

Barbiere di siviglia

Una voce poco fa

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The musical score is arranged in systems. The first system includes Soprano, Piano, Violino I, Violino II, Viola, and Violoncello. The second system includes Soprano (S.), Piano (Pf), Violino I (VI. I), Violino II (VI. II), Viola (Vla.), and Violoncello (Vlc.).

System 1:

- Soprano:** Rests throughout the system.
- Piano:** Starts with a forte (*f*) chord, then moves to piano (*p*) dynamics. The right hand features a melodic line with grace notes, while the left hand provides harmonic support.
- Violino I:** Starts with a forte (*f*) chord, then moves to piano (*p*). Features a melodic line with grace notes.
- Violino II:** Starts with a forte (*f*) chord, then moves to piano (*p*). Features a melodic line with grace notes.
- Viola:** Starts with a forte (*f*) chord, then moves to piano (*p*). Features a melodic line with grace notes.
- Violoncello:** Starts with a forte (*f*) chord, then moves to piano (*p*). Features a melodic line with grace notes.

System 2:

- S. (Soprano):** Rests throughout the system.
- Pf (Piano):** Features a complex, rhythmic accompaniment in the right hand with many grace notes, and a bass line of chords in the left hand.
- VI. I (Violino I):** Features a complex, rhythmic accompaniment in the right hand with many grace notes, and a bass line of chords in the left hand.
- VI. II (Violino II):** Features a melodic line with grace notes.
- Vla. (Viola):** Features a melodic line with grace notes.
- Vlc. (Violoncello):** Features a melodic line with grace notes.

7

S.

Pf

VI. I

VI. II

Vla.

Vlc.

p

9

S.

Pf

VI. I

VI. II

Vla.

Vlc.

f *p* *pp* *f*

pizz.

14 **A**

S.

Pf.

A

VI. I

VI. II

Vla.

Vlc.

p

20

S.

Pf.

arco

VI. I

VI. II

Vla.

Vlc.

f *p*

25

S.

Pf.

VI. I

VI. II

Vla.

Vlc.

f *p*

29

B

S.

Pf.

VI. I

VI. II

Vla.

Vlc.

p

31

S.
Pf
VI. I
VI. II
Vla.
Vlc.

p

33

S.
Pf
VI. I
VI. II
Vla.
Vlc.

p

36

S.

Pf

VI. I

VI. II

Vla.

Vlc.

p *f* *p* *f* *p* *f* *p* *f*

40

S.

Pf

VI. I

VI. II

Vla.

Vlc.

p *p* *p* *p* *p* *p* *p* *p*

C **C**

44

S.

Pf

VI. I

VI. II

Vla.

Vlc.

Detailed description: This system of musical notation covers measures 44, 45, and 46. The Soprano (S.) part is silent. The Piano (Pf) part features a complex melodic line with triplets in measures 45 and 46. The Violin I (VI. I) part mirrors the piano's melodic line. The Violin II (VI. II) part plays a steady eighth-note accompaniment. The Viola (Vla.) part also plays eighth notes, often in pairs with the Violin II. The Violoncello (Vlc.) part provides a simple bass line with eighth notes and rests.

47

S.

Pf

VI. I

VI. II

Vla.

Vlc.

Detailed description: This system of musical notation covers measures 47, 48, and 49. The Soprano (S.) part is silent. The Piano (Pf) part continues with its melodic line, including triplets in measure 49. The Violin I (VI. I) part follows the piano's lead. The Violin II (VI. II) part maintains its eighth-note accompaniment. The Viola (Vla.) part continues with its eighth-note accompaniment. The Violoncello (Vlc.) part continues with its simple bass line.

50

S.

Pf

VI. I

VI. II

Vla.

Vlc.

52

S.

Pf

VI. I

VI. II

Vla.

Vlc.

p

f

55

S. *p*

Pf. *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vlc. *p*

58

S.

Pf.

VI. I

VI. II

Vla.

Vlc.

61

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

65

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

pizz.
pizz.
pizz.
pizz.
p

69

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

72

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

arco. *col canto*
arco. *col canto*
arco. *col canto*
arco. *col canto*

76

S.

Pf

a tempo *col canto*

VI. I *a tempo* *col canto*

VI. II *a tempo* *col canto*

Vla. *a tempo* *col canto*

Vlc. *a tempo* *col canto*

79

S.

Pf

a tempo

VI. I *a tempo*

VI. II *a tempo*

Vla. *a tempo*

Vlc. *a tempo*

82 **D**

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

p
p
p
p

85

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

87

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

90

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

94

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

97

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

col canto *a tempo*

col canto *a tempo*

col canto *a tempo*

col canto *a tempo*

101

S.

Pf. *col canto*

VI. I *col canto*

VI. II *col canto*

Vla. *col canto*

Vlc. *col canto*

104

S.

Pf. *a tempo* *f*

VI. I *a tempo* *f*

VI. II *a tempo* *f*

Vla. *a tempo* *f*

Vlc. *a tempo* *f*

108

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

112

S.
Pf.
VI. I
VI. II
Vla.
Vlc.

115

S.

Pf

VI. I

VI. II

Vla.

Vlc.

Detailed description: This system of musical notation covers measures 115 and 116. It includes staves for Soprano (S.), Piano (Pf), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vlc.). The Soprano part is silent. The Piano part features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The string parts (Violin I, Violin II, Viola, and Violoncello) play a rhythmic accompaniment of eighth notes with various articulations and slurs.

117

S.

Pf

VI. I

VI. II

Vla.

Vlc.

ff

ff

ff

ff

ff

Detailed description: This system of musical notation covers measures 117 through 120. It includes staves for Soprano (S.), Piano (Pf), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vlc.). The Soprano part is silent. The Piano part continues with its complex texture, ending with a series of chords in the right hand and sustained notes in the left hand. The string parts continue their accompaniment, with a *ff* (fortissimo) dynamic marking appearing in measures 118, 119, and 120 across all string staves.