

KENDOR APEX STRING ORCHESTRA SERIES

L'Italiana In Algeri Overture

(An Italian Girl In Algiers)

GRADE 3+ • DURATION 7:20

Gioachino Rossini

(1792 - 1868)

arranged by **Andrew H. Dabczynski**

To The Director

Rossini wrote 39 operas, including to *L'Italiana in Algeri* that premiered in 1813. Its overture has become standard orchestra literature, and this string version reflects the essence of the original. It is an example of the drama giocoso style popularized by Rossini. This style, "drama with jokes," is reflected in its opening overture. The overture is known for its memorable opening pizzicato section (mm. 1-14) accompanying a flowing 1st Violin solo (mm. 9-15), followed by unexpected eruptions from the full ensemble (mm. 16, 18). These dramatic and amusing "surprises" are reminiscent of Joseph Haydn's Symphony #94, "The Surprise Symphony," that Rossini admired and enjoyed. A melodic transition, played spiccato (mm. 19-27), closes the introduction.

The principal theme of the overture, in C major (mm. 28-47), continues the sudden sforzando interjections heard first in the introduction, and should be emphasized. A related second theme with repetitive slurred scale motives (mm. 48-63) is played over spiccato accompaniment. This is followed by an energetic and repetitive transition to the second main section of the overture in G major (mm. 79-90), characterized by triplet scale figures. After this theme is repeated, another long, extended transition (mm. 91-130) returns to a restatement of the second section theme, this time in C major (mm. 131-142), and repeated as before. The transition material appears again, this time as closing material (mm. 143-164), now extended (mm. 165-181) to the final arpeggios and chords (mm. 182-186). Throughout the overture, care should be taken to observe articulation markings, especially emphasizing off-string spiccato markings. Exaggerated dynamics will increase the dramatic and comical effects of the piece.

A recording of this piece can be downloaded at www.kendormusic.com

ANDREW H. DABCZYNSKI

Andrew H. Dabczynski is Emeritus Professor of Music Education at Brigham Young University in Provo (UT), where he founded the BYU "New Horizons Orchestra," and was awarded BYU's Joseph E. White Fellowship for Teaching and Learning. Dr. Dabczynski has held teaching and administrative positions at the Eastman School of Music in Rochester, NY and public schools in New York. He received a B.M. degree in applied viola performance from the Eastman School, and a M.A. from the University of Connecticut. He also holds a Ph.D. in Music Education from the University of Michigan. As a performer, Dr. Dabczynski has played viola in the Rochester (NY) Philharmonic, the Hartford (CT) Symphony, the Portland (ME) Symphony, the Kalamazoo (MI) Symphony, and the Greenwich (CT) Symphony orchestras. Dr. Dabczynski has held a variety of national committee positions with the American String Teachers Association, where he was named "Higher Education Teacher of the Year" in 2005, and in 2014 awarded him for his "Outstanding Contributions to Music Education."

He appears frequently as a clinician and guest conductor, and has produced over 120 works for string and full orchestra that are played regularly in concerts throughout the world.

INSTRUMENTATION

- 1 - Full Score
- 8 - 1st Violin
- 8 - 2nd Violin
- 3 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - Bass

EXTRA SCORES & PARTS AVAILABLE



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L'Italiana In Algeri Overture

(An Italian Girl In Algiers)

Gioachino Rossini
arr. Andrew H. Dabczynski

FULL SCORE

Andante ♩ = 66

1st Violin
2nd Violin
Viola (same part provided for 3rd Violin)
Cello
Bass
Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 II, 14, 15, 16, 17, 18

Annotations: *pizz.*, *p*, *arco*, *sf*, *pizz.*, *3*, *4*, *H1*, *L1 L2*, *Solo or small group - arco*, *Section - pizz.*, *unis. arco*, *V*, *V*, *arco*, *sf*, *f*, *4*, *2*, *1*, *15*

L'Italiana In Algeri Overture - 2

19 *spiccato* *pp* *sim.* *cresc.* *opt. div.* 2 *f*

Vln. I *pp* *spiccato* *sim.* *cresc.* *f*

Vln. II *pp* *spiccato* *sim.* *cresc.* *f*

Vla. (Vln. III) *pp* *spiccato* *sim.* *p cresc.* *f*

Cello *pp* *spiccato* *sim.* *cresc.* *f*

Bass *pp* *spiccato* *sim.* *cresc.* *f*

19 *pp* 20 *cresc.* 21 22 *f*

Vln. I *unis.* *p* *pp*

Vln. II *p* *pp*

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

Cello *p* *pp*

Bass *p* *pp*

23 24 25 26 *p* *pp* 27

28 **Allegro** $\text{♩} = 120$ *opt. div.* *unis.*

Vln. I *p* *sf* *p* *sf* *p* *sf* *III* *2* *4*

Vln. II *p* *sf* *p* *sf* *p* *sf* *I* *2* *4*

Vla. (Vln. III) *p* *sf* *p* *sf* *p* *sf* *L1* *V* *V* *4*

Cello *sf* *sf* *p*

Bass *sf* *sf*

28 29 30 31 32

L'Italiana In Algeri Overture - 3

opt. div. 36 *unis.*

Vln. I *sf p sf p*

Vln. II *sf p sf p*

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

Cello *sf sf p*

Bass *sf sf p pizz. arco*

33 34 35 36 37

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

38 39 40 41 42

44

Vln. I *cresc. mf*

Vln. II *cresc. mf*

Vla. (Vln. III) *cresc. mf*

Cello *cresc. mf*

Bass *cresc. mf*

43 44 45 46 47

L'Italiana In Algeri Overture - 4

48 *f* *non div.* II V *sim.* 0 3 *opt. div.* 2 V

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

48 *f* 49 50

Detailed description: This system covers measures 48 to 50. The first violin part (Vln. I) features a melodic line with triplets and slurs, marked with fingerings 3, 1, 4, and 4. It includes dynamic markings *f* and *sim.*, and articulation marks like *non div.* and *opt. div.*. The second violin (Vln. II) plays a rhythmic accompaniment of eighth notes. The viola (Vln. III), cello, and bass parts provide harmonic support with similar rhythmic patterns. Measure numbers 48, 49, and 50 are indicated at the bottom.

Vln. I 2 4 V V 4

Vln. II
Vla. (Vln. III)
Cello
Bass

51 52 53

Detailed description: This system covers measures 51 to 53. The first violin part (Vln. I) continues with a melodic line, featuring slurs and fingerings 2, 4, 1, and 4. It includes dynamic markings *f* and *sim.*. The second violin (Vln. II) maintains the rhythmic accompaniment. The viola (Vln. III), cello, and bass parts continue their harmonic support. Measure numbers 51, 52, and 53 are indicated at the bottom.

opt. div. 3 4 4 4 2 4 4 *unis.* 56 V V

Vln. I IV 4 III I 1 -1 2 0

Vln. II
Vla. (Vln. III)
Cello
Bass

54 55 56

Detailed description: This system covers measures 54 to 56. The first violin part (Vln. I) features a complex melodic line with slurs, fingerings (0, 3, 4, 4, 2, 4, 4, 1, -1, 2, 0), and dynamic markings *f* and *sim.*. It includes articulation marks like *opt. div.* and *unis.*. The second violin (Vln. II) plays a rhythmic accompaniment. The viola (Vln. III), cello, and bass parts continue their harmonic support. Measure numbers 54, 55, and 56 are indicated at the bottom.

L'Italiana In Algeri Overture - 5

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

57 58 59

1 2 3 4 1 -1 1 2

I III I

FOR PREVIEW ONLY

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

60 61 62

non div.

REPRODUCTION PROHIBITED

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

63 64 65

ff *ff* *ff* *ff*

opt. div. *unis.*

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L'Italiana In Aleri Overture - 6

opt. div. unis.

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

66 67 68

sim.

1

1 3 1

III

72

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

69 70 71 72

sf *sf* *sf* *sf*

p *p* *p* *p*

unis.

V

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

73 74 75 76 77

pp *pp* *pp* *pp*

stacc. *stacc.*

1 4 4

III I

L'Italiana In Algeri Overture - 7

79

Vln. I *mp dolce*

Vln. II *non div. p*

Vla. (Vln. III) *non div. p*

Cello *p*

Bass *pizz. p*

78 79 80 81 82

86

Vln. I

Vln. II

Vla. (Vln. III)

Cello *sim.*

Bass *arco*

83 84 85 86 87

88 89 90 91

Vln. I *dolce pp*

Vln. II *pp*

Vla. (Vln. III) *pp*

Cello *pp*

Bass *pizz. pp arco*

L'Italiana In Algeri Overture - 8

95 *opt. div.*

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

92 93 94 95

96 97 98 99

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

96 97 98 99

100 101 102 103

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

100 101 102 103

mf *sub. pp* *mf* *sub. pp* *mf* *sub. pp*

unis. *3* *1/2 pos.*

-L1 2 L1 -1

I

sub. pp

mf *sub. pp* *mf* *sub. pp*

mf *sub. pp*

L'Italiana In Algeri Overture - 9

Vln. I *sim.*

Vln. II *sim.*

Vla. (Vln. III) *cresc.*

Cello *sim.*

Bass *cresc.*

104 105 *cresc.* 106 107 108

Vln. I *mf* *cresc.* *f* *cresc.* *ff*

Vln. II *mf* *cresc.* *f* *cresc.* *ff*

Vla. (Vln. III) *mf* *cresc.* *f* *cresc.* *ff*

Cello *mf* *cresc.* *f* *cresc.* *ff*

Bass *mf* *cresc.* *f* *cresc.* *ff*

109 *mf* 110 *cresc.* 111 *f* 112 *cresc.* 113 *ff*

113 *div.* *ff*

Vln. I

Vln. II

Vla. (Vln. III) *3* *4*

Cello

Bass

114 115 116 117

L'Italiana In Algeri Overture - 10

121

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

118 119 120 121 122

124

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

123 124 125 126 127 128

pp

pp

pp

mf

mf

mf

131

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

129 130 131 132 133

mp dolce

non div.

p

p

p

pizz.

134 135 136 137 138 139

Vln. I *mp*

Vln. II *non div.* *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Bass *arco* *mp*

140 141 142 *p* 143 *pp*

Vln. I *mp dolce* *pp*

Vln. II *pp*

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

Cello *p* *pp*

Bass *p* *pp*

1. *mp dolce*

2. **Più mosso** ♩ = 132 *pp*

144 145 146 147

Vln. I *sim.* *opt. div.* *opt. div.* *unis.*

Vln. II *sim.*

Vla. (Vln. III) *sim.*

Cello *sim.*

Bass *sim.*

147

L'Italiana In Algeri Overture - 12

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

148 149 150 151 *cresc.*

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

152 153 154 155 *mf* *sub. pp* *div.*

Vln. I
Vln. II
Vla. (Vln. III)
Cello
Bass

156 157 *cresc.* 158 159 160

161 *mf* *cresc.* 162 *f* *cresc.* 163 *f* *cresc.* 164 *ff* *div.* V V

166 167 168 169

170 171 172 173 174

L'Italiana In Algeri Overture - 14

176

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

175 176 177 178

unis.

non div.

div.

180

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

179 180 181

unis.

1/2 pos.

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

182 183 184 185 186

div.