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PARTITUREN • SCORES • PARTITIONS

ROSSINI

DER BARBIER VON SEVILLA
THE BARBER OF SEVILLE
LE BARBIER DE SÉVILLE

OUVERTURE

No. 17

WIENER PHILHARMONISCHER VERLAG



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| 99 — Magnificat | 203/04 — Messe in F / Fa (1. V.); E / Mi |
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| 171 — Polovetzer Tänze | 34 — Symphonie No. 16 (Oxford) |
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| 119/120 — Sämtl. Symph. in 2 Halblederbänden | 38 — Symphonie No. 18 (Abschied) |
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PHILHARMONIA

PARTITUREN · SCORES · PARTITIONS

G. ROSSINI

DER BARBIER VON SEVILLA
THE BARBER OF SEVILLE
LE BARBIER DE SÉVILLE

OUVERTURE



No. 17

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Printed in Austria

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Rossini's Meisterwerk »Der Barbier von Sevilla« ist Anfang 1816 binnen kaum vier Wochen entstanden und wurde am 20. Februar desselben Jahres in Rom zum erstenmal aufgeführt; zunächst mit einem Mißerfolg, der aber bereits bei der zweiten Aufführung dem größten Enthusiasmus Platz machte. Die Ouvertüre der Oper ist angeblich verloren gegangen. An ihre Stelle setzte Rossini die seiner Oper »Elisabetta« (1815 geschrieben), die heute bereits längst als Ouvertüre zum »Barbier« bekannt und verbreitet ist.

Rossini wrote his masterpiece »The Barber of Seville« early in 1816, and its composition took the short time of barely four weeks. It was first performed in Rome on February 20th of the same year. The first performance met with but slight success which, however, gave way to unbounded enthusiasm when it was repeated. The original overture of the opera is supposed to have gone astray, so Rossini replaced it by the one he wrote to his opera »Elisabetta« (composed in 1815). This overture has since become inseparably connected with »The Barber of Seville«.

»Le Barbier de Séville«, ce chef-d'oeuvre de Rossini, a été composé au commencement de l'an 1816 en moins de quatre semaines et représenté pour la première fois à Rome le 20 février de la même année. D'abord il n'eut pas de succès auprès du public, mais déjà la seconde représentation fût accueillie avec le plus grand enthousiasme. L'ouverture de cet opéra a été perdue, dit'on, et Rossini la remplaça par celle de son opéra »Elisabetta« (écrite en 1815), elle est connue et jouée partout comme ouverture du »Barbier«.



FORMÜBERSICHT

Sonatenform mit kurzer Überleitung zur Reprise an Stelle einer Durchführung.

	Takt
Einleitung.....	1— 24
Exposition.....	25—150
Hauptsatz.....	25— 47
Seitensatz.....	91—114
Schlußgruppe...	115—150
Reprise.....	154—224
Koda.....	225—264

SYNOPSIS OF FORM

Sonata Form, with a short bridge leading to the Recapitulation and taking the place of the Development section.

	Bar
Introduction.....	1— 24
Exposition.....	25—150
Principal section..	25— 47
Subsidiary section	91—114
Closing section .	115—150
Recapitulation.....	154—224
Coda.....	225—264

RÉSUMÉ DE LA FORME

Forme de sonate avec un pont bref conduisant à la reprise au lieu d'un développement.

	Mesure
Introduction.....	1— 24
Exposition.....	25—150
Phrase principale	25— 47
Seconde phrase.	91—114
Phrase conclusive	115—150
Reprise.....	154—224
Coda.....	225—264

DER BARBIER VON SEVILLA

THE BARBER OF SEVILLE



LE BARBIER DE SÉVILLE

OVERTURE

Gioacchino Rossini
(1792-1868)

Andante maestoso

Flauto piccolo

Flauto

Oboi

Clarineti in [C
Do

Fagotti

Corni in [E
Mi

Trombe in [A
La

Tromboni Alto
Tenore
Basso

Timpani in [H E
Si Mi

Gr. Tamburo

Violino I

Violino II

Viola

Violoncello

Contrabasso

The musical score is arranged in two systems. The first system includes woodwinds (Flauto piccolo, Flauto, Oboi, Clarineti in C, Fagotti), brass (Corni in E, Trombe in A, Tromboni Alto/Tenore/Basso), and percussion (Timpani in H E / Si Mi, Gr. Tamburo). The second system includes strings (Violino I, Violino II, Viola, Violoncello, Contrabasso). The tempo is marked 'Andante maestoso'. The score features various dynamics such as *ff*, *f*, *p*, and *pp*, and includes performance markings like *a2* and *pp*. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

Fl. *p* 5

Ob. *p* 1. *dolce*

Cl. *p*

Fg. *a 2* 1. *p*

Cor. 1. Solo *p*

VI. I *p* *p*

VI. II *p* *p*

Vla. *p* *p*

Vcl. 5 *p* *p*

Detailed description: This page of a musical score covers measures 5 through 8. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cor.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vcl.). Measure 5 features a dynamic marking of *p* (piano) for the woodwinds. The Oboe part begins with a first ending marked "1. dolce". The Bassoon part has a first ending marked "1." and a dynamic marking of *p*. The Cor Anglais part has a first ending marked "1. Solo" and a dynamic marking of *p*. The string section consists of rhythmic patterns, with dynamic markings of *p* for the Violins, Viola, and Cello. A measure number "5" is placed below the Cello staff at the start of the first measure.

Fl. picc. *ff* *p*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. *f*

Tr. *f*

Trb. *f*

Timp. *p* *f*

Gr.Trb. *f*

Allegro vivace

25

Allegro vivace

25 *p.*

Fl. picc.

VI. I

VI. II

Vla.

Vlc. e Cb.

30



Fl. picc.

Fl.

Ob.

Cl.

Fg.

VI. I

VI. II

Vla.

Vlc.

Cb.

35

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

p

40

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Vl. I

Vl. II

Vla.

Vlc.

e Cb.

p

cresc.

45

cresc.

55

Fl. picc.

Fl.

Ob.

Cl.

Fg. *a 2*

Cor.

Tr. *a 2*

Trb.

Gr. Trb.

VI. I

VI. II

Vla.

Vlc.

Cb.

f

ff

tr

3

55

ff

60

Fl. picc.

Fl.

Ob.

Cl.

Fg. a2

Cor.

Tr.

Trb. f

Gr.Trb. f

Vl. I ³

Vl. II ³ ff

Vla. ff

Vlc. ff

Cb. ff

60

This musical score page contains measures 65 through 68. The instruments and their parts are as follows:

- Fl. picc.:** Flute piccolo, playing a melodic line with grace notes.
- Fl.:** Flute, playing a melodic line with grace notes.
- Ob.:** Oboe, playing a melodic line with grace notes.
- Cl.:** Clarinet, playing a melodic line with grace notes.
- Fg.:** Bassoon, playing a melodic line with grace notes and marked *a 2*.
- Cor.:** Horn, playing a sustained chord.
- Trb.:** Trumpet, playing a melodic line with grace notes and marked *f* and *a 2*.
- Gr. Trb.:** Trombone, playing a melodic line with grace notes and marked *f*.
- VI. I & II:** Violins I and II, playing a melodic line with grace notes and marked *f*. Violin I includes a trill (*tr*) in measure 66.
- Vla.:** Viola, playing a melodic line with grace notes and marked *f*.
- Vlc.:** Violoncello, playing a melodic line with grace notes and marked *f*.
- Cb.:** Double Bass, playing a melodic line with grace notes and marked *f*.

The score is in 2/4 time with a key signature of one sharp (F#). Measure numbers 65 and 68 are indicated at the top and bottom of the page.

VI.I
 VI.II
 Vla.
 Vlc.

85 *pp* 90

Ob.
 Cl.
 VI.I
 VI.II
 Vla.
 Vlc.
 e Cb.

95 *p*

Fl.
 Ob.
 Cl.
 Fg.
 VI.I
 VI.II
 Vla.
 Vlc.
 Cb.

100 *p* *div.* *arco* *pizz.*

F

Fl. picc.

Fl. *dolce*

Ob. *dolce*

Cl. *p dolce*

Fg. *a2*

Cor. *p*

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Vlc. *arco*

Cb. *pp*

120

F
115

Fl. picc.

Fl.

Ob.

Cl. *cresc.*

Fg. *a2* *cresc.*

Cor. *a2* *cresc.*

Trb. *2.*

Vl. I *pp* *cresc. poco a poco*

Vl. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vlc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

125

Fl. picc. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Fg. *cresc.* *f*

Cor. *cresc.* *f*

Trb. *p* *cresc.* *f*

VI. I *f e sempre cresc.*

VI. II *f e sempre cresc.*

Vla. *f e sempre cresc.*

Vlc. *f e sempre cresc.*

Cb. *f e sempre cresc.*

140

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. a 2

Tr. a 2

Trb. a 2

Gr.Trb.

VI. I

VI. II

Vla.

Vlc.

Cb.

140

ff

f

3

3

3

3

145 H 150

Fl. picc. Fl. Ob. Cl. Cl. in A-La Fg. Cor. Tr. Trb. Gr.Trb. Vl. I Vl. II Vla. Vlc. Cb.

ff ff ff *p dim.* *p dim.* *p dim.* *p dim.*

145 H 150

Musical score for measures 154-155. The score includes parts for Fl. picc., VI. I, VI. II, Vla., Vlc., and Cb. The key signature is one sharp (F#). The Fl. picc. part starts with a rest in measure 154 and begins in measure 155 with a *p* dynamic. VI. I also starts with a rest in measure 154 and begins in measure 155 with a *p* dynamic. VI. II plays a continuous eighth-note accompaniment starting in measure 154 with a *pp* dynamic. Vla. starts with a rest in measure 154 and begins in measure 155 with a *p* dynamic. Vlc. and Cb. play a continuous eighth-note accompaniment starting in measure 154 with a *pp* dynamic. The measure number 155 is centered below the Cb. staff.



Musical score for measures 156-160. The score includes parts for Fl. picc., Ob., Fg., VI. I, VI. II, Vla., Vlc., and Cb. The key signature is one sharp (F#). The Fl. picc. part begins in measure 156 with a *p* dynamic. Ob. and Fg. are silent until measure 160, where they enter with a *p* dynamic and a second octave (*a2*) marking. VI. I begins in measure 156 with a *p* dynamic. VI. II plays a continuous eighth-note accompaniment starting in measure 156. Vla. begins in measure 156 with a *p* dynamic. Vlc. and Cb. play a continuous eighth-note accompaniment starting in measure 156. The measure number 160 is centered below the Cb. staff.

Fl. picc.

Fl.

Ob.

Cl.in [A La]

Fg.

VI. I

VI. II

Vla.

Vlc.

Cb.

165

Fl. picc.

Ob.

Cl.in [A La]

VI. I

VI. II

Vla.

Vlc. e Cb.

170

Fl. picc.

Clin. [A La]

Fg.

VI. I

VI. II

Vla.

Vlc. e Cb.

175



Fl. picc.

Clin. [A La]

Fg.

Cor. in E-Mi

VI. I

VI. II

Vla.

Vlc. e Cb.

dolce

p

pizz.

div.

p

180



Fl. picc.

Fl.

Cl.

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

185

Fl.

Ob.

Fg.

Cor.

Vl. I

Vl. II

Vla.

Vlc. e Cb.

190

195

W. Ph.V. 17

Fl. picc. *p* 3 200 **K**

Fl. 3

Ob. 1. *dolce*

Cl. 1. 3 3 *pp*

Fg. 1.

Cor. *p*

Vl. I *p* 3 3 3 *pp*

Vl. II *pp*

Vla. *pp*

Vlc. *arco* *pizz.* *pp* *arco*

Cb. *pp* *arco*

200 *pp* **K**

205

Fl. picc. *dolce*

Fl. *dolce*

Ob.

Cl.

Fg. *a.2*
p

Cor. *a.2*

VI. I

VI. II

Vla.

Vlc.

Cb.

205

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Trb.

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

a 2

cresc.

cresc.

a 2

p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

215

Fl. picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor.

Trb. *a 2* *cresc.*

p cresc.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

215-

Fl. picc. *f e sempre cresc.*

Fl. *f e sempre cresc.*

Ob. *f e sempre cresc.*

Cl. *f e sempre cresc.*

Fg. *f e sempre cresc.*

Cor. *f*

Trb. *f*

VI. I *f e sempre cresc.*

VI. II *f e sempre cresc.*

Vla. *f e sempre cresc.*

Vlc. *f e sempre cresc.*

Cb. *f e sempre cresc.*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr. *a 2*
f

Trb. *a 2*
cresc.

VI. I

VI. II

Vla.

Vlc.

Cb.

cresc.

cresc.

225 Più mosso

230

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff* a 2

Cor. *ff*

Tr. *ff*

Trb. *ff*

Gr. Trb. *ff*

VI. I *ff* Più mosso

VI. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

225 *ff*

230

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *a 2* *ff*

Cor. *ff*

Tr. *ff*

Trb. *ff*

Gr. Tbr. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vlc. Cb. *ff*

L

Fl. picc.

Fl.

Ob.

Cl.

Fg. a 2

Cor.

Tr.

Trb.

Gr. Trb.

Vi. I

Vi. II

Vla.

Vlc.

Cb.

L

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Trb.

Gr. Tbr.

VI. I

VI. II

Vla.

Vlc.

Cb.

245

250

ff

a 2

245

ff

250

This musical score page contains ten staves for various instruments. The top staff is for Fl. picc., followed by Fl., Ob., Cl., Fg., Cor., Tr., Trb., Timp., and Gr. Tbr. The bottom section includes VI. I, VI. II, Vla., and Vlc. e Cb. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The Fl. picc., Fl., Ob., Cl., and Vla. parts feature rapid sixteenth-note passages. The Fg. part has a dynamic marking of *f* and includes a section marked *a 2*. The Trb. part also includes a section marked *a 2*. The Timp. part has a dynamic marking of *f*. The VI. I and VI. II parts have accents (>) over the notes. The Vlc. e Cb. part has a dynamic marking of *f*. The score is divided into measures by vertical bar lines.

Fl. vicc.

Fl.

Ob.

Cl.

Fg. *ai2*

Cor.

Tr.

Trb. *a 2*

Timp.

Gr.Trb.

VI. I

VI. II *non divisi*

Vla.

Vlc. e Cb.

260

Detailed description: This is a page of a musical score, page 39, measures 255-260. The score is for a full orchestra. The woodwind section includes two flutes (one piccolo), oboe, clarinet, and bassoon. The brass section includes two horns, two trumpets, trombone, and tuba. The string section includes first and second violins, violas, and violi e contrabassi. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Measures 255-260 show a transition from a rhythmic pattern to a sustained chordal texture. The woodwinds and strings play sustained notes, while the brass plays rhythmic patterns. The piccolo flute has a melodic line. The first violin has a fast, rhythmic pattern. The second violin and viola play chords. The violi e contrabassi play a rhythmic pattern. The tuba and bass drum play a rhythmic pattern. The music ends with a fermata on the final measure.

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 sario, Köch. 486, kpl. Part. u. Kl.-Ausz.
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 17 **ROSSINI** Barbier von Sevilla / Barber of
 Seville, Overture
 112 — La Gazza, Ladra Overture

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