



Furioso

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor
8 C Flute
2 Oboe
8 B \flat Clarinet
2 B \flat Bass Clarinet
6 E \flat Alto Saxophone
4 B \flat Tenor Saxophone/
Baritone Treble Clef
2 E \flat Baritone Saxophone
8 B \flat Trumpet
4 Horn in F

6 Trombone/Baritone/Bassoon
4 Tuba
3 Mallet Percussion
(Marimba, Optional Xylophone,
Optional Bells)
1 Timpani
2 Percussion I
(Snare Drum, Bass Drum, Medium Tom-Tom
or Optional Conga)
3 Percussion II
(Shaker, Claves, Suspended Cymbal,
Crash Cymbals)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E \flat
Trombone in B \flat Bass Clef
Trombone in B \flat Treble Clef
Baritone in B \flat Bass Clef
Tuba in E \flat Bass Clef
Tuba in E \flat Treble Clef
Tuba in B \flat Bass Clef
Tuba in B \flat Treble Clef

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NOTES TO CONDUCTOR

Furioso, a musical term, indicates that the music is to be played with vigor and passion. This composition for the beginning band was written to capture the never-ending energy of your young musicians.

The first three notes should be strong and focused. As exemplified in measures 1 and 2, I have included dynamic markings throughout, which give an opportunity to teach and reinforce the expressive qualities of the music. Please feel free to adjust the dynamic contrasts as appropriate for your teaching situation.

The shaker beginning in bar 3 is crucial to the success of the performance. It is imperative that a percussionist with a good sense of time be assigned to this part. The conga and timpani parts are of equal importance and must work in conjunction with the shaker to create the rhythmic momentum for the piece. If a conga and timpani are not available, please note that the parts may be played on toms. I suggest the careful selection of a mid and low tom to ensure clarity in the percussion section. The mallet percussion part includes a marimba for optimum effect. However, if necessary, please substitute a xylophone (with softer mallets) or bells. Please note the 8va notation if bells are used.

Beginning in bar 7, the interaction among the percussion, horn/alto sax, and tuba/low reeds is of prime importance. I suggest isolating these figures during the early stages of the rehearsal to ensure communication among musical lines. The melodic line beginning at bar 11 should be as smooth and flowing as possible. Please adjust the dynamic marking to ensure balance with your instrumentation.

The sforzandos at bar 27 provide another opportunity to teach expression. Please note that this entire section should build up to bar 35. However, please be sure to highlight the subito dynamic change in bar 33. As mentioned earlier, please feel free to adjust the notated dynamics as appropriate for the performance situation.

The trombone countermelodic line beginning in bar 43 includes optional glissandos. If the glissandos are used, please reinforce the F in 6th position with the glissando moving up to 4th position. This will require additional attention to the trombone section. However, I believe that they will enjoy the musical effect.

The final statement of the opening motif is in bars 67 and 68. These three notes should be of full length. Care should be given to the end of the whole note in bar 68 and to the subito piano in bar 69. The crescendo in bars 69 and 70 should be as even as possible, leading to the ending statement.

I hope that you, your students, and your audience find FURIOSO to be a rewarding experience. It is my hope that your students will find the piece to be fun, exciting, and an incentive for many hours of quality practice. Best wishes for a great performance!

Robert W. Smith

CONDUCTOR

FURIOSO

ROBERT W. SMITH (ASCAP)

With energy! ♩ = 160

C Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

**B♭ Tenor Saxophone/
Baritone Treble Clef**

E♭ Baritone Saxophone

B♭ Trumpet

Horn in F

**Trombone/Baritone/
Bassoon**

Tuba

Marimba (Opt. Xyl./Bells 8va)

**Mallet Percussion
(Marimba,
Optional Xylophone,
Optional Bells)**

**Timpani
(Optional Low Tom-Tom)**

**Percussion I
(Snare Drum, Bass Drum,
Medium Tom-Tom
or Optional Conga)**

**Percussion II
(Shaker, Claves,
Suspended Cymbal,
Crash Cymbals)**

Shaker

Claves

Optional: Play rhythms on low Tom-Tom if Timpani are not available

2 **3** **4** **5**

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

mf

mf

mf

Med. Tom-Tom (Optional Conga)

11

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

11

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

The musical score is written for a symphony orchestra. It consists of 16 measures, divided into four measures per system. The key signature is one flat (B-flat). The time signature is 4/4. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet) and strings (not shown) play a melodic line. The brass (Trumpet, Horn, Trombone/Euphonium/Bassoon, Tuba) and percussion (Mallet Percussion, Timpani, Percussion I and II) provide harmonic support and rhythmic drive. The percussion parts are particularly active, with Percussion I playing a steady eighth-note pattern and Percussion II playing a more complex, syncopated pattern.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

The musical score is written for a symphony orchestra. It consists of 15 staves, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large red watermark with the text 'Preview Only' is superimposed over the entire score, oriented diagonally from the bottom left to the top right.

27 Building

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *sfz*

A. Sax. *mf*

T. Sax. *sfz*

Bar. Sax. *sfz*

27 Building

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *sfz*

Tuba *sfz*

Mlt. Perc. *sfz*

Timp. *sfz*

Perc. I *f* *mf* *f* *mf*

Perc. II *p* *f* *p* *f*

Susp. Cym. *p* *f* *p* *f*

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Fl. *f* *mp* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f* *mf*

B. Cl. *sfz* *sfz* *p* *f*

A. Sax. *f* *mp* *f* *mf*

T. Sax. *sfz* *sfz* *p* *f*

Bar. Sax. *sfz* *sfz* *p* *f*

Tpt. *f* *mp* *f*

Hn. *f* *p* *f* *mf*

Tbn./Bar./Bsn. *sfz* *sfz* *p* *f*

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

Mlt. Perc. *sfz* *sfz* *mp* *f* *mf*

Timp. *sfz* *sfz* *Solo* *mf* *f*

Perc. I *f* *f*

Perc. II *pp* *f* (to Claves)

[illegible]

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

mf

mf

(Opt. gliss. from 6th to 4th position)

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

The musical score is written for a full symphony orchestra. It consists of 11 staves. The first five staves are woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Alto Saxophone (A. Sax.). The next three staves are saxophones: Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), and Trombone/Euphonium/Bassoon (Tbn./Bar./Bsn.). The following three staves are brass: Trumpet (Tpt.), Horn (Hn.), and Tuba. The final two staves are percussion: Mallet Percussion (Mlt. Perc.) and two sets of Percussion (Perc. I and Perc. II). The score is in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, half notes, and rests. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

The musical score is written for a symphony orchestra. It consists of 15 staves, each representing a different instrument or section. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 51 through 55 indicated at the bottom. A large red watermark with the text 'Preview Only' is superimposed over the entire score, oriented diagonally from the bottom left to the top right.

59 Building

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

mf

sfz

mf

sfz

sfz

mf

sfz

sfz

f

mf

p

f

p

56

57

58

59

60

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Fl. *f* *p* *ff*

Ob. *f* *p* *ff*

Cl. *f* *p* *ff*

B. Cl. *f* *p* *ff*

A. Sax. *f* *p* *ff*

T. Sax. *f* *p* *ff*

Bar. Sax. *f* *p* *ff*

Tpt. *f* *p* *ff*

Hn. *f* *p* *ff*

Tbn./Bar./Bsn. *f* *p* *ff*

Tuba *f* *p* *ff*

Mlt. Perc. *f* *p* *ff*

Timp. *f* *p* *ff*

Perc. I *f* *p* *ff*

Perc. II *f* *p* *ff*

Cr. Cyms.

S.D.

ch

ch

ch

ch

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