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IL GUARANY

OVERTURE

A. Carlos Gomez
Arranged for Band by
Herbert L. Clarke

Complete Set Catalog No: BOV-S1075-00 Price: \$90.00
Extra Condensed Conductor Score Catalog No: BOV-S1075-01 Price: \$10.00

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INSTRUMENTATION:

1 Condensed Conductor Score
10 1st & 2nd Flutes in C
2 3rd C Flute & Piccolo
1 Db Piccolo
2 Oboes
1 1st Bassoon
1 2nd Bassoon
1 Eb Clarinet
3 Solo Bb Clarinet
3 1st Bb Clarinet
3 2nd Bb Clarinet
3 3rd Bb Clarinet
2 Eb Alto Clarinet
2 Bb Bass Clarinet
1 Bb Soprano Saxophone
3 1st Alto Saxophone
3 2nd Alto Saxophone
2 Bb Tenor Saxophone
1 Eb Baritone Saxophone
3 Solo or 1st Bb Cornet
6 2nd & 3rd Bb Cornet
2 1st & 2nd Bb Trumpets
1 1st F Horn
1 2nd F Horn
1 3rd F Horn
1 4th F Horn
2 Baritone TC
2 Baritone BC
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
4 Basses (Tubas)
1 String Bass
4 Drums
1 Timpani
2 1st & 2nd Bb Tenors TC
1 Bb Bass TC

IL GUARANY

Overture

by

A. CARLOS GOMEZ

Arranged by Herbert L. Clarke

The COMPOSER:

Antonio Carlos Gomez was born at Compinas, Brazil, July 11th, 1836. 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.

SUGGESTIONS TO THE CONDUCTOR:

The conductor should pay special attention to the strong emotional contrasts. The meaning of each phrase and movement must be clearly indicated.

Note the double dotted quarter notes followed by two thirty-second notes in the first two measures. This figure is later changed to dotted quarters followed by sixteenths.

Observe a marked swell in measure nine, entering the *Andante espressivo* (3-4), which should be played fluently by clarinet and bassoon in unison. The notes in the first beat of *Un poco piu animato* must be strongly marked. There should be a powerful *crescendo* in the last measure, and a *rallentando* leading into *Tempo I* at 1.

Work up *Piu mosso* with an *accelerando* and a *crescendo* to *fortissimo*. Bases die away with a long hold before *Meno mosso*.

Andante espressivo is played with an exaggerated *crescendo* to the last beat of each measure, which should be cut off, the two thirty-second notes being played distinctly.

Follow through until *Piu mosso affrettando* where the first two measures are quicker and louder, breaking into *Allegro vivo* at 2, very fast, four beats to the measure, agitated and furious to *L'istesso movimento* at 4 (change of key).

Change to *p*, with horns and bassoon marking counter melody to *ff* at 5. Then *pp* at syncopation, and again *ff*, making an abrupt *crescendo* to trombones in unison. *Stringendo* to the silent measure, which should be exaggerated.

At *Meno*, still two beats, but slower, flute delicate, with urging accompaniment to *Allegro espressivo* at 6, using four beats to facilitate the accompaniment in triplets.

At 7 (*sotto voce*) two beats, *p*, with *crescendo* to *energico*, increase volume and speed for eleven measures to 8, then change to four beats (same melody as *Allegro espressivo*), bringing out trumpets or second cornets having counter melody.

Continue with four beats until 9, then two again to *Piu mosso*. Note after-beats in horns, two measures before *Piu mosso* and make them stand out.

At the seventh measure change to *p*, with a great *crescendo* and *accelerando* until the last three measures, beating four at the *rallentando* with a powerful swell at the end.

Herbert L. Clarke.

Il Guarany Overture

Time of performance
approximately 7 min.

4

Conductor

A. CARLO GOMEZ
arr. by Herbert L. Clarke

J 137

Andante grandioso, marcato (♩ = 88)

ff 1st & 2nd Cors
Trumpets, Horns, 1st Tr'b., Bar.
ff 2nd & 3rd Tr'b.
Bass Cymb.
fff (w. w.)
Tutti
fff
B.D. Cymb.

(♩ = 76)
Andante espress.

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

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

Cl. Saxes
III-IV Horns
p 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 Tr'b.
Bass B.D. Cymb.
B.D. Cymb.
B.D. Cymb.



9005-403

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Conductor

Più mosso (♩ = 132 to 144)

Fl., 1st Cl.

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

2nd & 3rd, Alto, Bass Cls Tutti

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

Meno mosso (♩ = 88)

Trbs ff Cls

Timp. roll ff Bar. Ten. Sax. pp dim. ppp

Bass, Bass'n Bass, Bass'n

Andante espress. (♩ = 76)

Solo & 1st Cl., Sax's

G.P. pp Bass Cl., Bar. 8Va

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

add Solo Cor.

p *cresc.*

3rd Cl.

Cls, Horns

p *cresc.*

Horns

Trbs

Timp.

cresc.

p

Più mosso affret.

Conductor

Allegro vivo (in 4) (♩ - 152)

② Fl., Picc., Eb Cl. 8va

ff Cls

Cors

ff S. Dr.

This system contains three staves. The top staff is for Clarinets (Cls) with a forte (ff) dynamic. The middle staff is for Cors. The bottom staff is for Snare Drum (S. Dr.) with a forte (ff) dynamic. The music is in 4/4 time and features complex rhythmic patterns with many accents.

Bar Tutti

ff

This system contains three staves. The top staff is for Baritone and Trombones (Bar Tutti). The middle staff is for Snare Drum (S. Dr.). The bottom staff is for Snare Drum (S. Dr.). The music continues with complex rhythmic patterns and accents.

sempre

This system contains three staves. The top staff is for Snare Drum (S. Dr.) with a 'sempre' marking. The middle and bottom staves are for various woodwinds. The music continues with complex rhythmic patterns and accents.

S. Dr. 3

sempre

Alto & Ten Sax. Bass Cl. Brass

This system contains four staves. The top staff is for Snare Drum (S. Dr.) with a triplet (3) and 'sempre' marking. The second staff is for Alto & Tenor Saxophones and Bass Clarinet. The third and fourth staves are for Brass. The music continues with complex rhythmic patterns and accents.

Conductor

③

W.W. in 8ves

Cor. & Horns

Horns

Cors, Bar, Trbs, in 3 8vas

Basses

sfz

sfz

Clis, Fl.

1st Cor.

Horns, 3rd Cor. Alto Sax.

Trbs B'ss'n

Tenor Sax. 8va

Basses, Bar. Sax.

Fl., Eb Cl. 8va

Bb Cls, Ob., Alto Cl., Alto Sax.

2nd Cor.

all Brass

S. Dr. roll. B'ss'n, Tenor Bar. Sax.

Cors, Saxes

Trbs, Horns, Bassoon

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

Conductor

First system of the conductor score, showing woodwind and string parts with various dynamics and articulations.

Second system of the conductor score. Includes woodwind parts with the following annotations:
 Cls, Alto Sax, Bar.
 Sop. Ten. Sax.
 Alto Cl.
 Bassoon
 Bass Cls
 Bass
 Tutti

Third system of the conductor score. Includes woodwind parts with the following annotations:
 Ob.
 Solo & 1st B♭ Cl.
 p Alto Sax. Bassoon, Bar.

Fourth system of the conductor score. Includes woodwind and string parts with the following annotations:
 (♩ = 96) ④ *Listesso movimento, ma un poco riten (in 2)*
 add Solo Cor. Sop. Sax.
 p
 all B♭ Cls
 Ten. Sax. Alto & Bass Cls
 add Bassoon
 Fl., E♭ Cl.
 Solo & 1st Cl.
 Ob., Saxes, 2nd Cors
 add Horns
 p
 mp

Fl., Bb Cls
p

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)

Conductor

(Fl., Picc., 8va)

Trbns, Bar.
Basses

ff *string. e cresc.*

Meno (♩ = 80)

p Fl., Picc.
Solo Cl.
p 1st Bassoon, Alto Sax.
Bar.

Fl., Picc., E♭Cl.
p Bar. 1st B's's'n

Allegro espress. (in 2)

⑥

1st & 2nd Cls, Harp

3rd, Alto, Bass Cls, Sax.

Horns

p

sempre 3 suvas

sempre stacc.

9005-103

Conductor

add 1st Trb.

⑦ Break into ② Beats $\text{♩} = 80$

F1, Picc., Eb & Solo Cl.

sotto voce

Cl s, Sax., Bar.

pp

Alto Sax.

3rd & 4th Horns

pp

Bass Cl.

Timp. roll

p cresc. - - - - ff

Cl s, Cor.

p cresc. - - - - ff

Tutti

add Trbs, Bassoons

p cresc. - - - - ff

B. Dr. roll

8va

Cl s, Sax., Bar.

pp

Alto Sax.

3rd & 4th Horns

pp

Bass Cl.

Timp. roll

p cresc. - - - - ff

Cl s, Cor.

p cresc. - - - - ff

Tutti

add Trbs, Bassoons

p cresc. - - - - ff

B. Dr. roll

p

B♭ 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.

Conductor

Musical score for the first system, featuring woodwinds and strings. The top staff has a *cresc. sempre* marking. The second staff is for 2nd & 3rd Cls., Alto Sax. with a *cresc. sempre* marking. The third staff is for Cors, Horns. The bottom staff is for Basses.

Musical score for the second system. The top staff has a *cresc. sempre* marking. The second staff is for (3rd Cl., Ob.) and Sop. Sax. The bottom staff is for Basses.

Break into ④ beats ♩ = 160
 Fl., Solo Cl., Ob., Sax.
 Solo Cor. ⑧
ffz *ff* *sempre*
 Bar., Bassoons
 Tutti
ffz
 1st & 2nd Cls Harp (Tutti except Drs)
ff 3rd & Alto Cl.
 2nd & 3rd Cors
ff Horns, Bassoons, Trbs
 Bass Cl., Bases

Musical score for the third system, featuring woodwinds and strings. The top staff has a *ffz* marking. The second staff is for Bar., Bassoons with a *ff* marking. The third staff is for Tutti with a *ffz* marking. The fourth staff is for 1st & 2nd Cls Harp (Tutti except Drs). The fifth staff is for 3rd & Alto Cl. with a *ff* marking. The sixth staff is for 2nd & 3rd Cors. The seventh staff is for Horns, Bassoons, Trbs with a *ff* marking. The bottom staff is for Bass Cl., Bases.

This page of a musical score is titled "Conductor" and is numbered "16". It contains three systems of music, each with four staves. The notation includes various rhythmic patterns, primarily triplets, and dynamic markings such as *pp* (pianissimo). The key signature is two flats (B-flat and E-flat). The first system includes a staff labeled "Trbs" (Trumpets). The second system includes a staff with a *pp* marking. The third system includes a staff with a *col 8va* (colla seconda) instruction. The score is watermarked with "For Student Practice" and "NetPlayer.com".

Conductor

The first system of the score consists of four staves. The top staff contains a melodic line with eighth-note triplets and a dynamic marking of *f*. The second staff continues the melodic line with similar rhythmic patterns. The third staff provides harmonic support with sustained chords and a dynamic marking of *f*. The bottom staff contains a bass line with eighth-note patterns and a dynamic marking of *f*. A bracket above the first two staves indicates a first ending of 8 measures.

The second system continues the musical material from the first system. It features four staves. The top staff has a dynamic marking of *f* and a *cresc.* marking. The second staff also has a *cresc.* marking. The third staff has a *cresc.* marking. The bottom staff has a dynamic marking of *f*. The music continues with similar rhythmic patterns and dynamic changes.

The third system of the score details the entry of various instruments. It consists of four staves. The top staff is labeled (Cor.) and *f*. The second staff is labeled Alto Cl., TenSax. and Cors. The third staff is labeled Horns, Trbs and *f*. The bottom staff is labeled (Drs) and *f*. A section marked with a circled 9 and *ff* begins, with instrument groupings: Fl., Eb Cl. Break into $\text{♩} = 92$; ff Bb Cls; Cors, Ob., Alto Cl., Sax.; ff Bar., Bass Cl.; and Horns, Trbs. The system concludes with a double bar line.

(Fl., Picc. 8va)

Più mosso (♩ = 120)
Fl., Eb Cl.

ff all B♭ 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

(Bass Cl)

Detailed description: This is a page of a musical score for a conductor, page 18. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It features multiple staves for various instruments. The top staff is for Flute (Fl.) and Piccolo (Picc.) in 8va. The second staff is for Flute (Fl.) and E-flat Clarinet (Eb Cl.). The third staff is for Oboe (Ob.), Soprano Saxophone (Sop. Sax.), Horns, and Bassoons. The fourth staff is for Alto Saxophone (Alto Sax.). The fifth staff is for Trumpets (Trbs) and Bass Clarinet/Tenor Saxophone (Bass Cl., Ten. Sax.). The sixth staff is for Baritone Saxophone (Bar. Sax.) and Bass. The seventh staff is for Bass Clarinet (Bass Cl.). The score includes dynamic markings such as *ff* and *ff* all B♭ Cl., Ob., Solo Cor. The tempo is marked *Più mosso* with a quarter note equal to 120 beats per minute. The score is divided into measures by vertical bar lines, and various musical notations like slurs, accents, and articulation marks are present.

Conductor

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.* *ff*

ff string. *rall.* *ff*

ff string. *rall.* *ff*

(Timp roll.) *ff*

very slow