

IL GUARANY

Overture

by

A. CARLOS GOMEZ

Arranged by Herbert L. Clarke

The COMPOSER:

Antonio Carlos Gomez was born at Compinas, Brazil, July 11th, 1839. He was a highly talented boy of Portuguese descent, and was sent to Milan at an early age, where he received his musical education at the Brazilian government's expense.

His claim to fame rests chiefly upon the opera, *Il Guarany*, but he composed other important works, including one each for the Philadelphia Centennial and the Columbian Exposition at Chicago.

He received an appointment as director of the conservatory at Para, but death cut short his work there. He died September 16th, 1896.

Gomez' operas usually have their locale in the composer's native South America. They are spirited and picturesque, if somewhat imitative of Verdi's style. Gomez received unusual recognition of his artistry from the Brazilian government in the issuance of a postage stamp bearing the opening measures of *Il Guarany*.

The OVERTURE:

Il Guarany is one of the most brilliant and popular overtures in the repertory of the concert band. Local color is obtained by the use of Amazon Indian melodies. The themes of the overture are largely drawn from the opera itself and each has its place in the action.

The majestic opening subject accompanies the invocation to the sun god by a wild tribe of Indians called the Aimores. The melody played in octaves by clarinet and bassoon is the one associated with a scene between the hero and heroine in the camp of the Aimores. The broad, expressive melody following later provides the orchestral background for the plotting of Gonzales and his henchmen. There are many other interesting passages, including a beautiful melody sung by the principal characters as a love-duet in the opera. The overture closes with a shortened version of the invocation to the sun god.

The ARRANGER:

Herbert Lincoln Clarke was born at Woburn, Massachusetts, and comes of an old American family whose ancestors landed at Plymouth in 1634. He began to study piano and violin at an early age, and at fourteen took up the instrument that was destined to make him famous throughout the world.

He toured with Gilmore's Band and was cornet soloist and assistant director with John Philip Sousa for twenty years. He made five tours of Europe and one round-the-world tour, covering in all a distance of over 800,000 miles.

Dr. Clarke established a record of 473 solo performances in a single season. He has been active in the American Bandmasters Association for many years and is now (1940) director of the Long Beach (California) Municipal Concert Band, a post he has held for more than fifteen years. He has composed upwards of two hundred original works in various forms and has made many famous arrangements for concert band.

Conductor

II Guarany Overture

Time of performance
approximately 7 min.

A. CARLO GOMEZ
arr. by Herbert L. Clarke

J 137

Andante grandioso, marcato (♩ = 88)

ff 1st & 2nd Cors
Trumpets, Horns, 1st Trb., Bar.
2nd & 3rd Trb.
Bass
Cymb.

fff (W.W.)
Tutti

Andante espress. (♩ = 76)

Fl., Ob.
Solo Cl.
3rd Cl., Alto Cl., 1st Bassoon
Trbs, Bar.
Bass, 2nd Bassoon

p
pp
dim.
dolce
p Bassoon

Un poco più animato (♩ = 104)

add Ob. Eb Cl., 1st Cl., Sop. Sax.
Cl. Saxs
III-IV Horns
Bass

2nd Cl.
Horn
Alto Sax.
2nd Cl., Ten. Sax.
III-IV Horns, Bass Cl.
Bass

Tempo I. (♩ = 88)

(2nd Cl.)
pp poco rit.
Sax, 3rd Cl., Bassoon
Horns
pp poco rit.
Bass Cl.

ff Tutti
ff 2nd & 3rd Tr'b.

B.D. Cymb.
B.D. Cymb.
B.D. Cymb.

Conductor

Più mosso (♩ = 132 to 144)
Fl., 1st Cl.

pp Solo Cor., Ob. *ff* *pp* (as before) *ff* *p* string. e cresc. *sf*

Tutti

2nd & 3rd-Alto-Bass Cls

Horns *pp* *ff* *pp* *ff* *p* string. e cresc. *sf* *sf*

Meno mosso (♩ = 88)

Trbns *ff* *pp* *dim.* *ppp*

Clas

Bar. Ten. Sax. *pp*

Bass, Bass'n

Pass, Bass'n

Timp. roll

Andante espress. (♩ = 76)

Solo & 1st Cl., Sax's

G.P. *pp* Bass Cl., Bar. & Va

1st & 2nd Hns sust 2nd & 3rd Cls

G.P. *pp* 3rd & 4th Horns

Bass

2nd Bassoon (1st Horn)

2nd Horn

Conductor

Solo Cor.
3rd Trb.
poco cresc.

2nd Cor.

1st & 2nd Trbs

add 1st Bassoon, Alto Cl. 8va lower

mf

p

mp

p *cresc.*

Fl.
Ob.

pp 1st Horn *cresc.*
3rd Cor.

pp Horns, Bar. Sax., 2nd Bassoon *cresc.*

add Solo Cor.

f

3rd Cl.

Horns

Trbs
Timp.

p *cresc.*

p *cresc.*

cresc.

Più mosso affret.

Conductor

Allegro vivo (in 4) (♩ = 152)

② Fl., Picc., Eb Cl. 8va

ff Cls

S. Dr.

Cors

ff

This system contains the first three staves of the conductor's score. The top staff is for Flute, Piccolo, and E-flat Clarinet 8va, marked *ff*. The middle staff is for Snare Drum, marked *ff*. The bottom staff is for Cors (Cymbals), marked *ff*. The music is in 4/4 time and features complex rhythmic patterns with many beamed notes.

Bar. Tutti

ff

This system contains the fourth and fifth staves. The top staff is for Baritone and Trombones, marked *ff*. The bottom staff continues the Snare Drum part from the previous system. The Baritone part features a *Tutti* section with sustained notes.

sempre

This system contains the sixth and seventh staves. The top staff is for Saxophones, marked *sempre*. The bottom staff continues the Snare Drum part. The Saxophone part features a *sempre* section with sustained notes.

S. Dr.

Alto & Ten Sax. Brass

Bass Cl.

sempre

This system contains the eighth and ninth staves. The top staff is for Snare Drum, marked *sempre*. The bottom staff is for Alto & Ten Saxophones and Brass, marked *sempre*. The Snare Drum part features a *sempre* section with sustained notes.

Conductor

③

W.W. in 8ves

Cor. & Horns *sfz*

Horns *sfz*

Cors, Bar, Trbs, in 3 8vas *sfz*

Basses

Cls, Fl.

1st Cor.

Horns, 3rd Cor. Alto Sax.

Trbs B'ssn

Tenor Sax. 8va

Basses, Bar, Sax.

Fl., Eb Cl. 8va

B♭Cls, Ob., Alto Cl., Alto Sax.

2nd Cor.

all Brass

S. Dr. roll. B'ssn, Tenor Bar, Sax.

Cors, Saxes

Trbs, Horns, Bassoon

Bass, Bass Cl., Bar, Sax., Bar.

Conductor

First system of musical notation for the conductor, showing woodwind and string parts. The notation includes various notes, rests, and dynamic markings such as *mf* and *ff*.

Second system of musical notation. Includes woodwind parts for Clarinet (Cl.), Alto Saxophone (Alto Sax), Baritone (Bar.), Soprano Tenor Saxophone (Sop. Ten. Sax.), Alto Clarinet (Alto Cl.), Bassoon, Bass Clarinet (Bass Cls), and Bass. A *Tutti* marking is present. Dynamic markings include *mf* and *ff*.

Third system of musical notation. Includes woodwind parts for Oboe (Ob.), Solo and 1st Bass Clarinet (Solo & 1st Bb Cl.), and Alto Saxophone, Bassoon, Baritone (Alto Sax. Bassoon, Bar.). A *p* dynamic marking is present. A fermata is indicated over the Solo & 1st Bb Cl. part.

Fourth system of musical notation. Includes woodwind parts for Flute (Fl.), E-flat Clarinet (Eb Cl.), Solo and 1st Clarinet (Solo & 1st Cl.), Oboe, Saxophone, and 2nd Cor Anglais (Ob., Saxes, 2nd Cors), Tenor Saxophone, Alto, and Bass Clarinet (Ten. Sax. Alto & Bass Cls). A *p* dynamic marking is present. A *pp* dynamic marking is at the end. Performance instructions include "add Bassoon" and "add Horns".

Conductor

Fl., Bb Cls *p* Cls

Ob., Alto Sax. *p* Fl.

ff Tutti Ob.

Horns, Bassoon

Ob. 2nd Cor.

Alto Sax.

Bassoon

Alto & Bass Cl., Bar.

ff Tutti *mf*

5

ff Tutti

Bar. Ten. Sax., Bass Cl.

Horns

(Cls. Saxs)

(Fl., Picc., 8va)

Trbns, Bar.
Basses

This system contains three staves. The top staff is for Flute, Piccolo, and 8va. The middle staff is for Trumpets and Baritone. The bottom staff is for Basses. The music is in a key with three flats and a 3/4 time signature. There are various dynamics and articulation marks throughout.

ff *string. e cresc.*

This system continues the musical score with three staves. The top staff is for Flute, Piccolo, and 8va. The middle staff is for Trumpets and Baritone. The bottom staff is for Basses. Dynamics include *ff* and *string. e cresc.*

Meno (♩ = 80)

p Fl., Picc.

Solo Cl.

p G.P.

1st Bassoon, Alto Sax.

Bar.

This system features a tempo change to *Meno* with a quarter note equal to 80 beats per minute. It includes three staves for Flute, Piccolo, and 8va. Below are staves for Solo Clarinet, G.P. (Goblet Drum), 1st Bassoon and Alto Saxophone, and Baritone. Dynamics include *p*.

Fl., Picc., EbCl.

p

Bar.
1st B's's'n

This system continues with three staves for Flute, Piccolo, and Eb Clarinet. Below are staves for Baritone and 1st Bassoon. Dynamics include *p*.

For 4 Beats $\text{♩} = 160$
For 2 Beats $\text{♩} = 80$
Allegro espress. (in 2)

Conductor

⑥

sempre 3 gvas

1st & 2nd Cls, Harp

p

3rd, Alto, Bass Cls, Sax.

p

sempre stacc.

Horns

Detailed description: This system contains the first four measures of the conductor's score. It features five staves. The top staff is the vocal line, starting with a circled '6' and a fermata. The second staff is for 1st and 2nd Clarinets and Harp, with a piano (*p*) dynamic and triplet markings. The third staff is for 3rd Clarinet, Alto Saxophone, and Bass Clarinet, also with a piano (*p*) dynamic. The fourth staff is for Horns, with a *sempre stacc.* instruction. The bottom staff is the bass line. The key signature has two flats, and the time signature is 2/4.

Detailed description: This system contains measures 5 through 8. The woodwind parts continue with triplet patterns. The string parts (Horns and Bass) continue with their respective parts, including some changes in articulation and dynamics.

Detailed description: This system contains measures 9 through 12. It concludes the page's musical notation with final notes and rests for all parts. The woodwind parts end with triplet figures, and the string parts end with sustained chords.

add 1st Trb.

⑦ Break into ② Beats $\text{♩} = 80$

Fl., Picc., Eb & Solo Cl. *p cresc. - - - ff*

sotto voce
Cls, Sax., Bar. *pp* Cls, Cor. *p cresc. - - - ff*

Alto Sax. *pp* *Tutti*

3rd & 4th Horns *pp* add Trbs, Bassoons *p cresc. - - - ff*

Bass Cl. *pp* B. Dr. roll

Timp. roll

gva.

Fl., Picc., Eb & Solo Cl. *p cresc. - - - ff*

pp Cls, Sax., Bar. *pp* Cls, Cor. *p cresc. - - - ff*

Alto Sax. *pp* *Tutti*

3rd & 4th Horns *pp* add Trbs, Bassoons *p cresc. - - - ff*

Bass Cl. *pp* B. Dr. roll

Timp. roll

Conductor

p

Bb Cls

p 2nd Ob., 2nd Cor.
Horns, Alto Sax.

Trbs

p Ten., Bar. Sax., Bar.

p Eb Bass

sf

Fl., Cls, Ob.

cresc. ed animato

Sax.

(ob.)

1st & 2nd Horns

cresc. ed animato

3rd Cl.

Bass Cl., Bassoon

energico

(Ob.) Cors

2nd & 3rd Cls, Alto Cl.

S. Dr.

Trbs, Horns

Bar.

2nd & 3rd Cls., Alto Sax.
 Cors, Horns

cresc. sempre

cresc. sempre

(3rd Cl., Ob.)
 Sop. Sax.

Break into ④ beats ♩ = 160

Solo Cor.
 Fl., Solo Cl., Ob., Sax.

ff *ff* *sempre*

Bar., Bassoons

Tutti

ff

1st & 2nd Cls Harp
 (Tutti except Drs)

ff 3rd. & Alto Cl.

2nd & 3rd Cors

ff Horns, Bassoons, Trbs

Bass Cl., Bases

Conductor

The first system of the score consists of four staves. The top staff is for woodwinds, featuring a melodic line with eighth-note triplets and accents. The second staff is for strings, with a rhythmic accompaniment of eighth notes. The third staff is for brass, with a long note and a triplet. The bottom staff is the bass line, providing harmonic support with chords and eighth notes. The system concludes with a double bar line and a repeat sign.

The second system continues the musical piece. The woodwind staff (top) has a melodic line with triplets and a *pp* dynamic marking. The string staff (second) has a rhythmic accompaniment with a *pp* dynamic marking. The brass staff (third) features a melodic line with a triplet. The bass line (bottom) continues with harmonic support. The system concludes with a double bar line and a repeat sign.

The third system continues the musical piece. The woodwind staff (top) has a melodic line with triplets and a *col sva* dynamic marking. The string staff (second) has a rhythmic accompaniment. The brass staff (third) features a melodic line with a triplet. The bass line (bottom) continues with harmonic support. The system concludes with a double bar line and a repeat sign.

The first system of the score consists of four staves. The top staff contains a melodic line with eighth-note triplets and sixteenth-note patterns. The second staff continues this melodic line. The third and fourth staves provide harmonic support with chords and bass lines. A large bracket above the first two staves spans the first two measures.

The second system continues the musical piece with four staves. It features 'cresc.' (crescendo) markings in the second, third, and fourth staves. The melodic lines in the top two staves show more complex rhythmic figures. The bottom two staves provide a steady harmonic foundation.

The third system of the score is divided into two parts. The first part, on the left, includes labels for '(Cor.)', 'Alto Cl., TenSax.', 'Cors', 'Horns, Trbs', and '(Drs)'. The second part, on the right, is marked with a circled '9' and includes the instruction 'Fl., Eb Cl. Break into $\text{♩} = 92$ ' followed by 'ff Bb Cls', 'Cors, Ob., Alto Cl., Sax.', and 'ff Bar., Bass Cl.'. The notation includes various woodwind and brass parts with dynamic markings like 'f' and 'ff'.

Conductor

(Fl., Picc. 8va)

This system contains the first four measures of the conductor's score. It features a woodwind part for Flute and Piccolo (8va) in the top staff, and string parts in the bottom two staves. The music is in 2/4 time with a key signature of one sharp (F#).

Più mosso (♩ = 120)
Fl., Eb Cl.

ff all Fl. Cl., Ob., Solo Cor.

Ob., Sop. Sax.
Horns, Bassoons

Alto Sax.

Trbs
Bass Cl., Ten. Sax.

2nd & 3rd Cors, Bassoons, Bar.

Ten. Sax., Bass Cl. 8va

Trbs, Horns

Bar. Sax.

Bass

This system contains measures 5 through 8. It includes parts for Flute and Eb Clarinet, Oboe, Solo Cor Anglais, 2nd and 3rd Cornets, Bassoons, Baritone, Tenor Saxophone, Bass Clarinet (8va), Trumpets, Horns, Baritone Saxophone, and Bass. The tempo is marked 'Più mosso' with a quarter note equal to 120 beats per minute. The dynamic marking 'ff' (fortissimo) is indicated for the woodwinds and brass.

(Bass Cl)

This system contains measures 9 through 12. It primarily features the Bass Clarinet part in the bottom staff, with some woodwind parts in the top two staves. The music continues in the same key signature and tempo.

Fl., Ob., Eb Cl.
mf Solo Cl. *cresc.* *ff*

Bb Cls
mf *cresc.* *ff* Tutti

Alto Cl., Bassoon, Saxes
cresc. *ff*

cresc. molto
p (Cor.)
p cresc. molto

p cresc. molto
Bass Cl., 2nd Bassoon, Tenor Sax.

ff string. *rall.* *fx*

ff string. *rall.* *fx*

ff string. *rall.* *fx*

(Timp roll.) *fx*

very slow

"Il Guarany."

Solo or 1st B \flat Cornet.

Overture.

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

United States
Mil. Band Jour'l.

Andte grandioso marcato. (♩ = 88)

137.

(♩ = 76) Andante 1st Clar. & Bassoon.

Un poco più animato. (♩ = 104)

Tempo I. (♩ = 88)

Più mosso. (♩ = 132 to 144)

Meno mosso. (♩ = 88)

Andte espress. (♩ = 76)

SOLO.

Allo vivo. (♩ = 152)

Solo or 1st B \flat Cornet.

L'istesso movimento, ma un poco riten (in 2) (♩ = 96)

Solo or 1st B \flat Cornet.

⑦ Break into ② (♩ = 80)

pp *p* *ff*

SOLO. *p* *Cl.* *cresc. ed anim.* *energico* *ff*

Break into ④ (♩ = 160) ⑧

fz *ff* *pp*

⑨ In ② (♩ = 92)

f *ff* *cresc.*

Più mosso. (♩ = 120)

ff *Clar.* *cresc. molto* *ff string.* *rall.*

"Il Guarany."

Overture.

2nd and 3rd B \flat Cornets

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

United States
Mil. Band Jour'n.

137.

And^{te} grandioso marcato.

The musical score is written for 2nd and 3rd B-flat Cornets. It begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature. The first measure is marked with a forte dynamic (*ff*). The tempo is *And^{te} grandioso marcato.* The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *fz*. There are several first endings marked with circled numbers 1, 2, and 3. The tempo changes to *Tempo I.* and then *Più mosso.* The dynamics range from *pp* to *ff*. A section marked *String* with a fermata and a grace note (*e*) is also present. The score concludes with a *G.P.* (Grave) marking. The piece ends with a final cadence.

2nd and 3rd B \flat Cornets

④ *Listesso movimento.*

⑥ *All^o espress.*

⑨

Il Guarany

Overture

1st Horn in F

A. CARLÓ GOMEZ
arr. by Herbert L. Clarke

J 137

Andante grandioso, marcato

ff

Andante espress.

Bassoon

pp

Un poco piú animato

p

rit.

① Tempo I.

pp

ff

Piú mosso

p

string e cresc.

ff

Meno mosso

G.P.

pp

Andante espress.

cresc.

p

pp

② Allegro vivo

f

p

ff

③

④

L'istesso movimento

p

ff

1st Horn in F

Musical score for 1st Horn in F, page 2. The score consists of ten staves of music in F major. It includes various dynamics (*p*, *ff*, *cresc.*, *pp*, *f*, *energico*), articulations (accents, slurs), and performance instructions (*Meno*, *Allegro espress.*, *Più mosso*, *very slow*, *rall.*). Measure numbers 5 through 9 are circled. The score ends with a repeat sign.

Il Guarany

Overture

2nd Horn in F

A. CARLO GOMEZ
arr. by Herbert L. Clarke

Andante grandioso marcato

J 137

① Tempo I.

③

④ L'istesso movimento

2nd Horn in F

p *ff* *p* *cresc.*
ff
ff *Meno* *ff* *string e cresc.*
G.P. *Allegro espress.* *p*
pp *ff*
p *f* *p* *cresc. ed anim.*
energico *ff* *ff* *ff*
pp
cresc. *ff*
Più mosso *ff*
ff *very slow*
p *cresc. molto* *ff* *string.* *rall.* *ff*

Il Guarany

Overture

3rd Horn in F

A. CARLO GOMEZ
arr. by Herbert L. Clarke

Andante grandioso marcato

J 137 

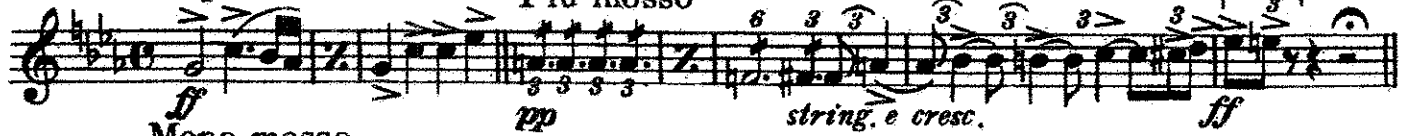
Andante espress.

Un poco più animato



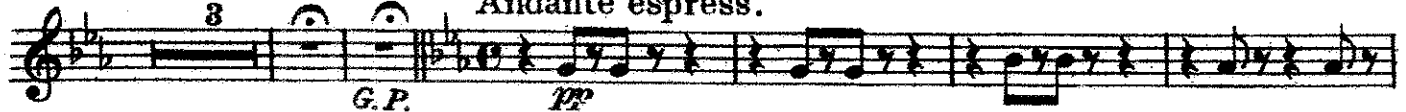
① Tempo I.

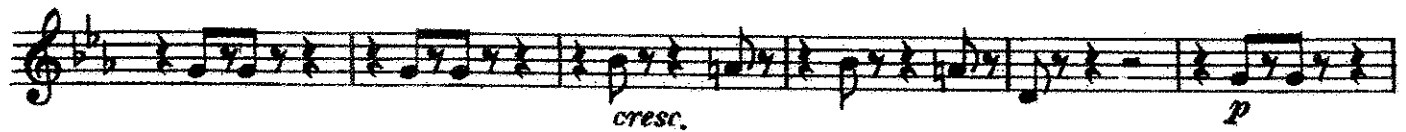
Più mosso



Meno mosso

Andante espress.







② Allegro vivo



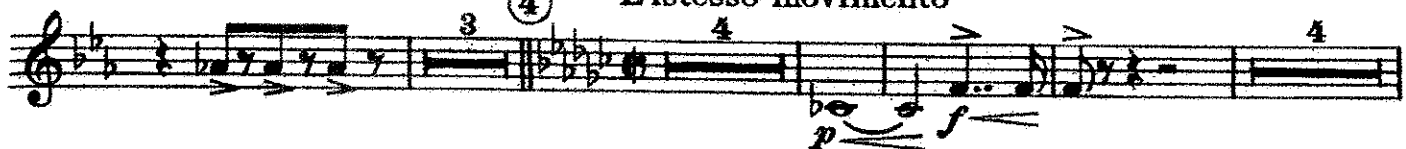
③







④ L'istesso movimento



3rd Horn in F

5 *f* *p cresc.* *ff*

ff *string. e cresc.*

Meno 8 *ff* **Allegro espress.** 3 *p* 3

7 *pp* *f* *pp* *p* *f*

6 *p* *energico* *ff*

3 *ff* 8 *f*

pp

9 *cresc.* *ff*

ff **Più mosso**

ff 2

p cresc. molto *ff* *very slow* *rall.* *fz*

Il Guarany

Overture

4th Horn in F

A. CARLO GOMEZ
arr. by Herbert L. Clarke

J 137

Andante grandioso marcato

ff

Andante espress.

Un poco più animato

1 1 2 4

p. p. rit.

① Tempo I.

Più mosso

Meno mosso

Andante espress.

3 G.P. pp

string e cresc.

cresc.

p

1

cresc.

f p cresc. e accel.

② Allegro vivo

4 ff

③

ff ff

④

L'istesso movimento

3 4 4

p f

4th Horn in F

Musical score for 4th Horn in F, page 2. The score consists of 11 staves of music in a key signature of two flats (B-flat and E-flat). It includes various dynamic markings such as *f*, *p*, *cresc.*, *ff*, *pp*, and *string.* Performance instructions include *Allegro espress.*, *Meno*, *energico*, *Piu mosso*, and *very slow*. There are also rehearsal marks numbered 5 through 9.

"Il Guarany."

Overture.

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

1st Trombone

United States
Mil. Band Jour'n.

137.

Andte grandioso marcato.

Andante espress.

Un poco più animato.

Tempo I.

Più mosso.

Meno mosso.

Andte espress.

1st Trombone.

Listesso movimento.

The musical score for the 1st Trombone part consists of 13 staves of music. It begins with a circled number 4 and a measure rest of 5 measures. The tempo is marked 'Listesso movimento'. The score includes various dynamic markings such as *f*, *p*, *ff*, *pp*, *ff* *energico*, *ff* *string.*, and *ff* *string.*. There are also performance instructions like *Soli ff*, *Meno.*, *All^o espress.*, *Più mosso.*, and *rall. very slow.*. The score features several circled measure numbers: 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13. There are also some circled numbers within notes, possibly indicating fingerings or breath marks. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is written in bass clef.

"Il Guarany."

Overture.

2nd Trombone

A. CARLO GOMEZ.
arr. by Herbert L. Clarke.

United States
Mil. Band Jour'l.

137.

And^{te} grandioso marcato.

The musical score for the 2nd Trombone part of the Overture to "Il Guarany" is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The score consists of 137 measures, divided into several systems. The first system begins with a dynamic marking of *ff* and features a melodic line with accents and triplets. The second system includes dynamic markings of *fff*, *p*, *pp*, and *dim.*, along with the instruction "Andante espress." and a six-measure rest. The third system starts with "Un poco più animato" and a circled "1", followed by "Tempo I." and "Più mosso", with dynamics of *ff* and *fz*. The fourth system includes the instruction "String - - e - - cresc." and a dynamic of *ff*. The fifth system begins with "Meno mosso" and a circled "3", followed by "And^{te} espress." and a dynamic of *p*. The sixth system includes "G.P.", a five-measure rest, a dynamic of *f*, "accel.", a circled "2", and a four-measure rest, with a dynamic of *ff*. The seventh system continues with a dynamic of *ff*. The eighth system features a circled "3" and a dynamic of *ff*. The ninth system continues with a dynamic of *ff*. The tenth system continues with a dynamic of *ff*. The eleventh system continues with a dynamic of *ff*. The twelfth system continues with a dynamic of *ff*. The thirteenth system continues with a dynamic of *ff*. The score concludes with a two-measure rest and a three-measure rest.

2nd Trombone

④ *L'istesso movimento.*

5 4 5 3

f *f* *ff* *ff* *Soli*

String - e - cresc.

Meno.

All^o espress.

G. P.

8 14 2 2

p *f* *ffenergico* *ff* *pp* *cresc.*

6 5 8 1

Più mosso.

ff *ff* *ff* *p* *cresc.* *ff string.* *rall. very slow* *f*

2 2

"Il Guarany."

Overture.

3rd Trombone

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

United States
Mil. Band Jour'l.

Andte grandioso marcato.

137.

The musical score is written for a 3rd Trombone in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and features a triplet of eighth notes. The second staff includes dynamic markings of *fff*, *p*, *pp*, and *dim.*, along with the instruction "Un poco più animato. ①" and a tempo change to "Tempo I." The third staff starts with *ff* and includes the instruction "Più mosso." The fourth staff features a "String" section with *e* and *cresc.* markings, a dynamic of *ff*, and a "Meno mosso." instruction. The fifth staff includes a dynamic of *p* and an "accel." instruction. The sixth staff begins with a circled "2" and the instruction "Allo vivo." The seventh staff starts with a dynamic of *ff*. The eighth staff continues the rhythmic pattern. The ninth staff includes a circled "2" at the end. The tenth staff includes a circled "3" at the end. The initials "G.P." are visible at the end of the fourth staff.

3rd Trombone

Listesso movimento.

④ 5 *ff* 4 *ff* ⑤ 3 *ff* *Soli* *ff*

String *cresc.* G.P.

Meno. 8 ⑥ *All^o espress.* 14 ⑦ 2 *p* *f*

energico *f* *p* 5

ff 5

⑧ 1 *ff* 1

pp ⑨ *cresc.* *ff*

Più mosso. *ff*

ff *p cresc.*

ff string. *rall. very slow* *fz*

"Il Guarany."

Overture.

Baritone $\text{\textcircled{f}}$

A. CARLO GOMEZ.
arr. by Herbert L. Clarke.

United States
Mil. Band Jour'l.

137.

And^{te} grandioso marcato.

Baritone ♫.

ff

ffz

fz

marc.

p

④ *Listesso movimento.*

p

1

ff

ff

cresc.

ff

Soli

ff

ff

String - - - e - - - cresc. G. P.

Meno.

pp

Baritone

All^o espress.

6 *p*

7 *pp* *ff*

p

cresc. ed anim. *cresc.* *ff energico*

5 *ff* *ff*

8 *pp*

9 *ff* *cresc.* *Più mosso.* *ff*

ff *cresc. molto*

ff string. *rall. very slow* *fz*

"Il Guarany."

Overture.

Euphonium
(Baritone ♯)

A. CARLO GOMEZ.
arr. by Herbert L. Clarke.

United States
Mil. Band Jour'l.

137.

Andte grandioso marcato.

ff

ff *p* *pp* *Andante espress.* *p 1st Bassoon.*

ff *pp* *Un poco più animato.* *pp rit.*

ff *fz* *fz* *accel - - cresc.* *Più mosso.*

ff *pp* *ppp* *Meno mosso.*

pp *Andte espress.* *Silent.*

pp *Andte espress.* *Silent.*

cresc. *mf*

p *cresc.*

p *cresc.*

f *p* *accel.* *cresc.* *All'vivo.* *ff*

Euphonium

ff

f

3

f

marc.

istesso movimento.

4

p

1

5

ff

p

cresc.

ff

Soli

ff

Meno.

String - e - - - cresc.

ff

G.P.

Euphonium

All^o espress.

6 *p*

7 *pp* *ff*

p *ff*

p *cresc. ed anim.* *cresc.* *energico* *ff*

5 *ff* *ff*

8 *pp*

9 *ff* *cresc.* *f*

Più mosso. *ff*

2 *ff* *p* *cresc. molto*

ff string. *rall. very slow* *fz*

"Il Guarany."

Overture.

Basses. (Tubas)

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

United States
Mil. Band Jour'l.

Andte grandioso marcato. 1

137.

The musical score is written for Basses (Tubas) and consists of 137 measures. It is in the key of B-flat major and 2/4 time. The score is divided into several sections with various dynamics and articulations. The first section is marked 'Andte grandioso marcato' and includes dynamics like *ff* and *pp*. The second section is 'Andante espress.' with dynamics *pp* and *p*. The third section is 'Meno mosso' with dynamics *ff* and *ppp*. The fourth section is 'Piu mosso' with dynamics *pp* and *p*. The fifth section is 'Andte espress.' with dynamics *ff* and *pp*. The sixth section is 'All^o vivo' with dynamics *ff* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Basses.

④ L'istesso movimento.

5 4 5 3

f *ff* *Soli* *ff* *String - e - cresc.* *ff*

Meno. 8 *ff* *All^o espress.* *p* *G.P.*

7

pp

Bar. *ff* *pp* *energico* *ff* *p* *fz*

5 ⑧ 1

ff *f* *p* *pp*

cresc. *ff* *Più mosso.*

ff *rall.* *2*

p cresc. *ff string.* *very slow* *fz*

Il Guarany

Overture

Drums

A CARLO GOMEZ
arr. by Herbert L. Clarke

J 137

Andante grandioso marcato

ff Cymb. 1 B.D. 2 B.Dr. pp

Un poco più animato 6 Tempo I. ff B.D. Cymb. B.D.

Andante espress. 6 Più mosso string. p B.D. ff B.D. & Cymb. G.P. Meno mosso 3

Andte espress. 17 Allegro vivo together

B.D. only

Listesso movimento, ma un poco riten. 3 4 5 4

Drums

⑤

f *p* *cresc.* *ff*

p *f* *string e cresc.* *Meno* *G. P.*

⑥ Allegro espress. 14

energico *pp* *ff* *pp* *ff*

⑦ 2 2 8

⑧ 19

mf *f* *Più mosso*

⑨ 1 2

f *p* *cresc.*

ff *string.* *rall. very slow.* *sf*