Overture: "La Forza del Destino"

by Giuseppe Verdi / transcribed by

Takayoshi "Tad" Suzuki

Complete Band Instrumentation

1 - Large Score
1 - Piccolo
3 - Flute 1
3 - Flute 2
1 - Oboe 1
1 - Oboe 2
1 - Bassoon 1
1 - Bassoon 2
3 - Clarinet in Bb 1
4 - Clarinet in Bb 2
4 - Clarinet in Bb 3
3 - Bass Clarinet
1 - Soprano Saxophone
2 - Alto Saxophone 1
2 - Alto Saxophone 2
1 - Tenor Saxophone
1 - Baritone Saxophone
2 - Horn in F 1
2 - Horn in F 2
2 - Horn in F 3
2 - Horn in F 4
2 - Trumpet in Bb 1
2 - Trumpet in Bb 2
2 - Cornet 1
2 - Cornet 2
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3
2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba
1 - Timpani
2 - Bass Drum, Cymbal
1 - Marimba & Xylophone
1 - Violoncello
1 - Contrabass
1 - Harp or Keyboard

Full Score Available

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ABOUT THE MUSIC:

Giuseppe Verdi, 1813-1901. Overture to La Forza del Destino. Completed 1861, revised 1869, first performance of the opera November 10, 1862, in St. Petersburg. The overture dates from the 1869 revision and was scored for flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, cimbasso (a type of tuba), tympani, bass drum, and strings. La Forza del Destino (``The Force of Destiny'') was Verdi's first ``foreign'' commission in nearly 25 years. Shortly after completing the work, he traveled to St. Petersburg to supervise the premiere, only to discover that the principal singer had become ill, and that there were no musicians capable of replacing her. He convinced the management to substitute a simpler work, and to postpone the premiere until the following fall. The opera was criticized somewhat when it finally appeared, yet had considerable success. Notable issues included the storyline, which many found too bloody even for the traditionally murderous operatic stage. Destiny, personified by a curse on the principal characters, eventually led to the death of nearly everyone involved in the opera. Verdi removed some of the deaths after the first performance, but this quick fix was not enough to satisfy either him or the audiences, and Verdi soon withdrew the work from Italian performance. Seven years later, at the urging of his publisher, Verdi returned to La Forza in an attempt to find what he called ``that damned ending.'' This time he was successful, redesigning the four acts so that each had a distinctly different character. The curse remained, as did the deaths, yet the overall impression of the opera was far less depressing. The new version was premiered at La Scala on February 20th, 1869, to great acclaim. It is the 1869 version that has survived to become popular with audiences worldwide.

The overture, which was written as part of the revision, concentrates primarily on two themes: a rushing ``fate'' motive first heard in the strings, and a slower, more lyrical melody taken from a prayer sung in the second act by the doomed soprano. Although the piece is typical of its genre in being rather hastily thrown together, it interweaves its ideas pleasantly and forms a fitting introduction to a passionate opera.

ABOUT THE COMPOSER:

Takayoshi "Tad" Suzuki earned his degree in music education at the Tokyo Conservatoire Shobi with additional studies at the Tokyo National University of Fine Arts. During this time, he was an active trombonist with several recording studios and performed with the Tokyo Kosei Wind Orchestra and the Japan Philharmonic Orchestra. After completing his degree, Suzuki returned to Fukuoka Technical University High School, his high school alma mater, becoming the Director of Bands. During his 15 year tenure as director, the Fukuoka Technical University High School Wind Orchestra traveled to the All-Japan Contest for 13 consecutive years, earning the Silver Prize four times, the Gold Prize five times, and the prestigious Grand Prix Sweepstakes Award four times. This wind orchestra became the first Japanese high school band to perform at *The Mid-West Clinic: An International Band and Orchestra Conference*, receiving a fifteen-minute standing ovation. At the request of the president of the Tokyo Conservatoire Shobi, he was hired as a faculty member in 1991. From 1995-2011, Suzuki was an Instructor of Conducting at the University of Nevada, Las Vegas where he taught trombone, conducting lessons and seminars, orchestration, orchestra, brass band, wind orchestra, as well as music education courses.

Suzuki is a highly sought after clinician and guest conductor throughout the world. He serves as the music director of the United Brass in New York City and the TAD Wind Symphony, a professional ensemble consisting of former students and professional musicians from orchestras throughout Japan. Suzuki has conducted on numerous recordings: *TAD Wind Symphony: Enigma Variations*, 1998, Brain Co., Ltd., Japan; *Legendary IV: Most Memorable Performances of H.S. Bands*, 1999, Brain Company, Ltd., Japan; *The United Brass*, 2000, Basic Video Arts, Co., Ltd., Japan; *TAD Steps*, 2002, Basic Video Arts Co., Ltd., Japan; *TAD Wind Symphony: Spiritual Planet*, 2004, Basic Video Arts, Co., Ltd., Japan. He currently has twenty-one live recordings of the TAD Wind Symphony available through the Japanese recording label, Windstream.

Suzuki's conducting teachers include Seiji Ozawa, Leonard Bernstein, Yasuhiko Shiozawa, and Ken-ichirou Kobayashi. He is a former member of the All Japan Band Director's Association, the Bandmasters Academic Society of Japan, the World Association of Symphonic Bands and Ensembles, and is also currently the only native of Japan to receive the honor of being member of the American Bandmaster's Association.

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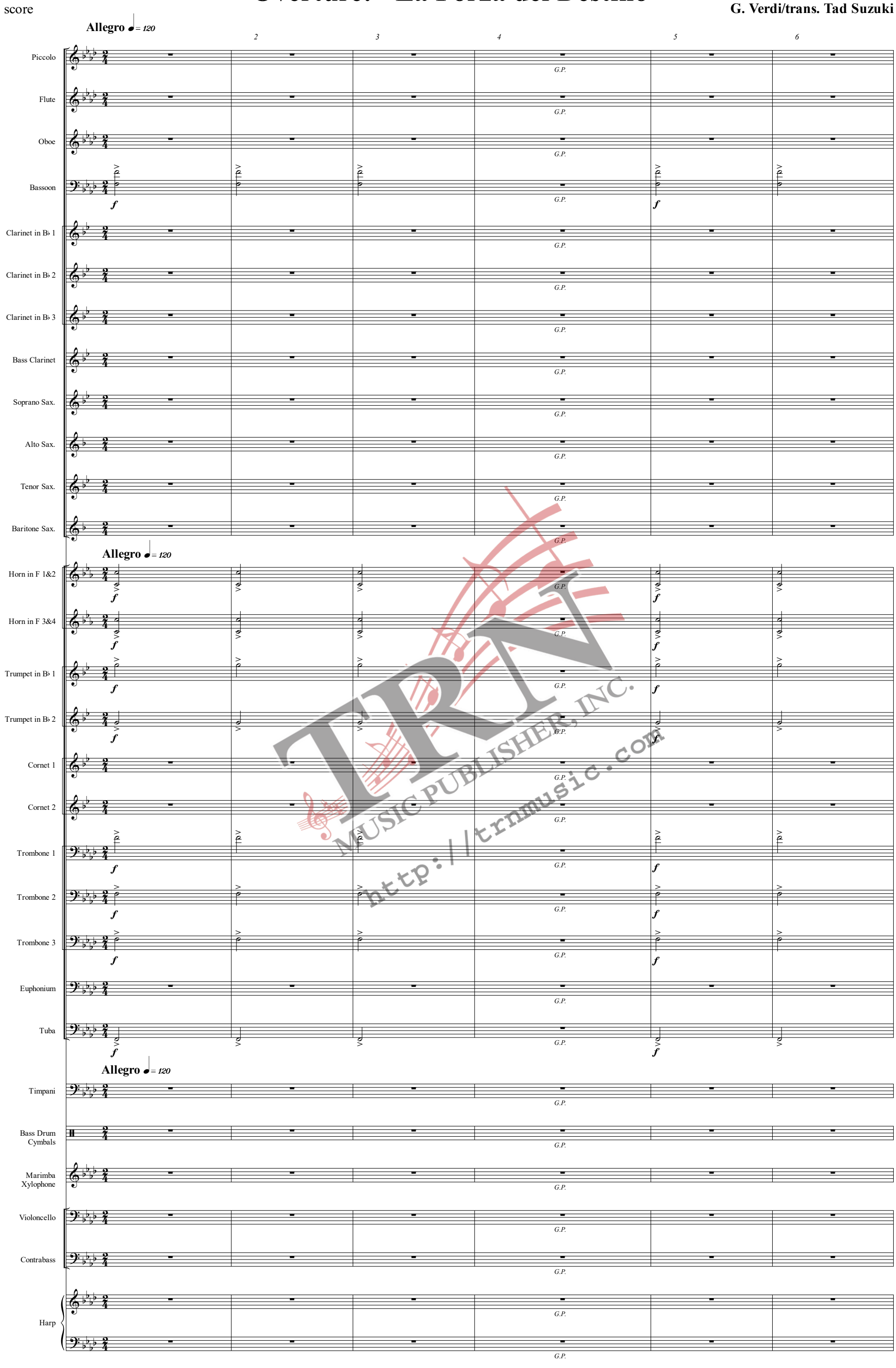
score

Overture: "La Forza del Destino"

G. Verdi/trans. Tad Suzuki



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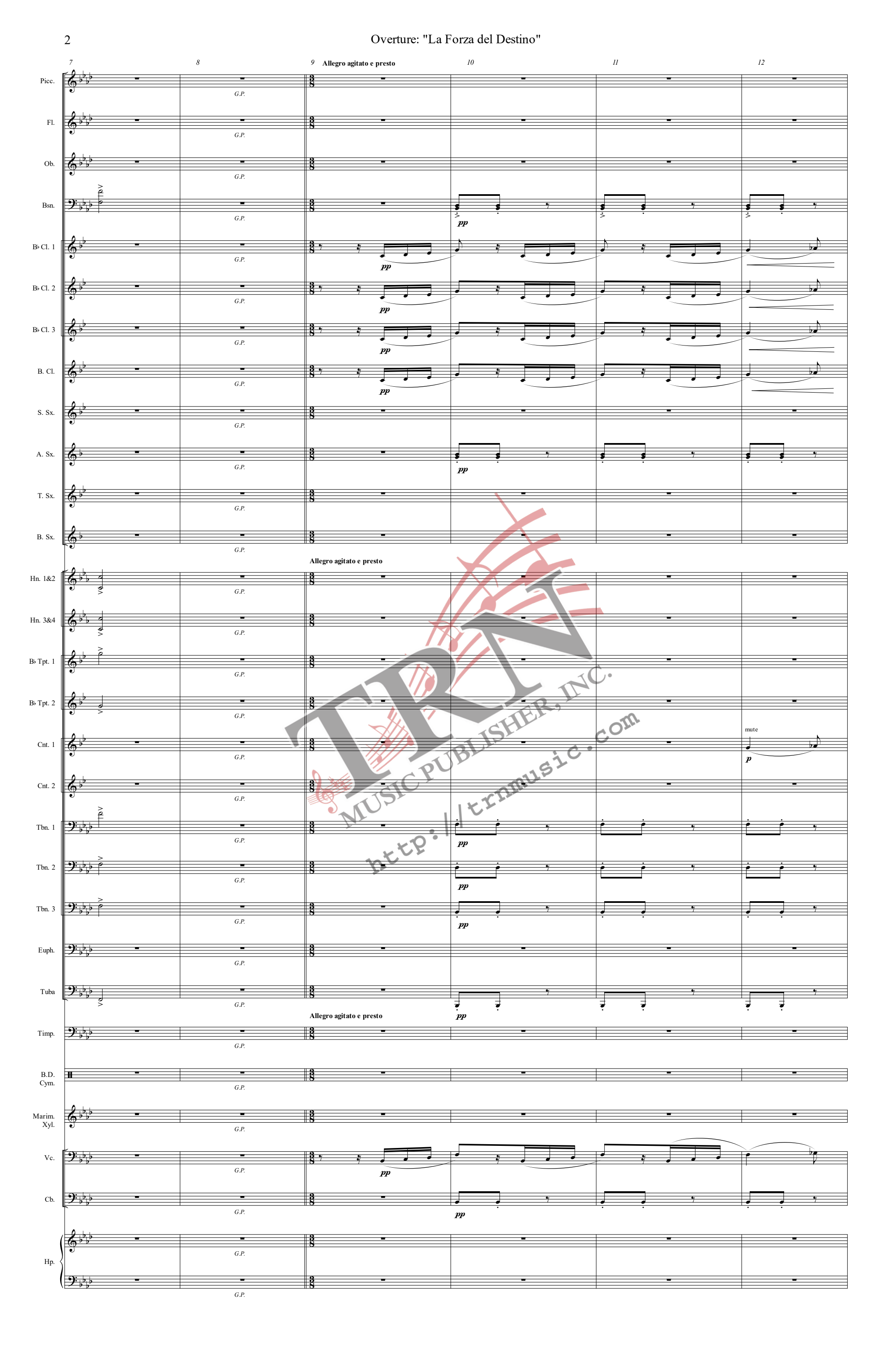

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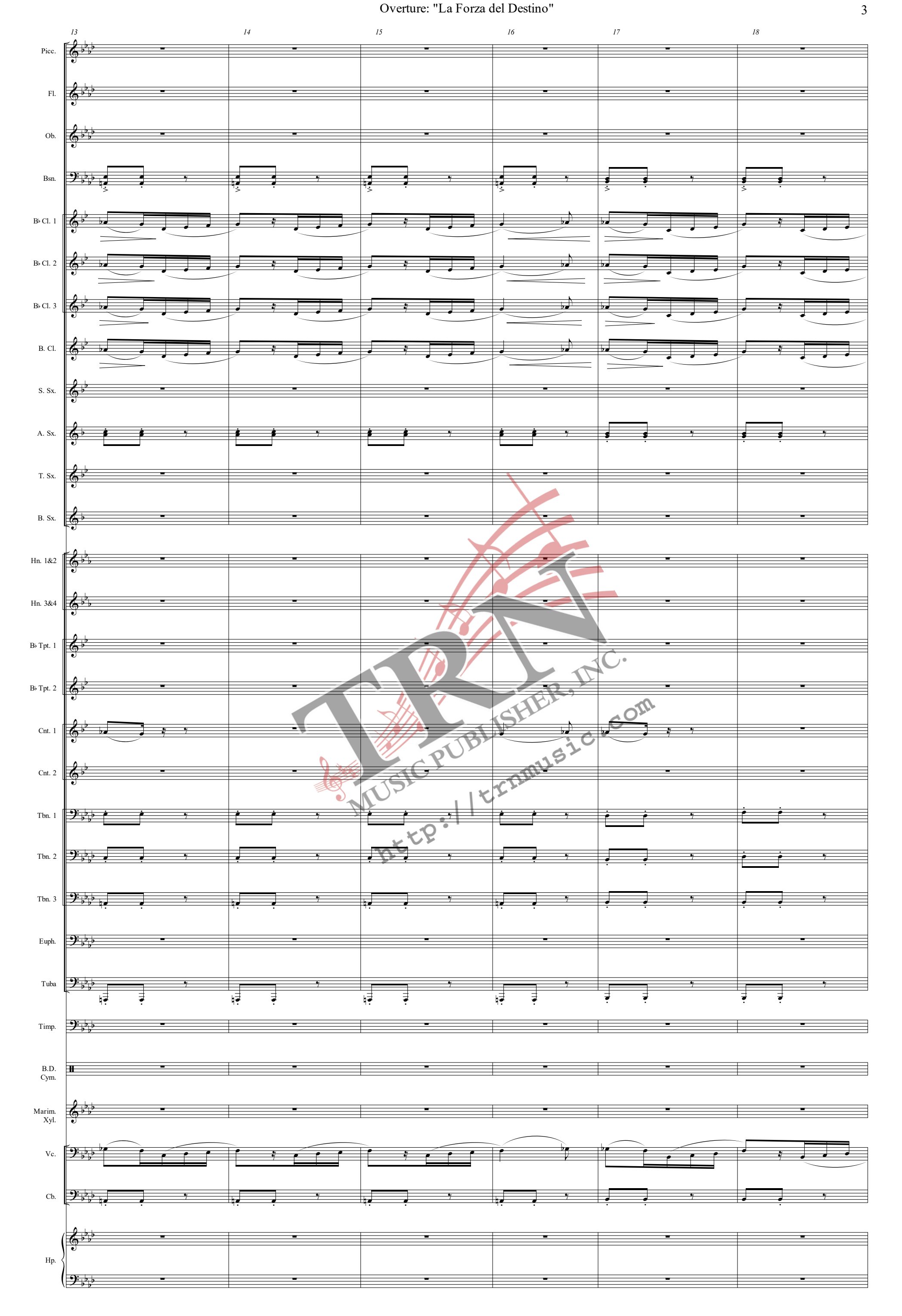

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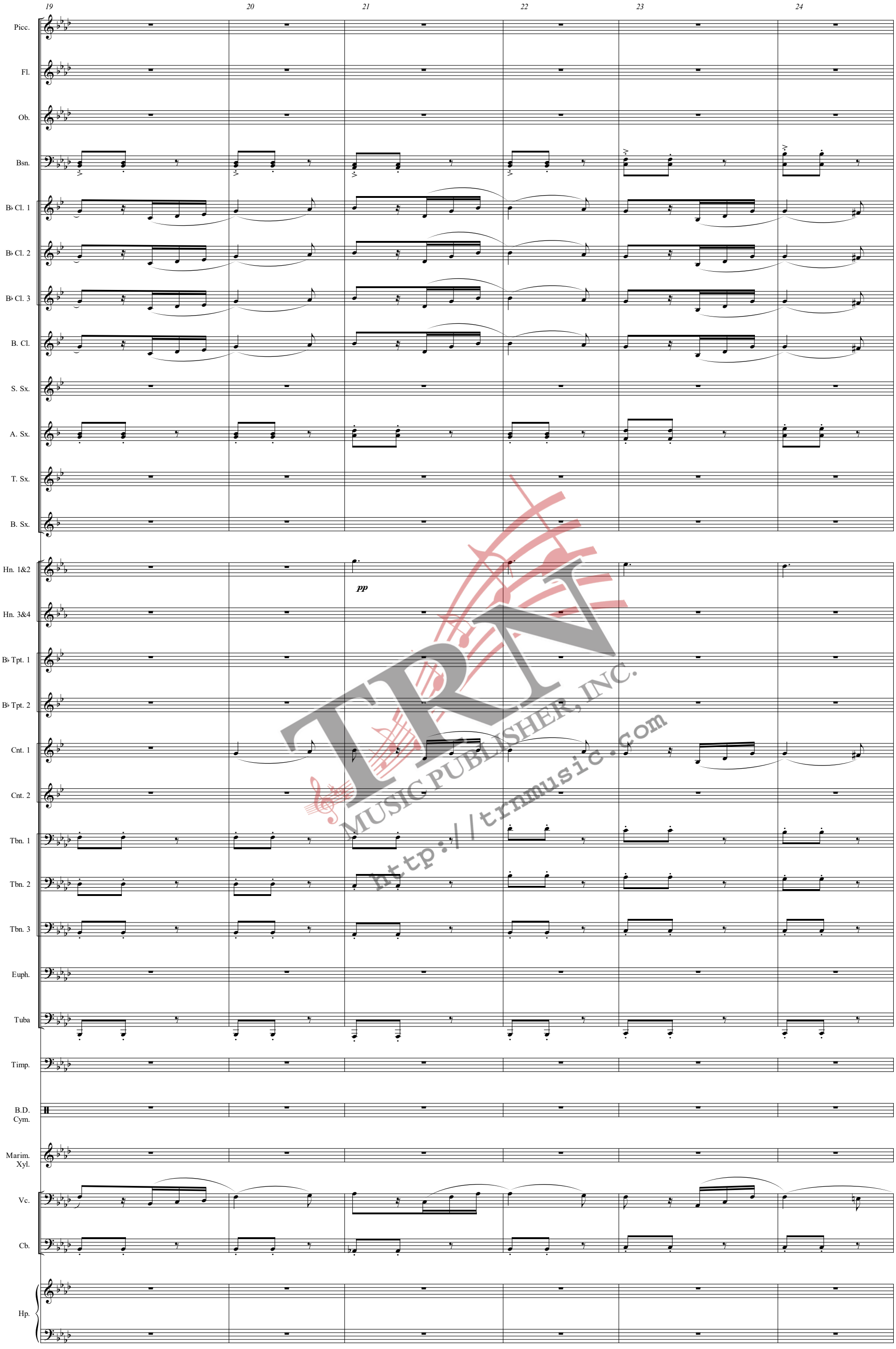

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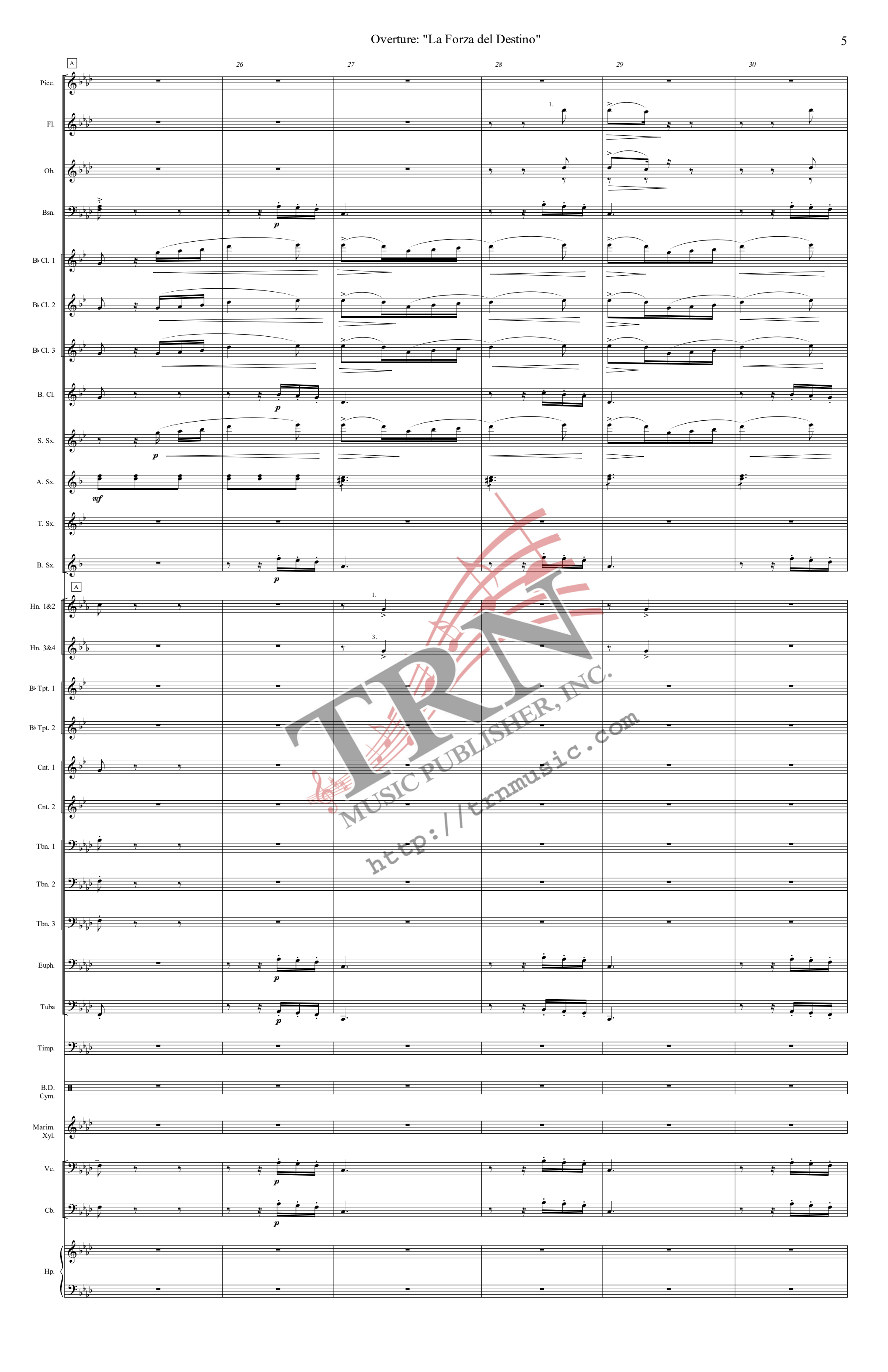

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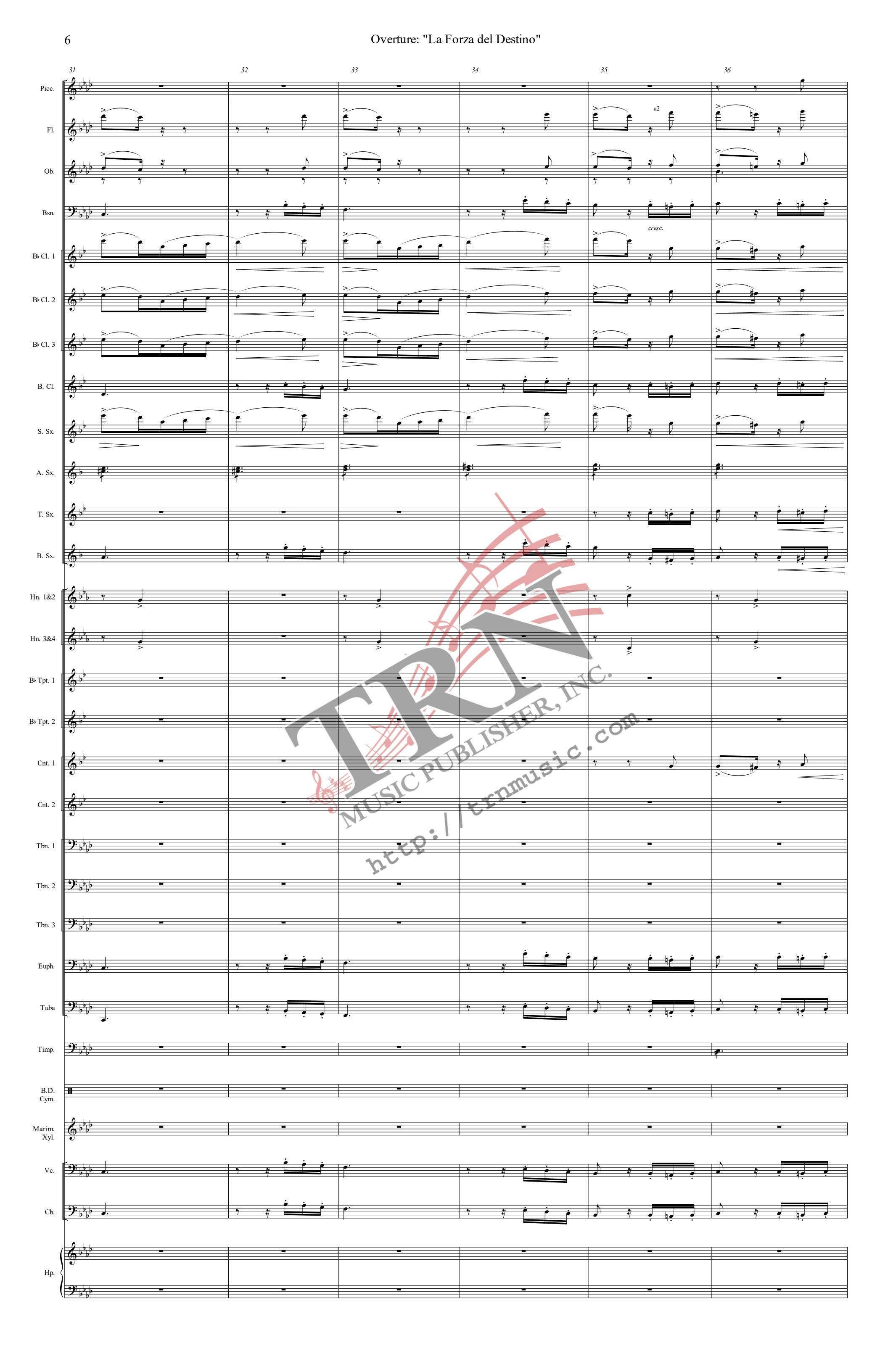

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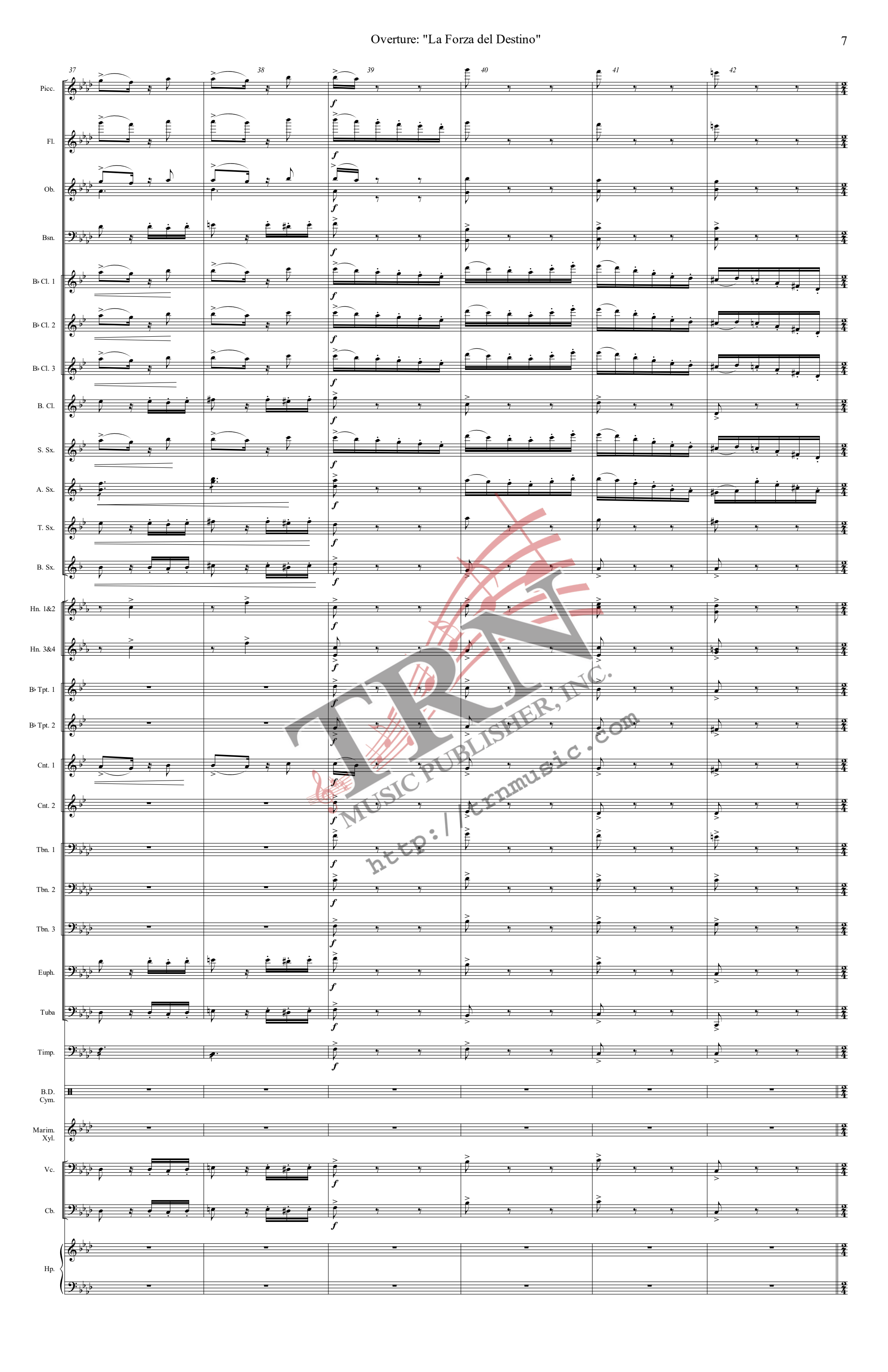

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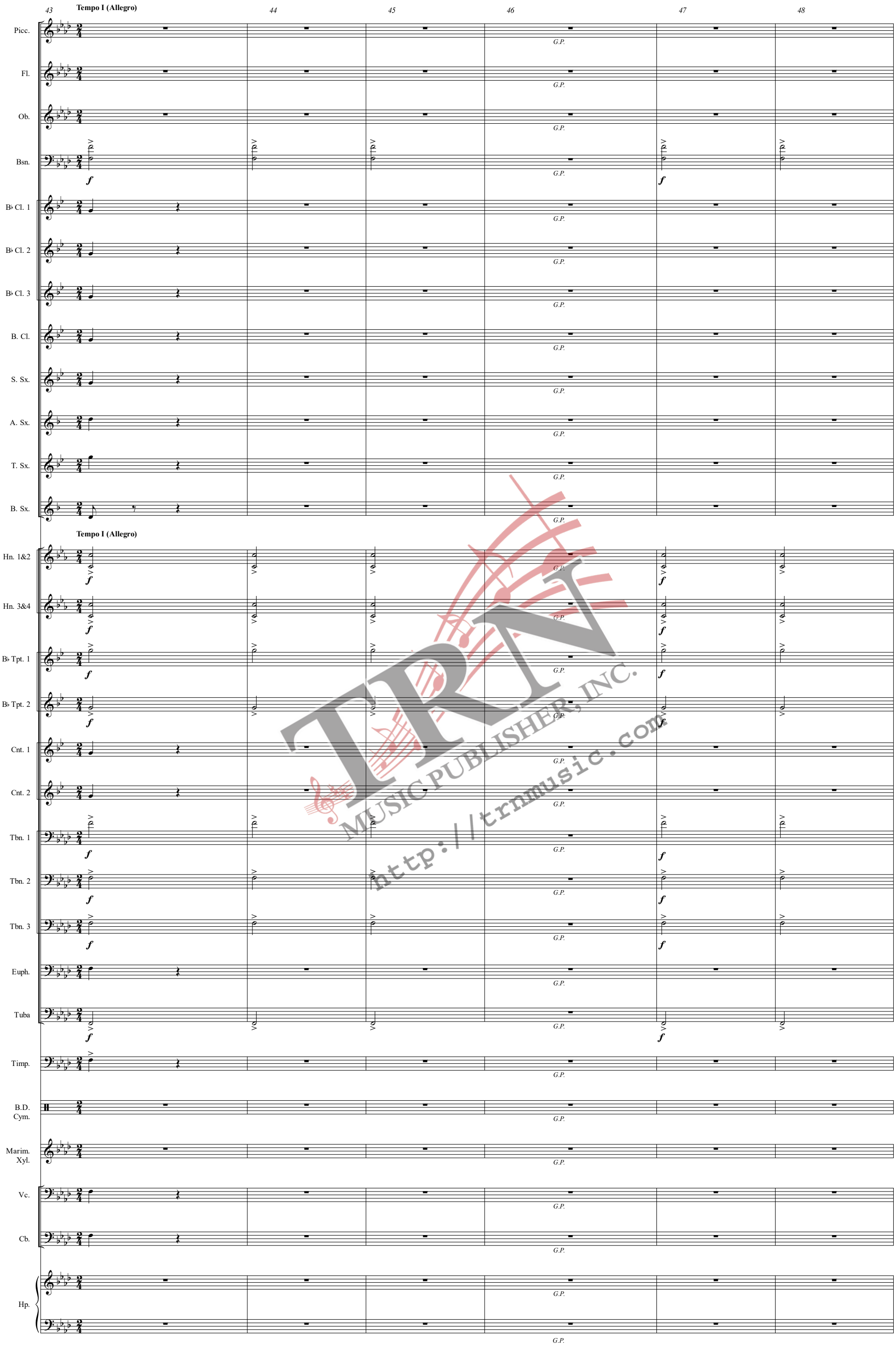

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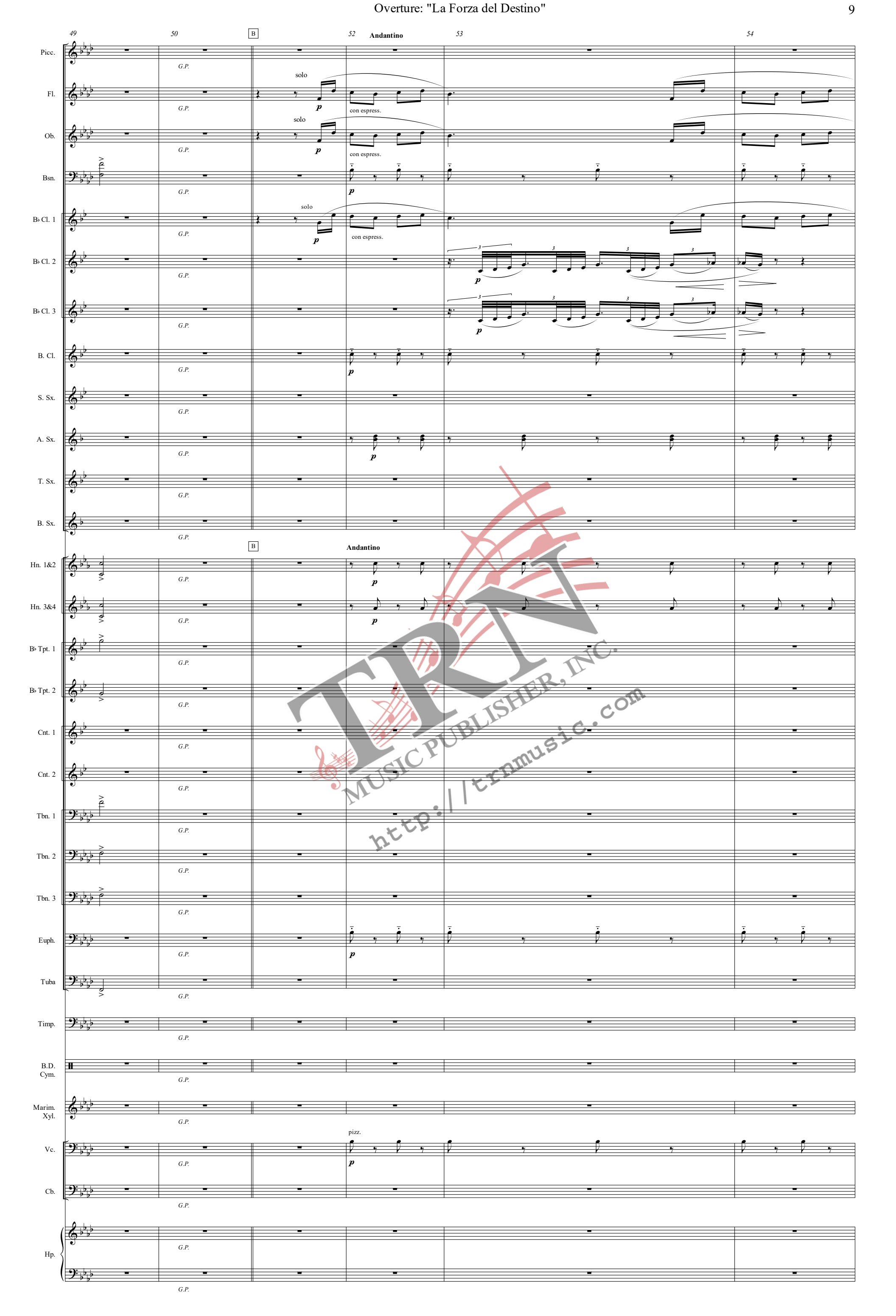

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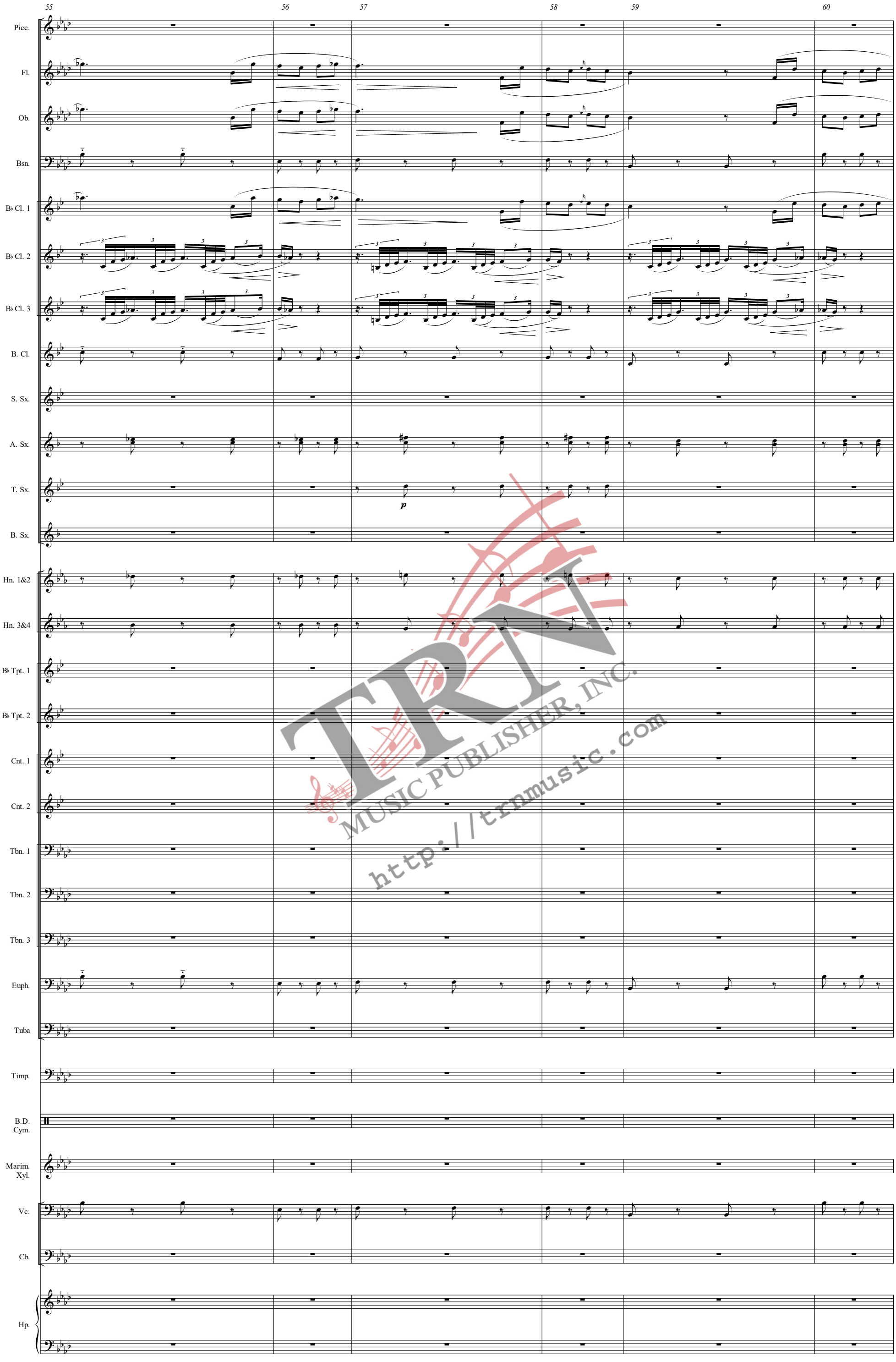

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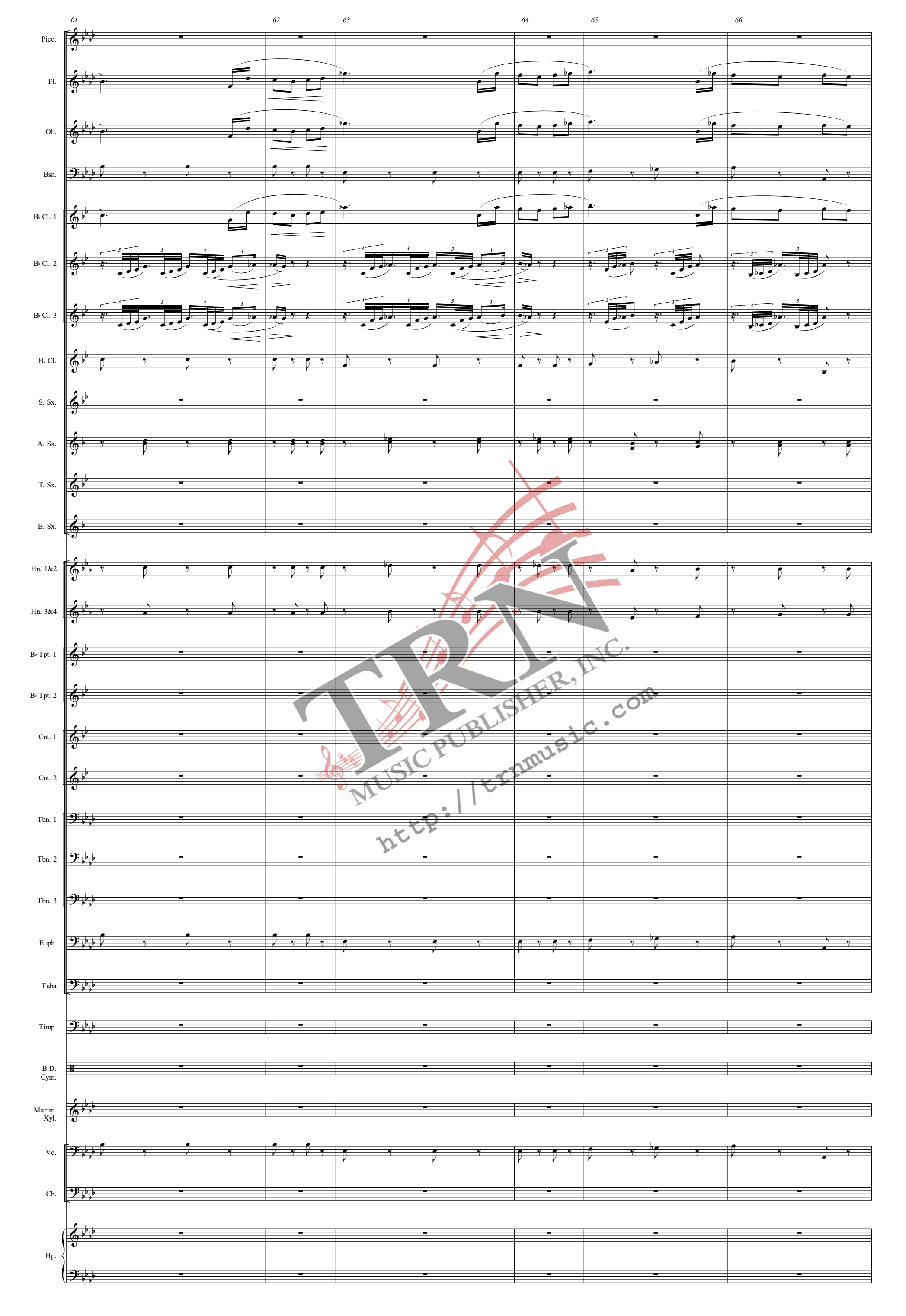

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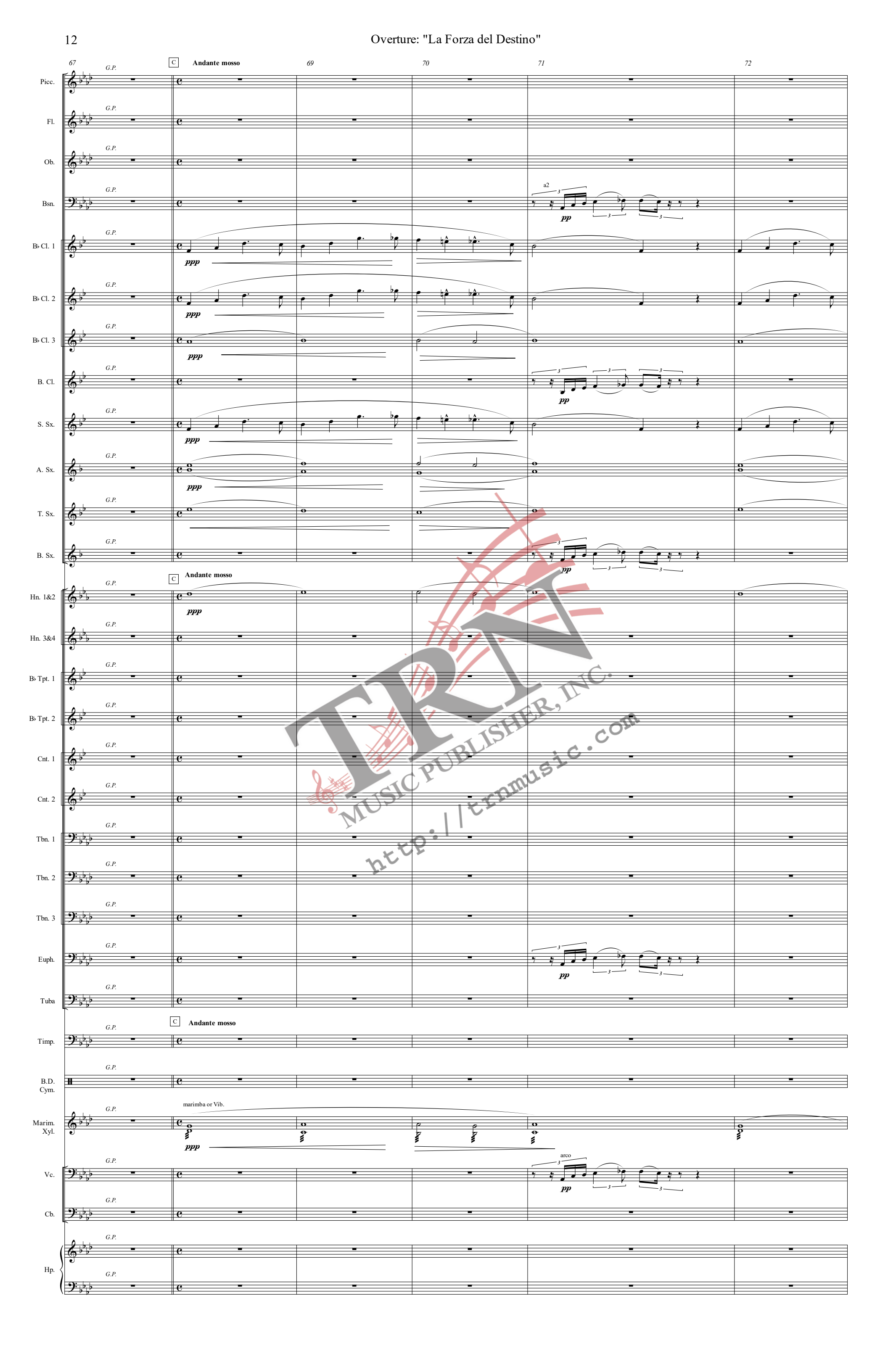

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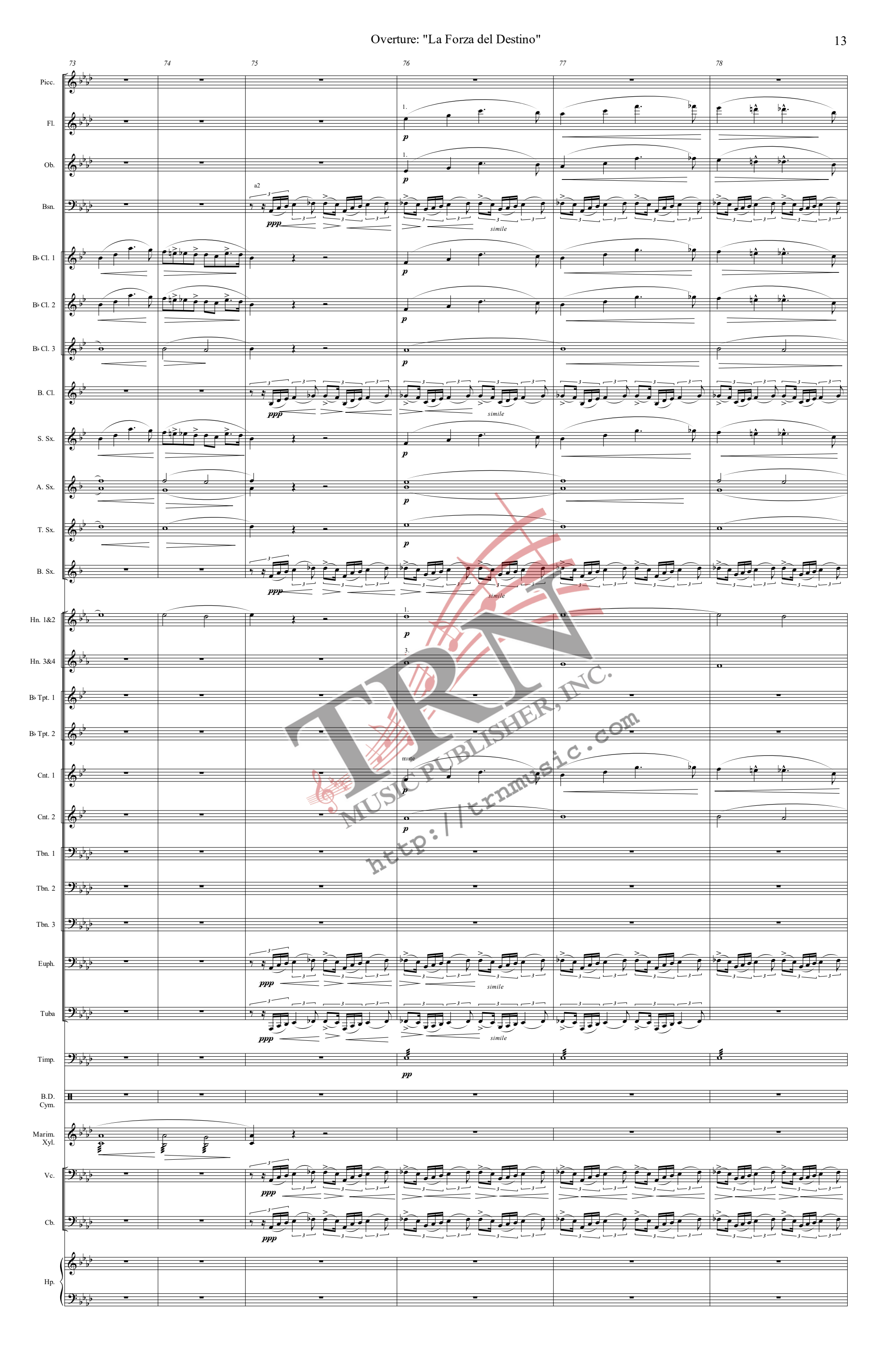

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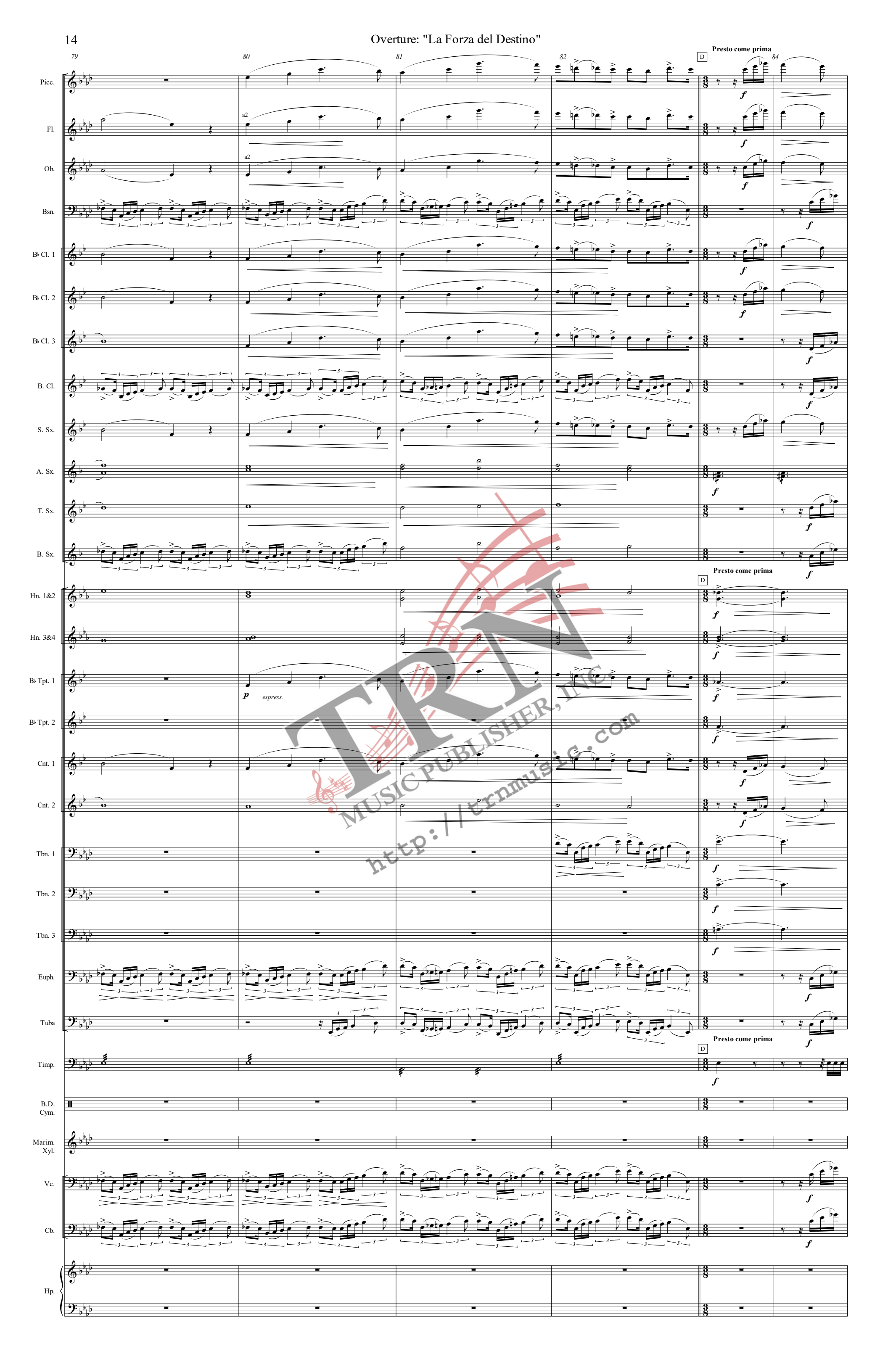

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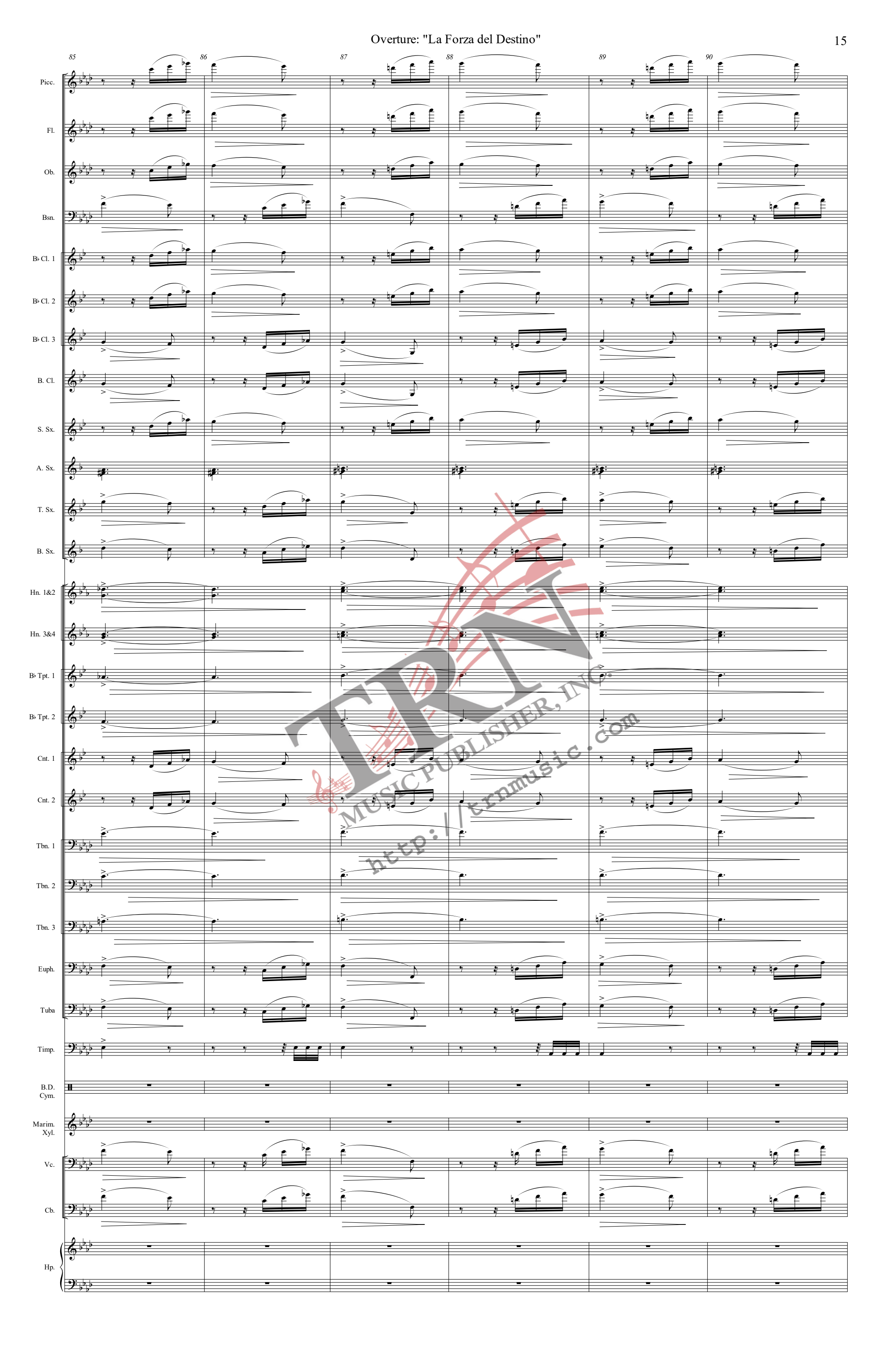

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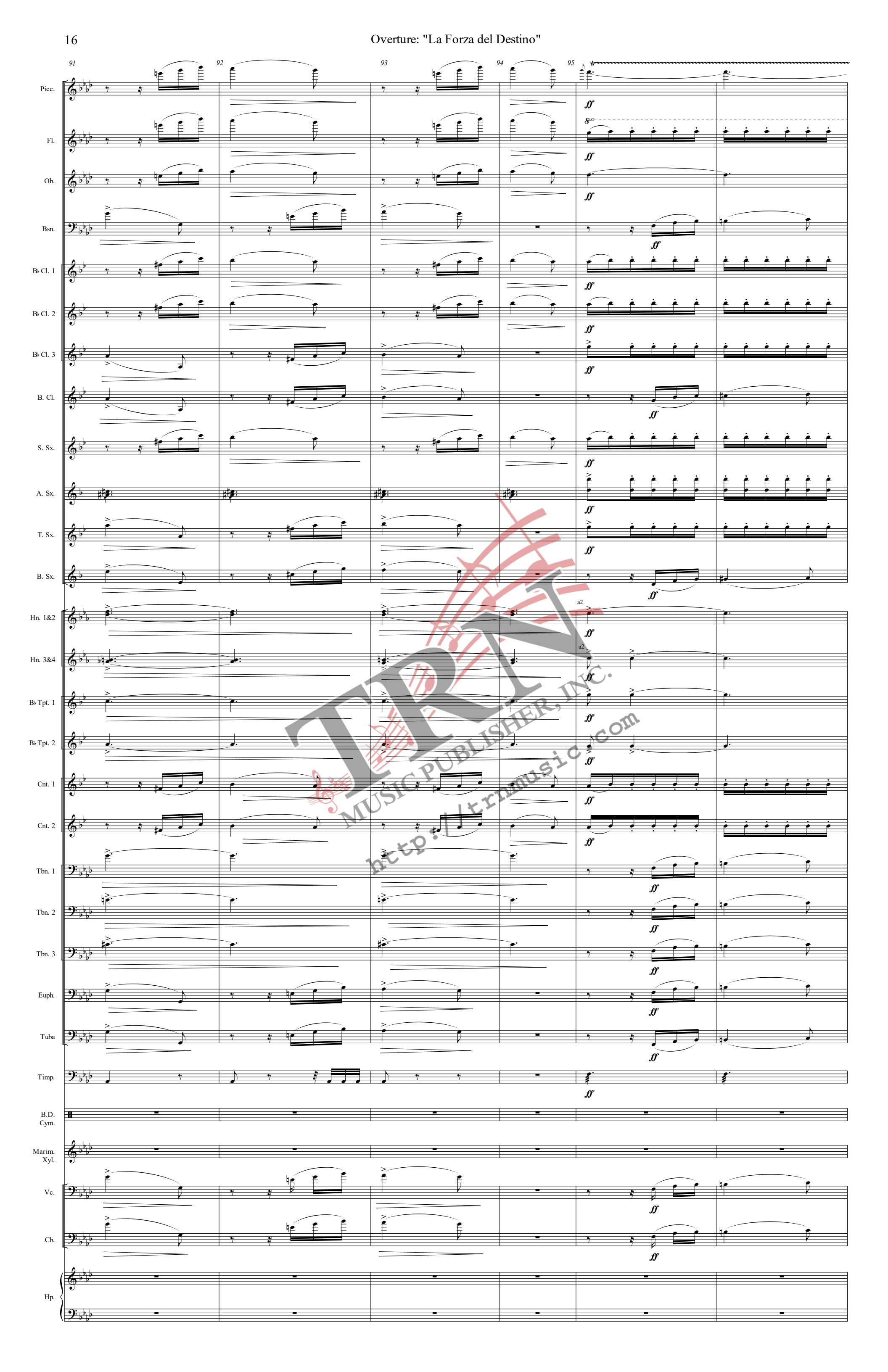

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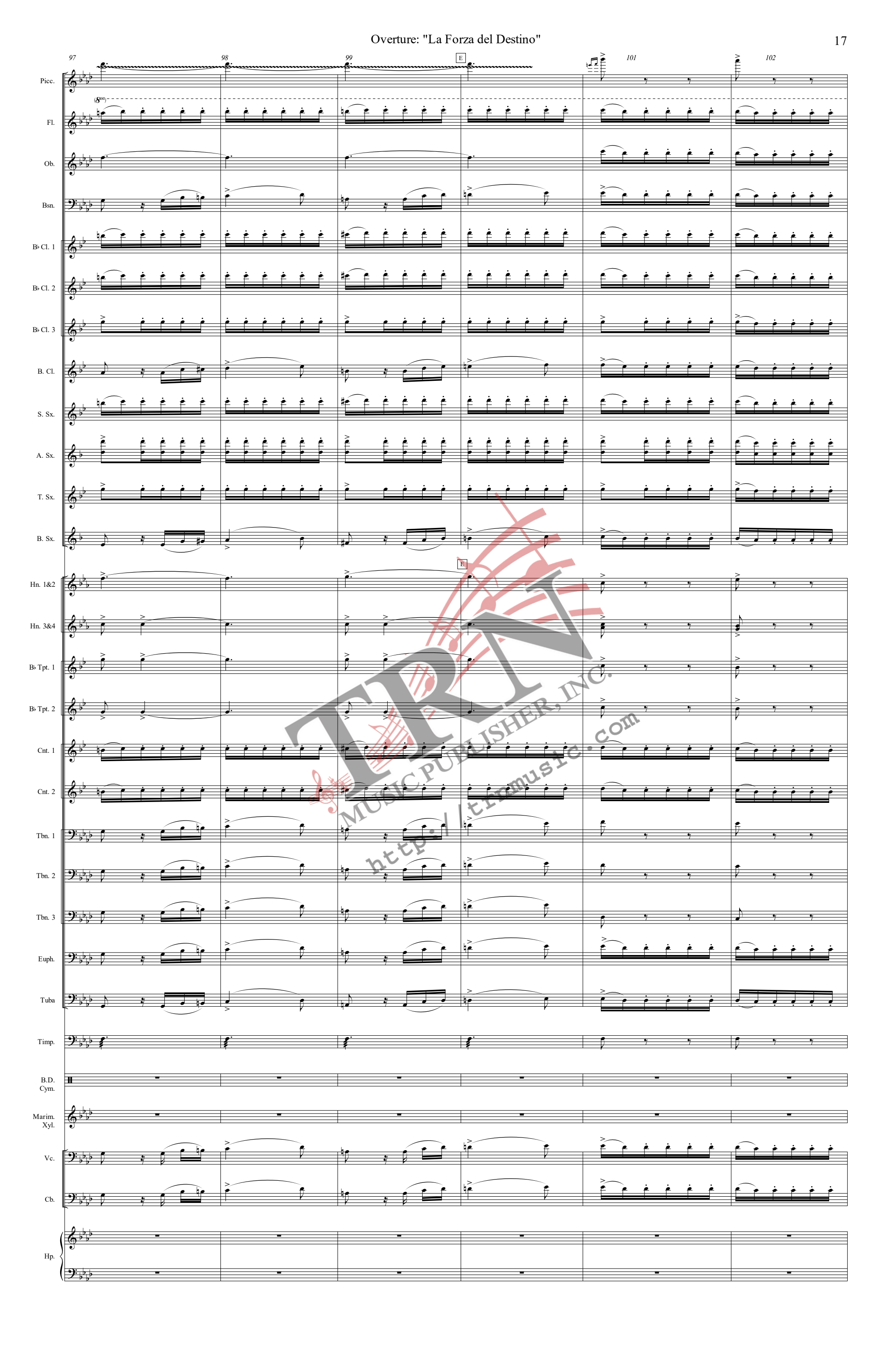

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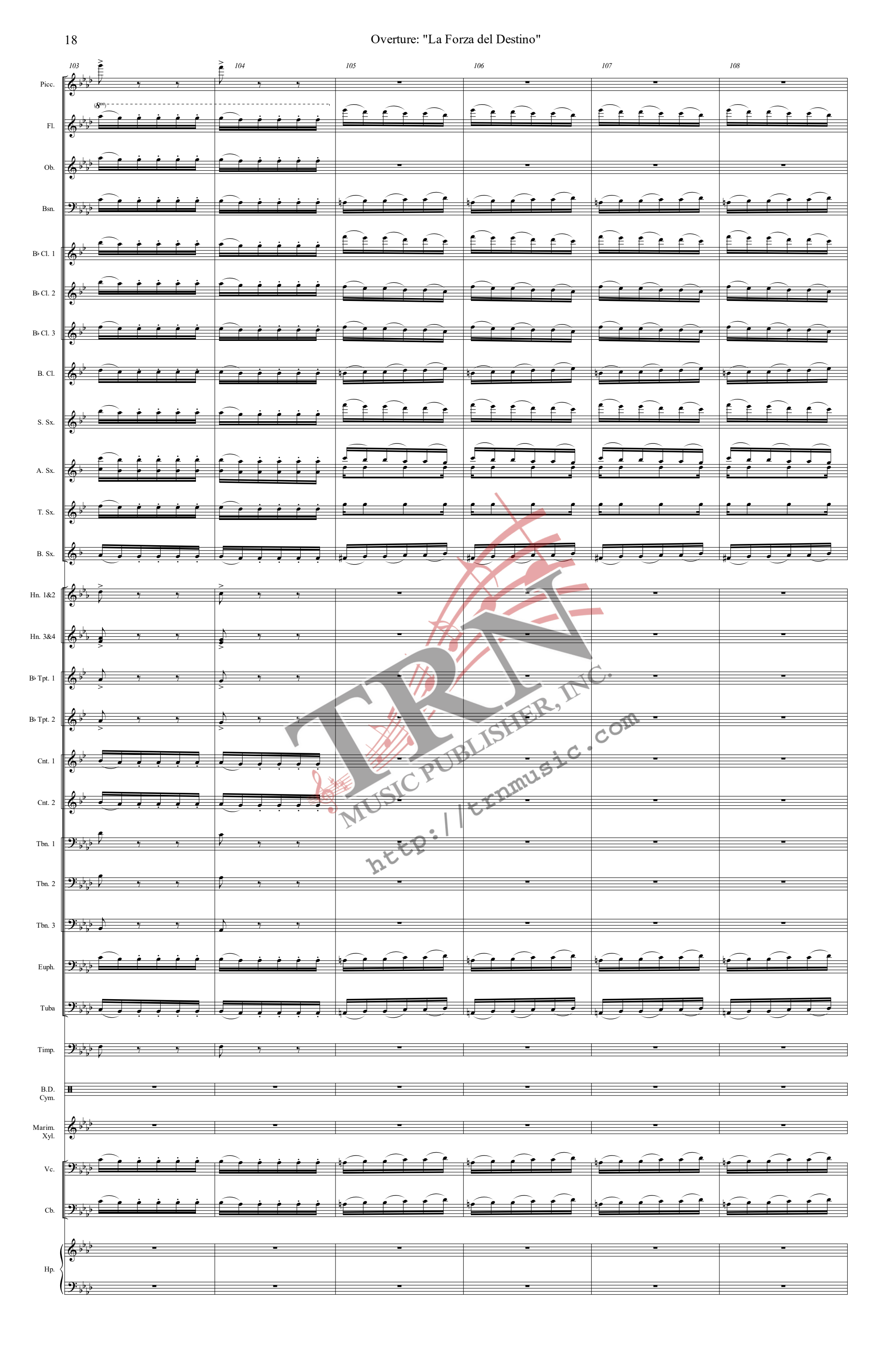

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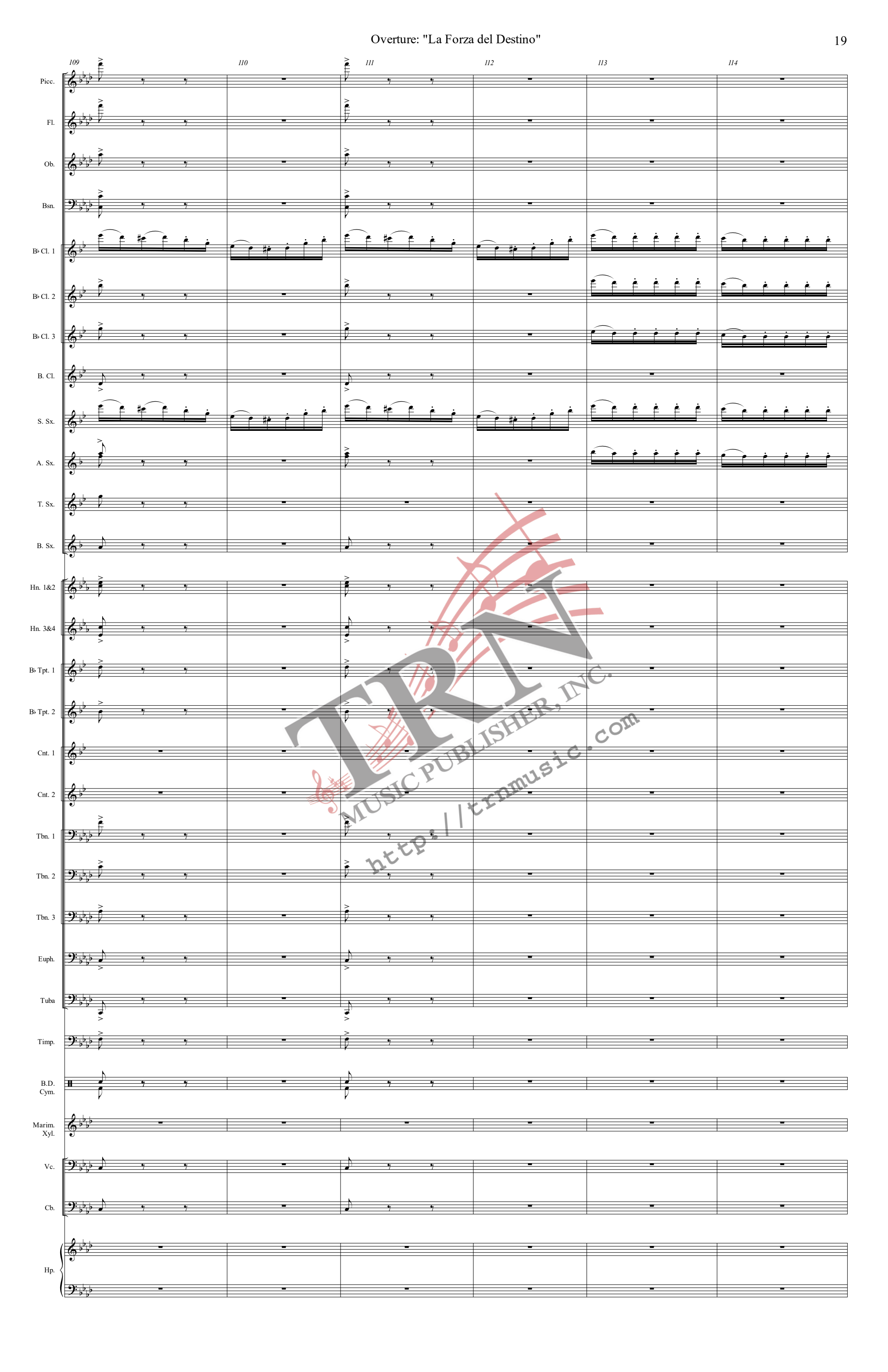

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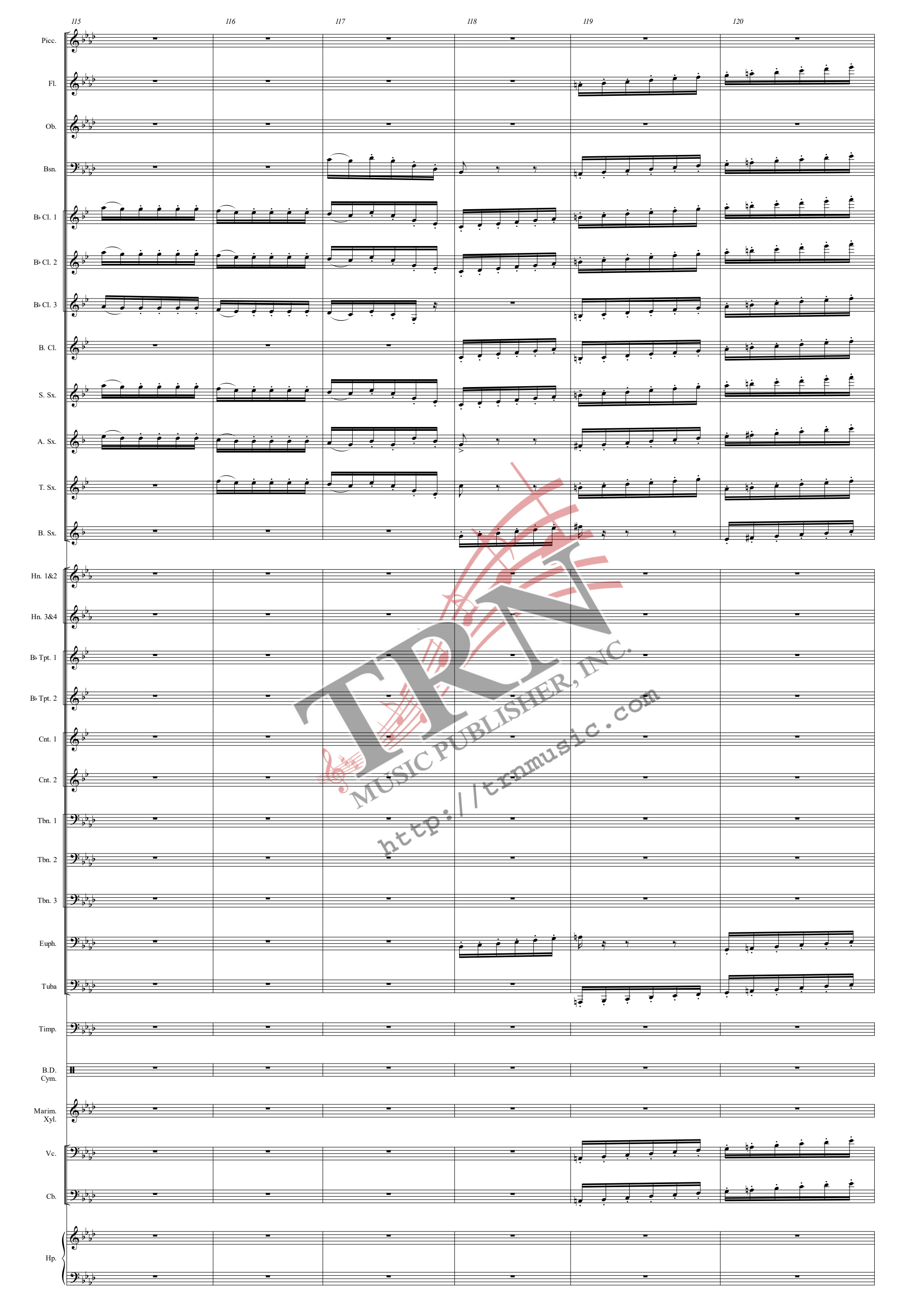

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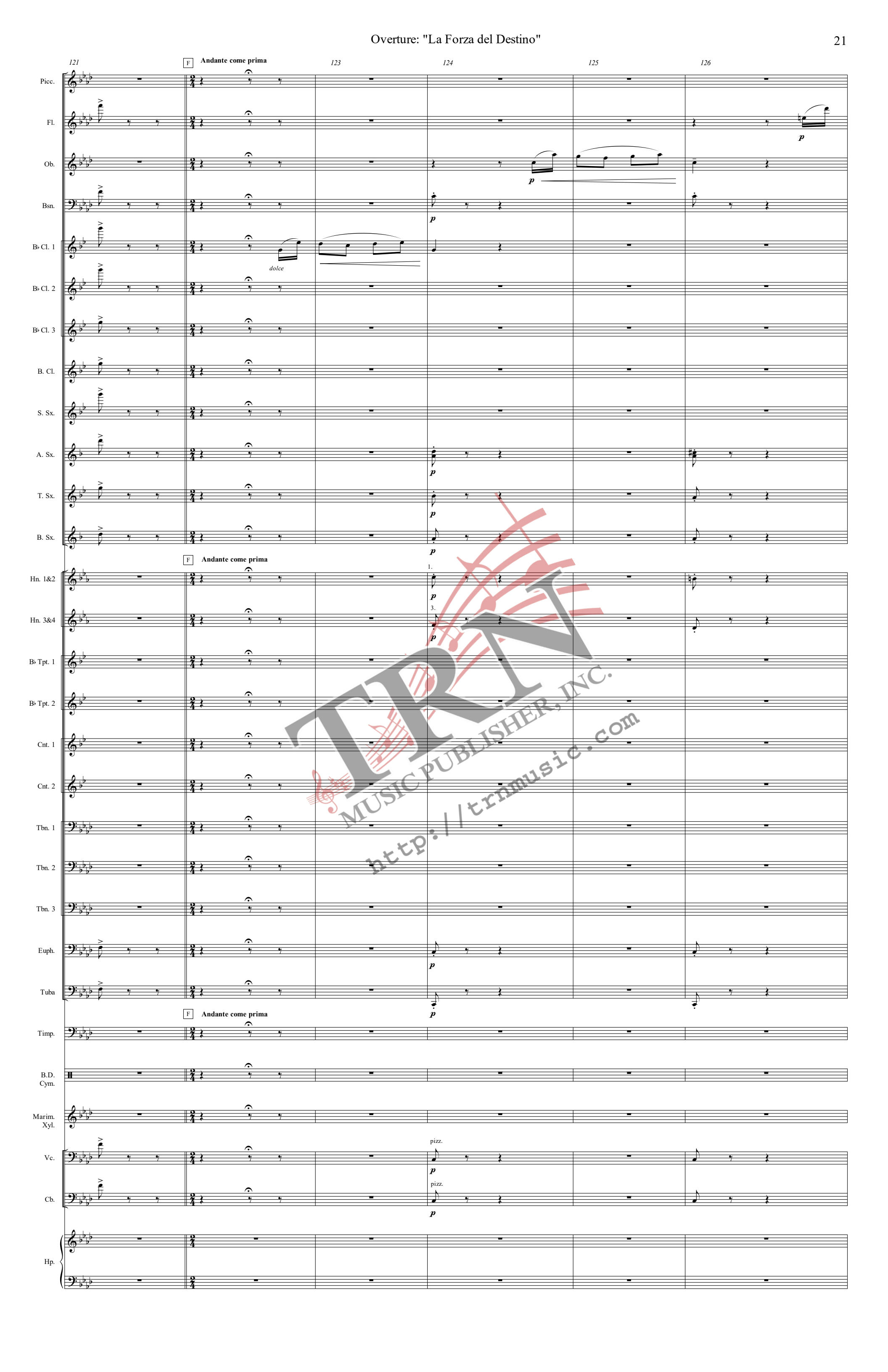

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127 128 G Allegro brillante 130 131 132

Picc.
Fl. poco allarg.
Ob.
Bsn. p
B♭ Cl. 1 p espress. cantabile
B♭ Cl. 2
B♭ Cl. 3
B. Cl. p
S. Sx.
A. Sx. pp
T. Sx. pp
B. Sx.

G Allegro brillante

Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
Cnt. 1
Cnt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba

G Allegro brillante

Timp.
B.D.
Cym.
Marim.
Xyl.
Vc. pizz. p
Cb.
Hp. p

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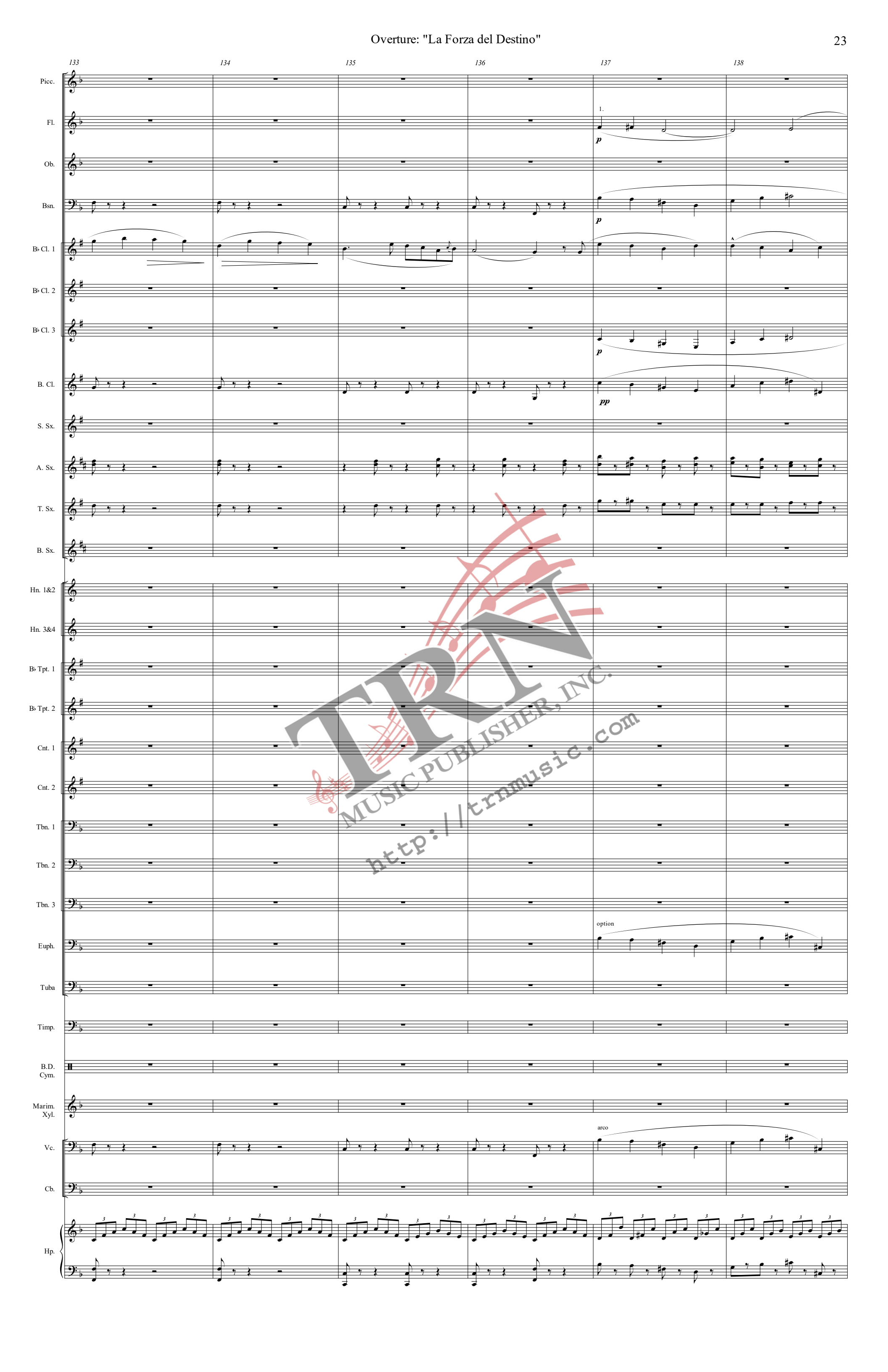

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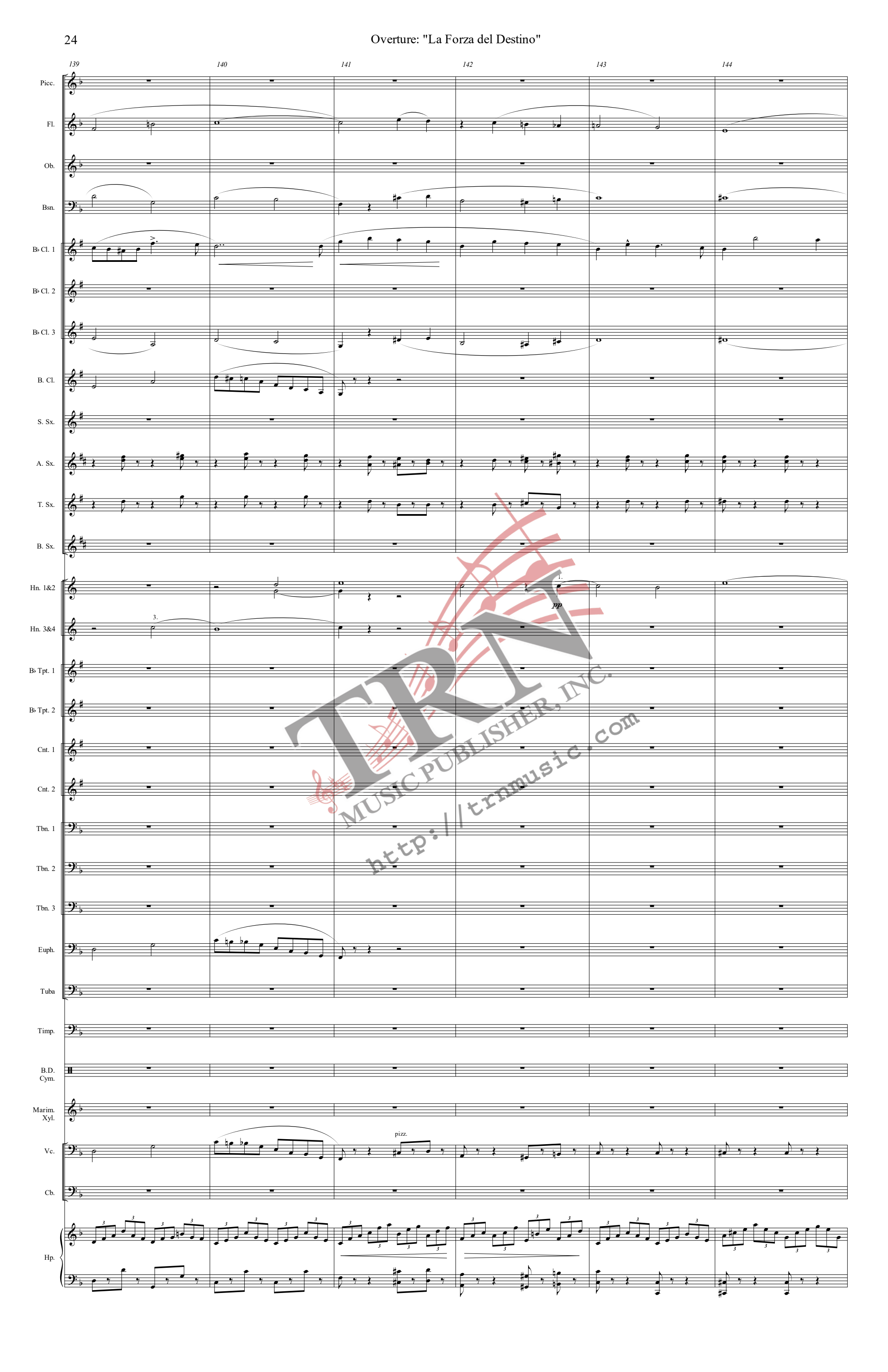

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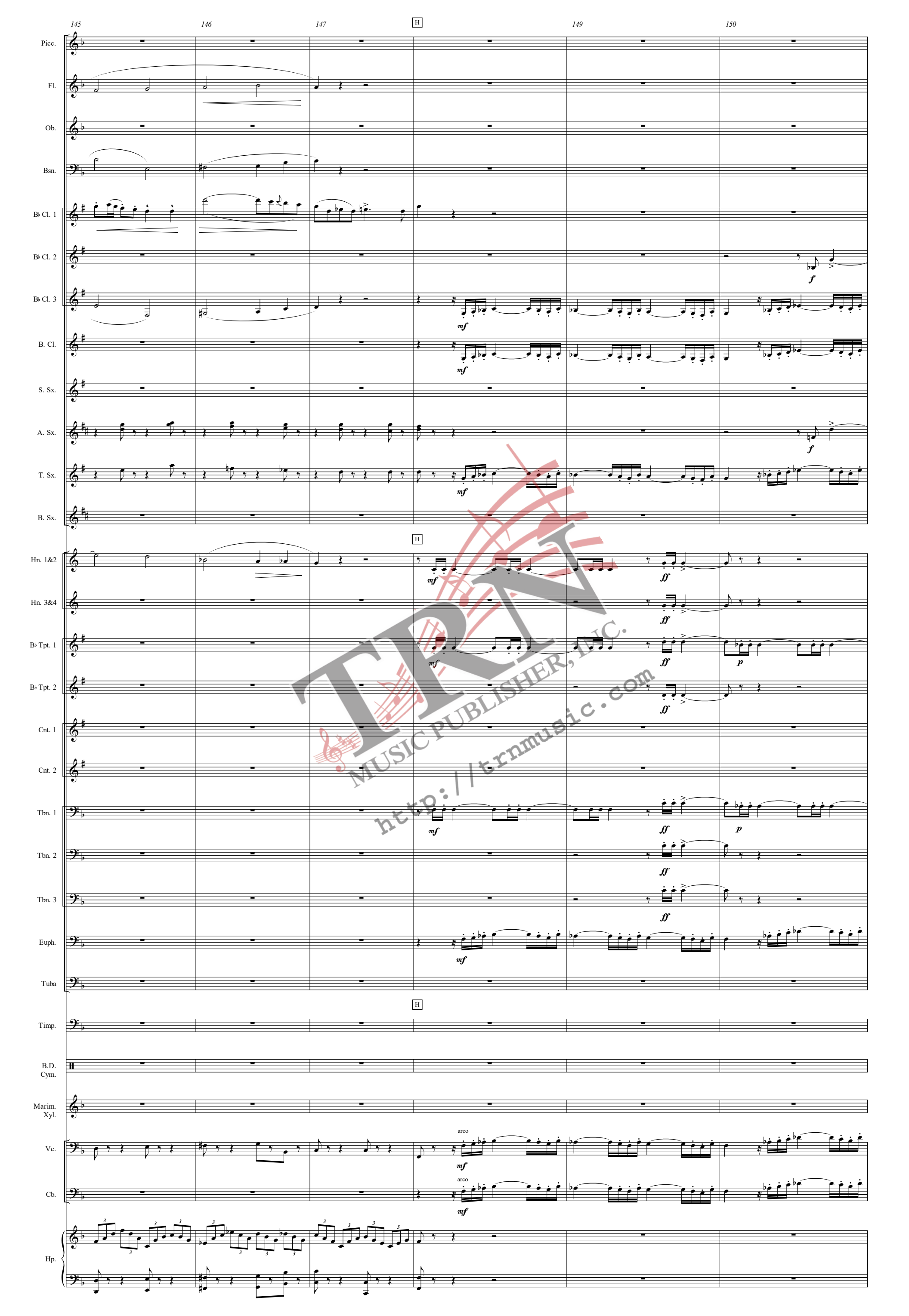

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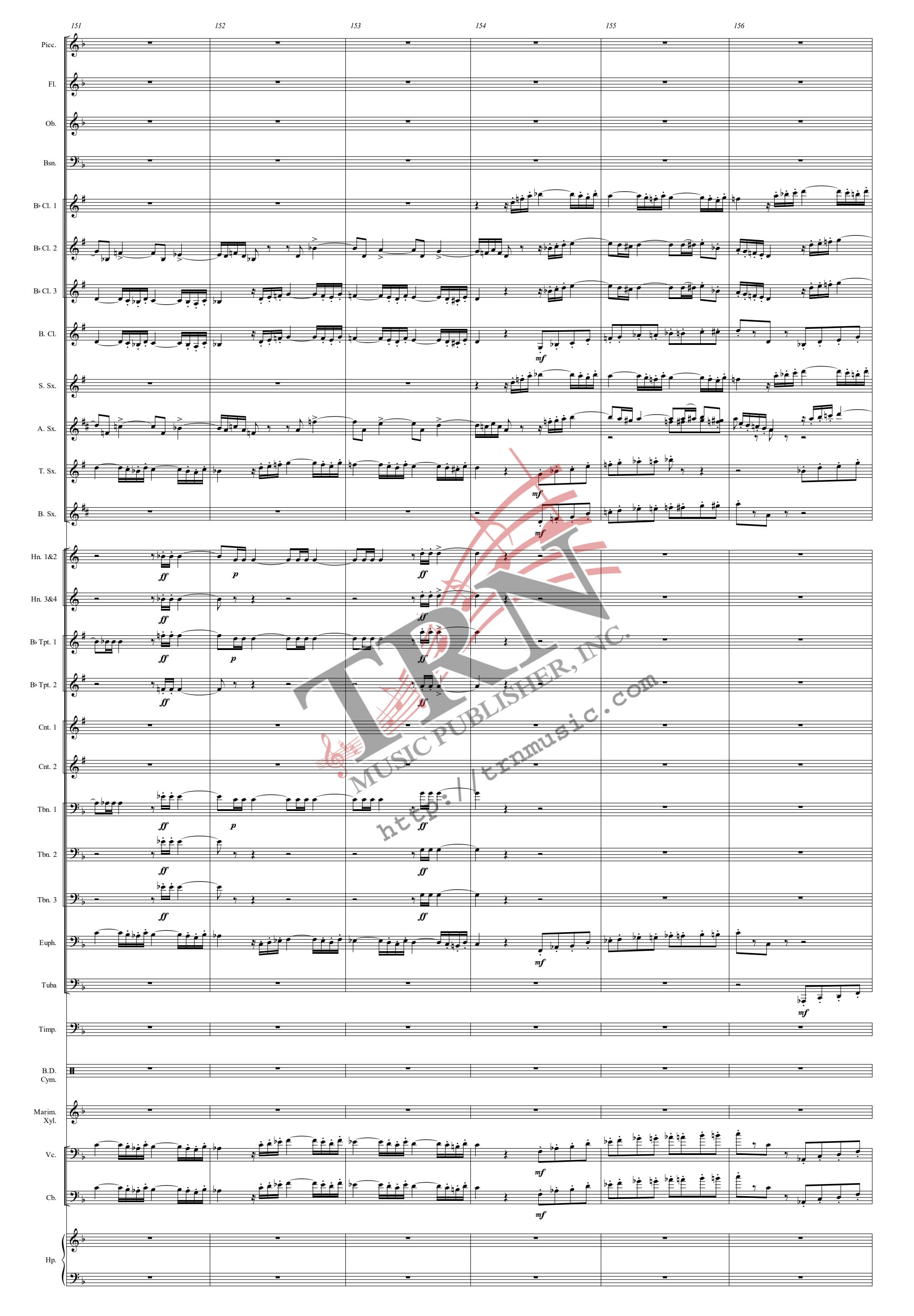

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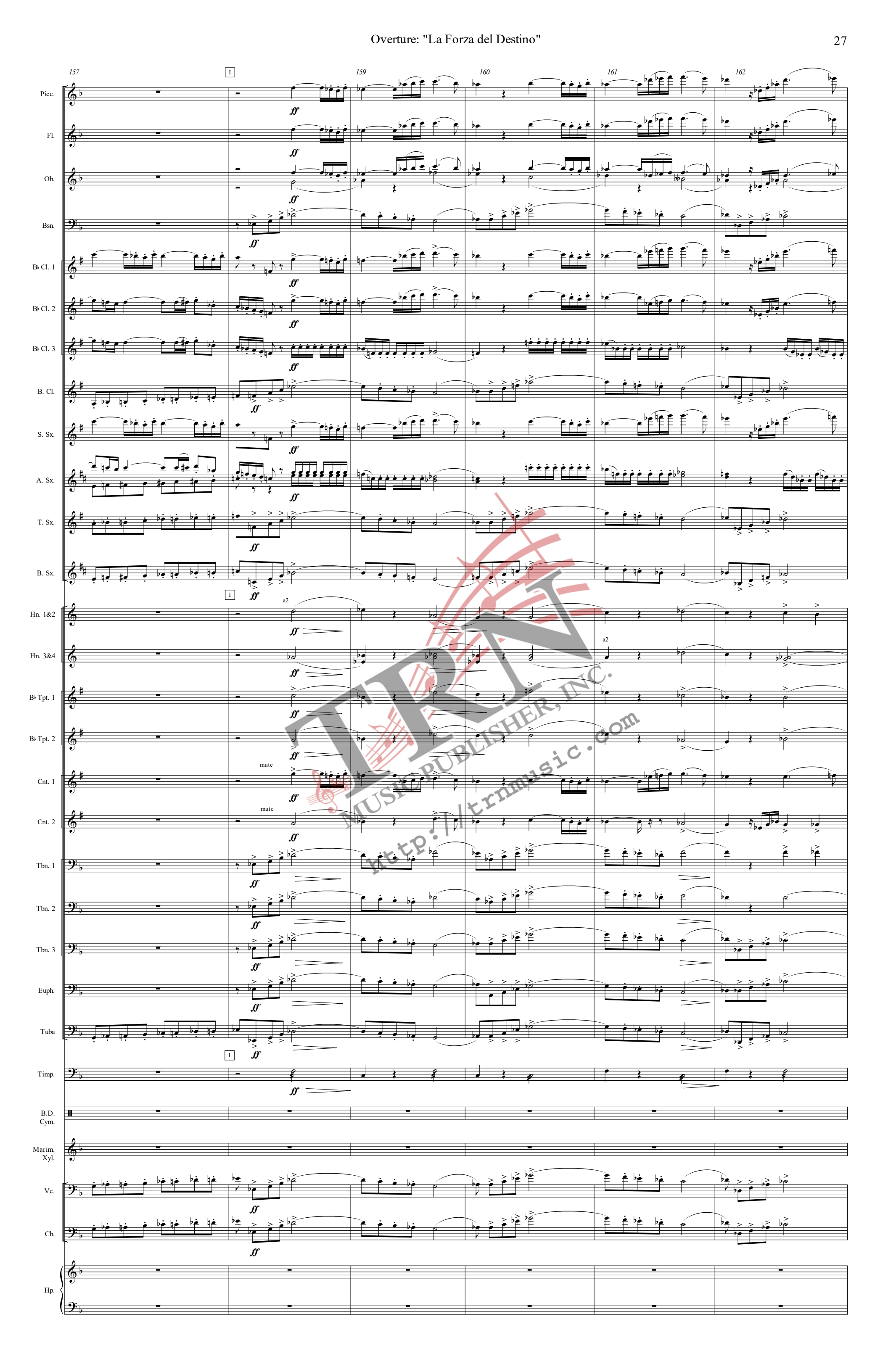

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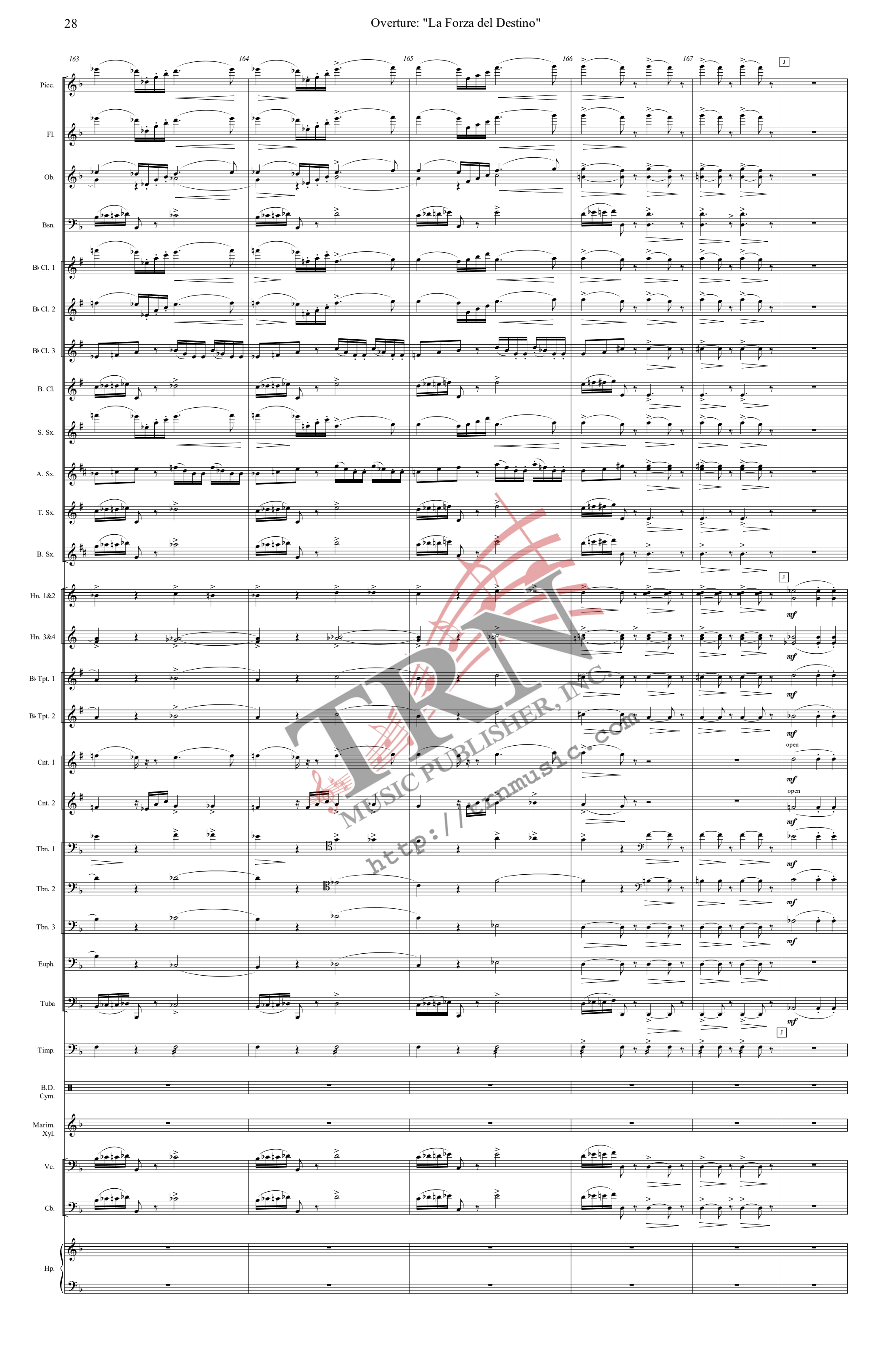

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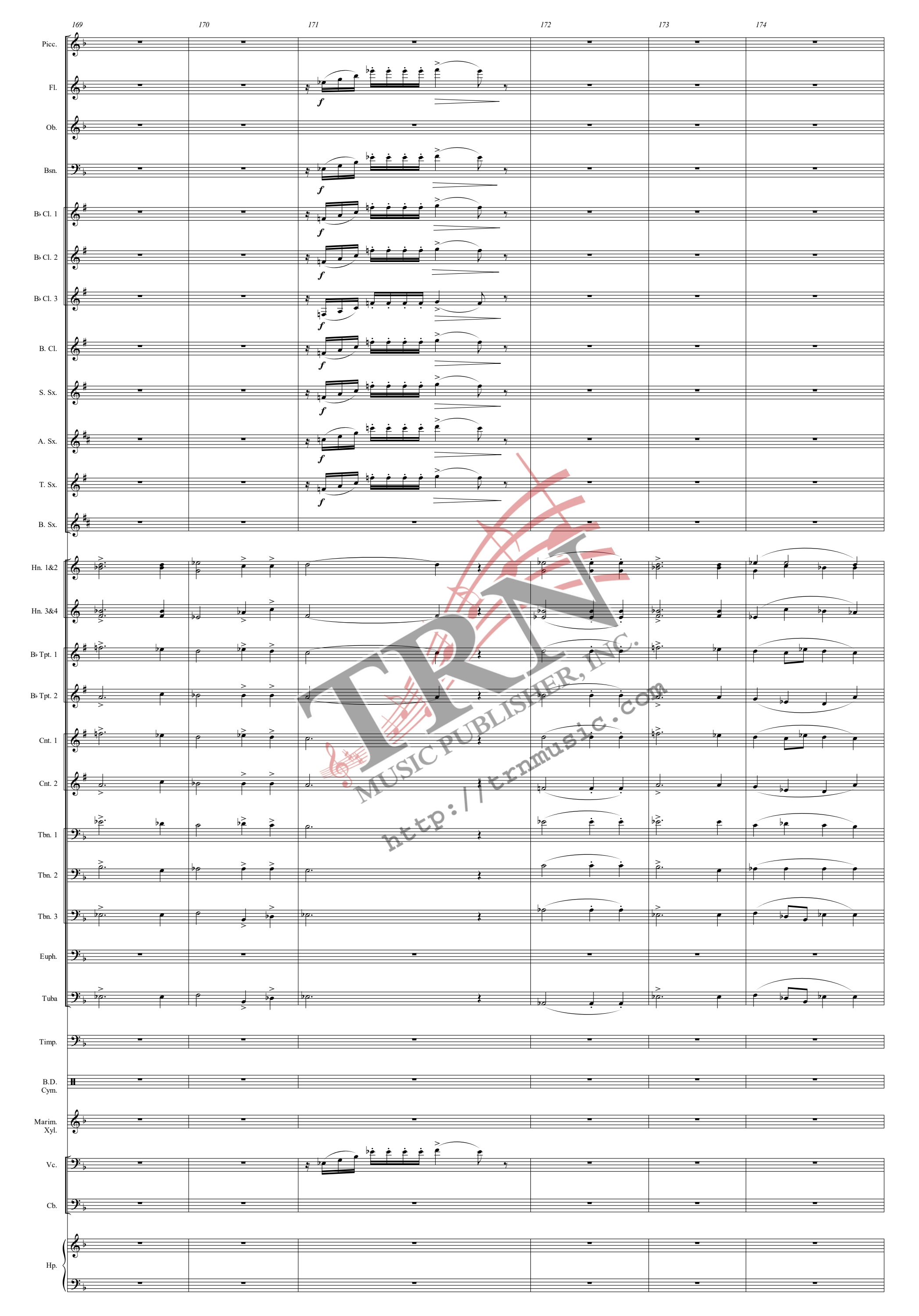

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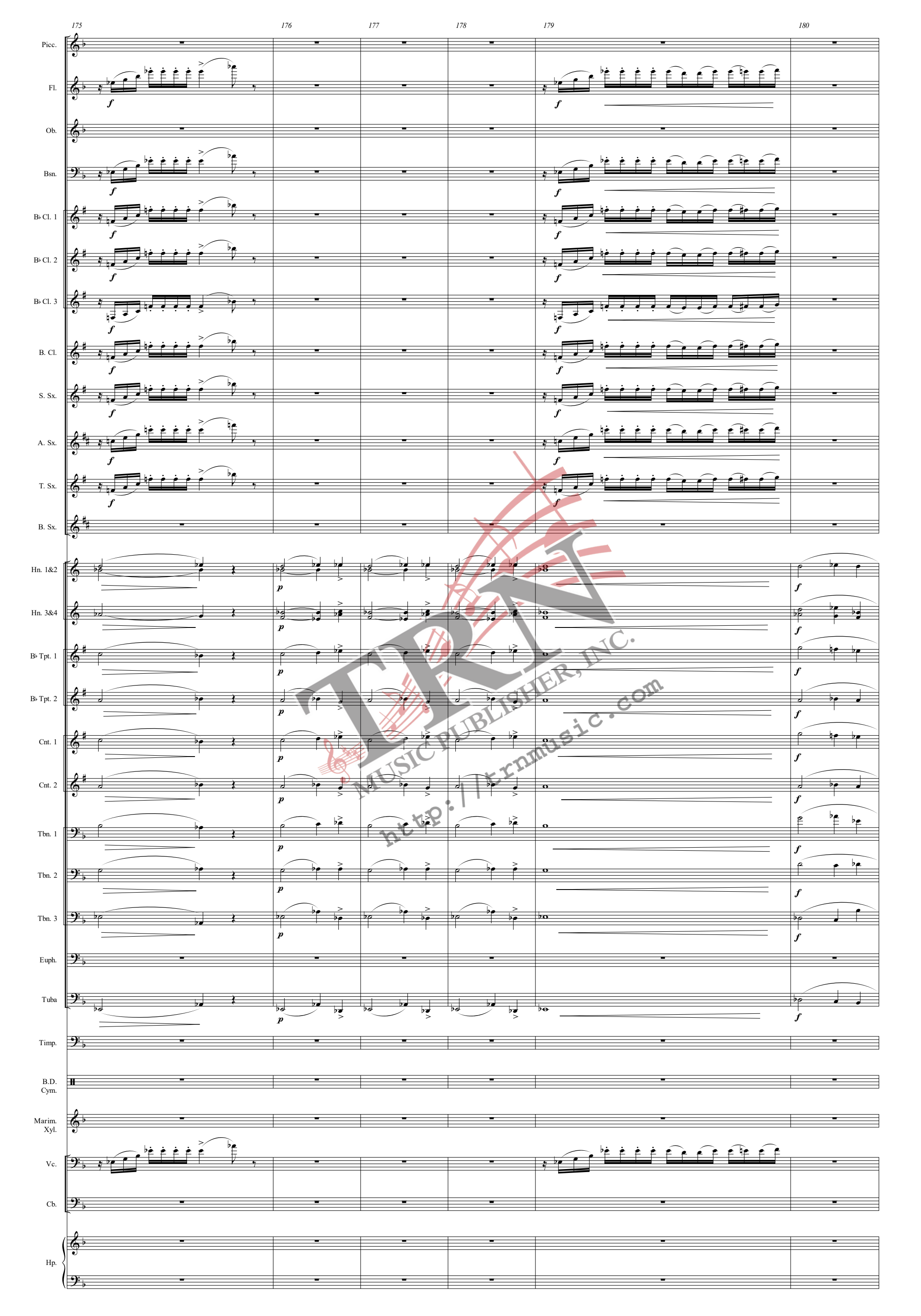

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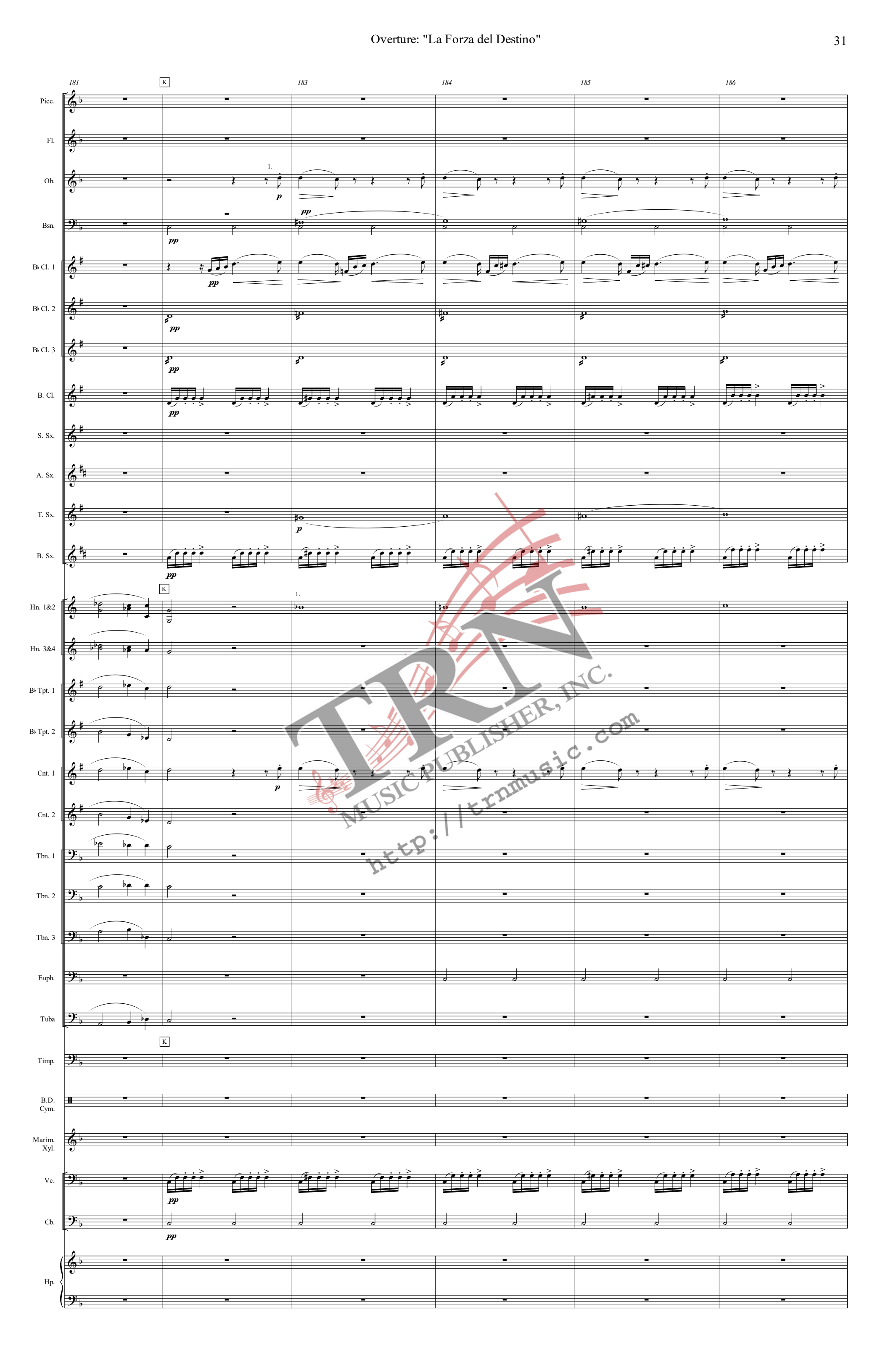

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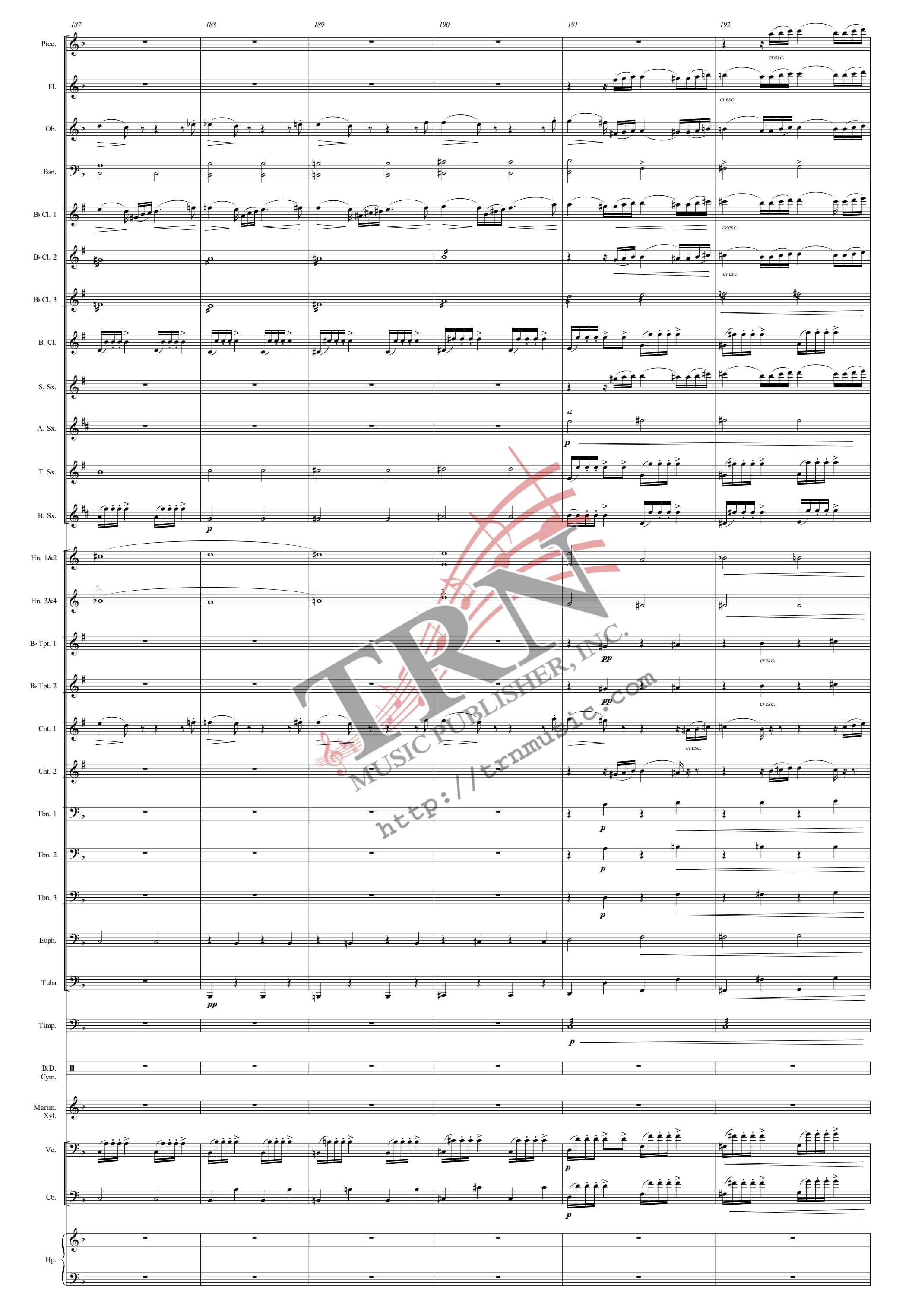

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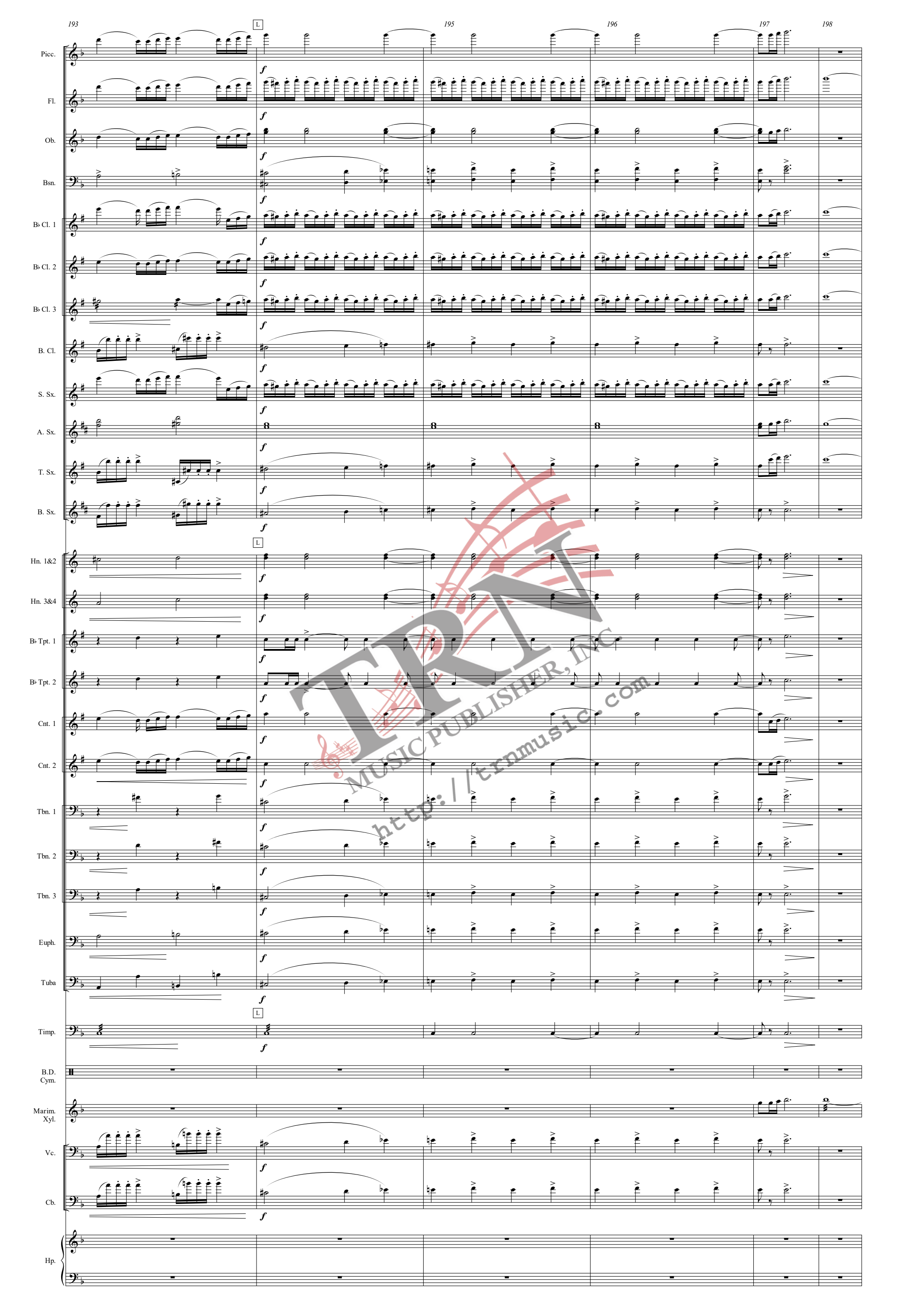

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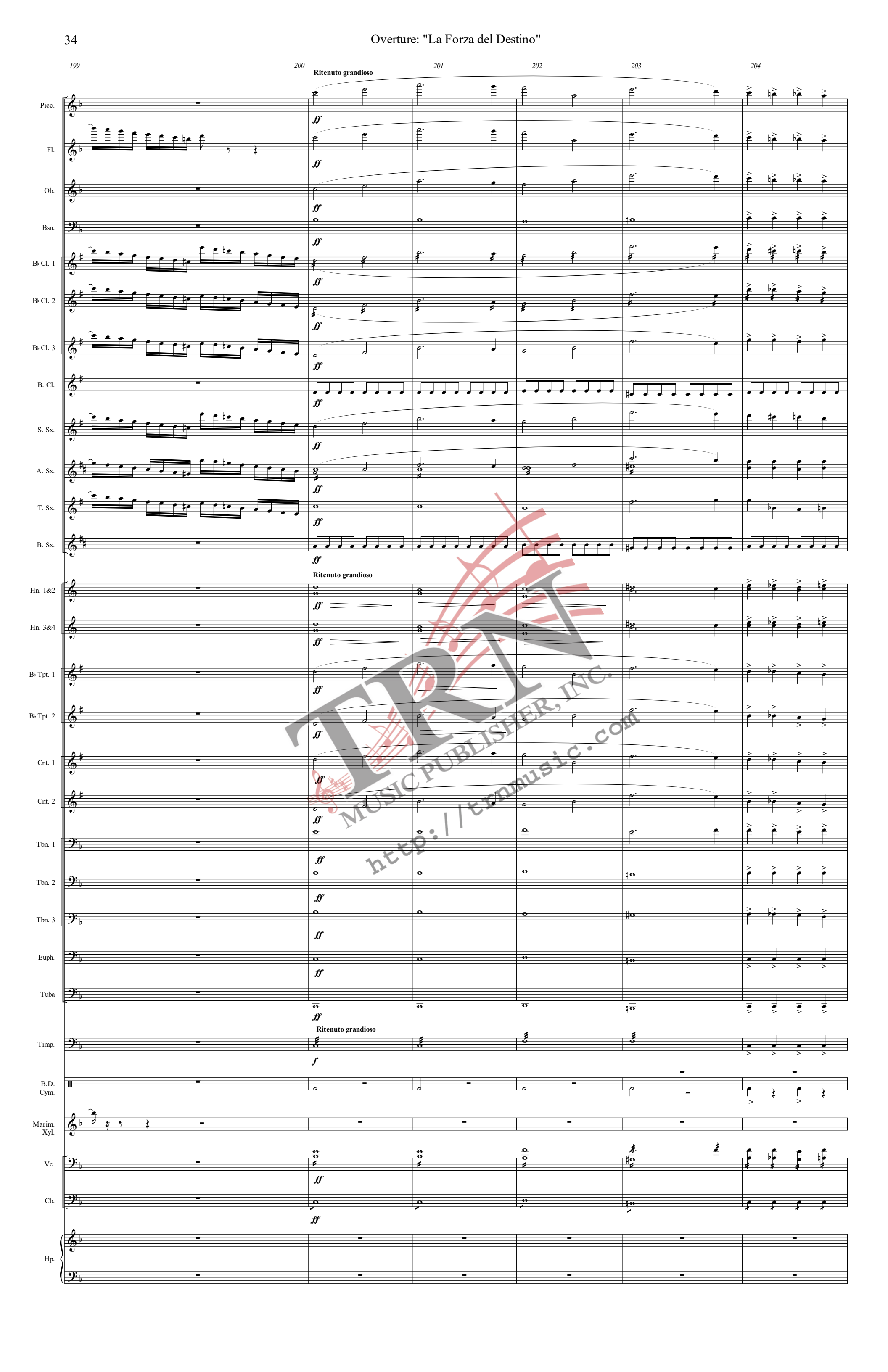

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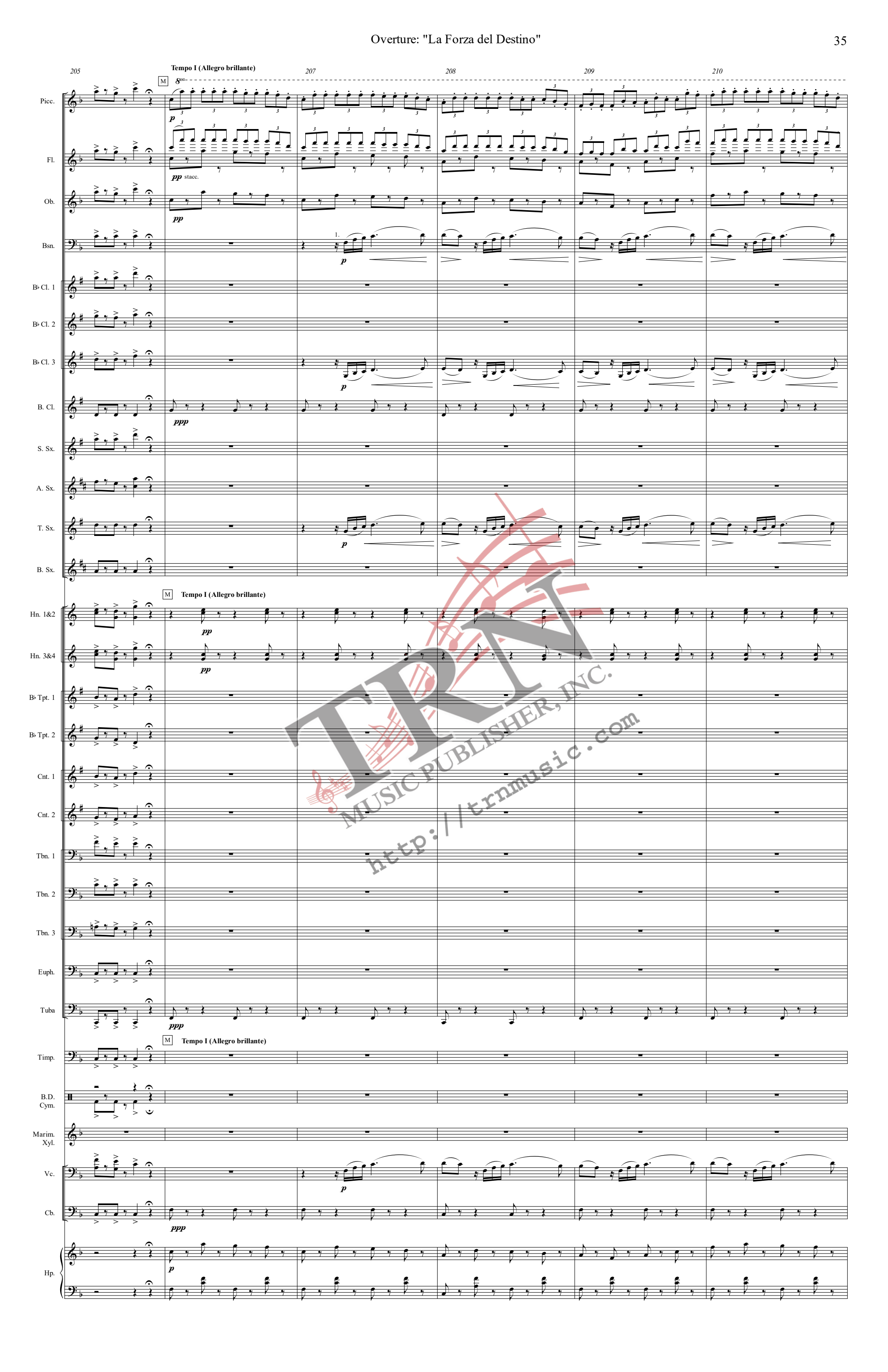

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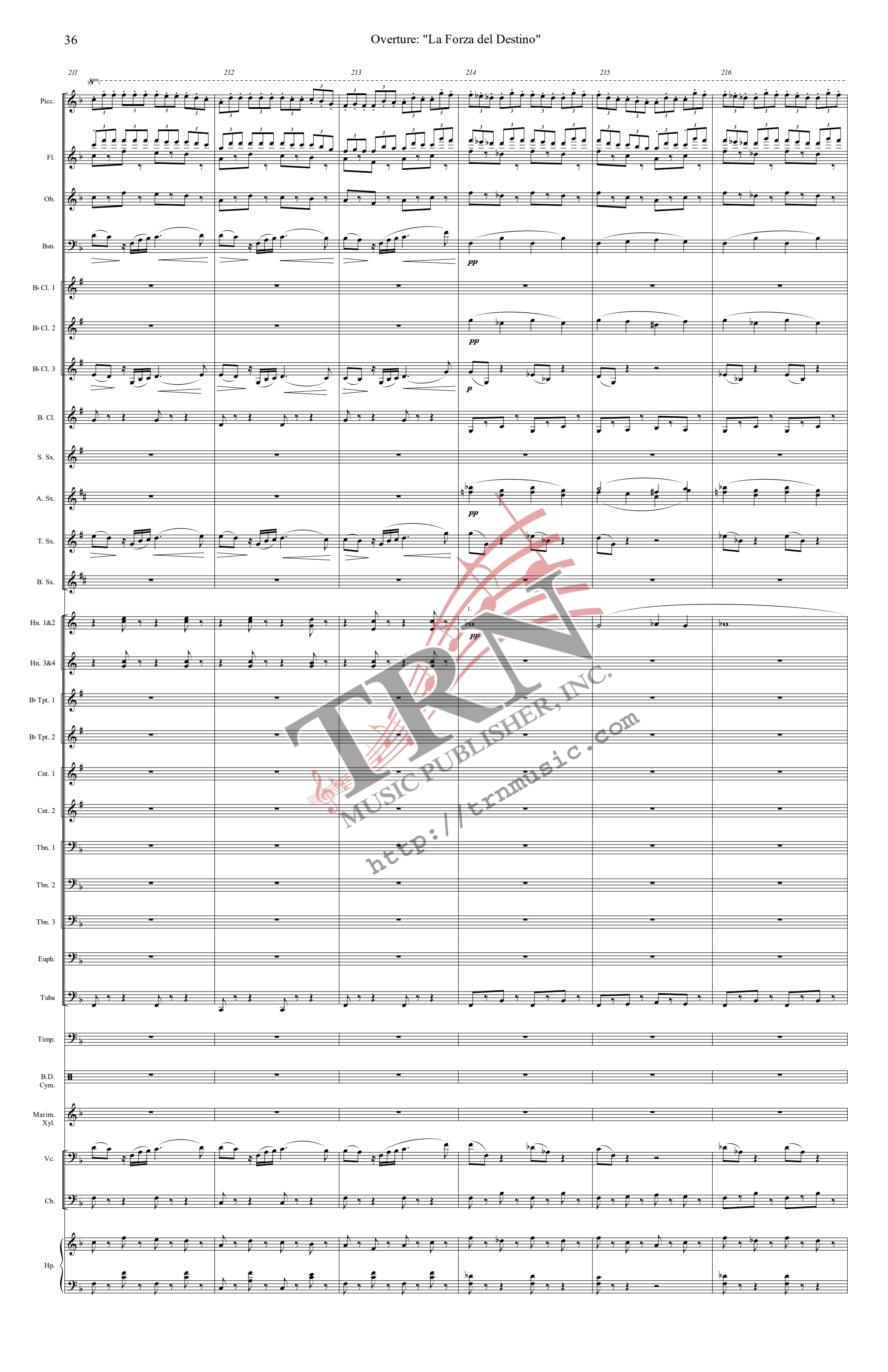

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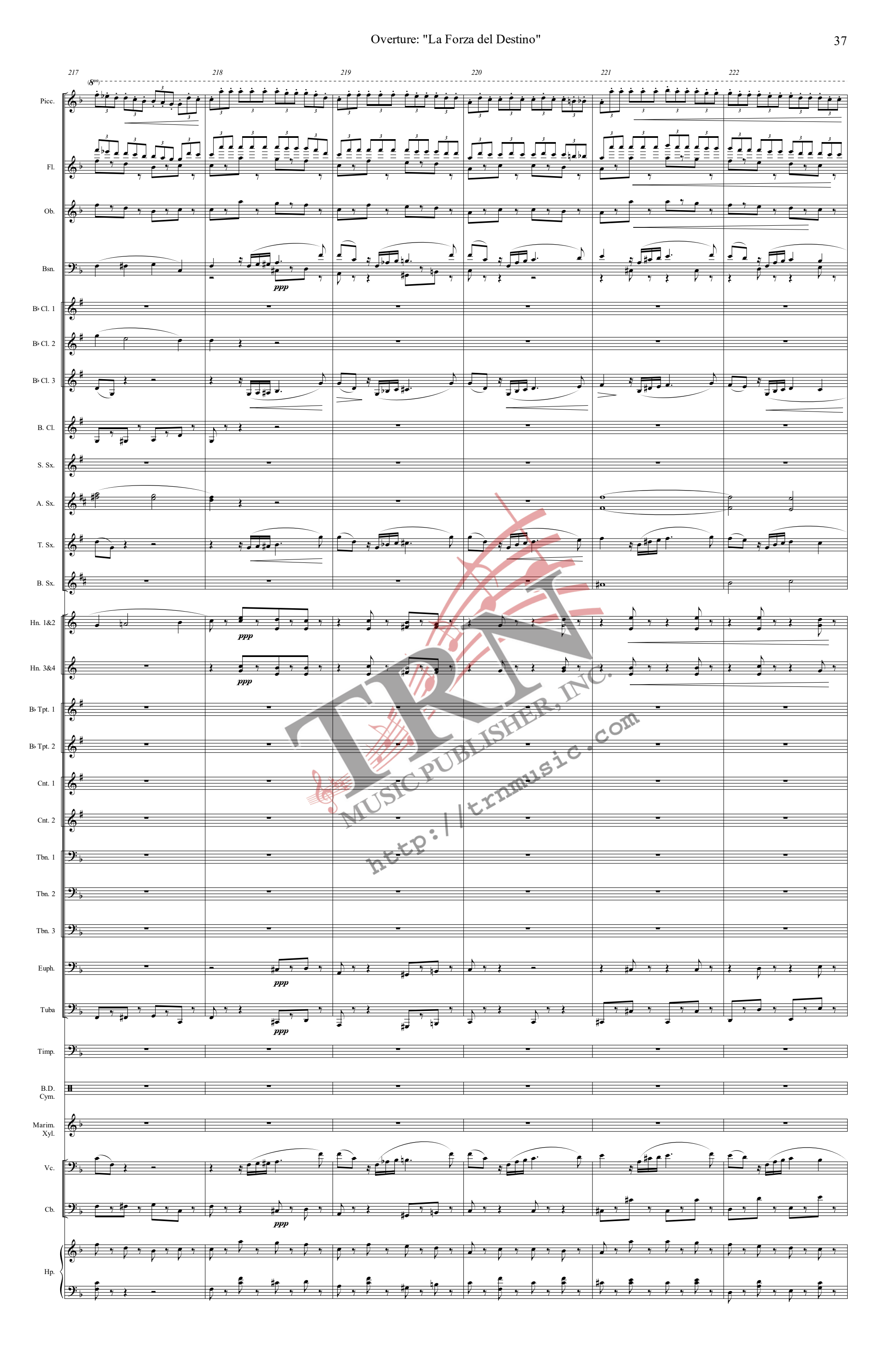

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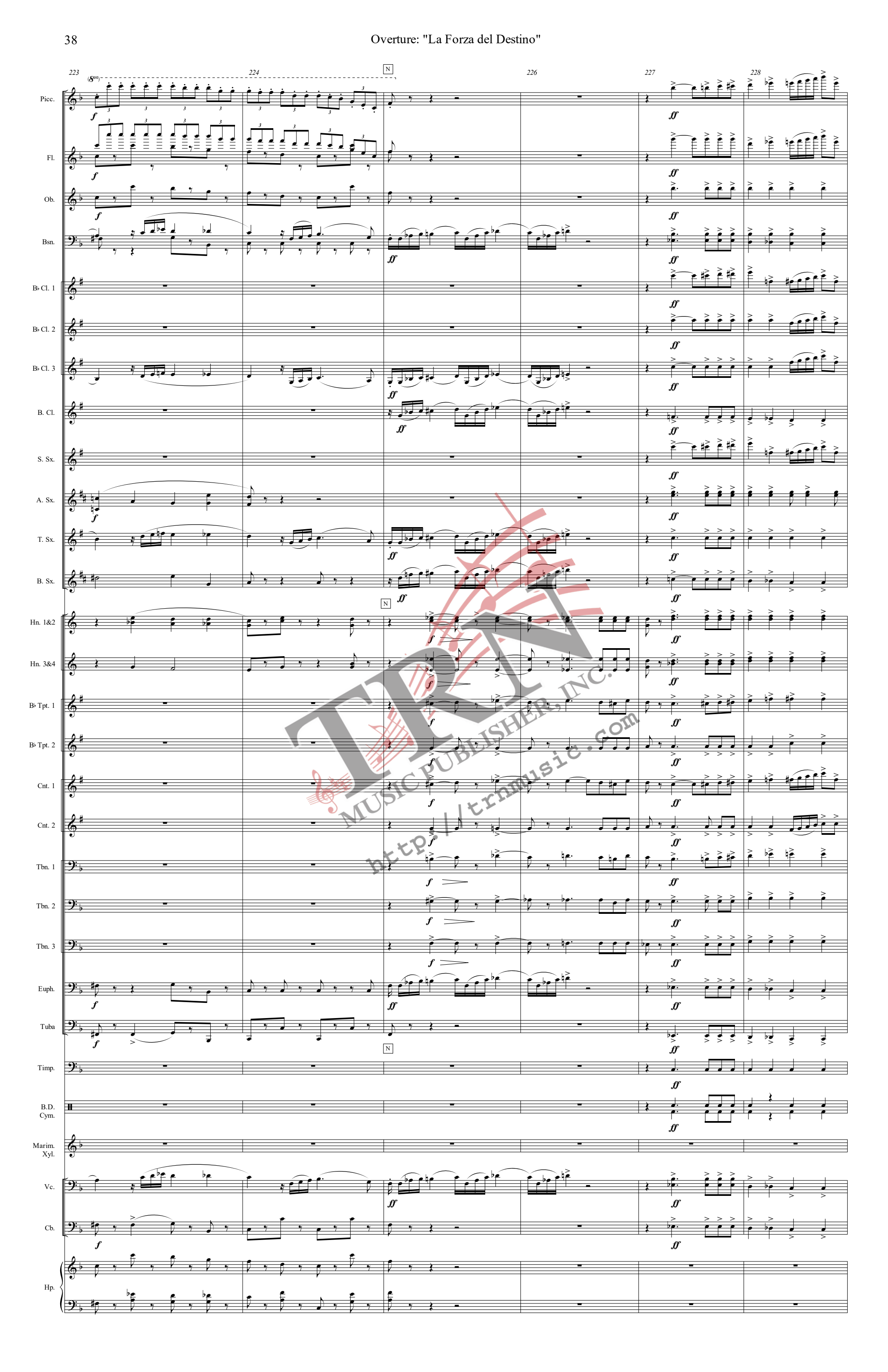
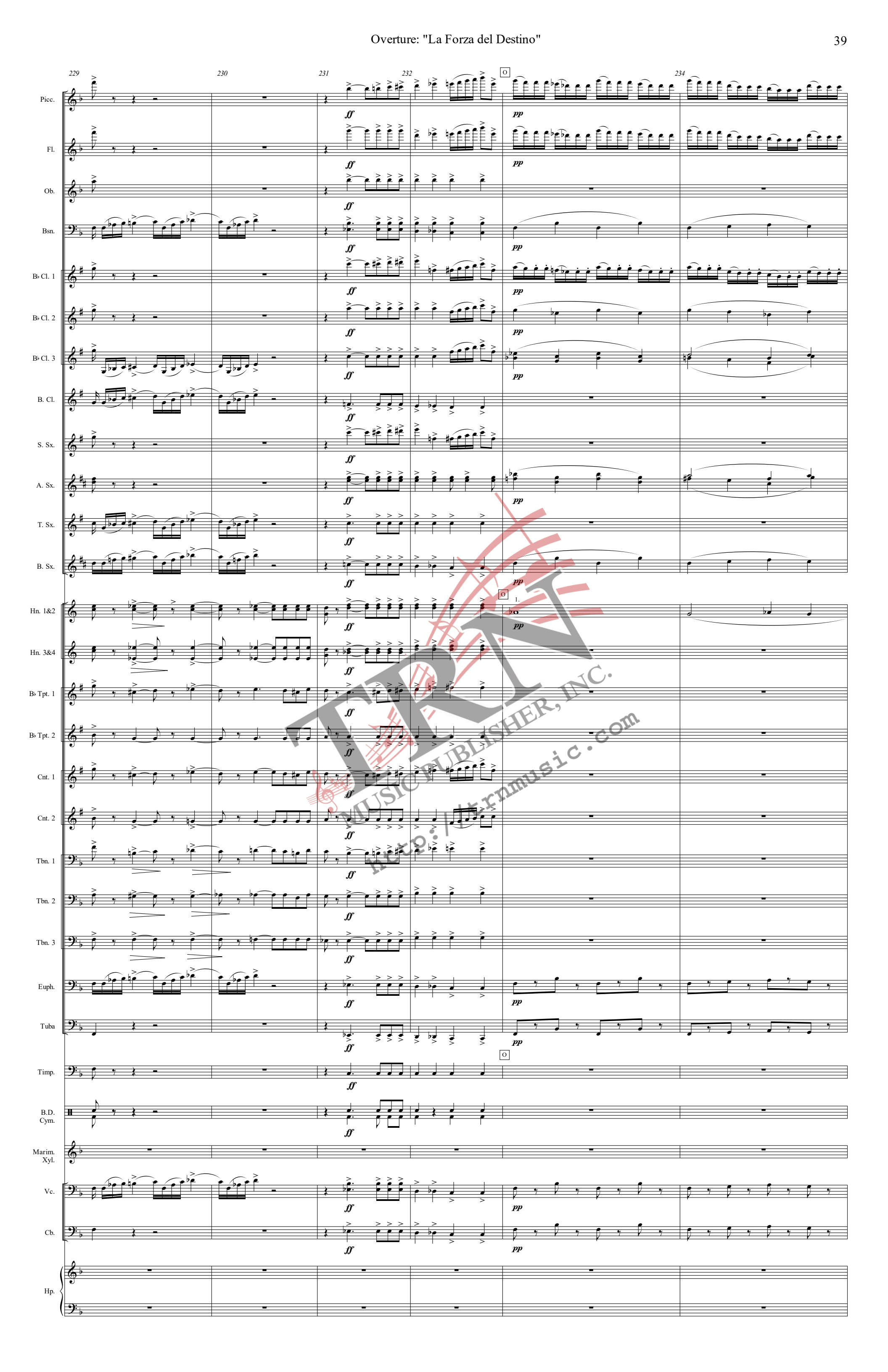

223
224
N
226
227
228
Picc.
Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
Cnt. 1
Cnt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
B.D.
Cym.
Marim.
Xyl.
Vc.
Cb.
Hp.



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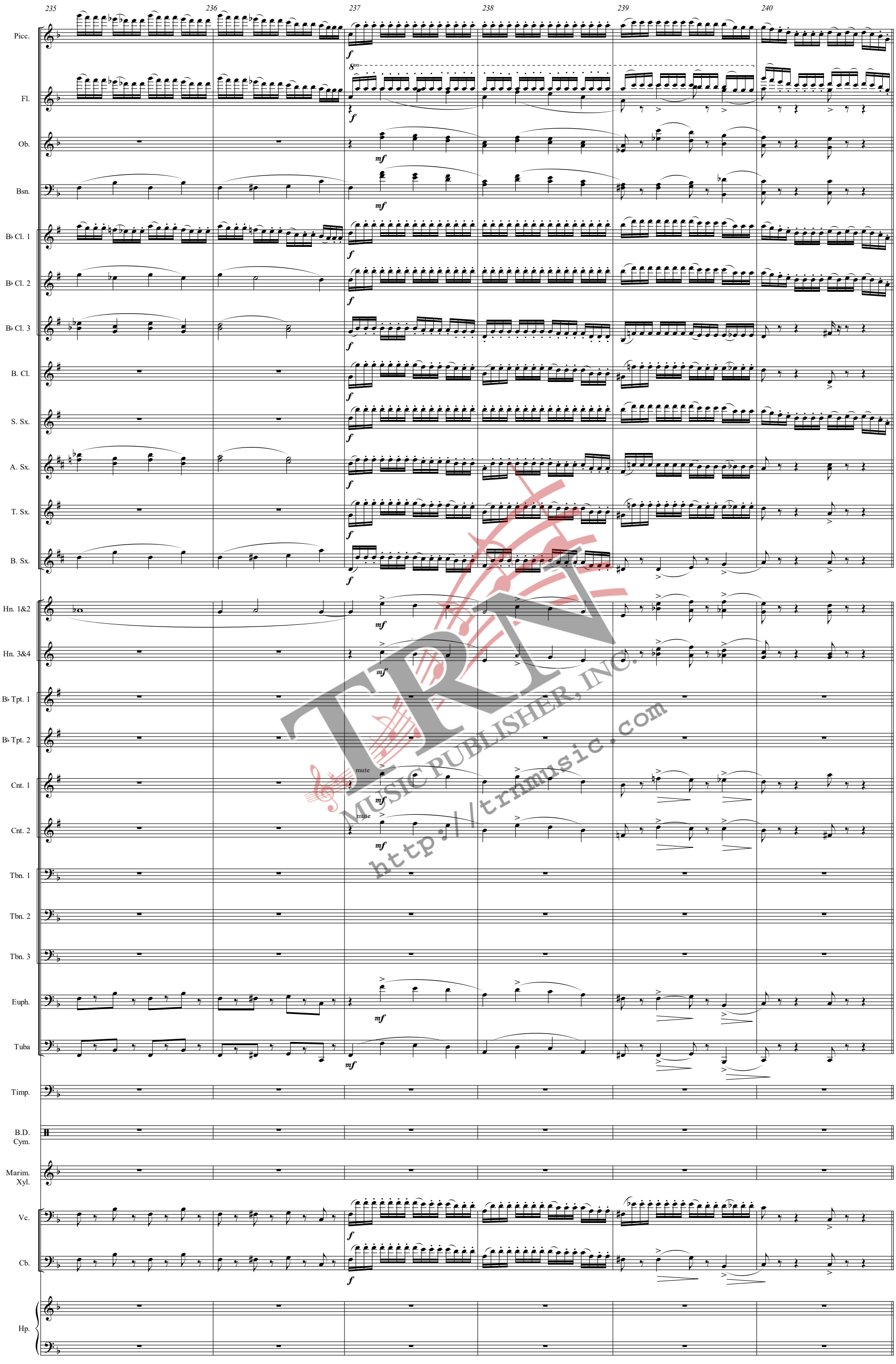

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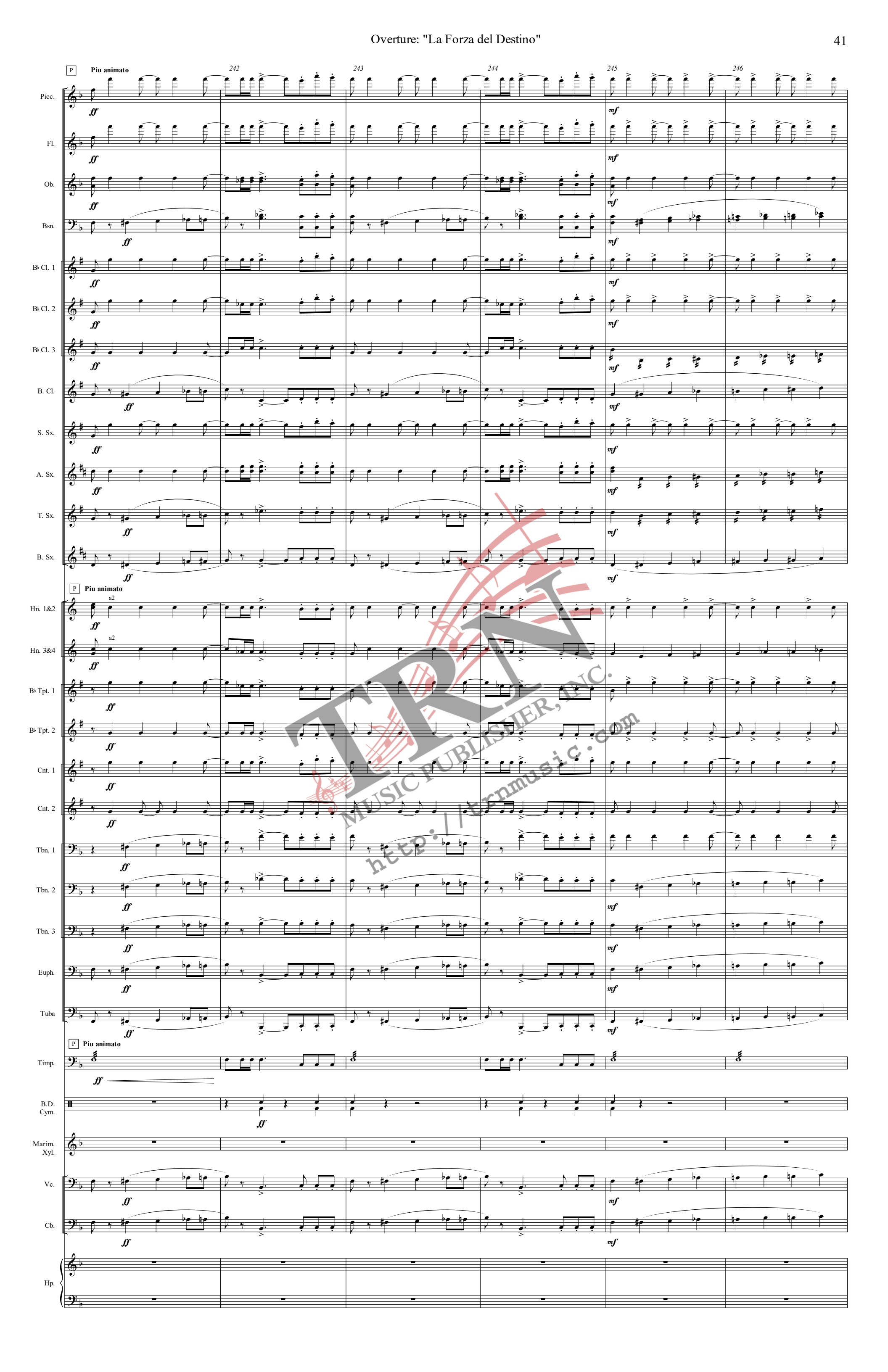

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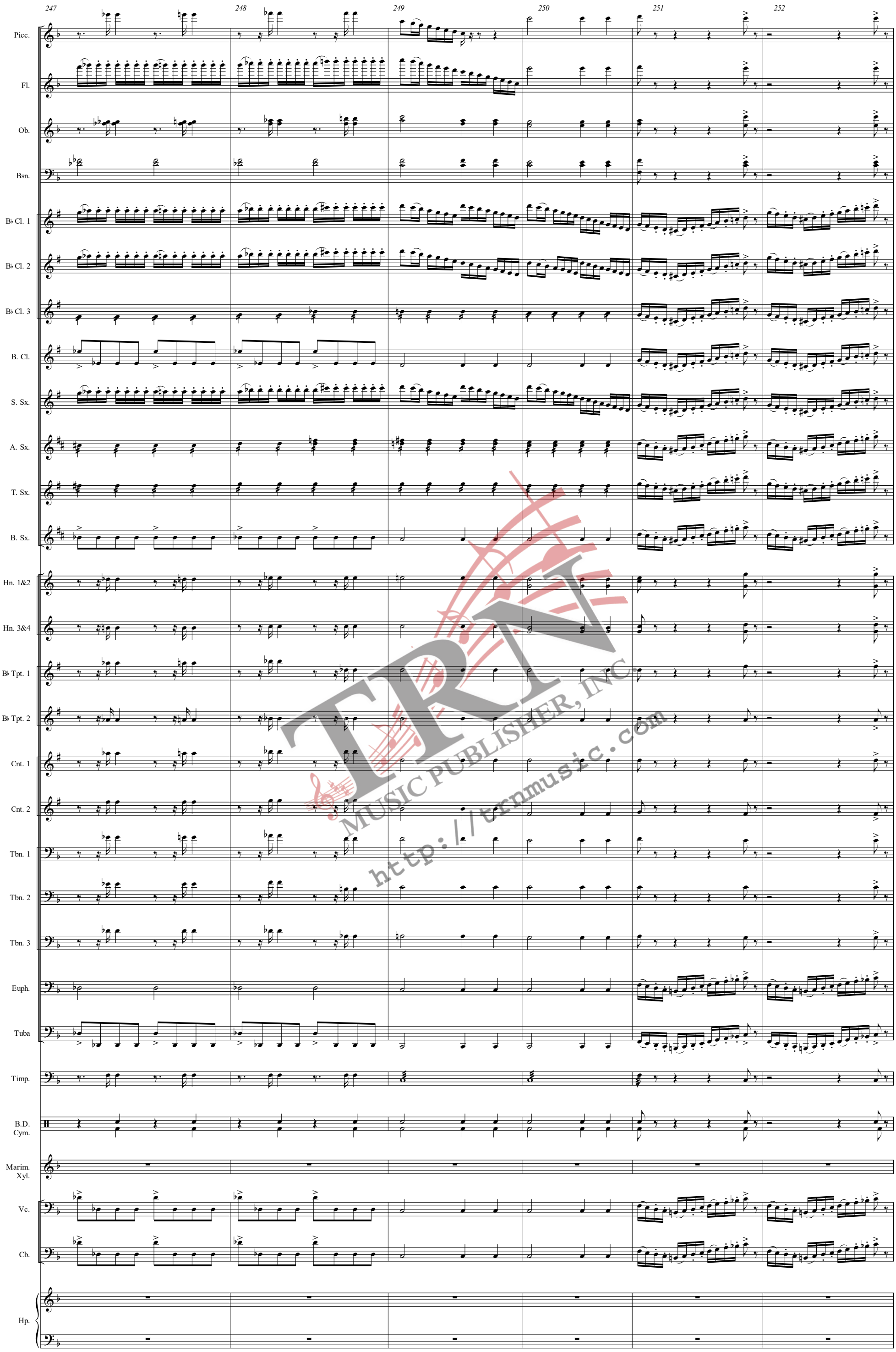

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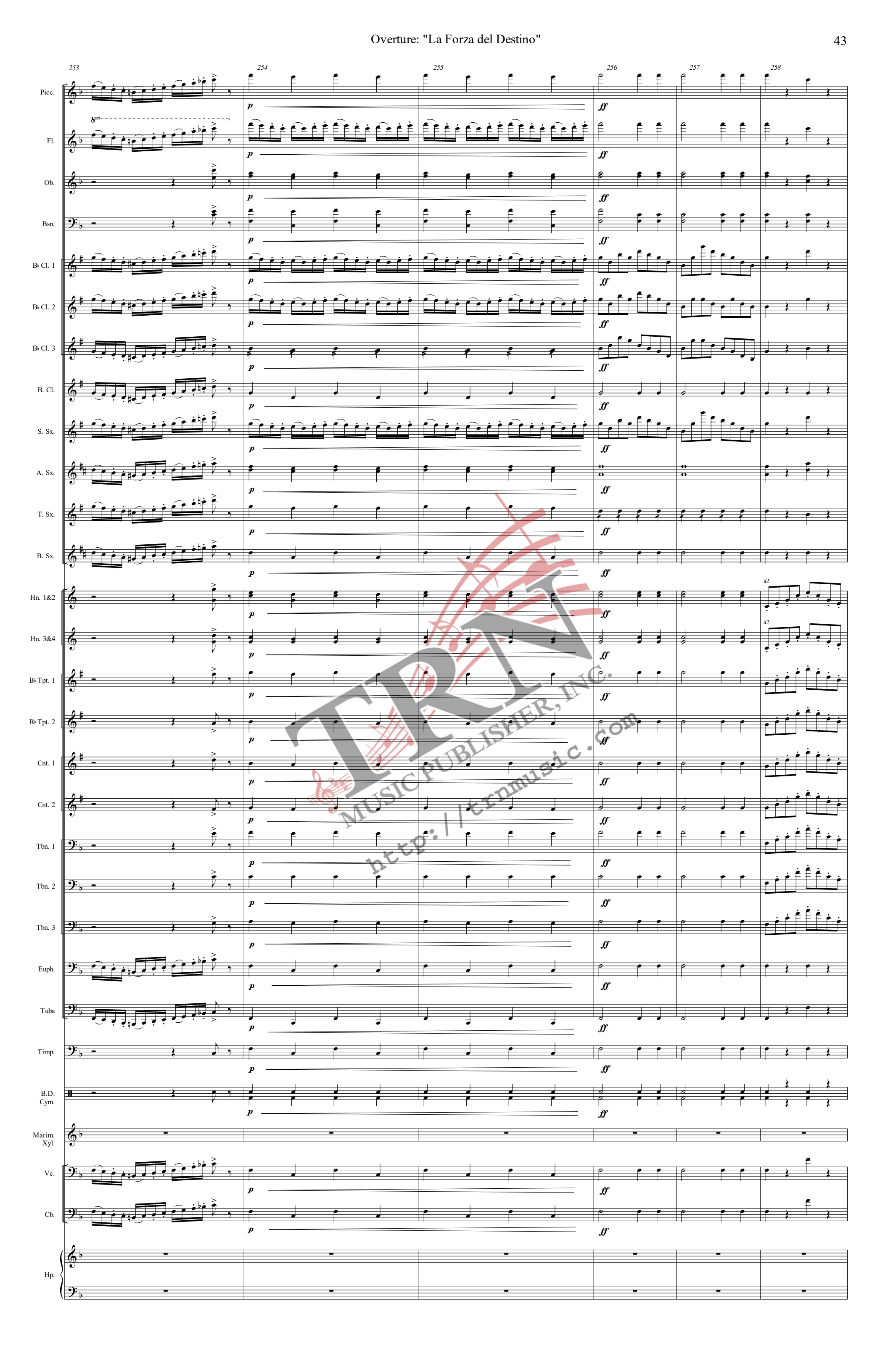
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255
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Picc.
Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
S. Sx.
A. Sx.
T. Sx.
B. Sx.
Hn. 1&2
Hn. 3&4
B♭ Tpt. 1
B♭ Tpt. 2
Cnt. 1
Cnt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
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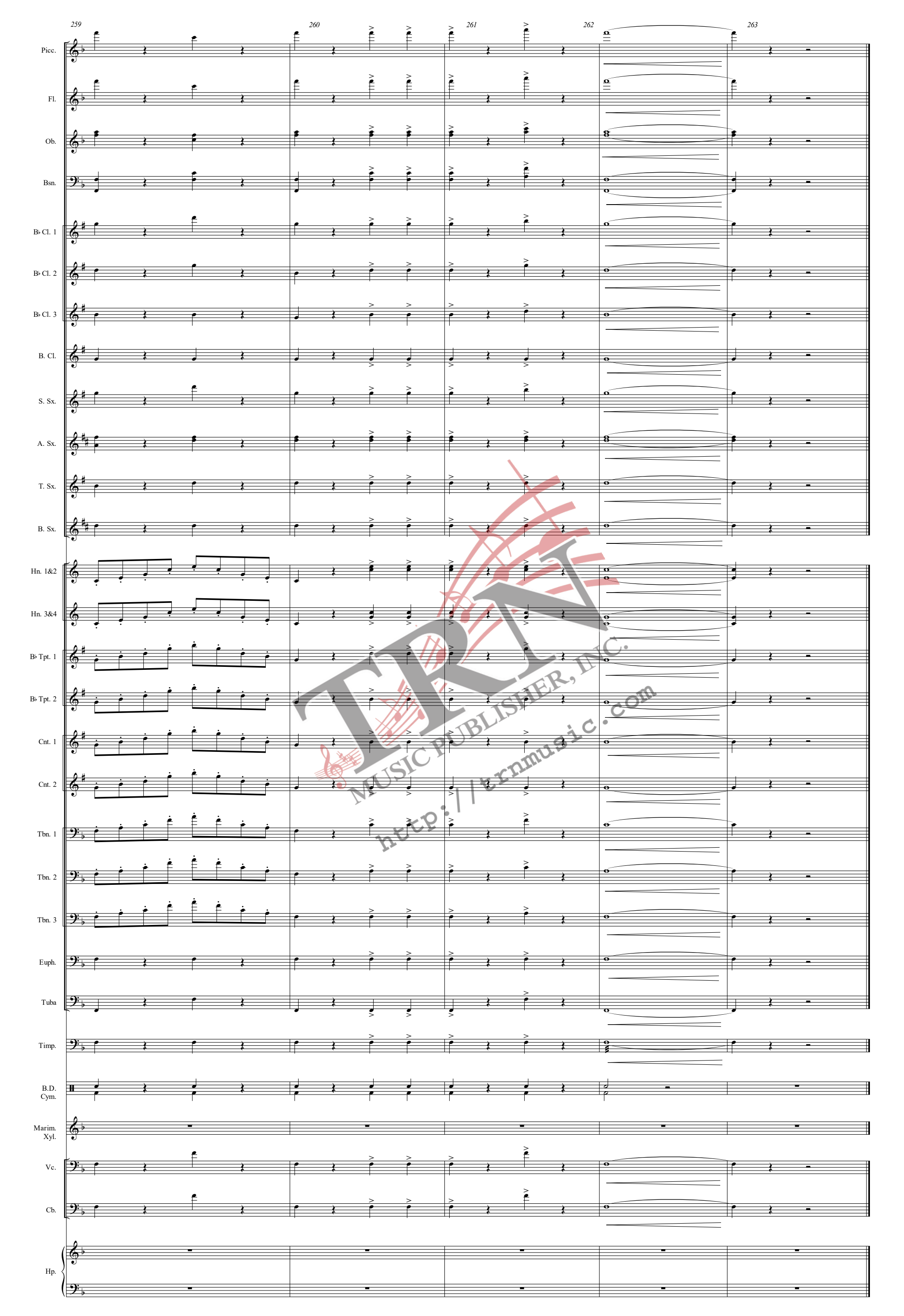

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