

Tosca

Highlights from Act I

Giacomo Puccini
Arranged by Yo Goto

Program Notes

Arranged in 2010 as a contest piece for Kanazawa Municipal Technical High School Symphonic Band in Ishikawa, Japan under the direction of Kin'ya Kosho.

Tosca is one of Giacomo Puccini's (1858-1924) major works, an opera in three acts. Based on Victorien Sardou's 1887 French-language dramatic play, La Tosca, it is a melodramatic piece set in Rome in June 1800, with the Kingdom of Naples' control of Rome threatened by Napoleon's invasion of Italy. Four of the main characters include: Cesare Angelotti, a republican political fugitive who escaped prison; Mario Cavaradossi, a painter and Angelotti's comrade; Floria Tosca, Cavaradossi's girlfriend and a celebrated singer; and Baron Scarpia, the Chief of Police who oppresses republicanism and is attracted to Tosca.

Although Act 2, where Tosca stabs Scarpia to death, and Act 3, when Scarpia's subordinates rush to arrest Tosca for Scarpia's murder (as she leaps to her death) possess dazzling melodies, this arrangement focuses mainly on the drama of Act 1, where the main characters are introduced. Musically it is the most "symphonic" for the ensemble. I have tried to express and summarize the story in seven minutes (for use in the All Japan Band Competition).

The work consists of 5 sections: **【1】** the introduction of the opera, **【2】** a duet by Tosca and Cavaradossi (scene 5, from [A] ~ [C]), **【3】** a scene where a fugitive Angelotti reunites with Tosca (scene 4, [C] ~ [E]), **【4】** the agony of Tosca when Scarpia fueled her jealousy (scene 9, [E]), **【5】** the Te Deum sung by the church attendees and Scarpia's monologue (Act 1 finale, [F] ~). These selected scenes resulted from many discussions between Mr. Kosho and the arranger. However, a consideration for this arrangement to be performed at regular concerts was that each scene featured one of the main characters.

Puccini used specific articulation markings (especially accents and staccatos). I have tried to stay true to his markings. Furthermore, I recommend analyzing the meaning of the different articulations in order to have better understanding of the story and provide a more persuasive performance. Also, there are many slow and relaxed sections. Therefore, be very cautious about how you construct phrasings.

"Te Deum" bell and cannon sounds are created by combining the sounds of percussion and piano. However, the instruments used and balance is solely up to the performing ensemble. Just imagine the meaning of coming together at a church to worship God, and the sound of cannon in that setting. This will help the ensemble decide the timbre for itself.

Yo Goto

Yo Goto (b. 1958) is recognized as one of the leading composers and educators in the field of wind and percussion music in the United States and Japan. He is currently the executive director of the Japan Academic Society of Wind Music and an advisor of the committee of the Japan Band Clinic. Goto received his Bachelor of Music Education degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a Performance Diploma Course. As active composer, arranger, and clinician, Goto moved to Texas to study composition with Cindy McTee at the University of North Texas (UNT) in 2001. He holds a Master of Music degree in composition and a Master of Music Education degree from UNT. For excellence in clinics and wind literature research, Goto received the Academy Award from the Academic Society of Japan for Winds and Band in 2000. Yo Goto won the American Bandmasters Association 2011 Sousa / Ostwald Award. He also has worked as a clinician and guest conductor at several international conferences including WASBE and The Midwest Clinic and the board of director of the World Association for Symphonic Bands and Ensembles (WASBE).

Instrumentation

Flute 1, 2	Trumpet 1 (Flugelhorn)	Timpani
Flute 3 (Piccolo)	Trumpet 2, 3	Percussion 1: Snare Drum, Suspended
Oboe 1	Horn 1, 2, 3, 4	Cymbal, Tam-tam, Large snare Drum
Oboe 2 (English Horn)	Trombone 1, 2, 3	(Field Drum)
Bassoon 1, 2	Euphonium	Percussion 2: Suspended Cymbal,
Eb Clarinet	Tuba	Crash Cymbals
Bb Clarinet 1, 2, 3	String Bass	Percussion 3: Bass Drum
Alto Clarinet		Percussion 4: Tam-tam, Marimba,
Bass Clarinet	Harp	Glockenspiel & Crotales (option)
Contra-alto Clarinet	Celesta (Piano)	Percussion 5: Vibraphone, Chimes,
Soprano Saxophone		Bass Drum (Option)
Alto Saxophone 1, 2		
Tenor Saxophone		
Baritone Saxophone		

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19 *rall. - - - - - più rall. e dim. - - - - -* **A Andante sostenuto** $\text{♩} = 69$ *rall. - - - - -* 3

Fl. 3 *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

E♭ Cl.

B♭ Cl. 1 *ppp* *unis. , tutti* *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

A. Cl. *p*

B. Cl. *p*

Ca. Cl. *p*

S. Sax. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

B. Sax. *p*

rall. - - - - - più rall. e dim. - - - - - **A Andante sostenuto** $\text{♩} = 69$ *rall. - - - - -*

Trp. 1 *p*

Trp. 2 *p*

Trp. 3 *p*

Hrn. 1&2 *mute* *p* *ppp*

Hrn. 3&4 *ppp*

Trb. 1 *p*

Trb. 2 *p*

Trb. 3 *p*

Euph. *p* *unis.*

Tuba *p* *div. pizz.* *unis. arco*

St. Bass *p*

Hrp. *p*

Cel. *Celesta* *p*

rall. - - - - - più rall. e dim. - - - - - **A Andante sostenuto** $\text{♩} = 69$ *rall. - - - - -*

Timp. *pp* *p*

Perc. 1 *Suspended Cymbal (with soft mallets)* *pp* *p*

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *Vibraphone (Celesta)* *p*

27 Andante mosso $\text{♩} = 44$ ($\text{♩} = 132$)

FL 3

FL 1

FL 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Ca. Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Andante mosso $\text{♩} = 44$ ($\text{♩} = 132$)

Trp. 1

Trp. 2

Trp. 3

Hrn. 1&2

Hrn. 3&4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Hrp.

Cel.

Andante mosso $\text{♩} = 44$ ($\text{♩} = 132$)

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Marimba

p

dolce

p

p

1st open

pizz.

p

mf

mf

pp

p

p

37 *poco rit.* **B** *a tempo*

Fl. 3 *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

E^b Cl. *p*

B^b Cl. 1 *p* *div.* *unis.*

B^b Cl. 2 *p*

B^b Cl. 3 *p*

A. Cl. *p*

B. Cl. *p*

Ca. Cl. *p*

S. Sax. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

B. Sax. *p*

F. hrn. *poco rit.* *Flugelhorn* **B** *a tempo* *p*

Trp. 2

Trp. 3

Hrn. 1&2 *1st* *p*

Hrn. 3&4

Trb. 1 *pp*

Trb. 2 *pp*

Trb. 3 *pp* *unis.*

Euph. *unis.* *p*

Tuba *p* *pizz.* *arco* *pizz.* *arco*

St. Bass *p*

Hrp. *p*

Cel. *p*

Timp. *poco rit.* **B** *a tempo* *p*

Perc. 1 *p*

Perc. 2

Perc. 3

Perc. 4 *p*

Perc. 5 *p*

[illegible]

[C] Allegro vivo ed agitato $\text{♩} = 144$

change to Picc.

Picc.

Picc. ff

Fl. 1 ff

Fl. 2 ff

Ob. 1 p ff f

Ob. 2 ff

Bsn. 1 ff mf f

Bsn. 2 ff mf f

E♭ Cl. ff

B♭ Cl. 1 p

B♭ Cl. 2 p

B♭ Cl. 3 p

A. Cl. ff mf

B. Cl. ff f

Ca. Cl. ff

S. Sax. ff

A. Sax. 1 ff

A. Sax. 2 ff

T. Sax. ff mf f

B. Sax. ff mf f

[C] Allegro vivo ed agitato $\text{♩} = 144$

Trp.

Trp. 1 ff

Trp. 2 ff

Trp. 3 ff

Hrn. 1&2 ff f $a2$

Hrn. 3&4 ff f $a2$

Trb. 1 ff

Trb. 2 ff

Trb. 3 ff

Euph. ff mf f

Tuba ff

St. Bass ff

Hrp.

Cel.

Timp. ff

Perc. 1 p ff

Perc. 2 (Cr. Cym.) ff

Perc. 3 (B. Dr.) ff

Perc. 4 (Mar.) p

Perc. 5

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E^b Cl.

B[♭] Cl. 1

B[♭] Cl. 2

B[♭] Cl. 3

A. Cl.

B. Cl.

Ca. Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Hrn. 1&2

Hrn. 3&4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Hrp.

Cel.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Ca. Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Hrn. 1&2

Hrn. 3&4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Hrp.

Cel.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

78 Fl. 3

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E^b Cl.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

A. Cl.

B. Cl.

Ca. Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Hrn. 1&2

Hrn. 3&4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Hrp.

Cel.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5