

from the opera

IL TROVATORE

ANVIL CHORUS and MISERERE

Giuseppe Verdi

Arranged by
Lloyd Conley

Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
6 - Flute	2 - Trombone 2
2 - Oboe	2 - Trombone 3
2 - Bassoon	2 - Baritone/ Euphonium
4 - B $\flat$ Clarinet 1	2 - Baritone T.C.
4 - B $\flat$ Clarinet 2	4 - Tuba
4 - B $\flat$ Clarinet 3	2 - Timpani
2 - B $\flat$ Bass Clarinet	Chimes
2 - E $\flat$ Alto Saxophone 1	4 - Percussion 1
2 - E $\flat$ Alto Saxophone 2	Snare Drum
2 - B $\flat$ Tenor Saxophone	Bass Drum
1 - E $\flat$ Baritone Saxophone	2 - Percussion 2
3 - B $\flat$ Trumpet 1	Crash Cymbals
3 - B $\flat$ Trumpet 2	Large Anvil
3 - B $\flat$ Trumpet 3	Small Anvil
1 - F Horn 1	
1 - F Horn 2	
1 - F Horn 3	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Arranger

Lloyd Conley holds music degrees from Central Michigan University and Michigan State University. Having taught instrumental music in Michigan for 28 years, Mr. Conley is well acquainted with young bands. His experiences as a composer, arranger, performer, educator, conductor, music editor, and guest clinician have influenced the creation of over 400 successful publications.

Rehearsal Notes

Giuseppe Verdi was 42 when he wrote *Il Trovatore*. This arrangement embraces two excerpts from the opera. *Anvil Chorus* opens scene two, a gypsy encampment in the Biscayan Mountains. The rude energy and sheer noise of the music must have startled classical-minded operagoers of the 1850s. In the fourth and final act, the curtain rises to reveal a prison in the castle tower. The death bell sounds while a male chorus is heard singing the solemn tones of the *Miserere*, followed by Leonora's sobbing refrain. Manrico's anguished reply from the tower leads to the eventual culmination of the tragedy.

The strains of the opening gypsy melody should be lively and light with careful attention given to note weight and length. Accents are important, as are sudden changes in dynamics. Beginning at measure 42, the transition between the two parts must lead convincingly to the somber mood of the *Miserere* at measure 46, where sustaining each note for its full value becomes essential. The melody line carried by trumpet 1 through measure 54 must be clearly heard. Automobile brake drums may be substituted in place of large and small anvils.

Lloyd Conley

IL TROVATORE

Anvil Chorus and Miserere

GIUSEPPE VERDI

Arranged by

LLOYD CONLEY

(ASCAP)

Allegro (♩ = 116)

Flute *f*

Oboe *f*

Bassoon *f*

1 *f*

B♭ Clarinets 2 *f*

3 *f*

B♭ Bass Clarinet *f*

1 *f*

E♭ Alto Saxophones 2 *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

Allegro (♩ = 116)

1 *f*

B♭ Trumpets 2 *f*

3 *f*

1 *f*

F Horns 2 *f*

3 *f*

1 *f*

Trombones 2 *f*

3 *f*

Baritone/
Euphonium *f*

Tuba *f*

Timpani *f*

Chimes (A, C, D, F) *f*

Percussion 1 (Snare Drum, Bass Drum) *f*

Percussion 2 (Crash Cymbals, Large Anvil, Small Anvil) *f*

1

2

3

4

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Fl.

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

1

A. Sax

2

T. Sax.

B. Sax.

1

Tpts. 2

3

1

Hns.

2

3

1

Tbns. 2

3

Bar./
Euph.

Tuba

Timp.
Ch.

Perc. 1

Perc. 2

Cr. Cym.

5 6 7 8 9

f

10 %

Fl. *mp* *p*

Ob. *p*

Bsn. *p*

1 *mp* *p*

Cls. 2 *mp* *p*

3 *p*

B. Cl. *p*

1 *p* play

A. Saxes 2 *p* play

T. Sax. *p*

B. Sax. *p*

10 %

1 *mp* *p*

Tpts. 2 *p*

3 *p*

1 *a2*

Hns. 2

3

1

Tbns. 2

3

Bar./ Euph.

Tuba *p*

Timp. Ch. *p*

Perc. 1 *p*

Perc. 2 *p*

10 11 12 13

Fl. *cresc.* *f* *subito p*

Ob. *cresc.* *f* *subito p*

Bsn. *cresc.* *f* *subito p*

1 *cresc.* *f* *subito p*

2 *cresc.* *f* *subito p*

3 *cresc.* *f* *subito p*

B. Cl. *cresc.* *f* *subito p*

1 *cresc.* *f* *subito p*

2 *cresc.* *f* *subito p*

A. Sax. *cresc.* *f* *subito p*

T. Sax. *cresc.* *f* *subito p*

B. Sax. *cresc.* *f* *subito p*

1 *cresc.* *f* *subito p*

2 *cresc.* *f* *subito p*

3 *cresc.* *f* *subito p*

Hns. *cresc.* *f* *a2 subito p*

2 *cresc.* *f* *subito p*

3 *cresc.* *f* *subito p*

1 *cresc.* *f* *subito p*

2 *cresc.* *f* *subito p*

3 *cresc.* *f* *subito p*

Bar./ Euph. *cresc.* *f* *subito p*

Tuba *cresc.* *f* *subito p*

Timp. Ch. *f*

Perc. 1 *cresc.* *f* *choke subito p*

Perc. 2 *cresc.* *f* *choke subito p*

14 15 16 17

18

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Bsn. *cresc.* *f*

1 *cresc.* *f*

Cl. 2 *cresc.* *f*

3 *cresc.* *f*

B. Cl. *cresc.* *f*

1 *cresc.* *f*

A. Sax. 2 *cresc.* *f*

T. Sax. *cresc.* *f*

B. Sax. *cresc.* *f*

18

1 *cresc.* *f*

Tpts. 2 *cresc.* *f*

3 *cresc.* *f*

1 *cresc.* *f*

Hns. 2 *cresc.* *f* a2

3 *cresc.* *f*

1 *cresc.* *f*

Tbns. 2 *cresc.* *f*

3 *cresc.* *f*

Bar./Euph. *cresc.* *f*

Tuba *cresc.* *f*

Timp. Ch. *f*

Perc. 1 *cresc.* *f*

Perc. 2 *f* choke

18 19 20 21

Fl.

Ob.

Bsn.

1

2

3

B. Cl.

1

2

A. Saxes

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

Hns.

1

2

3

Tbns.

1

2

3

Bar./
Euph.

Tuba

Timp.
Ch.

Perc. 1

Perc. 2

choke

choke

choke

(A to B $\flat$)

22

23

24

25

Fl.

Ob.

Bsn.

1

Cls. 2

3

B. Cl.

1

A. Saxes

2

T. Sax.

B. Sax.

1

Tpts. 2

3

1

Hns.

2

3

1

Tbns. 2

3

Bar./
Euph.

Tuba

Timp.
Ch.

Perc. 1

Perc. 2

30 31 32 33 34

36

Fl.

Ob.

Bsn.

1

Cls. 2

3

B. Cl.

A. Saxs

1

2

T. Sax.

B. Sax.

36

1

Tpts. 2

3

Hns.

1

2

3

Tbns. 2

3

Bar./ Euph.

Tuba

Timp. Ch.

Perc. 1

Perc. 2

35

36

37

38

39

div.

to Coda

div.

to Coda

a2

(B $\flat$ to A)

[illegible]

50

54

58

62

63 rit. Allegro (♩ = 116) D.S. § al Coda

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf* *p*

1 *p* *mf*

Cls. 2 *p* *mf*

3 *p* *mf*

B. Cl. *p* *mf*

1 *p* *mf* Hn. 1

A. Saxes 2 *p* *mf* Hn. 2

T. Sax. *p* *mf* *p*

B. Sax. *p* *mf* *p*

63 rit. Allegro (♩ = 116) D.S. § al Coda

1 *p* *mf*

Tpts. 2 *p* *mf*

3 *p* *mf*

1 *p* *mf*

Hns. 2 *p* *mf*

3 *p* *mf*

1 *p* *mf*

Tbns. 2 *p* *mf*

3 *p* *mf*

Bar./Euph. *p* *mf*

Tuba *p* *mf*

Timp. Ch. *mp* *mf* to Timp. Timp. *p*

Perc. 1 *p* *mf*

Perc. 2 *p*

63 64 65 66 67

Coda

Fl.

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

1

A. Sax.

2

T. Sax.

B. Sax.

Coda

1

Tpts. 2

3

1

Hns.

2

3

1

Tbns. 2

3

Bar./
Euph.

Tuba

Timp.
Ch.

Perc. 1

Perc. 2

68

69

70

71

72

rit.

div.

a2

rit.