



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.

Bob Phillips

Belwin/Pop String Editor

Overture to Il signor Bruschino

CONDUCTOR SCORE

Duration - 2:00

By Gioachino Rossini

Arranged by Kirk Moss

Allegro ($\text{♩} = 112$)

Violins

Viola

Cello

String Bass

Vlms.

Vla.

Cello

Str. Bass

The musical score for measures 1-7 of the Overture to Il signor Bruschino. The tempo is Allegro ($\text{♩} = 112$). The key signature is one sharp (F#). The score is for Violins I and II, Viola, Cello, and String Bass. Measures 1-3 show a rhythmic pattern in the strings with dynamics *f* and *pp*. Measures 4-7 show a more complex rhythmic pattern with dynamics *pp* and *f*. A large red watermark 'Preview Only' is overlaid on the score.

col legno
(tap wood of bow on music stand)

Vlns.

Vla.

Cello

Str. Bass

8 9 10 *f* 11

Vlns.

Vla.

Cello

Str. Bass

col legno

col legno

A tempo
arco
p

12 13 14 15 16

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

p

17 18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

4

div.

arco

21 22 23 24

Vlns.

Vla.

Cello

Str. Bass

25 26 27 28

Vlns.

Vla.

Cello

Str. Bass

29 30 31 32

33

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff arco

f

ff arco

f arco

f

33 34 35

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

36 37 38

Vlns.

Vla.

Cello

Str. Bass

39 40 41

Vlns.

Vla.

Cello

Str. Bass

42 43 44

45

Vlns.

Vla.

Cello

Str. Bass

fp *cresc.*

fp *cresc.*

fp *cresc.*

fp *cresc.*

fp *cresc.*

45 46 47

49

Vlns.

Vla.

Cello

Str. Bass

ff *div.*

f *div.*

f

f

f

48 49 50

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

pp
col legno
pp
f

55 56 57 58

Vlns.

Vla.

Cello

Str. Bass

59 60 61 62 63

p

Vlns.

Vla.

Cello

Str. Bass

64 **A tempo**

64 65 66 67

arco div.

mp

p

pizz.

Vlns.

Vla.

Cello

Str. Bass

68 69 70 71

Violins I and II: Measure 68 has a V (bow) marking above the first measure. Measures 69 and 70 have 'arco' markings above the Cello and Str. Bass staves. Measure 71 has a V (bow) marking above the first measure.

Vlns.

Vla.

Cello

Str. Bass

72 73 74

Violins I and II: Measure 72 has a V (bow) marking above the first measure. Measures 73 and 74 have V (bow) markings above the Cello and Str. Bass staves.

Vlns.

Vla.

Cello

Str. Bass

cresc.

cresc.

cresc.

cresc.

cresc.

75 76 77 78

Vlns.

Vla.

Cello

Str. Bass

79 80 81 82

83

Vlns.

I

ff

II

ff

Vla.

f

sim.

Cello

f

sim.

Str. Bass

f

sim.

83 84 85 86

Vlns.

I

mf *cresc.*

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

col legno

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

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

arco

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

arco

arco

arco

arco

arco

101 102 103 104 105

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