

# 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.  
*ff* 2nd & 3rd Trb.  
Bass Cymb.  
*fff* (W.W.)  
Tutti  
*fff*  
B.D. Cymb.

(♩ = 76)  
Andante espress.

Fl., Ob.  
*p*  
*pp* 1st Cl., Solo Cor.  
3rd Cl., Alto Cl., 1st Bassoon  
Trbs, Bar.  
Bass, 2nd Bassoon  
*pp*  
*dim.*  
Solo Cl.  
*dolce*  
*p* Bassoon  
B.D.

add Ob. Eb Cl., 1st Cl., Sop. Sax. Un poco più animato (♩ = 104)

Cl. Saxs  
III-IV Horns  
Bass  
2nd Cl.  
Horn  
*p* Alto Sax.  
*p* 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 Trb.  
Bass R.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      sf  
Tutti  
2nd & 3rd-Alto-Bass Cls  
Horns      pp      ff      pp      ff  
p string. e cresc.      sf  
p string. e cresc.      sf

Meno mosso (♩ = 88)

Trbns      ff  
Clas      pp  
Bar. Ten. Sax.      pp  
Bass, Bass'n      dim.      ppp  
Timp. roll      Pass, Bass'n

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*

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.

sempre

Alto & Ten Sax. Brass

Bass Cl.

This system contains the eighth and ninth staves. The top staff is for Snare Drum, marked *sempre*. The bottom staff is for Alto & Tenor 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

Clis, Fl.

1st Cor.

Horns, 3rd Cor. Alto Sax.

Trbs B'ssn

Tenor Sax. 8va

Basses, Bar, Sax.

Fl., Eb Cl. 8va

B♭ Clis, 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. It consists of three staves: a top staff with woodwinds, a middle staff with woodwinds, and a bottom staff with strings. The notation includes various notes, rests, and dynamic markings.

Second system of musical notation. It 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 in the woodwind section.

Third system of musical notation. It includes woodwind parts for Oboe (Ob.), Solo and 1st Bass Clarinet (Solo & 1st Bb Cl.), and Alto Saxophone, Bassoon, and Baritone (p Alto Sax. Bassoon, Bar.).

Fourth system of musical notation. It includes woodwind parts for Flute and E-flat Clarinet (Fl., Eb Cl.), Solo and 1st Clarinet (Solo & 1st Cl.), Oboe, Saxophones, and 2nd Cor Anglais (Ob., Saxes, 2nd Cors), Tenor Saxophone, Alto, and Bass Clarinet (Ten. Sax. Alto & Bass Cls). The system begins with a tempo change:  $(\text{♩} = 96)$  4. *L'istesso movimento, ma un poco riten (in 2)*. Dynamic markings include *p* and *pp*. Additional parts are noted as 'add Solo Cor. Sop. Sax.', 'add Bassoon', and 'add Horns'.

# Conductor

Fl., Bb Cls *p* Cls  
 Ob., Alto Sax. *p* Fl.  
 Ob.  
 Horns, Bassoon

*ff* Tutti

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)

Trbs, Bar.

Basses

*ff*

*string. e cresc.*

Meno (♩ = 80)

*p* Fl., Picc.

Solo Cl.

*p*

G.P.

1st Bassoon, Alto Sax.

Bar.

Fl., Picc., EbCl.

*p*

Bar.  
1st B's's'n

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, marked 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.* (staccato) marking. 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 their respective patterns, including triplets in the 1st and 2nd Clarinets and 3rd Clarinet/Alto Saxophone/Bass Clarinet. The Horns part continues with staccato chords. The bass line provides harmonic support.

Detailed description: This system contains measures 9 through 12. The woodwind parts continue with their respective patterns, including triplets in the 1st and 2nd Clarinets and 3rd Clarinet/Alto Saxophone/Bass Clarinet. The Horns part continues with staccato chords. The bass line provides harmonic support. The system concludes with a repeat sign and first/second endings.

add 1st Trb.

⑦ Break into ② Beats  $\text{♩} = 80$

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

Clis, Sax., Bar. *pp* *p cresc.* - - - - *ff*

Alto Sax. *pp* *p cresc.* - - - - *ff* Tutti

3rd & 4th Horns *pp* *p cresc.* - - - - *ff*

Bass Cl. *pp* *p cresc.* - - - - *ff*

Timp. roll B. Dr. roll

*gva.*

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

Clis, Sax., Bar. *pp* *p cresc.* - - - - *ff* Tutti

Alto Sax. *pp* *p cresc.* - - - - *ff*

3rd & 4th Horns *pp* *p cresc.* - - - - *ff*

Bass Cl. *pp* *p cresc.* - - - - *ff*

Timp. roll B. Dr. 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.

1st & 2nd Horns

*cresc. ed animato*

3rd Cl.

Bass Cl., Bassoon

(ob.)

*energico*

(Ob.) Cors

2nd & 3rd Cls, Alto Cl.

S. Dr.

Trbs, Horns

Bar.

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

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

Break into ④ beats ♩ = 160

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

First system of musical notation for the conductor. It consists of four staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with eighth-note triplets and accents. The second staff has a treble clef and contains a rhythmic accompaniment of eighth notes. The third staff has a treble clef and is labeled 'Trbs' (Trumpets), showing a sustained chord. The bottom staff has a bass clef and contains a bass line with eighth notes. The system concludes with two measures of rests, each marked with a double bar line and a slash.

Second system of musical notation. It continues the four-staff structure. The top staff features a melodic line with eighth-note triplets and a *pp* (pianissimo) dynamic marking. The second staff has a treble clef and contains a rhythmic accompaniment. The third staff has a treble clef and is labeled 'pp', with a sustained chord. The bottom staff has a bass clef and contains a bass line with eighth notes. The system concludes with two measures of rests, each marked with a double bar line and a slash.

Third system of musical notation. It continues the four-staff structure. The top staff features a melodic line with eighth-note triplets and a *col sva* (coloratura) marking. The second staff has a treble clef and contains a rhythmic accompaniment. The third staff has a treble clef and contains a sustained chord. The bottom staff has a bass clef and contains a bass line with eighth notes. The system concludes with two measures of rests, each marked with a double bar line and a slash.

The first system of the score consists of four staves. The top staff is a treble clef with a key signature of two flats and a 7/8 time signature. It features a complex rhythmic pattern with many triplets and eighth notes. The second staff is also a treble clef with similar rhythmic patterns. The third staff is a bass clef with sustained chords and some moving lines. The fourth staff is a bass clef with a steady bass line. There are various musical markings such as accents, slurs, and dynamic markings throughout.

The second system continues the musical score with four staves. It includes dynamic markings such as *cresc.* (crescendo) in the first, second, and third staves. The rhythmic patterns continue, with some changes in the upper staves. The bottom staff maintains a consistent bass line.

The third system of the score is divided into two parts. The first part, starting with a circled '9', includes instrument labels: *(Cor.) f*, *Alto Cl., TenSax.*, *ff Bb Cls*, *ff Bar., Bass Cl.*, *Horns, Trbs*, and *(Drs)*. The second part of the system includes labels: *ff Bb Cls*, *Cors, Ob., Alto Cl., Sax.*, *ff Bar., Bass Cl.*, and *Horns, Trbs*. The notation includes complex rhythmic figures and dynamic markings.

# Conductor

(Fl., Picc. 8va)

This system contains the first four staves of music. The top staff is for Flute and Piccolo (8va). The second and third staves are for other woodwinds. The bottom staff is for Bass. The music is in 2/4 time and features a melodic line in the woodwinds with a steady bass accompaniment.

*Più mosso* (♩ = 120)  
Fl., Eb Cl.

*ff* all R<sup>o</sup> 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 the next four staves of music. It begins with a tempo change to *Più mosso* (♩ = 120) and a dynamic marking of *ff*. The instrumentation expands to include Oboe, Soprano Saxophone, Horns, Bassoons, Alto Saxophone, Trumpets, Bass Clarinet, Tenor Saxophone, Cor Anglais, and Baritone Saxophone. The music continues with a complex texture of woodwind parts.

(Bass Cl)

This system contains the final four staves of music on the page. It includes a part for Bass Clarinet. The music continues with a complex texture of woodwind parts, maintaining the *Più mosso* 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*



# D $\flat$ Piccolo.

L'istesso movimento.

3 ④

2

*p*

*f*

⑤

*ff* *p*

*ff*

3 3 *ff* 3 3 *ff*

1

*ff*

*SOLO.* *Meno.* *p* *String - e ff*

G.P.

⑥ *All<sup>o</sup> espress.*

*p*

⑦

1

*p* *ff* *p*

*cresc. ed anim.*

*ff* *energ.*

**D $\flat$  Piccolo.**

*ff*

*pp*

*fz fz cresc.*

*ff*

*Piu mosso.  
sua*

*ff*

*sua*

*mf cresc.*

*ff*

*p cresc. molto*

*ff string.*

*rall.  
very slow*

# "Il Guarany."

1st and 2nd Flutes in C

Overture.

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

United States  
Mil. Band Jour'l.  
137.

Andte grandioso marcato.  
unis. dim. Andante espress. 6

Tempo I. ff p pp Piu mosso. 6

Un poco più animato. rit. ff p ff

Meno mosso. Andte espress. 11 1st 3 2 unis. All'vivo.

G.P. pp cresc. ff

String - e - cresc. ff

8va. ff

8va. ff

8va. ff

8va. ff

2

# 1st and 2nd Flutes in C

L'istesso movimento.

The musical score consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

- Staff 1:** Starts with a treble clef and a key signature of three flats. It features a series of eighth notes with accents. A circled number 3 is above a measure, and a circled number 4 is above the next measure. The piece concludes with a fermata.
- Staff 2:** Continues the eighth-note pattern. Dynamic markings include *p* (piano) and *f* (forte). There are slurs over groups of notes.
- Staff 3:** Similar eighth-note pattern. Dynamic markings include *ff* (fortissimo) and *mp* (mezzo-piano).
- Staff 4:** Continues the eighth-note pattern. Dynamic markings include *ff*. A circled number 5 is above the first measure.
- Staff 5:** Features a *gva* (glissando) marking over a series of notes. There are slurs and accents. A circled number 6 is above the first measure.
- Staff 6:** Continues the eighth-note pattern. Dynamic markings include *ff*. A circled number 7 is above the first measure.
- Staff 7:** Includes performance instructions: *Meno.* (Meno), *SOLO.*, and *string. e ff* (strings enter fortissimo). Dynamic markings include *p* and *ff*.
- Staff 8:** Starts with the instruction *All<sup>o</sup> espress.* (Allegro espressivo). Dynamic markings include *p* and *ff*. A circled number 6 is above the first measure.
- Staff 9:** Continues the eighth-note pattern. Dynamic markings include *p* and *ff*. A circled number 7 is above the first measure.
- Staff 10:** Continues the eighth-note pattern. Dynamic markings include *p* and *ff*. A circled number 7 is above the first measure.

*cresc. ed anim.*

1st and 2nd Flutes in C

*cresc.* *energico* *ff*

⑧ *pp*

*dim.* *fz*

*cresc.* ⑨

*ff*

*ff Più mosso.*

*mf* *cresc.* *ff*

*p* *cresc. molto*

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

C Piccolo and 3rd Flute

# Il Guarany Overture

A. CARLO GOMEZ  
arr. by Herbert L. Clarke

Andante grandioso marcato

Andte espress. Un poco più animato

J 137

unis. 4

Andte espress. Un poco più animato 7 6

Tempo I. ①

Più mosso

Meno mosso 3

Andante espress. 11

fff Allegro vivo G.P. pp cresc.

3 ②

3 ③

8va Flute

2



# C Piccolo and 3rd Flute

L'istesso movimento  
ma un poco riten.

## ⑥ Allegro espress.

C Piccolo and 3rd Flute

*cresc. ed anim.*

*ff energico*

*ff*

*pp*

*cresc.*

*ff*

*Piu mosso*  
*8va*

*mf cresc.* *ff*

*p* *cresc.*

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

# "Il Guarany."

1st and 2nd Oboes

Overture.

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

United States  
Mil. Band Jour'l.

137.

Andte grandioso marcato.

SOLO.

Andte espress.

The musical score is written for 1st and 2nd Oboes. It begins with a 4/4 time signature and a key signature of two flats. The first staff features a melodic line with dynamics ranging from *ff* to *pp* and *dim.*. A *SOLO.* marking is present. The second staff continues the melody with dynamics *p* and *ff*, and includes the instruction *Un poco più animato.* and *Più mosso.* The third staff has dynamics *pp* and *ff*, with *Meno mosso.* and *String - e 3 - cresc.* markings. The fourth staff starts with *Andte espress.* and dynamics *pp cresc.* and *ff*, followed by *Allo vivo.* and *G. P.* The fifth staff has dynamics *ff* and *unis.*. The sixth staff has dynamics *ff*. The seventh staff has dynamics *ff*. The eighth staff has dynamics *f* and *ff*. The ninth staff has dynamics *p* and *f*, with the instruction *L'istesso movimento.*. The tenth staff has dynamics *p* and *f*. The eleventh staff has dynamics *ff* and *mf*, with a *cresc.* marking. The twelfth staff has dynamics *ff* and *mf*, with a *cresc.* marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins. There are also circled numbers 1, 2, 3, 4, and 5, likely indicating first endings or specific measures.

# 1st and 2nd Oboes

String.

*ff* *ff* *Meno.* *All<sup>o</sup> espress.*

G.P. *p* *1<sup>st</sup> SOLO.*

*ff* *p* *à2* *ff* *p* *cresc. ed anim.*

*ff* *energico* *f*

*2* *à2* *ff* *pp*

*cresc.* *ff*

*9* *3* *3* *ff*

*à2* *Più mosso.* *ff*

*p* *cresc.*

*ff* *p* *cresc. molto*

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

# "Il Guarany."

## 1st Bassoon.

## Overture.

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

United States  
Mil. Band Jour'l.

Andte grandioso marcato.

137.

# 1st Bassoon.

5

*ff* *p* *cresc.*

*ff* *Meno.* *String - e - cresc.*

*All'espres.* *G.P.* *p* *p*

6

7

*p* *f* *cresc. ed anim.*

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

*cresc.* *ff* *Più mosso.*

*ff* *P cresc. molto*

*ff* *p cresc. molto*

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

# "Il Guarany."

## 2<sup>nd</sup> Bassoon.

### Overture.

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

United States  
Mil. Band Journ.

And<sup>te</sup> grandioso marcato.

dim.

137.

The musical score for the 2nd Bassoon part of the Overture to "Il Guarany" is written in bass clef with a key signature of two flats (B-flat and E-flat). The score consists of 137 measures and is divided into several sections with varying tempi and dynamics. The first section is marked "And<sup>te</sup> grandioso marcato" in 4/4 time, starting with a dynamic of *ff* and ending with *pp*. The second section is marked "And<sup>te</sup> espress." in 6/8 time, with dynamics ranging from *p* to *pp* and *ff*. It includes a "rit." (ritardando) and a first ending marked with a circled 1. The third section is marked "Più mosso." in 6/8 time, starting with *pp* and ending with *ff*. The fourth section is marked "Meno mosso." in 4/4 time, with dynamics from *ff* to *ppp*. The fifth section is marked "And<sup>te</sup> espress." in 4/4 time, starting with *pp*. The sixth section is marked "accel." (accelerando) and "All<sup>o</sup> vivo." in 4/4 time, with dynamics from *ff* to *f*. The seventh section is marked "Lo stesso movimento." in 4/4 time, with dynamics from *p* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a final dynamic of *ff*.

# 2nd Bassoon.

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

6 *Meno. 8* *All<sup>o</sup> espress.* *String - - e - cresc.* *G.P.*

7 *p* *f* *p* *p* *f* *P* *energico* *cresc. ed anim.*

8 *ff* *pp*

9 *cresc.* *f* *ff* *Più mosso.* *ff* *P* *cresc. molto* *ff* *p* *cresc. molto* *rall.* *string.* *very slow* *sf*



# "Il Guarany."

## Overture.

E♭ Clarinet.

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

United States  
Mil. Band Jour'l.

Andte grandioso marcato.

Andante espr.

137.

Oboe.

# E♭ Clarinet.

*Listesso movimento.*

*ff p*

*mf ff*

*ff*

*String. - e - cresc.*

*Meno. 8*

*All° espress.*

*ff G.P.*

*p*

# E♭ Clarinet.

*p*

*cresc. ed anim.*

*energico*

*ff*

*cresc.*

*cresc.*

⑧ 1

*ff*

*p*

*fz*

*fz*

*cresc.* ⑨

*ff*

*Più mosso.*

*ff*

*cresc. molto*

*ff*

*p*

*cresc. molto*

*rall.*

*ff* string.

*very slow*

Solo B $\flat$  Clarinet.

# "Il Guarany."

## Overture.

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

United States  
Mil. Band Journl.

137.

And<sup>te</sup> grandioso marcato.

dim.

Andante  
espress. SOLO.

*fff*

*p*

*pp*

*dolce p*

Un poco piu animato.

TUTTI.

rit.

①

Tempo I.

Piu mosso.

*pp*

*ff*

*pp*

*fz*

*pp*

*fz*

*fz*

String - e - cresc.

Meno mosso.

dim.

And<sup>te</sup> espress.

*ff*

*pp*

*ppp*

G. P.

*pp*

cresc.

cresc.

String.

cresc.

② *Allo vivo*

*ff*

*fff*

③

# Solo B $\flat$ Clarinet.

The first section consists of six staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. The first staff contains a melodic line with slurs and accents. The second staff continues with similar rhythmic patterns. The third and fourth staves feature more complex rhythmic figures with slurs. The fifth staff includes a dynamic marking of *ff* (fortissimo) and continues with intricate sixteenth-note runs. The sixth staff concludes the section with a final melodic phrase.

④ *Lo stesso movimento.*

The fourth section consists of two staves of music. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, and A-flat), and a 2/4 time signature. The first staff starts with a dynamic marking of *p* (piano) and features a melodic line with slurs and accents. The second staff continues with similar rhythmic patterns, ending with a dynamic marking of *f* (forte).

⑤

The fifth section consists of four staves of music. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, and A-flat), and a 2/4 time signature. The first staff starts with a dynamic marking of *f* (forte) and features a melodic line with slurs and accents. The second staff continues with similar rhythmic patterns, ending with a dynamic marking of *mf* (mezzo-forte). The third and fourth staves feature more complex rhythmic figures with slurs and accents, ending with a dynamic marking of *ff* (fortissimo).

*String - e - cresc.*

⑥ *All<sup>o</sup> espress.*

The sixth section consists of three staves of music. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, and A-flat), and a 2/4 time signature. The first staff starts with a dynamic marking of *p* (piano) and features a melodic line with slurs and accents. The second staff continues with similar rhythmic patterns, ending with a dynamic marking of *p*. The third staff features more complex rhythmic figures with slurs and accents, ending with a dynamic marking of *p*.

# Solo B $\flat$ Clarinet.

7

*pp* *f*

*pp* *f*

*p* *p* *p*

*cresc. ed anim.*

*ff* *energico*

8

*ff* *pp* *cresc.*

9

*ff*

*Piu mosso.*

*ff* *mf* *cresc.*

*ff* *string.* *rall.* *very slow* *fs*

9005-103

Detailed description: This is a page of a musical score for a Solo B-flat Clarinet. It contains measures 7 through 10. The score is written on ten staves. Measure 7 begins with a circled '7' and a piano (*pp*) dynamic. The music features a melodic line with slurs and a bass line with a similar rhythmic pattern. Dynamics range from *pp* to *f*. Measure 8 starts with a circled '8' and a fortissimo (*ff*) dynamic. The music continues with complex rhythmic patterns and slurs. Measure 9 is marked with a circled '9' and a fortissimo (*ff*) dynamic. Measure 10 concludes with a circled '10' and a fortissimo (*ff*) dynamic. The score includes various performance instructions such as *cresc. ed anim.*, *energico*, *Piu mosso.*, *string.*, *rall.*, and *very slow*. The key signature has one flat (B-flat), and the time signature is 2/4. The page number '9005-103' is located at the bottom left.

# "Il Guarany."

## Overture.

1<sup>st</sup> B $\flat$  Clarinet.

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

United States  
Mil. Band Jour'l.

Andte grandioso marcato.

Andante. SOLO.

137.

The musical score is written for a 1st B-flat Clarinet. It begins with a 4/4 time signature and a key signature of one flat (B-flat). The score is divided into several sections with various dynamics and articulations:

- Section 1:** Starts with a *fff* dynamic, followed by *p* and *pp*. It includes a *dim.* marking and a *String - e -* instruction.
- Section 2:** Labeled *Un poco più animato.* It begins with a *p* dynamic and includes a *rit.* (ritardando) marking.
- Section 3:** Labeled *Più mosso.* It features a *pp* dynamic and a *ff* dynamic. It includes a circled number 1 and a *Tempo I.* marking.
- Section 4:** Labeled *Meno mosso.* It includes a *cresc.* (crescendo) marking, a *ff* dynamic, and a *pp* dynamic. It ends with a *G.P.* (Grave) marking.
- Section 5:** Labeled *Andte espress.* It starts with a *pp* dynamic and includes a *cresc.* marking.
- Section 6:** Labeled *Allo vivo.* It begins with a circled number 2 and a *ff* dynamic. It includes a *cresc.* marking and a *String -* instruction.
- Section 7:** Labeled *ff* dynamic.
- Section 8:** Labeled *ff* dynamic.
- Section 9:** Labeled *ff* dynamic.
- Section 10:** Labeled *ff* dynamic.

# 1st B $\flat$ Clarinet.

ff

4 L'istesso movimento.

p

ff

5

ff

Meno.

8

6 Allo espress. String - e - cresc.

p

f

pp

7



1st B $\flat$  Clarinet.

*p*

*cresc. ed animato*

*ff* *energico*

*ff*

*ff*

*pp*

*cresc.*

*ff*

*Più mosso.*

*mf* *cresc.*

*ff*

*rall.*

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



# 2nd B $\flat$ Clarinet.

3 ④ *istesso movimento.*  
*p*

⑤  
*ff* *mf* *ff*

⑥  
*Meno.* *All<sup>o</sup> espress.*  
*p*

String - e - cresc. G.P.

Detailed description: This is a musical score for the 2nd B-flat Clarinet. It consists of 12 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first section (measures 1-10) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The second section (measures 11-20) begins with a triplet of eighth notes, followed by a series of chords and eighth notes. The third section (measures 21-30) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The fourth section (measures 31-40) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The fifth section (measures 41-50) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The sixth section (measures 51-60) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The seventh section (measures 61-70) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The eighth section (measures 71-80) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The ninth section (measures 81-90) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The tenth section (measures 91-100) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The eleventh section (measures 101-110) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment. The twelfth section (measures 111-120) features a melodic line with slurs and accents, and a bass line with a steady eighth-note accompaniment.

2nd B $\flat$  Clarinet.

7

*pp* *p* *f*

*pp* *p* *f*

*p* *p* *p* *p* *cresc. ed anim.*

*energico*

*cresc.*

8

*ff* *ff* *pp*

*cresc.*

9

*ff* *Piu mosso.* *ff* *mf* *cresc.*

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

9005\_103

# "Il Guarany."

## Overture.

3rd B $\flat$  Clarinet.

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

United States  
Mil. Band Jour'n.

137.

The musical score is written for a 3rd B $\flat$  Clarinet. It begins with the tempo marking "Andte grandioso marcato." and a dynamic of *fff*. The first staff contains the initial melody with various dynamics including *pp* and *p*. The second staff introduces "Un poco più animato." with a *rit.* marking and a first ending bracket. The third staff is marked "Piu mosso." and includes a "String" section. The fourth staff is marked "Meno mosso." and features a *cresc.* marking. The fifth staff is marked "Andte espress." and includes a "Silent" section. The sixth staff is marked "poco cresc." and the seventh staff is marked "cresc." and "string.". The eighth staff is marked "Allo vivo." with a *ff* dynamic. The final staff concludes with a *fz* dynamic and a circled number 3.

# 3rd B $\flat$ Clarinet.

The musical score consists of 14 staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. Key features include:

- Staff 6:** A section marked "3" and "4" with the instruction "L'istesso movimento." and a dynamic marking of *p*.
- Staff 7:** A section marked "5" with dynamic markings of *f* and *p*.
- Staff 8:** A section marked "5" with a dynamic marking of *ff*.
- Staff 9:** A section marked "6" with a dynamic marking of *ff*.
- Staff 10:** A section marked "6" with a dynamic marking of *ff*.
- Staff 11:** A section marked "6" with the instruction "Meno." and a dynamic marking of *p*.
- Staff 12:** A section marked "6" with the instruction "All<sup>o</sup> espress." and a dynamic marking of *p*.

3<sup>rd</sup> B $\flat$  Clarinet.

7

*pp* *p* *ff*

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

1 *ff* *ff* *pp*

*cresc.* *ff*

8

*Più mosso.* *ff*

*mf* *cresc.*

9

*ff*

9005\_108 *p* *cresc. molto* *ff* *string.* *rall.* *very slow* *fz*

# "Il Guarany."

## Overture.

1st E $\flat$  Alto Saxophone

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

United States  
Mil. Band Jour'l.

And<sup>te</sup> grandioso marcato.

137.

The musical score is written for the 1st E $\flat$  Alto Saxophone. It begins with a treble clef, a key signature of one flat (B $\flat$ ), and a 4/4 time signature. The first staff contains the initial melody with dynamics *fff* and *p*, and a *dim.* instruction. The second staff is marked *Andante espress.* and *Un poco più animato.*, with dynamics *p* and *rit.*. The third staff is marked *Tempo I.* and *Più mosso.*, with dynamics *ff* and *rit.*. The fourth staff is marked *Meno mosso.* with dynamics *ff*, *pp*, and *ppp*. The fifth staff is marked *And<sup>te</sup> espress.* with dynamics *G. P.* and *pp*. The sixth staff has dynamics *cresc.* and *p*. The seventh staff has dynamics *cresc.* and *p*. The eighth staff is marked *All<sup>o</sup> vivo.* and *accel. e cresc.* with dynamics *f* and *p*. The ninth staff has dynamics *ff* and *ff*. The tenth staff has dynamics *ff*. The eleventh staff has dynamics *ff*. The twelfth staff has dynamics *ff*. The thirteenth staff has dynamics *ff*. The fourteenth staff has dynamics *ff*. The fifteenth staff has dynamics *ff*. The sixteenth staff has dynamics *ff*. The seventeenth staff has dynamics *ff*. The eighteenth staff has dynamics *ff*. The nineteenth staff has dynamics *ff*. The twentieth staff has dynamics *ff*. The twenty-first staff has dynamics *ff*. The twenty-second staff has dynamics *ff*. The twenty-third staff has dynamics *ff*. The twenty-fourth staff has dynamics *ff*. The twenty-fifth staff has dynamics *ff*. The twenty-sixth staff has dynamics *ff*. The twenty-seventh staff has dynamics *ff*. The twenty-eighth staff has dynamics *ff*. The twenty-ninth staff has dynamics *ff*. The thirtieth staff has dynamics *ff*. The thirty-first staff has dynamics *ff*. The thirty-second staff has dynamics *ff*. The thirty-third staff has dynamics *ff*. The thirty-fourth staff has dynamics *ff*. The thirty-fifth staff has dynamics *ff*. The thirty-sixth staff has dynamics *ff*. The thirty-seventh staff has dynamics *ff*. The thirty-eighth staff has dynamics *ff*. The thirty-ninth staff has dynamics *ff*. The fortieth staff has dynamics *ff*. The forty-first staff has dynamics *ff*. The forty-second staff has dynamics *ff*. The forty-third staff has dynamics *ff*. The forty-fourth staff has dynamics *ff*. The forty-fifth staff has dynamics *ff*. The forty-sixth staff has dynamics *ff*. The forty-seventh staff has dynamics *ff*. The forty-eighth staff has dynamics *ff*. The forty-ninth staff has dynamics *ff*. The fiftieth staff has dynamics *ff*. The fifty-first staff has dynamics *ff*. The fifty-second staff has dynamics *ff*. The fifty-third staff has dynamics *ff*. The fifty-fourth staff has dynamics *ff*. The fifty-fifth staff has dynamics *ff*. The fifty-sixth staff has dynamics *ff*. The fifty-seventh staff has dynamics *ff*. The fifty-eighth staff has dynamics *ff*. The fifty-ninth staff has dynamics *ff*. The sixtieth staff has dynamics *ff*. The sixty-first staff has dynamics *ff*. The sixty-second staff has dynamics *ff*. The sixty-third staff has dynamics *ff*. The sixty-fourth staff has dynamics *ff*. The sixty-fifth staff has dynamics *ff*. The sixty-sixth staff has dynamics *ff*. The sixty-seventh staff has dynamics *ff*. The sixty-eighth staff has dynamics *ff*. The sixty-ninth staff has dynamics *ff*. The seventieth staff has dynamics *ff*. The seventy-first staff has dynamics *ff*. The seventy-second staff has dynamics *ff*. The seventy-third staff has dynamics *ff*. The seventy-fourth staff has dynamics *ff*. The seventy-fifth staff has dynamics *ff*. The seventy-sixth staff has dynamics *ff*. The seventy-seventh staff has dynamics *ff*. The seventy-eighth staff has dynamics *ff*. The seventy-ninth staff has dynamics *ff*. The eightieth staff has dynamics *ff*. The eighty-first staff has dynamics *ff*. The eighty-second staff has dynamics *ff*. The eighty-third staff has dynamics *ff*. The eighty-fourth staff has dynamics *ff*. The eighty-fifth staff has dynamics *ff*. The eighty-sixth staff has dynamics *ff*. The eighty-seventh staff has dynamics *ff*. The eighty-eighth staff has dynamics *ff*. The eighty-ninth staff has dynamics *ff*. The ninetieth staff has dynamics *ff*. The hundredth staff has dynamics *ff*. The hundred and first staff has dynamics *ff*. The hundred and second staff has dynamics *ff*. The hundred and third staff has dynamics *ff*. The hundred and fourth staff has dynamics *ff*. The hundred and fifth staff has dynamics *ff*. The hundred and sixth staff has dynamics *ff*. The hundred and seventh staff has dynamics *ff*. The hundred and eighth staff has dynamics *ff*. The hundred and ninth staff has dynamics *ff*. The hundred and tenth staff has dynamics *ff*. The hundred and eleventh staff has dynamics *ff*. The hundred and twelfth staff has dynamics *ff*. The hundred and thirteenth staff has dynamics *ff*. The hundred and fourteenth staff has dynamics *ff*. The hundred and fifteenth staff has dynamics *ff*. The hundred and sixteenth staff has dynamics *ff*. The hundred and seventeenth staff has dynamics *ff*. The hundred and eighteenth staff has dynamics *ff*. The hundred and nineteenth staff has dynamics *ff*. The hundred and twentieth staff has dynamics *ff*. The hundred and twenty-first staff has dynamics *ff*. The hundred and twenty-second staff has dynamics *ff*. The hundred and twenty-third staff has dynamics *ff*. The hundred and twenty-fourth staff has dynamics *ff*. The hundred and twenty-fifth staff has dynamics *ff*. The hundred and twenty-sixth staff has dynamics *ff*. The hundred and twenty-seventh staff has dynamics *ff*. The hundred and twenty-eighth staff has dynamics *ff*. The hundred and twenty-ninth staff has dynamics *ff*. The hundred and thirtieth staff has dynamics *ff*. The hundred and thirty-first staff has dynamics *ff*. The hundred and thirty-second staff has dynamics *ff*. The hundred and thirty-third staff has dynamics *ff*. The hundred and thirty-fourth staff has dynamics *ff*. The hundred and thirty-fifth staff has dynamics *ff*. The hundred and thirty-sixth staff has dynamics *ff*. The hundred and thirty-seventh staff has dynamics *ff*. The hundred and thirty-eighth staff has dynamics *ff*. The hundred and thirty-ninth staff has dynamics *ff*. The hundred and fortieth staff has dynamics *ff*. The hundred and forty-first staff has dynamics *ff*. The hundred and forty-second staff has dynamics *ff*. The hundred and forty-third staff has dynamics *ff*. The hundred and forty-fourth staff has dynamics *ff*. The hundred and forty-fifth staff has dynamics *ff*. The hundred and forty-sixth staff has dynamics *ff*. The hundred and forty-seventh staff has dynamics *ff*. The hundred and forty-eighth staff has dynamics *ff*. The hundred and forty-ninth staff has dynamics *ff*. The hundred and fiftieth staff has dynamics *ff*. The hundred and fifty-first staff has dynamics *ff*. The hundred and fifty-second staff has dynamics *ff*. The hundred and fifty-third staff has dynamics *ff*. The hundred and fifty-fourth staff has dynamics *ff*. The hundred and fifty-fifth staff has dynamics *ff*. The hundred and fifty-sixth staff has dynamics *ff*. The hundred and fifty-seventh staff has dynamics *ff*. The hundred and fifty-eighth staff has dynamics *ff*. The hundred and fifty-ninth staff has dynamics *ff*. The hundred and sixtieth staff has dynamics *ff*. The hundred and sixty-first staff has dynamics *ff*. The hundred and sixty-second staff has dynamics *ff*. The hundred and sixty-third staff has dynamics *ff*. The hundred and sixty-fourth staff has dynamics *ff*. The hundred and sixty-fifth staff has dynamics *ff*. The hundred and sixty-sixth staff has dynamics *ff*. The hundred and sixty-seventh staff has dynamics *ff*. The hundred and sixty-eighth staff has dynamics *ff*. The hundred and sixty-ninth staff has dynamics *ff*. The hundred and seventieth staff has dynamics *ff*. The hundred and seventy-first staff has dynamics *ff*. The hundred and seventy-second staff has dynamics *ff*. The hundred and seventy-third staff has dynamics *ff*. The hundred and seventy-fourth staff has dynamics *ff*. The hundred and seventy-fifth staff has dynamics *ff*. The hundred and seventy-sixth staff has dynamics *ff*. The hundred and seventy-seventh staff has dynamics *ff*. The hundred and seventy-eighth staff has dynamics *ff*. The hundred and seventy-ninth staff has dynamics *ff*. The hundred and eightieth staff has dynamics *ff*. The hundred and eighty-first staff has dynamics *ff*. The hundred and eighty-second staff has dynamics *ff*. The hundred and eighty-third staff has dynamics *ff*. The hundred and eighty-fourth staff has dynamics *ff*. The hundred and eighty-fifth staff has dynamics *ff*. The hundred and eighty-sixth staff has dynamics *ff*. The hundred and eighty-seventh staff has dynamics *ff*. The hundred and eighty-eighth staff has dynamics *ff*. The hundred and eighty-ninth staff has dynamics *ff*. The hundred and ninetieth staff has dynamics *ff*. The hundred and ninety-first staff has dynamics *ff*. The hundred and ninety-second staff has dynamics *ff*. The hundred and ninety-third staff has dynamics *ff*. The hundred and ninety-fourth staff has dynamics *ff*. The hundred and ninety-fifth staff has dynamics *ff*. The hundred and ninety-sixth staff has dynamics *ff*. The hundred and ninety-seventh staff has dynamics *ff*. The hundred and ninety-eighth staff has dynamics *ff*. The hundred and ninety-ninth staff has dynamics *ff*. The hundredth staff has dynamics *ff*.



# 1st Eb Alto Saxophone

④ *Lo stesso movimento.*

⑤ *2nd Ob. cresc.*

*String.*

*Meno. G.P. p*

⑥ *All<sup>o</sup> espress.*

1st Eb Alto Saxophone

7 *pp* *ff*

*pp* *ff* *p*

*cresc. ed anim.*

*ff* *energico*

8 *ffz* *ff* *pp* *cresc.*

9 *ff* *3* *3* *ff* *più mosso.* *p* *cresc. molto*

*simile* *ff* *p* *cresc. molto*

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

# Il Guarany

## Overture

2nd Eb Alto Saxophone

A. CARLO GOMEZ  
arr. by Herbert L. Clarke

J 137

Andante grandioso marcato Andante espress.

*fff* *p*

Un poco più animato Tempo I.

Bass Cl. *p* *rit.* *ff*

Più mosso Meno mosso

*fz* *p string. e cresc.* *ff* *G.P.*

Andante espress.

*pp*

*p* *f*

② Allegro vivo

*ff*

③ *fz*

④ Listesso movimento

*p* *ff*

2nd Eb Alto Saxophone

⑤

*ff*

*ff*

1

*ff* *string.*

Meno 8

Allegro espress.

⑥

G.P.

3

1

*p*

⑦

2

2

*p* *ff* *p*

8

*ff* *ff*

⑧

1

*ffz* *ff*

11

⑨

*f* *ff*

Più mosso

*ff*

2

*ff*

very slow

*p* *cresc. molto* *ff* *string.* *rall.* *fz*

# "Il Guarany."

Bb Tenor Saxophone

Overture.

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

United States  
Mil. Band Journl.

137.

*Andte* grandioso marcato.

*Andte* espress.

*fff* *p* *Andte* *Un poco più animato.* *rit.* (1) *Tempo I.* *pp* *ff* *Meno mosso.* *String - e - cresc.* *ff* *ff* G.P.  
*Andte* *espress.* *p* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*  
*cresc.* *mf* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*  
*accel.* *p* *cresc.* (2) *Allo vivo.* *f* *f* (3) *ff* *ff*  
*fz* *ff*  
 (4) *L'istesso movimento.* *p* *ff*

# B $\flat$ Tenor Saxophone

5 *ff* *p* *cresc.*

*ff*

*ff* *Meno.* *ff* *Allo espress.*

*cresc.* *ff* *G.P.* *p*

6

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

*p* *sf* *sf* *cresc. e anim.*

*ff energico* 8

5 *ff* *ff*

*pp*

*cresc.* 9

*ff* *Più mosso.*

*cresc. molto*

*p* *ff*

*p* *cresc. molto* *ff* *string.* *rall.* *very slow* *sf*

# "Il Guarany."

## Overture.

E♭ Baritone Saxophone

A. CARLO GOMEZ.

arr. by Herbert L. Clarke.

United States  
Mil. Band Jour'n.

137.

Andte grandioso marcato.

*pp* *dim.*

Andte espress. 1

1 *pp* *dim.* *ff* *p* *Andte espress. 1*

1 *p* *Un poco più animato.* 2 3 *rit.* *pp*

① *Tempo I.* *Più mosso.* *ff* *fz* *string - e - cresc.* 3 3

*Meno mosso.* 2 *Andte espress.* *ff* *ff* *G. P.* *pp*

*cresc.* *p* *string.* *pp* *cresc.* *f* *p*

② *All<sup>o</sup> vivo.* 4 *ff* *ff*

③ *ff*

④ *L'istesso movimento.* 3 5 4 *ff*

# E♭ Baritone Saxophone

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

6 *Meno.* *Allº espress.* *p*

7 *pp* *f* *f* *cresc. ed anim.*

8 *energico* *ff* *pp* *cresc.*

9 *ff* *marc.* *Più mosso.* *ff* *p cresc.* *ff* *string.* *rall.* *f* *very slow*

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



# "Il Guarany."

Solo or 1<sup>st</sup> 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 1<sup>st</sup> 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.

Musical score for Solo or 1st B $\flat$  Cornet, measures 1-10. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B $\flat$  and E $\flat$ ), and a 2/4 time signature. The music is marked *fz*. The second and third staves continue the melodic line with various articulations and dynamics.

Musical score for Solo or 1st B $\flat$  Cornet, measures 11-15. The score consists of two staves. The first staff is marked *ff* and includes the instruction *Clar.*. The second staff is marked *p*. The music continues with a melodic line.

Musical score for Solo or 1st B $\flat$  Cornet, measures 16-20. The score consists of two staves. The first staff is marked *p p* and includes the instruction *L'istesso movimento, ma un poco riten (in 2) (♩ = 96)*. The second staff continues the melodic line.

Musical score for Solo or 1st B $\flat$  Cornet, measures 21-25. The score consists of two staves. The first staff is marked *ff* and includes a circled number 5. The second staff is marked *mf*. The music continues with a melodic line.

Musical score for Solo or 1st B $\flat$  Cornet, measures 26-30. The score consists of two staves. The first staff is marked *ff*. The second staff is marked *ff* and includes the instruction *marc.*. The music continues with a melodic line.

Musical score for Solo or 1st B $\flat$  Cornet, measures 31-35. The score consists of two staves. The first staff is marked *ff*. The second staff is marked *ff* and includes the instruction *Tromb.*. The music continues with a melodic line.

Musical score for Solo or 1st B $\flat$  Cornet, measures 36-40. The score consists of two staves. The first staff is marked *ff*. The second staff is marked *ff* and includes the instruction *String - e - cresc.*. The music continues with a melodic line.

Musical score for Solo or 1st B $\flat$  Cornet, measures 41-45. The score consists of two staves. The first staff is marked *ff*. The second staff is marked *Meno. Flute. (♩ = 80)* and includes the instruction *Silent. p Bassoon, Alto Sax.*. The music continues with a melodic line.

Musical score for Solo or 1st B $\flat$  Cornet, measures 46-50. The score consists of two staves. The first staff is marked *p* and includes a circled number 6. The second staff is marked *All $\circ$  espress. For ④ Beat (♩ = 160) For ② (♩ = 80)*. The music continues with a melodic line.

Musical score for Solo or 1st B $\flat$  Cornet, measures 51-55. The score consists of two staves. The first staff is marked *Clar.*. The second staff continues the melodic line.

# Solo or 1<sup>st</sup> B $\flat$ Cornet.

⑦ Break into ② (♩ = 80)

*pp* *p* *ff*

*SOLO.* *p* *cresc. ed anim.*

*ff* *energico*

Break into ④ (♩ = 160) ⑧

*f* *ff* *pp*

⑨ In ② (♩ = 92)

*f* *ff* *cresc.*

Più mosso. (♩ = 120)

*ff* *cresc. molto*

*Clar.* *cresc. molto*

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

# "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 $\grave{e}$  grandioso marcato.

The musical score is written for 2nd and 3rd B-flat Cornets. It begins with a treble clef and a key signature of two flats (B-flat major). The tempo is marked "And $\grave{e}$  grandioso marcato." and the dynamics are "ff". The score includes various musical notations such as slurs, accents, and dynamic markings like "pp" and "fz".

Key features of the score include:

- Tempo I:** Marked at the beginning of the first system.
- Andante espress. 6:** A section with a 6-measure rest.
- Un poco pi $\grave{u}$  animato. 6:** A section with a 6-measure rest.
- Pi $\grave{u}$  mosso. f $\frac{z$ :** A section with a dynamic marking of  $f\frac{z}$ .
- Meno mosso. 3:** A section with a 3-measure rest.
- And $\grave{e}$  espress. 6:** A section with a 6-measure rest.
- Allo $\circ$  vivo. 1:** A section with a 1-measure rest.
- String e:** A section with a dynamic marking of  $e$ .
- G. P.:** A section with a dynamic marking of  $G. P.$ .

The score concludes with a final section marked "3".

2nd and 3rd B $\flat$  Cornets

④ *Listesso movimento.*

⑥ *All<sup>o</sup> espress.*

⑨

*ff string.*

*very slow*

# Il Guarany

## Overture

1st Horn in F

A. CARLÓ GOMEZ  
arr. by Herbert L. Clarke

Andante grandioso, marcato

J 137 *ff* *ff* *p*

Andante espress.

Bassoon

*pp* *p*

Un poco piú animato

Tempo I.

*p* *pp* *ff*

Piú mosso

string e cresc.

*p* *ff*

Meno mosso

Andante espress.

*G.P.* *pp*

cresc.

*p*

*pp*

Allegro vivo

*f* *p* *ff*

*ff*

3

L'istesso movimento

*p* *ff*

1st Horn in F

⑤

*p* *ff* *p* *cresc.*

*ff*

1

Meno 8 Allegro espress. 6

G.P. *p*

7

*pp* *f*

*p* *f* *p* *cresc. ed anim.*

energico

*ff*

3

8

*ff* *ff* *pp*

1

*cresc.*

9

*ff* *ff* Più mosso

2

*ff*

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

# Il Guarany

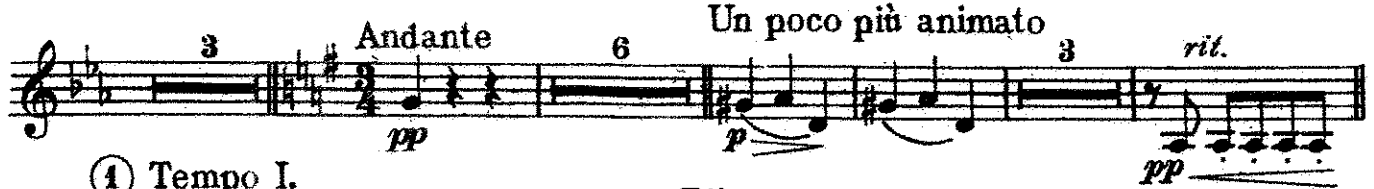
## Overture

2nd Horn in F

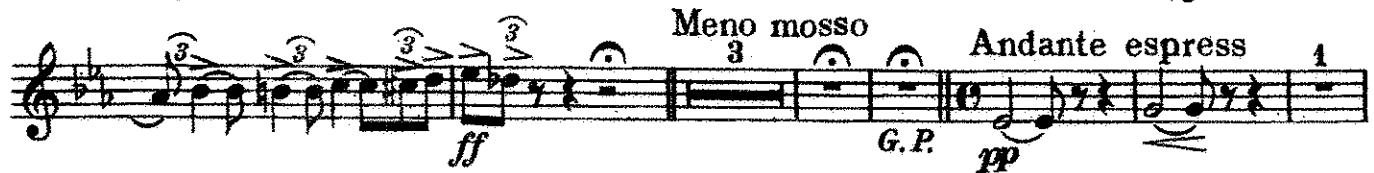
A. CARLO GOMEZ  
arr. by Herbert L. Clarke

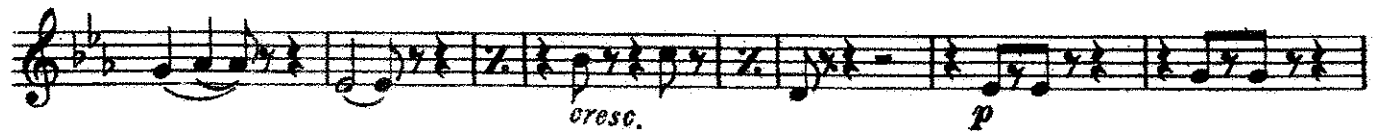
Andante grandioso marcato

J 137 

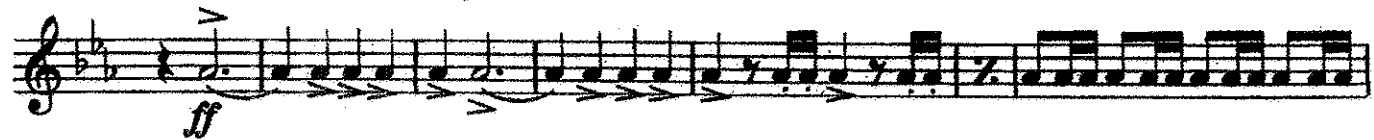
  
Andante *pp* *p* *rit.* *pp*

① Tempo I.   
*ff* *p* *3* *3* *3* *3* *string. e cresc.*

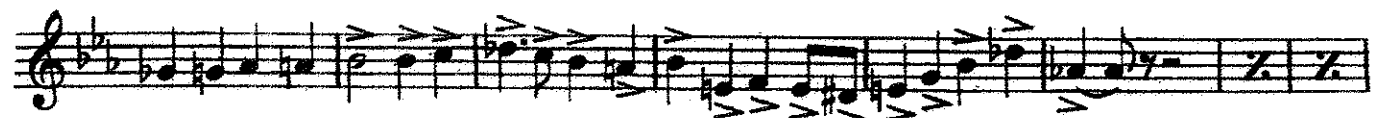
  
*ff* *pp* *G.P.* *Andante espress*


  
*cresc.* *p*

  
*f* *cresc. e accel.* *ff* *Allegro vivo*

  
*ff*

③   
*ff*





④ *L'istesso movimento*   
*p* *ff*



# 2nd Horn in F

*p* *ff* *p* *cresc.*

*ff*

*ff* *string e cresc.*

Meno *ff* *ff* *Allegro espress.*

G.P. *p*

*pp* *ff*

*p* *f* *p* *cresc. ed anim.*

*energico* *ff* *ff* *ff*

*pp*

*cresc.* *ff*

*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



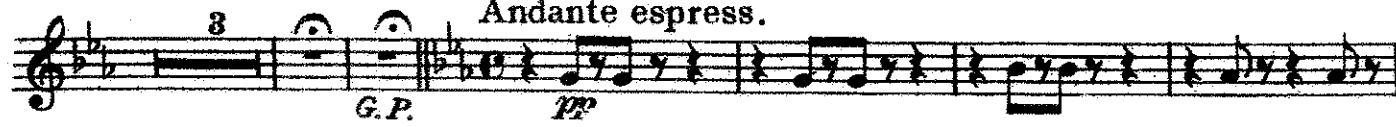
① Tempo I.

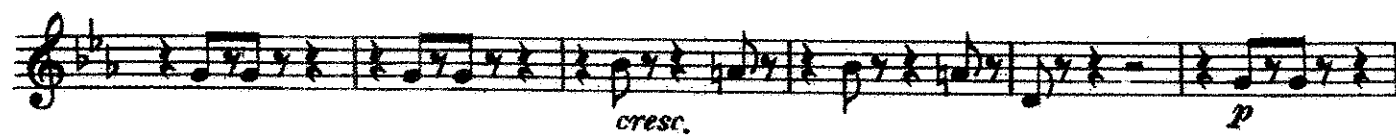
Più mosso



Meno mosso

Andante espress.







② Allegro vivo



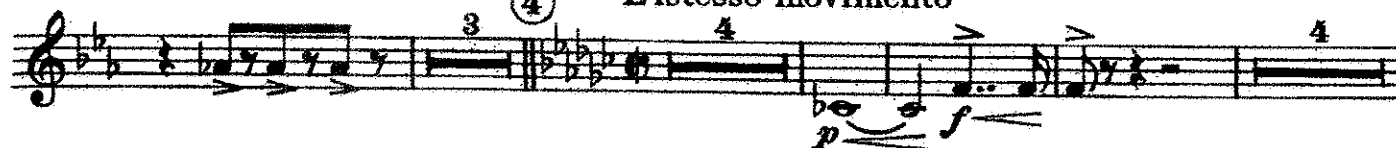
③







④ L'istesso movimento



### 3rd Horn in F

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

*ff* *string. e cresc.*

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

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

6 *energico* *ff*

8 1 3 *ff* *f*

*pp*

9 *cresc.* *ff*

*ff* *Più mosso*

*ff*

2 *ff*

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

# 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

pp

1 2 3 4

rit.

① Tempo I.

Più mosso

Meno mosso

Andante espress.

pp

string e cresc.

G.P.

cresc.

p

1

cresc.

f

p

cresc. e accel.

② Allegro vivo

ff

③

ff

ff

④

L'istesso movimento

3 4 4 4

p

f



# "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.*

*Allo vivo.*



# "Il Guarany."

## Overture.

### 2<sup>nd</sup> Trombone

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

United States  
Mil. Band Jour'l.

137.

And<sup>te</sup> 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 includes a triplet of eighth notes. The second system features a dynamic range from *fff* to *pp* and includes the instruction "Andante espress." with a 6-measure rest. The third system starts with "Un poco più animato" and "Tempo I.", marked with *ff*, and includes a circled "1" and a 6-measure rest. The fourth system is marked "Più mosso" and includes dynamics *fz* and *fz*. The fifth system includes the instruction "String - - e - - cresc." and a dynamic marking of *ff*. The sixth system is marked "Meno mosso" and "And<sup>te</sup> espress.", with a circled "3" and a 6-measure rest. The seventh system includes "G.P.", a dynamic marking of *p*, and a circled "2". The eighth system is marked "All<sup>o</sup> vivo." and includes dynamics *f* and *ff*, with a circled "2" and a 4-measure rest. The ninth system includes a circled "3" and a 5-measure rest. The tenth system includes a circled "3" and a 4-measure rest. The eleventh system includes a circled "2" and a 3-measure rest. The twelfth system includes a circled "3" and a 4-measure rest. The score concludes with a circled "3" and a 4-measure rest.



# 2nd Trombone

④ *L'istesso movimento.*

5 4 5 3

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

*String - e - cresc.*

Meno.

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

8 14 2 2

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

G. P.

*Più mosso.*

1 2 2

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

# "Il Guarany."

## Overture.

### 3<sup>rd</sup> 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 137 measures, divided into several sections with varying dynamics and articulations. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff*, *pp*, *fz*, and *ffz*. There are also performance instructions such as "Un poco più animato", "Tempo I.", "Più mosso", "Meno mosso", "Allo vivo", and "accel.". The score is divided into three numbered sections: (1) starting at measure 6, (2) starting at measure 4, and (3) starting at measure 6. The score concludes with a final measure marked with a 3.

# 3rd Trombone

Listesso movimento.

④ 5 *ff* *ff* *ff* *ff* *Soli* *ff* *ff*

*String* *cresc.* *Meno.* 8 ⑥ *Allº espress.* 14 ⑦ 2 2

*energico* *f* *p* 5

*ff* 5

⑧ 1 *ff* 1

*pp* ⑨

*cresc.* *ff* *Più mosso.* *ff*

*ff* 2

*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.

*Andte* grandioso marcato.

Musical staff 1: Treble clef, common time signature. Starts with a forte (*ff*) dynamic. Features a series of eighth notes with accents and slurs, followed by a triplet of eighth notes.

Musical staff 2: Treble clef. Starts with a fortissimo (*fff*) dynamic, then softens to piano (*p*) and pianissimo (*pp*). Includes a *dim.* (diminuendo) marking. The tempo changes to *Andante espress.* (Andante expressive). A *Bassoon.* part is indicated.

Musical staff 3: Treble clef. Tempo marking: *Un poco più animato.* (Un poco più animato). Features a triplet of eighth notes. Ends with a *rit.* (ritardando) marking and a *pp* dynamic. A *Bass Cl. Bar. Sax.* part is indicated.

Musical staff 4: Treble clef. Tempo marking: *Tempo I.* (Tempo I). Starts with a fortissimo (*ff*) dynamic. Tempo marking: *Più mosso.* (Più mosso). Features a *fz* (forzando) dynamic. A *String - - e -* part is indicated.

Musical staff 5: Treble clef. Starts with a *cresc.* (crescendo) leading to fortissimo (*ff*). Tempo marking: *Meno mosso.* (Meno mosso). Ends with a pianissimo (*ppp*) dynamic.

Musical staff 6: Treble clef. Starts with a *Silent.* (Silent) marking. Tempo marking: *Andte espress.* (Andante espressivo). Features a *pp* dynamic and a triplet of eighth notes.

Musical staff 7: Treble clef. Features a series of triplet eighth notes.

Musical staff 8: Treble clef. Starts with a piano (*p*) dynamic, then a *cresc.* (crescendo).

Musical staff 9: Treble clef. Features a *mf* (mezzo-forte) dynamic.

Musical staff 10: Treble clef. Starts with a piano (*p*) dynamic, then a *cresc.* (crescendo).

Musical staff 11: Treble clef. Tempo marking: *accel.* (accelerando). Tempo marking: *All<sup>o</sup> vivo.* (Allegro vivo). Starts with a piano (*p*) dynamic, then a *cresc.* (crescendo) leading to fortissimo (*ff*). Ends with a *4* measure rest.

# Baritone ♫.

*ff*

*ffz*

*fz*

*marc.*

*p*

④ *Listesso movimento.*

*p*

*1*

*ff*

*ff*

*cresc.*

*Soli*

*ff*

*ff*

*String - - - e - - - cresc.*

*Meno.*

*pp*

G. P.

# Baritone

All<sup>o</sup> 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 9)

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.* *3* *Bass Cl., Bar. Sax.* *pp rit.*

*Tempo I.* *1* *ff* *fz* *fz* *accel - - cresc.* *Più mosso.*

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

*pp* *ppp* *Andte espress.* *Silent.*

*ppp* *cresc.*

*p* *cresc.*

*mf* *cresc.*

*p* *cresc.*

*f* *p* *accel.* *cresc.* *2* *Allò vivo.* *4* *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<sup>o</sup> espress.

6 *p*

7 *pp* *ff*

*p* *ff*

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

5 *ff* *ff*

8 *pp*

*cresc.* *f*

9 *ff* *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.

*Andante espress.*

1

2 *un poco più animato.*

3 *rit.*

① *Tempo I.*

*pp*

*Più mosso.*

*ff*

*String - e - cresc.*

*Andte espress.*

*Meno mosso.*

*pp*

*ppp*

G.P.

*pp*

*accl. e cresc.*

② *All<sup>o</sup> vivo.* 4

*ff*

*ff* ③

# Basses.

④ L'istesso movimento.

5 4 ⑤ 3

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

Meno. 8

⑥ *All<sup>o</sup> espress.* *p*

⑦

*pp*

Bar.

*ff* *pp* *energico* *ff* *p* *fz*

5 ⑧ 1

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

*cresc.* ⑨

*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*