

# *Electric Shock*

# *March*

“Scossa Elettrica” for Full Orchestra

Giacomo Puccini

*arr. Charles D. Yates*

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Complete Full Orchestra Instrumentation

1 - Full Score  
1 - Piccolo  
1 - Flute 1  
1 - Flute 2  
1 - Oboe 1  
1 - Oboe 2  
1 - Clarinet in Bb 1  
1 - Clarinet in Bb 2  
1 - Bassoon 1  
1 - Bassoon 2

1 - Horn in F 1  
1 - Horn in F 2  
1 - Horn in F 3  
1 - Horn in F 4  
1 - Trumpet in Bb 1  
1 - Trumpet in Bb 2  
1 - Trumpet in Bb 3  
1 - Trombone 1  
1 - Trombone 2  
1 - Trombone 3  
1 - Tuba

1 - Timpani  
2 - Percussion I  
Cymbals, Triangle  
2 - Percussion II  
Snare Drum, Bass Drum  
10 - Violin I  
10 - Violin II  
8 - Viola  
8 - Cello  
6 - Contrabass

## About the music –

### **HISTORY OF THE PIECE:**

The “Electric Shock” was performed in Como, Italy and dedicated to Alessandro Volta of “battery fame.” It’s a brief Italian style march that depicts vibrant “electric shocks,” performed by the percussion section executing rim-shots in the last refrain.

### **ARTICLE:**

Puccini: The San Diego Connection, By Nicolas Reveles, Director of Education and Outreach

“When San Diego State University music professor Charles Yates took refuge from a storm in a music library in Lucca, Italy four years ago, little did he know that his scholarly curiosity would lead to the discovery of a work by Giacomo Puccini that was completely unknown and had not been performed since 1899! The piece, a march for solo piano entitled “Scossa Elettrica, Marcetta Brillante” (The ‘Electric Shock’ March), was written by the composer in honor of Alessandro Volta, the Italian scientist who invented the electric battery and who was being feted at a turn-of-the-century international conference of telegraph operators in the city of Como.

It was probably performed only once for the conference, perhaps once again in 1910 and then filed away by the composer until discovered by Professor Yates. The librarian wouldn’t allow the professor to photocopy the piece, afraid of damaging the manuscript, so our intrepid scholar found a local camera shop, borrowed a camera and some high-speed film, and safely photographed it so that he could bring the work home with him. Since then Professor Yates, with the permission of the estate, has scored the work for concert bands and has had it premiered by the University of North Texas Wind Ensemble in Texas and by the Goldman Memorial Band in New York City. This arrangement for full orchestra was one of the last arrangements by Charles D. Yates.

The most interesting feature of the work is a ‘free’ section for percussion towards the end which imitates the random sound of bolts of electricity. Considering that Tosca premiered in 1900, one wonders how Puccini found the time to toss off this super-charged piece of music.

Congratulations to Professor Yates on his important discovery and for making a San Diego connection to the composer whose music we enjoy at this performance!”

## About the arranger –

Charles D. Yates (1936 – 2013), Professor Emeritus, is recognized as creating one of the largest band programs in the United States, at San Diego State University. Under his direction the internationally recognized San Diego State University Wind Ensemble recorded over 500 “New Band Music” selections performed throughout Europe, Asia, Canada, Mexico, Africa, Scandinavia, Australia, and the United States.



As well as an esteemed educator and conductor, his own compositions and arrangements have been used in television and radio broadcasts on five continents. His textbook “Overview – An Introduction to Music,” published by Simon & Schuster, second edition, is utilized in university classrooms throughout the nation. He was the creator, producer and host for the radio show, “The Great American Band Tradition,” providing historical information and performances of instrumental music dating from 1778 to the 1990’s which aired on KPBS and other PBS stations from 1994 - 1996.

Charles taught at elementary, junior, and senior high school levels. He founded the Kappa Kappa Psi Fraternity and Tau Beta Sigma Sorority (music based) at San Diego State University. He was selected as a State Department Foreign Service Music Director for the United States, served as National Task Force Chairman for the College Band Directors National Association and was a member of ASCAP.

Outside of the academia world, Charles worked as a music producer and conductor for Universal Studios. He is also credited with founding two other internationally recognized bands, the San Diego Community Concert Band and the Swiss-American International Concert Band.

Charles was a guest lecturer and conductor throughout Europe and Asia—favorites included guest lecturing on world cruises and guest conducting with the Royal Air Force and Royal Army bands. He has over thirty music publications including a performance used in the sound track of the George C. Scott television special, “Mussolini.”

A recent discovery of Scossa Elettrica (1899), by Giacomo Puccini was written for piano and was originally arranged by Charles for concert band and premiered by the Goldman Band, Battery Park, New York. Simonetta Bigongiari, granddaughter of Puccini gifted the piece to Charles. This arrangement for full orchestra was one of the last arrangements by Charles D. Yates.

# Electric Shock March ("Scossa Elettrica")

Score

DURATION: 2:00

for Orchestra

Giacomo Puccini

arr. Charles D. Yates

Marcetta Brillante (♩ = 120-130) 3 4 5 6 7 8

The score is for an orchestra and includes parts for Piccolo, Flute (1 and 2), Oboe (1 and 2), Clarinet in Bb (1 and 2), Bassoon (1 and 2), Horn in F (1, 2, 3, 4), Trumpet in Bb (1, 2, 3), Trombone (1, 2, 3), Tuba, Timpani, Percussion I (Cymbals, Triangle), Percussion II (Snare Drum, Bass Drum), Violin (I and II), Viola, Cello, and Contrabass. The music is in 3/4 time and features dynamic markings such as *ff*, *f*, *p*, and *opt Solo*. A box labeled '6' is placed above the score at the beginning of measure 6. A large watermark 'TRN MUSIC PUBLISHER, INC.' is overlaid on the score. A note in the Percussion I part reads: 'For the last refrain (2nd time through) from meas. 6 to the end execute random rim shots to represent electric shocks'. The score ends with a *p* dynamic marking.

Electric Shock March for Orchestra

9 10 11 12 13 14 15

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Perc. I TRIANGLE

Perc. II

Vln. I II

Vla.

Vc.

Cb.

ossia

*p* *f* *mp* *sfz*

*f* *p* *f* *p* *f* *p* *f* *p*

Electric Shock March for Orchestra

16 17 18 19 20 21 *Fine*

Picc.

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 B♭ Tpt.

2 B♭ Tpt.

3 B♭ Tpt.

1 Tbn.

2 Tbn.

3 Tbn.

Tuba

Timp.

Perc. I

Perc. II

1 Vln.

2 Vln.

Vla.

Vc.

Cb.

*p*

*sfz*

*ff*

*mp*

TRIANGLE

CYMBALS

*ossia*

http://tcnmusic.com



Electric Shock March for Orchestra

22 **Pesante** 23 24 25 26 27 28 29

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Perc. I

Perc. II

Vln. I II

Vla.

Vc.

Cb.

*f* *f* *f* *f* *f* *f* *ff* *ff*

Solo *ff* Solo *ff*

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Electric Shock March for Orchestra

**30** **Forza** 31 32 33 34 35 36 37

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tuba *f*

Timp. *f*

Perc. I *f*

Perc. II *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

*f* *sfz* *p* *f* *f* *f* *f*

Solo TRIANGLE CYMBALS

ossia





Electric Shock March for Orchestra

45 46 47 48 49 50 51 52

Picc. 1 2

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Perc. I

Perc. II

Vln. I II

Vla.

Vc.

Cb.

*p* *ff* *p*

CYMBALS TRIANGLE

Electric Shock March for Orchestra

53 54 55 56 57 **58** 59 60 61

Picc. *ten.* *ff* *ten.* *p*

Fl. 1 *ff* *ten.* *p*

Fl. 2 *ff* *ten.* *p*

Ob. 1 *ff* *ten.* *p*

Ob. 2 *ff* *ten.* *p*

B♭ Cl. 1 *ff* *ten.* *p*

B♭ Cl. 2 *ff* *ten.* *p*

Bsn. 1 *ff* *ten.* *p*

Bsn. 2 *ff* *ten.* *p*

Hn. 1 *ff* *p*

Hn. 2 *ff* *p*

Hn. 3 *ff* *p*

Hn. 4 *ff* *p*

B♭ Tpt. 1 *ff* *p*

B♭ Tpt. 2 *ff* *p*

B♭ Tpt. 3 *ff* *p*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

Tbn. 3 *ff* *p*

Tuba *ff* *ff* *p*

Timp. *ff* *ff* *p*

Perc. I *ff* *f*

Perc. II *p* *ff* *ten.*

Vln. I *ff* *ten.* *ossia 8ve basso* *ten.* *p*

Vln. II *ff* *ten.* *p*

Vla. *ff* *ten.* *p*

Vc. *ff* *ff* *p*

Cb. *ff* *ff* *p*

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62 63 64 65 66 67 68 69

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tuba *ff*

Timp. *f*

Perc. I *ff*

Perc. II *p*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *p*

Cb. *p*

div.

Musical score for measures 70-75 of "Electric Shock March for Orchestra". The score is arranged for a full orchestra and includes parts for the following instruments:

- Picc. (Piccolo)
- Fl. 1 & 2 (Flutes)
- Ob. 1 & 2 (Oboes)
- B♭ Cl. 1 & 2 (Clarinets)
- Bsn. 1 & 2 (Bassoons)
- Hn. 1, 2, 3 & 4 (Horns)
- B♭ Tpt. 1, 2 & 3 (Trumpets)
- Tbn. 1, 2 & 3 (Trombones)
- Tuba
- Timp. (Timpani)
- Perc. I (Percussion I, including Triangle and Cymbals)
- Perc. II (Percussion II)
- Vln. I & II (Violins)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score features various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ossia*. It includes articulation marks like accents and slurs, and specific performance instructions like "TRIANGLE" and "CYMBALS". A large watermark for "TENCEN MUSIC PUBLISHER, INC." and the website "http://tencenmusic.com" is overlaid on the score.

