



Furioso

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

- | | |
|--|--|
| 1 Conductor | 6 Trombone/Baritone/Bassoon |
| 8 C Flute | 4 Tuba |
| 2 Oboe | 3 Mallet Percussion
(Marimba, Optional Xylophone,
Optional Bells) |
| 8 B \flat Clarinet | 1 Timpani |
| 2 B \flat Bass Clarinet | 2 Percussion I
(Snare Drum, Bass Drum, Medium Tom-Tom
or Optional Conga) |
| 6 E \flat Alto Saxophone | 3 Percussion II
(Shaker, Claves, Suspended Cymbal,
Crash Cymbals) |
| 4 B \flat Tenor Saxophone/
Baritone Treble Clef | |
| 2 E \flat Baritone Saxophone | |
| 8 B \flat Trumpet | |
| 4 Horn in F | |

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
f *sfp* *f*

Oboe
f *sfp* *f*

B♭ Clarinet
f *sfp* *f*

B♭ Bass Clarinet
f *sfp* *f*

E♭ Alto Saxophone
f *sfp* *mf*

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

E♭ Baritone Saxophone
f *sfp* *f*

B♭ Trumpet
f *sfp* *f*

Horn in F
f *sfp* *mf*

**Trombone/Baritone/
Bassoon**
f *sfp* *f*

Tuba
f *sfp* *f*

Marimba (Opt. Xyl./Bells 8va)
f

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

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

**Percussion I
(Snare Drum, Bass Drum,
Medium Tom-Tom
or Optional Conga)**
S.D. *f*
B.D. *f* *p* *f*

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

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

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

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This musical score is for a conductor and includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpt. (Trumpet)
- Hn. (Horn)
- Tbn./Bar./Bsn. (Trumpet/Baritone/Saxophone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. A large red watermark reading "Preview Only" is overlaid diagonally across the score.

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*

Susp. Cym. *p* *f*

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 Solo f mf*

Timp. *sfz sfz mf f*

Perc. I *f f*

Perc. II *pp*

(to Claves)

Fl. *mf*

Ob.

Cl. *v*

B. Cl. *v*

A. Sax.

T. Sax.

Bar. Sax. *mf*

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. I *mf*

Perc. II *mf* Claves

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

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

This musical score is for a conductor, covering measures 46 through 50. The score is written for a large ensemble of instruments. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1, measures 46-50.
- Ob. (Oboe):** Part 1, measures 46-50.
- Cl. (Clarinet):** Part 1, measures 46-50.
- B. Cl. (Bass Clarinet):** Part 1, measures 46-50.
- A. Sax. (Alto Saxophone):** Part 1, measures 46-50.
- T. Sax. (Tenor Saxophone):** Part 1, measures 46-50.
- Bar. Sax. (Baritone Saxophone):** Part 1, measures 46-50.
- Tpt. (Trumpet):** Part 1, measures 46-50.
- Hn. (Horn):** Part 1, measures 46-50.
- Tbn./Bar./Bsn. (Trumpet/Baritone/Saxophone):** Part 2, measures 46-50.
- Tuba:** Part 1, measures 46-50.
- Mlt. Perc. (Multiple Percussion):** Part 1, measures 46-50.
- Timp. (Timpani):** Part 1, measures 46-50.
- Perc. I (Percussion I):** Part 1, measures 46-50.
- Perc. II (Percussion II):** Part 1, measures 46-50.

The score is in 4/4 time and features a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. There are also some rests and dynamic markings throughout the piece. A large red watermark reading "Preview Only" is overlaid on the score, and "Legal Use Requires Purchase" is written below it.

This musical score is for a conductor, covering measures 51 through 55. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone/Baritone/Bassoon (Tbn./Bar./Bsn.), Tuba, Mallet Percussion (Mlt. Perc.), and two sets of Percussion (Perc. I and Perc. II). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the page, with the text 'Legal Use Requires Purchase' written below it.

59 Building

Fl. *mf*

Ob.

Cl. *sfz*

B. Cl. *sfz*

A. Sax. *mf*

T. Sax. *sfz*

Bar. Sax. *sfz*

59 Building

Tpt. *mf*

Hn.

Tbn./Bar./Bsn. *sfz*

Tuba *sfz*

Mlt. Perc. *sfz*

Timp. *sfz*

Perc. I *f* *mf*

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

Susp. Cym.

Opt. 8va.....

Fl. *mf* *f* *mp*

Ob. *mf* *f* *p*

Cl. *mf* *f* *p*

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

A. Sax. *f* *mp*

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

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

Tpt. *f* *mp*

Hn. *mf* *f* *p*

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

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

Mlt. Perc. *sfz* *sfz* *sfz* *mp*

Timp. *sfz* *sfz* *sfz* *mf*

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

Perc. II *f* *p*

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 Cr. Cyms. *f* *p* *ff*

67 68 69 70 71 72

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