SO **FJH STRING ORCHESTRA**

Grade 4
ST6436

OVERTURE FROM THE THIEVING MAGPIE

(La gazza ladra)

GIOACHINO ROSSINI

Arranged by

Carrie Lane Gruselle

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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.

THE F·J·H MUSIC COMPANY INC.
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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Duration: 3:45

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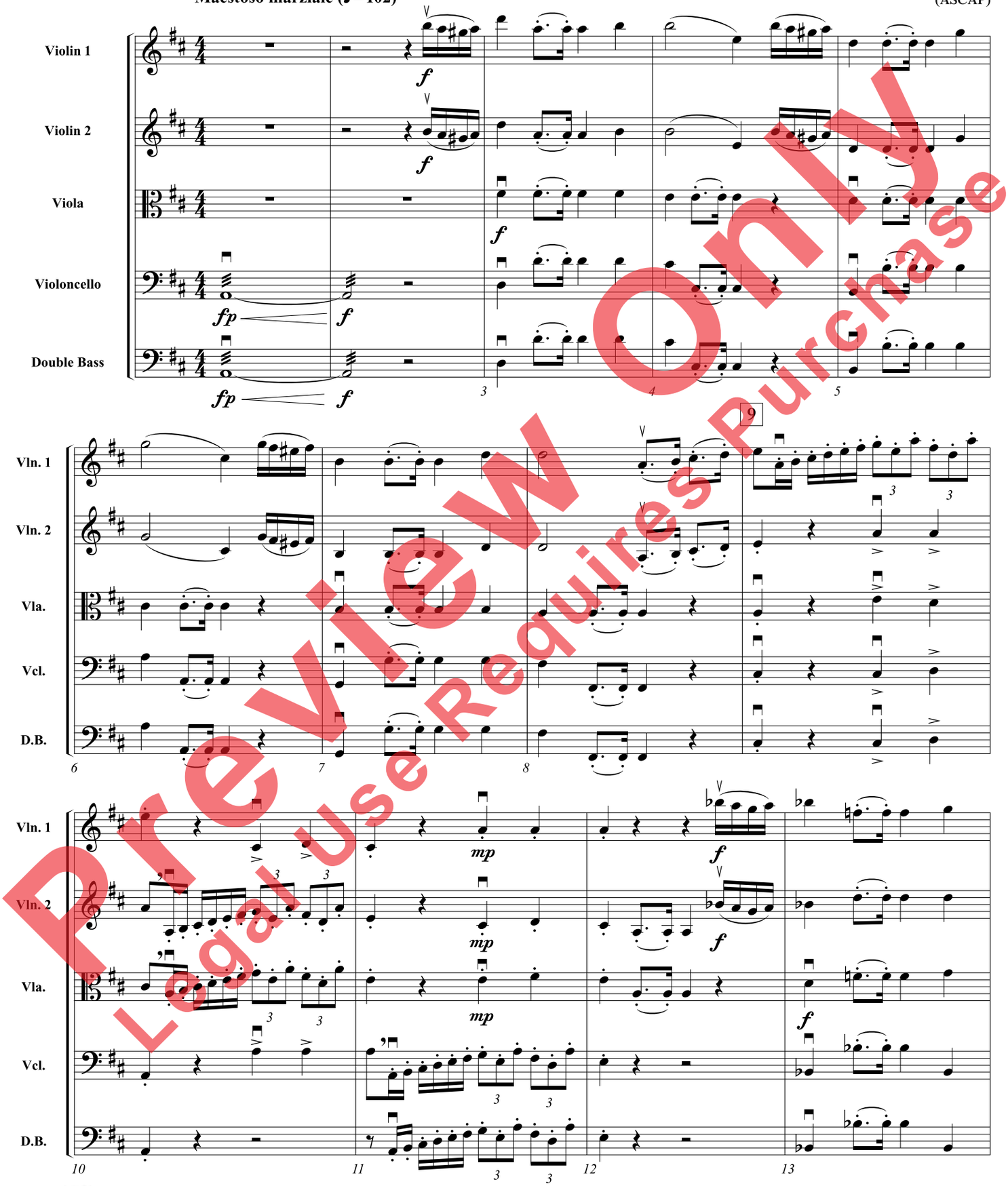
CARRIE LANE GRUSELLE
(ASCAP)

Maestoso marziale (♩=102)



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MP3
Hear and download this piece at www.fjhmusic.com

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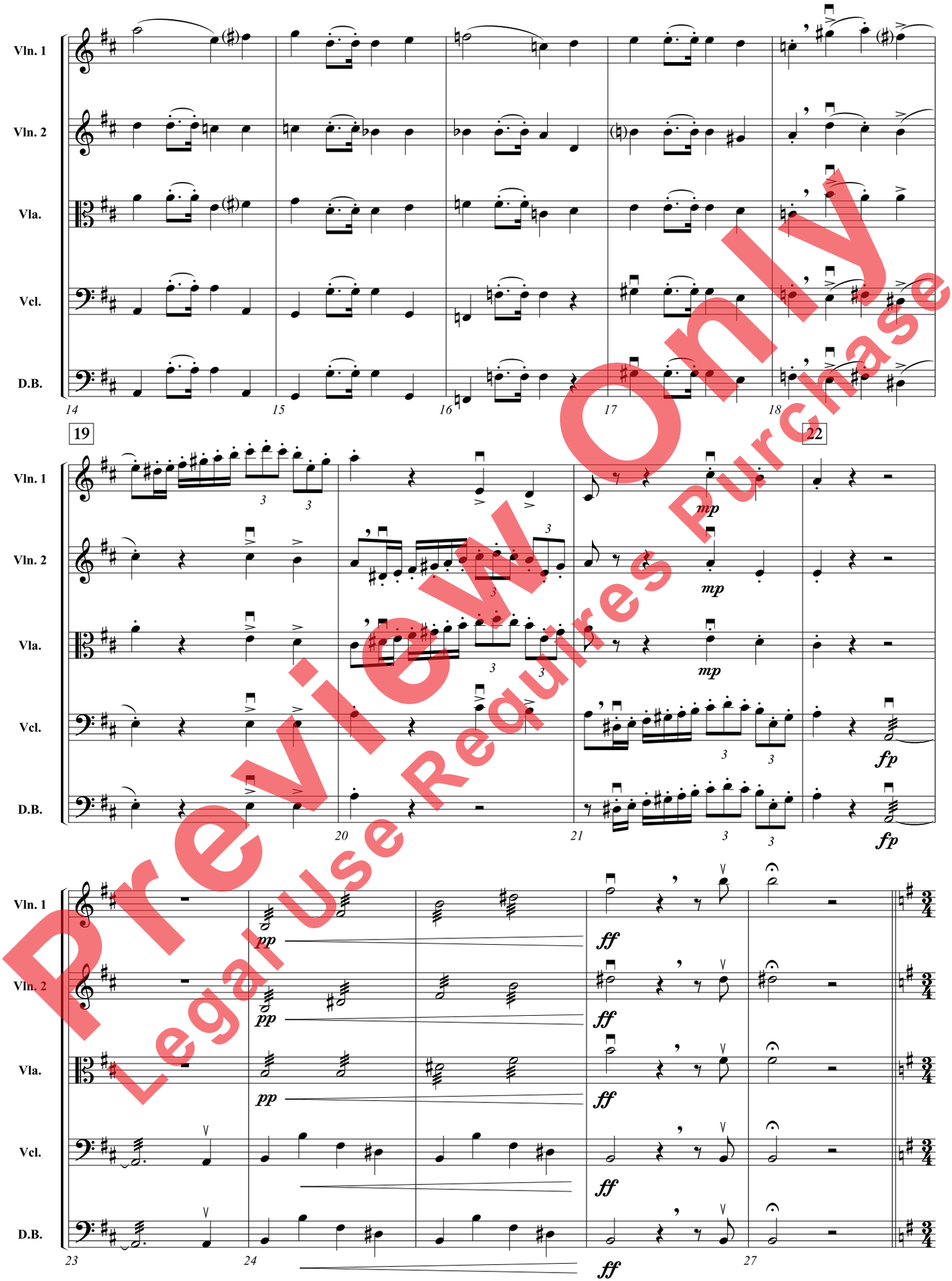

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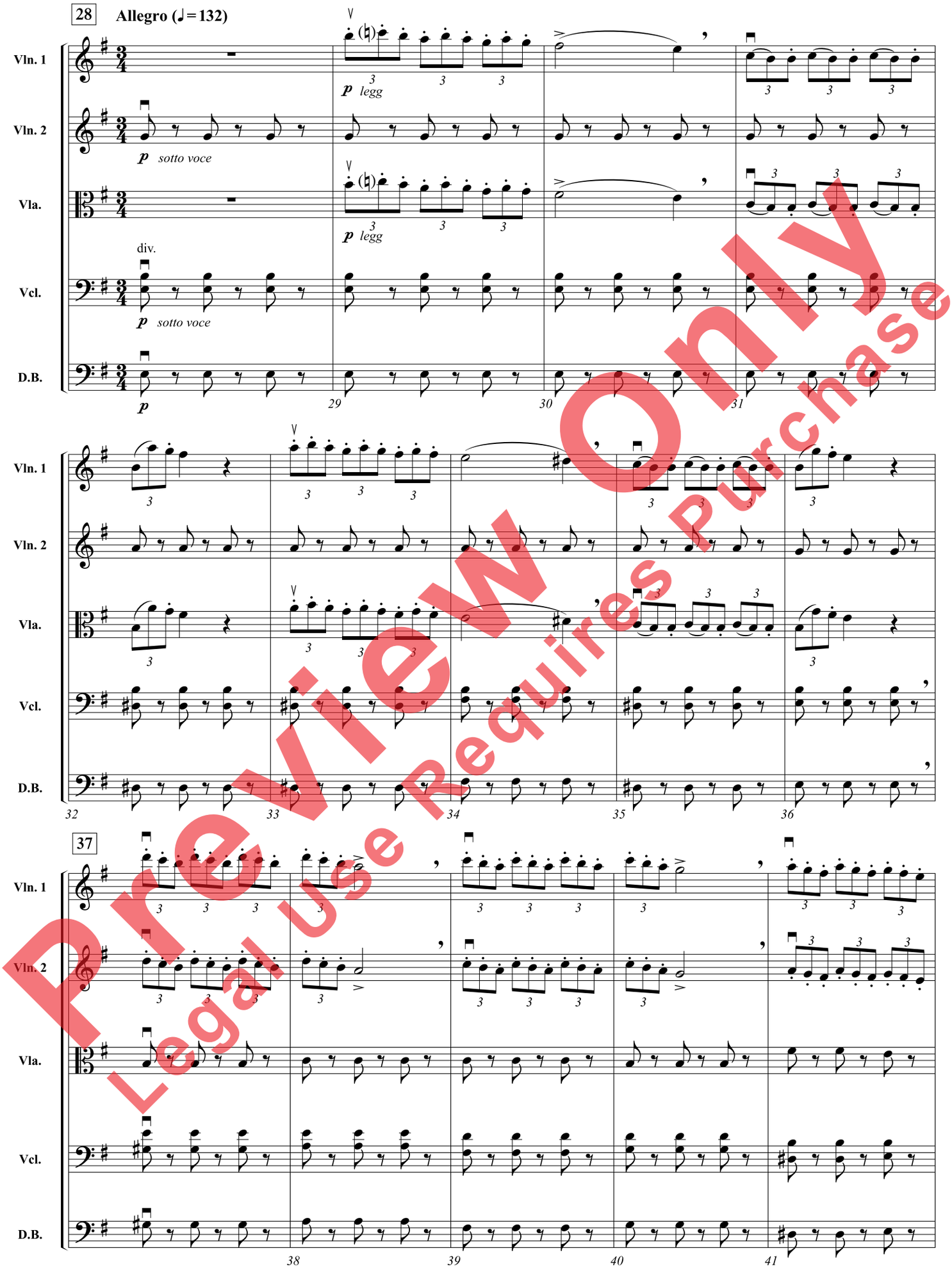

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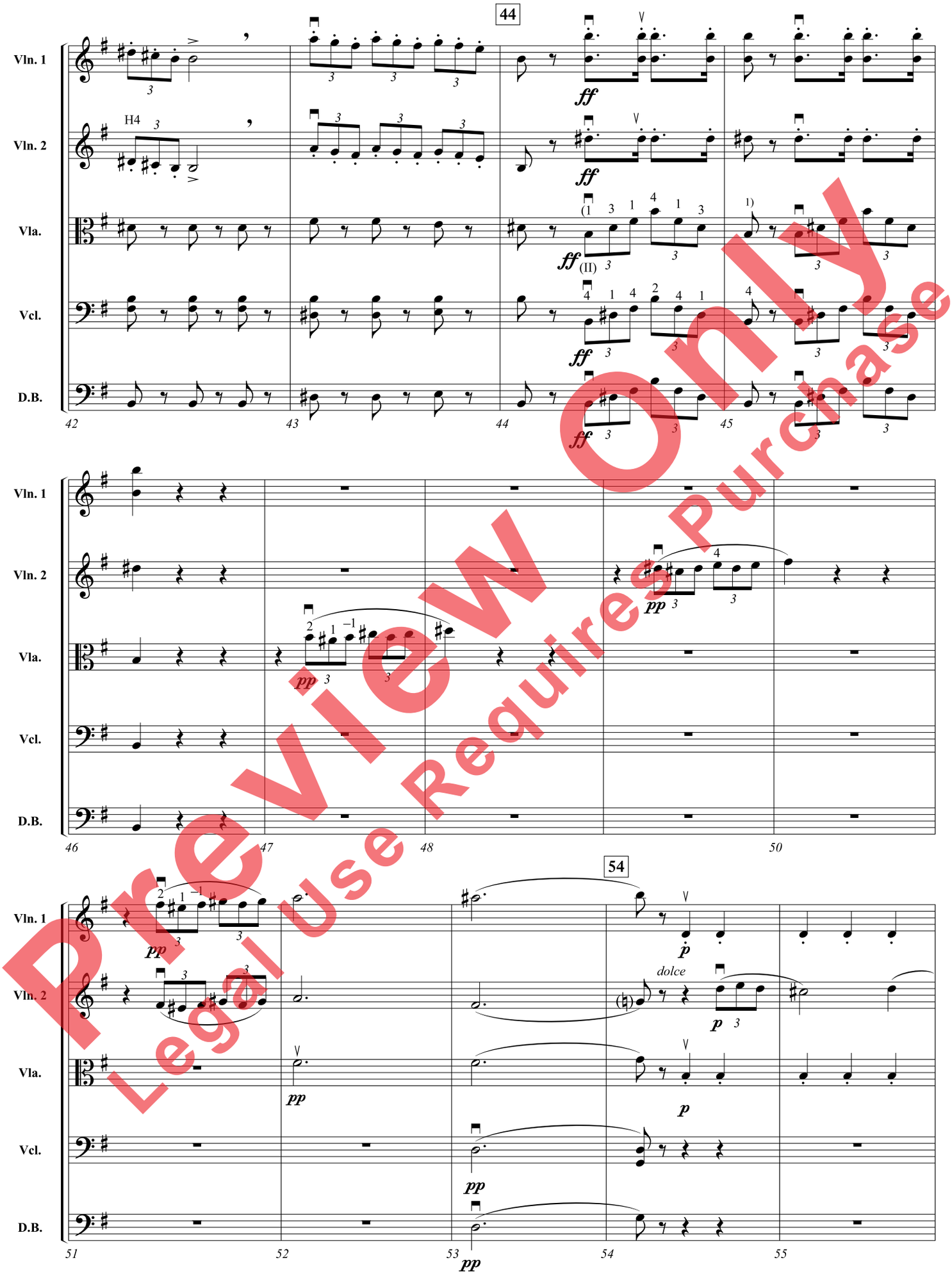

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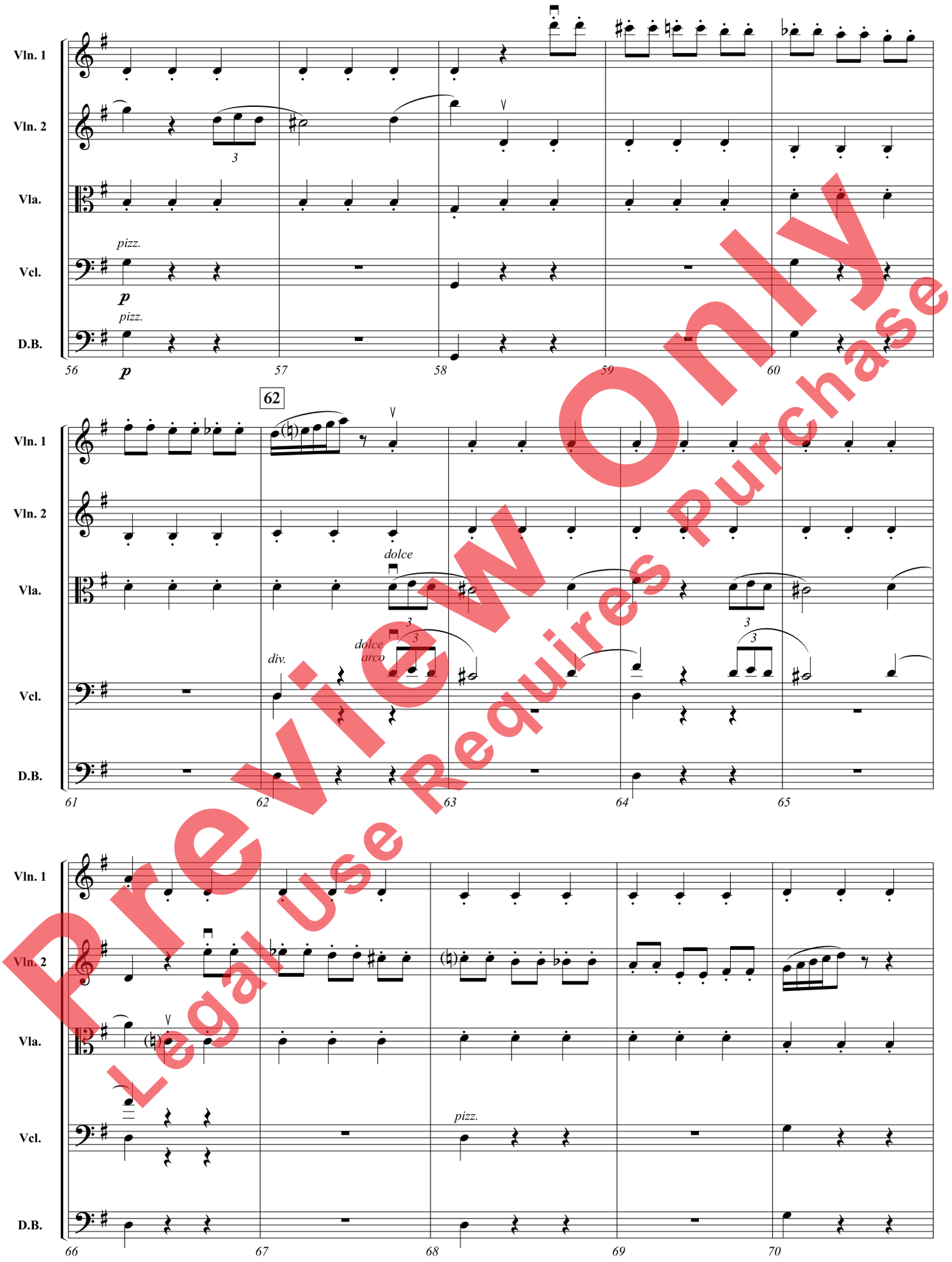

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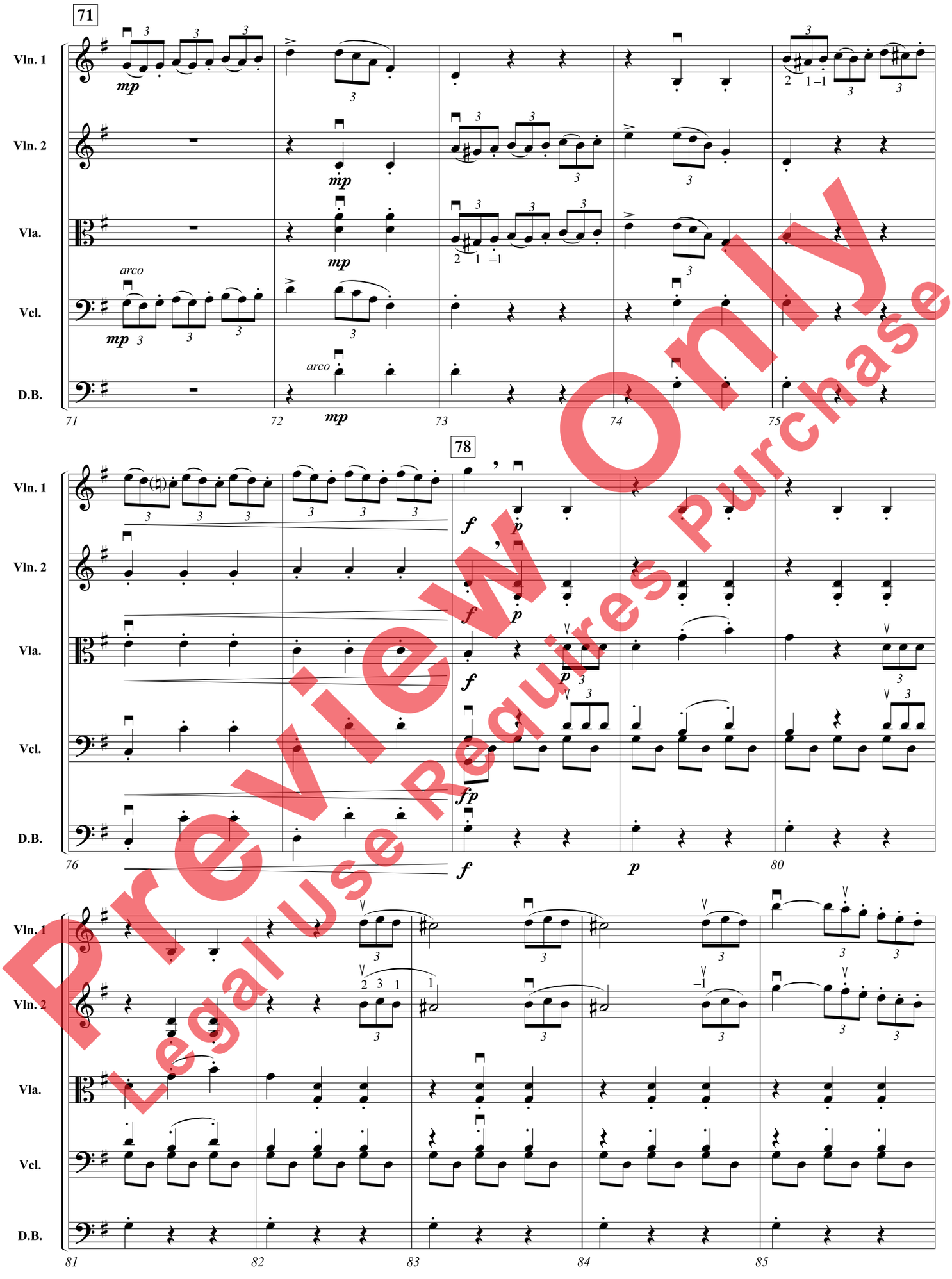

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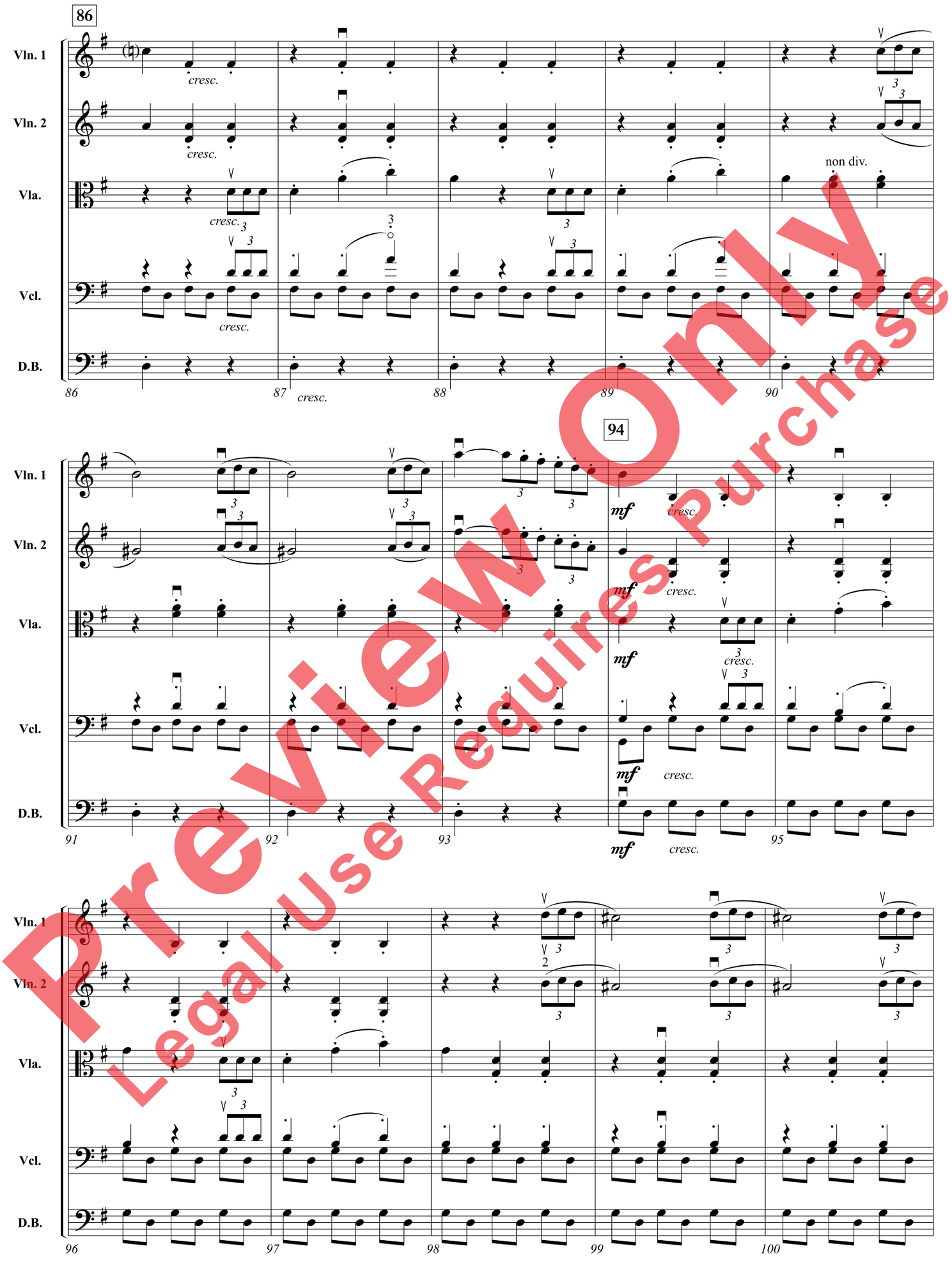

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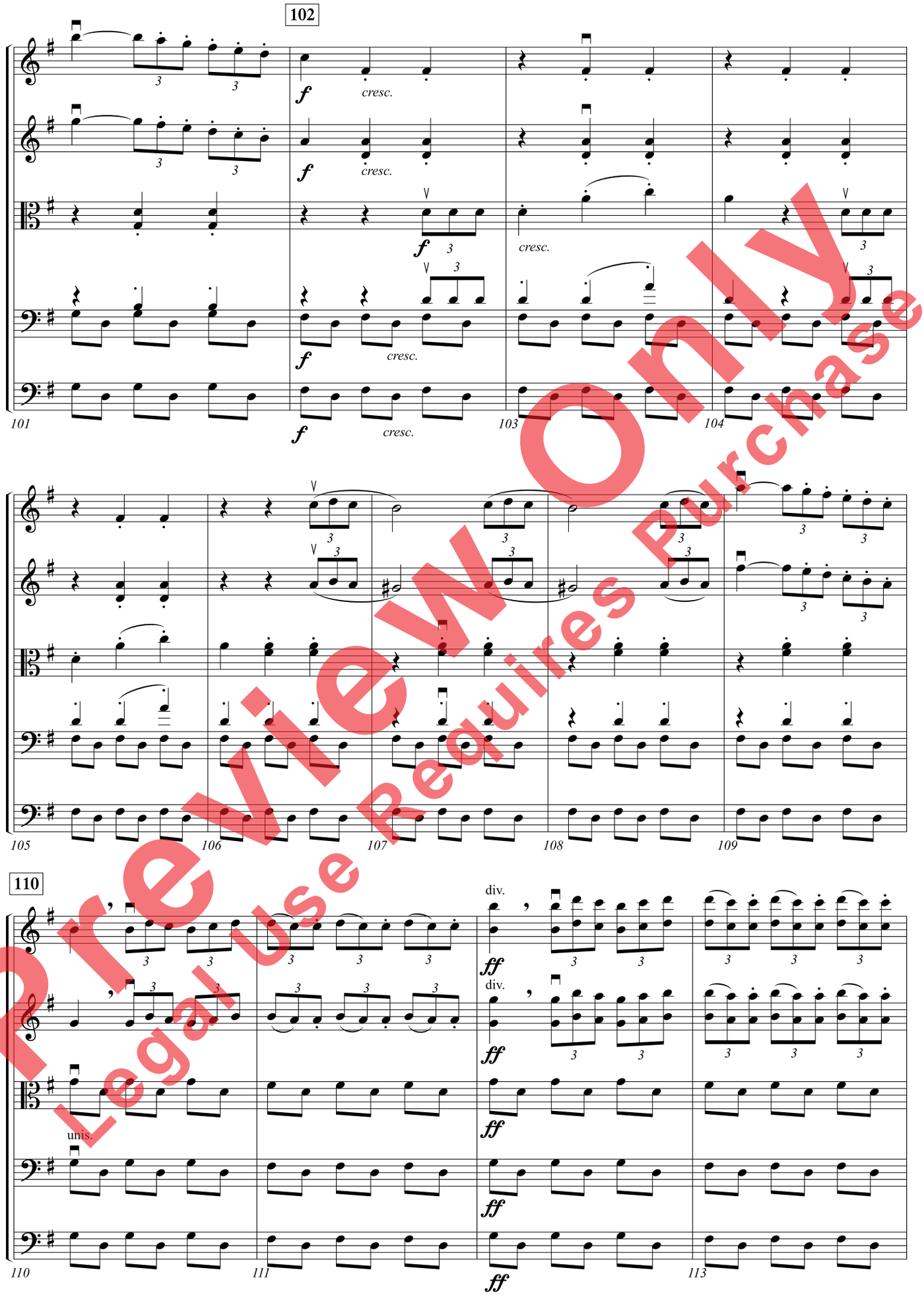

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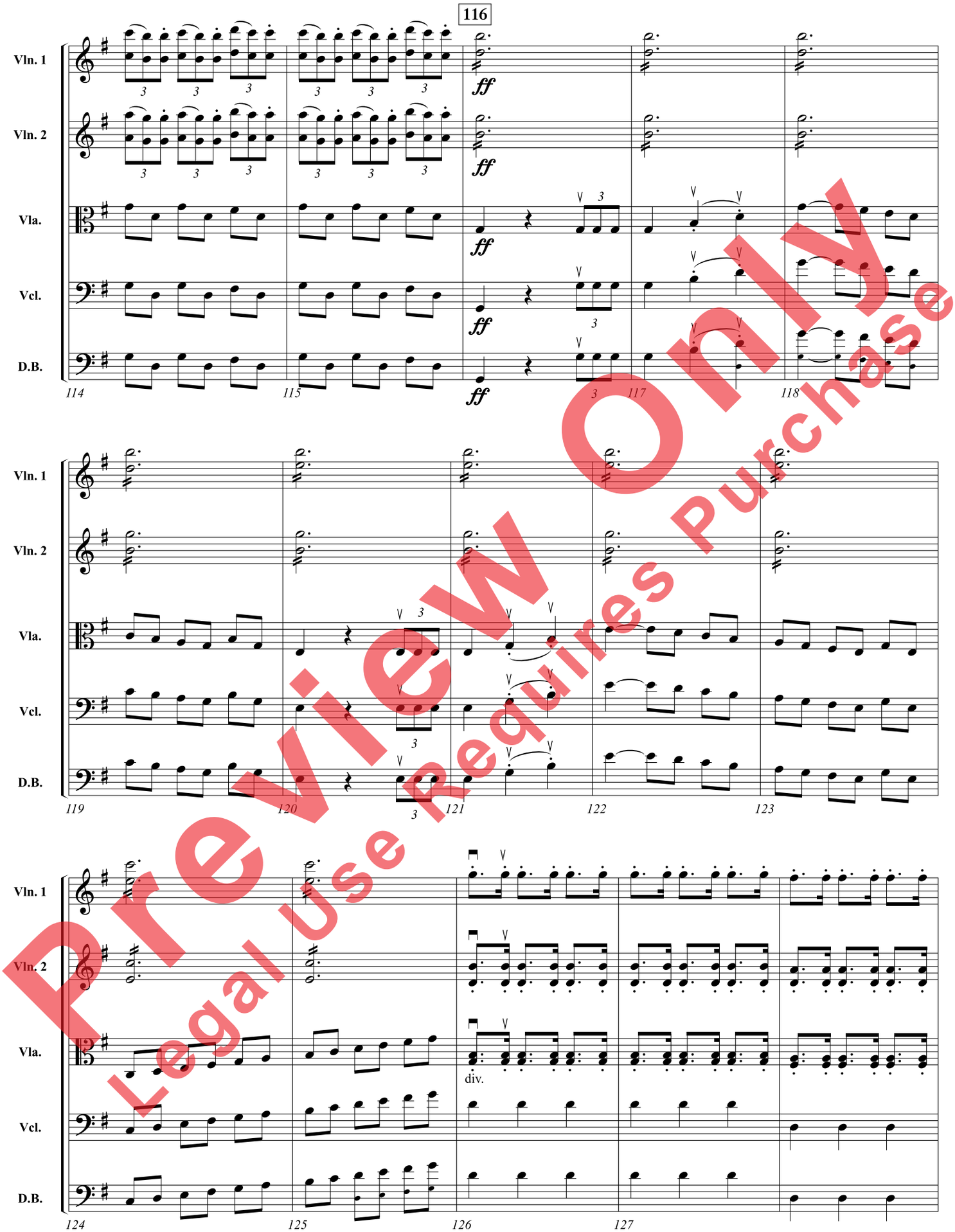

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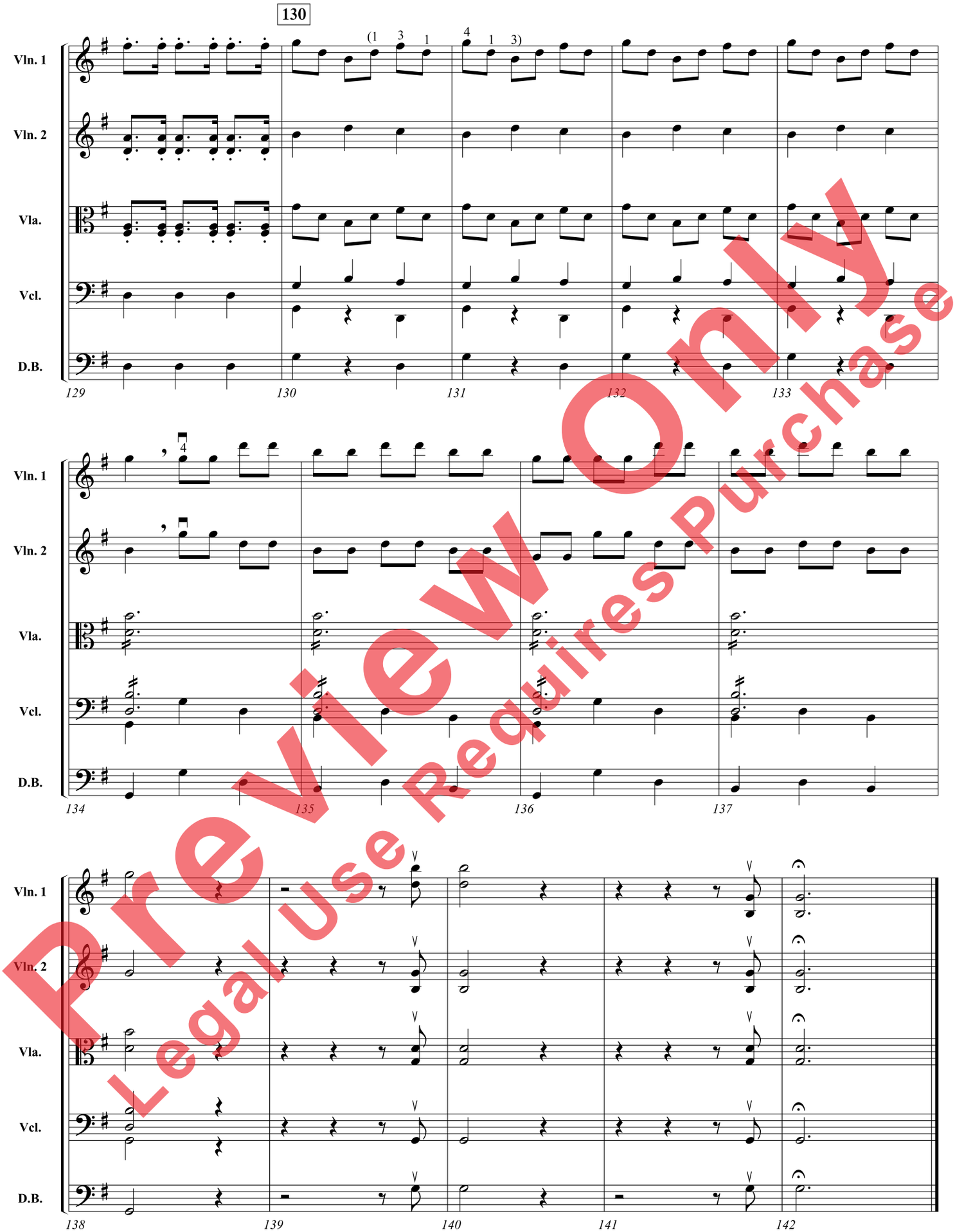

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