.*

Str. Bass
mp *cresc.*

87 88 89 90

91

Vlns. I *ff*

Vlns. II *f*

Vla. *ff*

Cello *f* V

Str. Bass *f* V

91 92 93

95 *non div.*

Vlns. I *f*

Vlns. II *f* *sim.*

Vla. *ff*

Cello *ff*

Str. Bass *ff* -4 *sim.*

94 95 96

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

col legno

col legno

col legno

col legno
(tap wood of bow on music stand)

col legno
(tap wood of bow on music stand)

97 98 99 100

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

arco

f arco

f arco

f arco

f arco

f

101 102 103 104 105

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