



Molenaar Edition

La Gazza Ladra

Gioacchino Rossini

Jan Molenaar

Art.Nr: 022611070

Difficulty: F

Duration: 10:50

Fanfare Band

Arrangement Classic

Colofon

Molenaar Edition BV

Industrieweg 23
NL 1521 ND Wormerveer
the Netherlands
Phone: +31 (0)75 - 628 68 59
Fax: +31 (0)75 - 621 49 91
Email: office@molenaar.com
Website: www.molenaar.com

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Mini - Score

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Molenaar Edition

La Gazza Ladra

Composer: Gioacchino Rossini

Arranger: Jan Molenaar

For Band
Fanfare Band
02.2611.07



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Mini Score

La Gazza Ladra

Composer: Gioacchino Rossini
Arranger: Jan Molenaar

02.2611.07

- | | | | |
|---|----------------------|---|------------------|
| 1 | Full Score | 4 | Baritone Bb (TC) |
| 2 | Soprano Saxophone | 2 | Bas Bb (TC) |
| 4 | Alto Saxophone | 2 | Bas Bb (BC) |
| 2 | Tenor Saxophone | 2 | Bas Eb (TC) |
| 1 | Baritone Saxophone | 2 | Bas Eb (BC) |
| 1 | Flugelhorn Eb | 4 | Tuba C |
| 3 | Flugelhorn Solo | 3 | Percussion |
| 3 | Flugelhorn I | 1 | Timpani |
| 3 | Flugelhorn II | | |
| 3 | Flugelhorn III | | |
| 2 | Cornet I | | |
| 2 | Cornet II | | |
| 2 | Trumpet I | | |
| 2 | Trumpet II | | |
| 1 | Horn I Eb | | |
| 1 | Horn I F | | |
| 1 | Horn II Eb | | |
| 1 | Horn II F | | |
| 1 | Horn III Eb | | |
| 1 | Horn III F | | |
| 1 | Horn IV Eb | | |
| 1 | Horn IV F | | |
| 2 | Trombone I C | | |
| 1 | Trombone I Bb (TC) | | |
| 1 | Trombone I Bb (BC) | | |
| 2 | Trombone II C | | |
| 1 | Trombone II Bb (TC) | | |
| 1 | Trombone II Bb (BC) | | |
| 2 | Trombone III C | | |
| 1 | Trombone III Bb (TC) | | |
| 1 | Trombone III Bb (BC) | | |
| 2 | Baritone C | | |
| 2 | Baritone Bb (BC) | | |



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Mini Score

Duration: 10'50"

Fullscore Fanfare

La Gazza Ladra

G. Rossini
arr. J. Molenaar

Maestoso marziale

Ouverture

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

Eb Bugle

Solo Bugle Solo Flghn.

Bugle 1 Flugelhorn 1

Bugle 2-3 Flugelhorn 2-3

Horn 1-2 Eb

Horn 3-4 Eb

Trumpet 1-2

Cornet 1

Cornet 2

Trombone 1-2 C

Trombone 3 C

Baritone C Euphonium C

Basses C

Timpani

Triangle Bass Drum

Snare Drum

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02.2611.07

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

2 02.2611.07

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

3 02.2611.07

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

4 02.2611.07

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

5 02.2611.07

S. Sax. 33 34 35 36 37

A. Sax.

T. Sax.

B. Sax.

E♭ Bugle

S. Bug. S. Flgdn.

Bug. 1 Flgdn. 1

Bug. 2-3 Flgdn. 2-3

Hrn. 1-2

Hrn. 3-4

Trmp. 1-2

Corn. 1

Corn. 2

Trmb. 1-2

Trmb. 3

Bar. Euph.

Bass.

Timp.

Trl. B. Drum

S. Drum

6 02.2611.07

S. Sax. 38 39 40 41 42 43 44 45 46 47 48 49 50

A. Sax.

T. Sax.

B. Sax.

E♭ Bugle

S. Bug. S. Flgdn.

Bug. 1 Flgdn. 1

Bug. 2-3 Flgdn. 2-3

Hrn. 1-2

Hrn. 3-4

Trmp. 1-2

Corn. 1

Corn. 2

Trmb. 1-2

Trmb. 3

Bar. Euph.

Bass.

Timp.

Trl. B. Drum

S. Drum

7 02.2611.07

S. Sax. 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

A. Sax.

T. Sax.

B. Sax.

E♭ Bugle

S. Bug. S. Flgdn.

Bug. 1 Flgdn. 1

Bug. 2-3 Flgdn. 2-3

Hrn. 1-2

Hrn. 3-4

Trmp. 1-2

Corn. 1

Corn. 2

Trmb. 1-2

Trmb. 3

Bar. Euph.

Bass.

Timp.

Trl. B. Drum

S. Drum

8 02.2611.07

S. Sax. 51 52 53 54 55 56 57 58 59 60

A. Sax.

T. Sax.

B. Sax.

E♭ Bugle

S. Bug. S. Flgdn.

Bug. 1 Flgdn. 1

Bug. 2-3 Flgdn. 2-3

Hrn. 1-2

Hrn. 3-4

Trmp. 1-2

Corn. 1

Corn. 2

Trmb. 1-2

Trmb. 3

Bar. Euph.

Bass.

Timp.

Trl. B. Drum

S. Drum

9 02.2611.07

Fullscore Fanfare

Allegro

S. Sax. 60 61 62 63 64 65 66 67 68

A. Sax. *pp* *leggero*

T. Sax.

B. Sax.

E♭ Bugle *en fanfare* *pp* *leggero*

S. Bug. S. Flgdn. *pp* *leggero*

Bug. 1 Flgdn. 1 *pp* *leggero*

Bug. 2-3 Flgdn. 2-3 *ppp* *leggero*

Hrn. 1-2 *pp* *leggero*

Hrn. 3-4

Trmp. 1-2

Corn. 1

Corn. 2

Trmb. 1-2

Trmb. 3

Bar. Euph. *ppp* *leggero*

Bass. *ppp* *leggero*

Timp.

Trl. B. Drum

S. Drum



Fullscore Fanfare

S. Sax. 69 70 71 72 73 74 75 76

A. Sax. *pp*

T. Sax.

B. Sax.

E♭ Bugle

S. Bug. S. Flgdn. *pp*

Bug. 1 Flgdn. 1 *pp*

Bug. 2-3 Flgdn. 2-3 *pp*

Hrn. 1-2

Hrn. 3-4

Trmp. 1-2

Corn. 1

Corn. 2

Trmb. 1-2

Trmb. 3

Bar. Euph. *ppp*

Bass. *ppp*

Timp.

Trl. B. Drum

S. Drum



Fullscore Fanfare

S. Sax. 77 78 79 80 81 82 83 84 85

A. Sax. *pp*

T. Sax.

B. Sax.

E♭ Bugle *pp*

S. Bug. S. Flgdn. *pp*

Bug. 1 Flgdn. 1 *pp*

Bug. 2-3 Flgdn. 2-3 *pp*

Hrn. 1-2 *pp*

Hrn. 3-4

Trmp. 1-2 *pp*

Corn. 1 *pp*

Corn. 2 *pp*

Trmb. 1-2 *pp*

Trmb. 3 *pp*

Bar. Euph. *ppp*

Bass. *ppp*

Timp. *pp*

Trl. B. Drum *pp*

S. Drum *pp*



Fullscore Fanfare

S. Sax. *poco rit.* *rit.* *8 tempo* 86 87 88 89 90 91 92 93 94

A. Sax. *pp*

T. Sax.

B. Sax. *pp*

E♭ Bugle *pp*

S. Bug. S. Flgdn. *pp*

Bug. 1 Flgdn. 1 *pp*

Bug. 2-3 Flgdn. 2-3 *pp*

Hrn. 1-2 *pp*

Hrn. 3-4

Trmp. 1-2 *pp*

Corn. 1 *pp*

Corn. 2 *pp*

Trmb. 1-2 *pp*

Trmb. 3 *pp*

Bar. Euph. *ppp*

Bass. *ppp*

Timp. *pp*

Trl. B. Drum *pp*

S. Drum *pp*



S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

ppp cresc. poco a poco

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

mf marc.

123 124 125 126 127 128 129 130 131 132

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

18 02.2611.07

132 133 134 135 136 137 138 139

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

19 02.2611.07

139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

20 02.2611.07

149 150 151 152 153 154 155

S. Sax. A. Sax. T. Sax. B. Sax. Eb Bugle S. Bug. S. Flgdn. Bug. 1 Flgdn. 1 Bug. 2-3 Flgdn. 2-3 Hrn. 1-2 Hrn. 3-4 Trmp. 1-2 Corn. 1 Corn. 2 Trmb. 1-2 Trmb. 3 Bar. Euph. Bass. Timp. Trl. B. Drum S. Drum

21 02.2611.07

Musical score for page 22, measures 156-172. Instruments include S. Sax., A. Sax., T. Sax., B. Sax., Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Corn. 1, Corn. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trl. B. Drum, and S. Drum. Includes performance markings such as *ppp*, *mp*, *sfz*, *rit.*, and *sempre ritoc.*

Musical score for page 23, measures 173-182. Instruments include S. Sax., A. Sax., T. Sax., B. Sax., Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Corn. 1, Corn. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trl. B. Drum, and S. Drum. Includes performance markings such as *pp*, *mp*, *sfz*, *rit.*, and *sempre ritoc.*

Musical score for page 24, measures 183-190. Instruments include S. Sax., A. Sax., T. Sax., B. Sax., Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Corn. 1, Corn. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trl. B. Drum, and S. Drum. Includes performance markings such as *pp*, *mp*, *sfz*, *rit.*, and *sempre ritoc.*

Musical score for page 25, measures 191-199. Instruments include S. Sax., A. Sax., T. Sax., B. Sax., Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Corn. 1, Corn. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trl. B. Drum, and S. Drum. Includes performance markings such as *pp*, *mp*, *sfz*, *rit.*, and *sempre ritoc.*

S. Sax. 200 201 202 203 204 205 206 207 208

A. Sax.

T. Sax.

B. Sax.

E♭ Bugle

S. Bug. S. Flgdn.

Bug. 1 Flgdn. 1

Bug. 2-3 Flgdn. 2-3

Hrn. 1-2

Hrn. 3-4

Trmp. 1-2

Corn. 1

Corn. 2

Trmb. 1-2

Trmb. 3

Bar. Euph.

Bass.

Timp.

Trl. B. Drum

S. Drum

Mini Score

S. Sax. 209 210 211 212 213 214 215 216

A. Sax.

T. Sax.

B. Sax.

E♭ Bugle

S. Bug. S. Flgdn.

Bug. 1 Flgdn. 1

Bug. 2-3 Flgdn. 2-3

Hrn. 1-2

Hrn. 3-4

Trmp. 1-2

Corn. 1

Corn. 2

Trmb. 1-2

Trmb. 3

Bar. Euph.

Bass.

Timp.

Trl. B. Drum

S. Drum

Mini Score

S. Sax. 219 220 221 222 223 224 225

A. Sax.

T. Sax.

B. Sax.

E♭ Bugle

S. Bug. S. Flgdn.

Bug. 1 Flgdn. 1

Bug. 2-3 Flgdn. 2-3

Hrn. 1-2

Hrn. 3-4

Trmp. 1-2

Corn. 1

Corn. 2

Trmb. 1-2

Trmb. 3

Bar. Euph.

Bass.

Timp.

Trl. B. Drum

S. Drum

Mini Score

S. Sax. 226 227 228 229 230 231 232 233 234 235

A. Sax.

T. Sax.

B. Sax.

E♭ Bugle

S. Bug. S. Flgdn.

Bug. 1 Flgdn. 1

Bug. 2-3 Flgdn. 2-3

Hrn. 1-2

Hrn. 3-4

Trmp. 1-2

Corn. 1

Corn. 2

Trmb. 1-2

Trmb. 3

Bar. Euph.

Bass.

Timp.

Trl. B. Drum

S. Drum

Mini Score

Musical score for page 34, measures 276-287. Instruments include S. Sax., A. Sax., T. Sax., B. Sax., Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Corn. 1, Corn. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trl. B. Drum, and S. Drum.

Musical score for page 35, measures 288-297. Includes the instruction *un poco rit.* at the beginning of the page. Instruments include S. Sax., A. Sax., T. Sax., B. Sax., Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Corn. 1, Corn. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trl. B. Drum, and S. Drum.

Musical score for page 36, measures 298-308. Includes the instruction **Tempo 1** at the beginning of the page. Instruments include S. Sax., A. Sax., T. Sax., B. Sax., Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Corn. 1, Corn. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trl. B. Drum, and S. Drum.

Musical score for page 37, measures 309-314. Instruments include S. Sax., A. Sax., T. Sax., B. Sax., Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Corn. 1, Corn. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trl. B. Drum, and S. Drum.

Sax. parts: S. Sax., A. Sax., T. Sax., B. Sax.

Brass parts: Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass, Timp., Trk. B. Drum, S. Drum

42 02.2611.07

Sax. parts: S. Sax., A. Sax., T. Sax., B. Sax.

Brass parts: Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass, Timp., Trk. B. Drum, S. Drum

43 02.2611.07

Sax. parts: S. Sax., A. Sax., T. Sax., B. Sax.

Brass parts: Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass, Timp., Trk. B. Drum, S. Drum

44 02.2611.07

Sax. parts: S. Sax., A. Sax., T. Sax., B. Sax.

Brass parts: Eb Bugle, S. Bug. S. Flgdn., Bug. 1 Flgdn. 1, Bug. 2-3 Flgdn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass, Timp., Trk. B. Drum, S. Drum

45 02.2611.07

Sax. parts: S. Sax., A. Sax., T. Sax., B. Sax.

Brass parts: Eb Bugle, S. Bug. S. Flgtn., Bug. 1 Flgtn. 1, Bug. 2-3 Flgtn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Cora. 1, Cora. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trk. B. Drum, S. Drum.

Tempo: *crac. poco a poco*

Page number: 46

Date: 02.2611.07

Sax. parts: S. Sax., A. Sax., T. Sax., B. Sax.

Brass parts: Eb Bugle, S. Bug. S. Flgtn., Bug. 1 Flgtn. 1, Bug. 2-3 Flgtn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Cora. 1, Cora. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trk. B. Drum, S. Drum.

Tempo: *crac. poco a poco*

Page number: 47

Date: 02.2611.07

Sax. parts: S. Sax., A. Sax., T. Sax., B. Sax.

Brass parts: Eb Bugle, S. Bug. S. Flgtn., Bug. 1 Flgtn. 1, Bug. 2-3 Flgtn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Cora. 1, Cora. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trk. B. Drum, S. Drum.

Tempo: *crac. poco a poco*

Page number: 48

Date: 02.2611.07

Sax. parts: S. Sax., A. Sax., T. Sax., B. Sax.

Brass parts: Eb Bugle, S. Bug. S. Flgtn., Bug. 1 Flgtn. 1, Bug. 2-3 Flgtn. 2-3, Hrn. 1-2, Hrn. 3-4, Trmp. 1-2, Cora. 1, Cora. 2, Trmb. 1-2, Trmb. 3, Bar. Euph., Bass., Timp., Trk. B. Drum, S. Drum.

Tempo: *crac. poco a poco*

Page number: 49

Date: 02.2611.07

Fullscore Fanfare

9 *piu mosso* 10

50 02.2611.07

Fullscore Fanfare

51 02.2611.07

Fullscore Fanfare

11

52 02.2611.07

Fullscore Fanfare

53 02.2611.07

La Gazza Ladra

Overture

G. Rossini
arr. J. Molenaar

Maestoso marziale

Condensed
Score C

fl. clar., fl.hrn., sax.

TUTTI

sn.dr.

f *p* *mf*

hrn., fl.hrn.

cornet

ppp *f*

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Condensed Score C

fl.hrn.

cornet

hrns.

p *ppp*

clar., fl.hrn.

cornet

p *mp*

3

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cornet

p *ppp* *f*

euph.

cresc...

f

cresc...

f

2

03.2611.07

Condensed Score C

E♭ Cl, Solo-1e Cl/Solo-1e Flhorn.

ppp *cresc. et accel.* *trmb.*

ppp *cresc. et accel.*

pp *tamb.*

timp., sn.dr.

ff

D Allegro

solo clar., solo fl.hrn.

stacc. e leggero

p *3*

1e - 2e - 3e clar. / Fl.horn 2.3

leggero

hrns. euph.

ppp *leggero*

basses

4

03.2611.07

Musical score for measures 73-77. The score is in 3/4 time and features a piano accompaniment with triplets and sixteenth notes. Measure numbers 73, 74, 75, 76, and 77 are indicated at the top.

Musical score for measures 78-83. Measure 78 is marked *tutti* and *ff*. Measures 81 and 82 feature *solo clar.* and *solo fl.hrn.* parts. Measure numbers 78, 79, 80, 81, 82, and 83 are indicated at the top.

Musical score for measures 85-91. Measure 85 is marked *res clar.* and *poco rit.*. Measure 86 has a key signature change to A major (A \natural T \natural). Measure numbers 85, 86, 87, 88, 89, 90, and 91 are indicated at the top.

Musical score for measures 92-99. Measure 94 is marked *con 8va bassa*. Measure numbers 92, 93, 94, 95, 96, 97, 98, and 99 are indicated at the top.

Musical score for measures 97-101. Measure 99 is marked *cornet* and *sempre stacc.*. Measure numbers 97, 98, 99, 100, and 101 are indicated at the top.

Musical score for measures 102-106. Measure numbers 102, 103, 104, 105, and 106 are indicated at the top.

Musical score for measures 107-110. Measure 107 is marked *trp.*. Measure numbers 107, 108, 109, and 110 are indicated at the top.

Musical score for measures 111-114. Measure 111 is marked *+oboe* and *trp.*. Measure 112 is marked *+picc.*. Measure numbers 111, 112, 113, and 114 are indicated at the top.

Musical score for measures 115-118. Measure 115 is marked *ff* and *marc.*. Measure numbers 115, 116, 117, and 118 are indicated at the top.

Musical score for measures 122-127. Measure numbers 122, 123, 124, 125, 126, and 127 are indicated at the top.

Musical score for measures 129-133. Measure 129 is marked *ff*. Measure numbers 129, 130, 131, 132, and 133 are indicated at the top.

Musical score for measures 134-138. Measure numbers 134, 135, 136, 137, and 138 are indicated at the top.

Musical score for measures 139-142. Measure 142 is marked *ff* and *marc.*. Measure numbers 139, 140, 141, and 142 are indicated at the top.

Musical score for measures 144-147. Measure numbers 144, 145, 146, and 147 are indicated at the top.

Musical score for measures 150-160. Measure 150 is marked *ff*. Measure 151 is marked *tutti*. Measure 152 is marked *ppp*. Measure numbers 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, and 160 are indicated at the top.

Musical score for measures 161-173. Measure 161 is marked *pp*. Measure 162 is marked *euph. -bassoon*. Measure 163 is marked *ppp*. Measure numbers 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, and 173 are indicated at the top.

fl. es/solo/1e clar, solo fl.hrn. le fl.hrn.

+picc. 3

fl, solo clar. +oboe

3 solo clar, 2e corn.

+picc. 3 +sax. 3

+es fl.hrn.

trp. oboe, solo/1e clar.

+picc. fl.

solo/1e clar. +picc. 3va

+picc. 3 cresc...

+corn. 3

+picc. 3 +sax. 3

cresc. poco a poco

batterie

+picc. 3 cresc...

L tutti

274 275 276 277 278 279 280

ff con 8va marc.

281 282 283 284 285 286

8va ossia

287 288 289 290 291 292 293 294

fl. es clar. fl.hrn. (fanfare) sax.3 solo/le clar., 1e/2e fl.hrn.

M Tempo

295 296 297 298 299 300 301

un poco rit. p 3 2e.3e clar. hrns. euph. basses

13 03.2611.07

302 303 304 305 306 307

308 309 310 311 312 313

+3.sax.

314 315 316 317 318 319

euph. -bassoon hrns. trmb.3

O

320 321 322 323 324 325 326

solo clar., es fl.hrn. dolce et espress. 1e - 2e - 3e clar. hrns. p 3

14 03.2611.07

327 328 329 330 331 332 333

solo clar., es fl.hrn. euph. 2e cornet

334 335 336 337 338 339 340

+picc., oboe +corn., sax. ppp

341 342 343 344 345 346 347

cornet +es fl.hrn. t./b.sax. p

348 349 350 351 352 353 354

fl. es clar. fl.hrn. sim. 2e cornet 2 oboe 1 trb.

15 03.2611.07

355 356 357 358 359 360 361

362 363 364 365 366 367 368

+picc., fl. colla 8va p solo clar., corn. euph. ppp

369 370 371 372 373 374 375

cornet +pet.fl.hrn. sim. ppp sax., euph. p

376 377 378 379 380 381 382

solo/le clar. es fl.hrn. 3

16 03.2611.07

LA GAZZA LADRA

N

De "Zwaan van Pesaro", zoals Rossini (1792-1868) genoemd werd, werd één van de grootste Europese componisten van de negentiende eeuw. Vooral zijn komische opera's maakten hem onsterfelijk. "La Gazza Ladra" (De stielende ekster) is een opera in twee bedrijven op een libretto van Gheradini, gebaseerd op de komedie "La Pie voleuse" (1815) geschreven door d'Aubigny en Caigniez. Het gegeven was geïnspireerd door een waar gebeurd feit: de kruimeldiefstallen van een ekster hadden een jong dienstmeisje ten onrechte ter dood laten veroordelen. Deze opera werd, zoals steeds, haastje-repje door Rossini gecomponeerd en werd voor het eerst in 1817 in de Scala van Milaan opgevoerd, waarna opvoeringen in Londen (1821) en Philadelphia (1827) volgden. Daarna verviel deze opera in de vergeetheid en zou hij pas in 1965 in Firenze opnieuw ten tonele gebracht worden. Toch is de ouverture bijzonder populair gebleven, zowel bij symfonie- als bij blaasorkesten. Opvallend is uiteraard de militair klinkende aanvang met twee roffels op de kleine trom; daarna komt het hoofdthema in de vorm van een krachtige mars die kort uitgewerkt wordt. Men krijgt opnieuw twee roffels, een korte crescendo en vijf akkoorden die dit deel afronden. Het allegro deel bevat 2 melodieën: een schitterend en delicaat thema voor de klarinetten en een pittig thema voor alle houtblazers. Zoals zo vaak bij Rossini, speelt het crescendo effect een grote rol.

LA GAZZA LADRA

F

"Le Cygne de Pesaro", Rossini (1792-1868) est l'un des tout grands compositeurs européens du dix-neuvième siècle. Ce sont surtout ses opéras-comiques qui l'ont rendu immortel. "La Gazza Ladra" (La Pie voleuse) est un opéra en deux actes d'après un livret de Gheradini, basé sur la comédie "La Pie voleuse" (1815) écrite par d'Aubigny et Caigniez. En fait, celle-ci était inspirée d'un authentique fait-divers, les larcins d'une pie ayant fait condamner à mort une jeune servante injustement accusée. Comme toujours, Rossini écrit cet opéra de façon rapide, il est créé en 1817 à la Scala de Milan, et repris à Londres (1821) et Philadelphie (1827). Puis l'œuvre tombe dans l'oubli et ce n'est qu'en 1965 que l'opéra est à nouveau monté, cette fois à Florence. Néanmoins, l'ouverture est restée extrêmement populaire, tant auprès des orchestres symphoniques que des orchestres à vents. Le début à caractère militaire avec 2 roulements de caisse claire est très particulier; puis il y a le thème principal en forme d'une marche énergique brièvement développée. Puis il y a à nouveau les deux roulements de tambour, suivi d'un bref crescendo et cinq accords. L'allegro comprend deux mélodies: un thème brillant et délicat chez les clarinettes et un thème pétillant pour tous les bois. Comme c'est souvent le cas chez Rossini, les crescendos jouent un rôle prépondérant.

LA GAZZA LADRA

D

Der "Schwan von Pesaro", wie Rossini (1792-1868) genannt wurde, wurde einer der größten europäischen Komponisten des 19. Jahrhunderts. Vor allem seine komischen Opern machten ihn unsterblich. "La Gazza Ladra" (Die diebische Elster) ist eine Oper in 2 Akten mit dem Libretto von Gheradini, gegründet auf die Komödie "La Pie Voleuse" (1815), die von d'Aubigny und Caigniez geschrieben wurde. Das Thema, das auf einem wirklichen Geschehen begründet war, inspirierte ihn. Die kleinen Diebstähle der Elster bewirkten, dass ein junges Dienstmädchen zu Unrecht zum Tode verurteilt wurde. Die Oper wurde wie immer in großer Eile von Rossini komponiert und wurde 1817 in der Mailänder Scala uraufgeführt. Später folgten Aufführungen in London (1821) und in Philadelphia (1827). Danach geriet diese Oper in Vergessenheit und wurde erst 1965 in Florenz erneut aufgeführt. Doch diese Oper ist besonders beliebt geblieben sowohl bei Symphonie- als auch bei Blasorchestern. Auffällig ist selbstverständlich der militärisch klingende Anfang mit zwei Wirbeln auf die kleine Trommel, danach folgt das Hauptthema in Form eines kräftigen Marsches, der kurz ausgearbeitet wird. Man bekommt wieder zwei Trommelwirbel, ein kurzes Crescendo und fünf Akkorde zu hören, die diesen Teil abrunden. Der allegro-Teil umfasst zwei Melodien: Ein fesselndes und delikates Thema für die Klarinetten und ein schneidendes Thema für alle Holzbläser. Wie so oft bei Rossini spielt der crescendo-Effekt eine große Rolle.

LA GAZZA LADRA

E

The "Swan of Pesaro" as Rossini (1792-1868) was called, was to become one of the greatest European composers of the nineteenth century. He was made immortal by his numerous operas. "The thievish magpie" is a three act opera to a libretto of Gheradini, based on the French comedy "La Pie voleuse" by d'Aubigny and Caigniez. In fact, the plot was based on a real fait-divers: the pious theft of a magpie causing a young innocent waitress to be sentenced to death. As usually, Rossini wrote this opera in a very short time and was first produced at the Scala in Milan in 1817, then in London (1821) and in Philadelphia (1827). Afterwards, it fell into oblivion until it was again performed in Florence in 1965. Nevertheless, the overture has always been extremely popular, both with symphony orchestras and wind orchestras. The beginning with two rolls of the drum is very particular; then there is the main theme in the form of an energetic march briefly developed. Then there are again the two rolls of the drum, followed by a brief crescendo and five chords ending the introduction. The allegro contains two melodies: a brilliant and delicate one for the clarinets and a lively theme played by the whole woodwind section. As is often the case with Rossini, the crescendo plays an important role.

