

SELECTION FROM VERDI'S OPERA.  
**IL TROVATORE.**

*Universal*  
*Band Jour'l.* All? mod<sup>to</sup>

*arr. by M.C. Meyrelles.*

[illegible]

3 3

*ff* *f*

And<sup>te</sup> assai sostenuto.

23

*p* *ff* *f*

All? *p*

All? modto *f*

1 2 3 4 5 6 7 8

## SELECTION FROM VERDI'S OPERA

1

## IL TROVATORE

FLUTE in C

arr. by M.C. Meyrelles  
Revised by Lestor BrocktonUniversal All<sup>o</sup> mod<sup>to</sup>  
Band 1<sup>st</sup>.

52 *ff*

*p*

*cresc.*

*ff*

All<sup>o</sup> *f*

*p* *f* *p*

*tr*

*tr*

*ff* All<sup>o</sup> assai *ff*

*tr*

*ff* *rit.*

8 16 9 2

## FLUTE in C

**Largo** 13

*p*

*f*

*f* *p* *Cad. pp*

**All<sup>o</sup>**

*tr*

*tr*

*tr* *ff*

*tr* *ff* *p*

*f*

**And<sup>te</sup> assai sostenuto** 23

*f* *ff* *p*



# FLUTE in C

3

8va

3

1

p

8va

3

2

p

ff

Allò

f

p

f

Allò modto

p

f

1

p

2

p

ff

8va

1

2

3

4

5

6

1

1

## SELECTION FROM VERDI'S OPERA.

OBOE.

## IL TROVATORE.

Universal  
Band Jour'l. All<sup>o</sup> mod<sup>to</sup>

arr. by M.C. Meyrelles.

52. *ff*

*cresc.* *ff* *ff*

*p*

*All<sup>to</sup>* 17 *f* *p*

19 *f* *p* *ff*

*All<sup>o</sup> assai.* *f* *p* *ff* *rit.*

*Largg.* *p* *p* *p*

*f* *p* *All<sup>o</sup>* *tr* *f* *tr* *ff* *tr*

## OBOE.

*ff* *tr* *p*

*ff* *f*

*ff*

*p* *cresc.*

*ff* *tr* *Andte assai sostenuto.* *p*

*ff* *p*

*6* *p*

*f* *ff* *f* *p*

*All?* *f* *All? mod<sup>to</sup>* *p*

*f* *p*

*ff*

*1* *p*

*1*

BASSOON.

SELECTION FROM VERDI'S OPERA.

IL TROVATORE.

Universal All<sup>o</sup> mod<sup>to</sup>

arr. by M.C. Meyrelles.

Band Jour<sup>l</sup>.

52. *ff*

*p* *cresc.*

*ff* *ff*

All<sup>to</sup> 17 2

*f*

*p* *f* *p* *p* 1

2 3 4 5

All<sup>o</sup> assai. *ff* *p* *ff*

*ff* 3 3 3 3 2 *p*

Largo. 1 *dim.* *rit.* *pp*

*pp* *ff* *tr* *tr* *f* *p*

All<sup>o</sup> *tr* *tr* *tr*



## BASSOON.

[illegible]



## SELECTION FROM VERDI'S OPERA.

E♭ CLARINET.

## IL TROVATORE.

Universal All<sup>o</sup> mod<sup>to</sup>  
Band J'l.

arr. by M.C. Meyrelles.

52. *ff*

*p*

*cresc.*

*ff*

*ff*

All<sup>o</sup>

17 *f*

*p* *f* *p*

8

*f* *p*

*ff* All<sup>o</sup> assai.

3 *p* *tr.* *tr.* *tr.* *tr.* *rit.*

## E♭ CLARINET.

3

Largo.

First system of the Largo section, featuring a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The first staff contains a series of eighth notes with a 'p' (piano) dynamic marking. The second staff continues with eighth notes and a 'p' marking. The third staff features a 'f' (forte) marking and a 'p' marking. The fourth staff concludes with a 'pp' (pianissimo) marking. The section is marked with a '3' and a '1' above the first staff, and a '3' and a '3' above the second staff.

Second system of the score, marked 'All?' (Allegro). The music is in 3/4 time. The first staff begins with a 'f' (forte) marking and a 'tr' (trill) marking. The second staff continues with a 'f' marking and a 'tr' marking. The third staff features a 'f' marking and a 'p' marking. The fourth staff concludes with a 'pp' (pianissimo) marking and a 'cresc.' (crescendo) marking. The section is marked with a '3' and a '1' above the first staff, and a '3' and a '3' above the second staff. The music is characterized by rapid eighth-note passages and trills.

And<sup>te</sup> assai sostenuto.

Musical score for E $\flat$  CLARINET. The piece begins with a 4-measure rest, followed by a dynamic marking *p*. The tempo is marked "And<sup>te</sup> assai sostenuto." The score consists of 14 staves of music. Key features include:
 

- Staff 1: 4-measure rest, then eighth notes, dynamic *p*.
- Staff 2: Continuation of eighth notes.
- Staff 3: Continuation of eighth notes.
- Staff 4: Continuation of eighth notes, ending with a triplet of eighth notes, dynamic *p*.
- Staff 5: Triplet of eighth notes, then a 1-measure rest, followed by triplet eighth notes, dynamic *p*.
- Staff 6: Triplet eighth notes, then a 2-measure rest, followed by eighth notes, dynamic *p*. A key signature change to one flat is indicated.
- Staff 7: Eighth notes, dynamic *ff*. A key signature change to two flats is indicated.
- Staff 8: Eighth notes, dynamic *p*. A key signature change to one sharp is indicated. The tempo marking "All? modto" appears.
- Staff 9: Eighth notes, dynamic *f*. A key signature change to two sharps is indicated.
- Staff 10: Eighth notes, dynamic *f*. A key signature change to one sharp is indicated.
- Staff 11: Eighth notes, dynamic *ff*. A key signature change to two sharps is indicated.
- Staff 12: Eighth notes, dynamic *ff*. A key signature change to one sharp is indicated.
- Staff 13: Eighth notes, dynamic *ff*. A key signature change to two sharps is indicated.
- Staff 14: Eighth notes, dynamic *ff*. A key signature change to one sharp is indicated.



## SELECTION FROM VERDI'S OPERA.

SOLO B $\flat$  CLARINET. **IL TROVATORE.**

arr: by M. C. Meyrelles.

Universal All $^o$  mod $^o$ .  
Band Jour'l.

52. *ff*

*p* *cresc.* *ff*

*ff*

*Allto.* *p*

1. 2. *f*

*p* *f* *p*

*f* *p*

*All $^o$  assai.* *f* *ff* 3 3 3 3 3 3

3 *pp* *tr* *tr* *tr* *tr* *dim.*

**B**

**Largo.**

The musical score is written for a single melodic line on a grand staff. It begins with a *rit.* (ritardando) marking, followed by a *Largo* tempo section. The *Largo* section features a series of eighth and sixteenth notes, often grouped in threes (trios). Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The tempo then changes to *Allegro*, indicated by a double bar line and the word *Allegro*. This section is characterized by rapid sixteenth-note passages, many of which are trilled (marked with *tr*). Dynamics range from *pp* to *ff* (fortissimo). The score concludes with a *cresc.* (crescendo) marking and a final *ff* dynamic.



**SOLO B $\flat$  CLARINET.**

The image displays a musical score for a piano piece titled "The Swan" (Op. 23, No. 1) by Charles-Louis Hanon. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major, and the time signature is 3/4. The piece begins with a half note G4, followed by a half note A4, and then a half note B4. The first staff contains a half note G4, followed by a half note A4, and then a half note B4. The second staff contains a half note G4, followed by a half note A4, and then a half note B4. The third staff contains a half note G4, followed by a half note A4, and then a half note B4. The fourth staff contains a half note G4, followed by a half note A4, and then a half note B4. The fifth staff contains a half note G4, followed by a half note A4, and then a half note B4. The sixth staff contains a half note G4, followed by a half note A4, and then a half note B4. The piece concludes with a final chord in G major.

Allo.

Allegretto.

3/8

*p*

*f*

1. *p* 2. *p*

*ff*

2 3 4 5 6 1 1

# 2nd B♭ CLARINET.

## SELECTION FROM VERDI'S OPERA.

### IL TROVATORE.

Universal

Band J<sup>l</sup> All<sup>o</sup> mod<sup>o</sup>.

arr: by M. C. Meyrelles.

52.

All<sup>to</sup>.

2 3 4 5 6 1. 2.

2 3 4 5 6 7 8

All<sup>o</sup> assai.

ff ff

dim. rit. 1 Largo.

pp

f p

All<sup>o</sup>.

tr tr

pp tr

# 2nd B♭ CLARINET.

tr p

pp cresc. p cresc.

f f

ff

p cresc. ff pp

p

ff f

Allo.

Allo mod<sup>to</sup>.

p f p

1. 2.

p f

1 1



## SELECTION FROM VERDI'S OPERA.

3<sup>rd</sup> B $\flat$  CLARINET

## IL TROVATORE.

Universal

Band J'l All $\textcircled{a}$  mod $\textcircled{a}$ .

arr: by M. C. Meyrelles.

52. 

All $\textcircled{a}$ to. 

All $\textcircled{a}$  assai. 



Cad. 

# 3rd B $\flat$ CLARINET

*tr*  
*tr*  
*p*  
*pp cresc.*  
*pp cresc.*  
*f*  
*f*  
*ff*  
*Andte assai sostenuto.*  
*p cresc.*  
*f*  
*ff*  
*p*  
*rall.*  
*a tempo*  
*ff*  
*f*  
**All $\circ$ .**  
**All $\circ$  modto.**  
*f*  
*p*  
*f*  
*1.*  
*2.*  
*2 3 4*  
*2 3 4*  
*2 3 4*  
*2 3 4*  
*1*  
*1*



**SOPRANO SAXOPHONE.**

*Universal  
Band Jour'l.*

$$A11^0 \bmod t_0$$

**52.**

*Andante*  
Band Jour'l.

52. All<sup>o</sup> mod<sup>to</sup>

*ff*

*p* *cresc.*

*ff*

*ff*

All<sup>o</sup> assai.

Largo.

10 13 3

## SOPRANO SAXOPHONE.

3 *p* 3 3 *f*

3 *p* 3 3

*f* *pp* *f* *All<sup>o</sup>* *tr.*

*tr.*

*tr.*

3 *p*

3 *f* 3

*ff*

*p*

**SOPRANO SAXOPHONE.**

And<sup>t</sup><sub>e</sub> assai

[illegible]





## ALTO SAXOPHONE.

*Largo.*

*p*

*f*

*pp*

*All<sup>o</sup>*

*f*

*cresc.*

*f*

*ff*

*p*

*ff*

1 2 3 4 5 6 7



## ALTO SAXOPHONE.

3

And<sup>te</sup> assai sost.

8

2

3

*pp*

8

2

3

*pp*

*p* *ff* *f*

All<sup>o</sup>

*p* *f*

All<sup>o</sup> mod<sup>to</sup>

*p*

4 5 6 7 8

1 2

*f* *ff*

2 3 4

2 3 4 5 1 1

## SELECTION FROM VERDI'S OPERA.

## IL TROVATORE.

TENOR SAXOPHONE.

Universal  
Band Jour'l.

arr. by M. C. Meyrelles.

52.

Allo<sup>o</sup> mod<sup>to</sup>

Musical score for Tenor Saxophone, featuring various dynamics, tempo changes, and musical notation. The score is written on ten staves. The key signature is one sharp (F#). The tempo is marked "Allo<sup>o</sup> mod<sup>to</sup>" at the beginning and "Allo<sup>o</sup> assai." later. Dynamics include *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also markings for "rit." (ritardando) and "ff" (fortissimo). The score is numbered 52.

## TENOR SAXOPHONE.

3

*p* *cresc.* *p*

*Allegro.* *pp* *f*

*pp* *cresc.* *f* *pp* *cresc.*

*ff* *p*

*Andte assai sostenuto.* *ff*



## TENOR SAXOPHONE.

*pp* 2 3

*p* *ff* *f*

All<sup>o</sup> 6/8 *p* *f* All<sup>o</sup> mod<sup>to</sup> 3/8 *p*

4 5 6 7 8 *f* 1 2 *p* 3 4 *ff* 1 2 3 4 5 6 1 1



## IL TROVATORE.

BARITONE SAXOPHONE.

arr. by M. C. Meyrelles.

Universal  
Band Jour'l.

52. *All<sup>o</sup> mod<sup>to</sup>*

*ff*

*p* *cresc.* *f*

*ff*

*All<sup>to</sup>*

*p*

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

*f* *p*

*All<sup>o</sup> assai.*

*f* *ff*

*p* *rit.* *1*

*Largo.*

*p*

*f*

*p*

*All<sup>o</sup>*

*f*

*p*

*f*

*ff*

*And<sup>te</sup> assai sost.*

*pp*

1084 - 33  $\frac{1}{2}$

Allo

*ff* *f* *p*

Allo mod to

*f* *ff* *f*

1 2

2 3 4 5 6 7 8

1 2

2 3 4

5 6

1 2 3 4

2 3 4 5 1 1