

# Furioso

*Commissioned by the  
Northern California Band Association  
to commemorate its 25<sup>th</sup> Anniversary.*

*Premiered by the 2016  
NCBA All-Northern High School Honor Band  
Dr. Joan De Albuquerque, Conductor  
Sunday, January 17, 2016  
Atherton Auditorium  
San Joaquin Delta College  
Stockton, California*

*by*

**Gary P. Gilroy**  
**(ASCAP)**

*Grade: 4 1/2    Duration: 5:20*

## Instrumentation

1 – Conductor Score

5 – Flute 1

5 – Flute 2

2 – Oboe

2 – Bassoon

3 – Clarinet 1

3 – Clarinet 2

4 – Clarinet 3

2 – Bass Clarinet

2 – Alto Saxophone 1

2 – Alto Saxophone 2

2 – Tenor Saxophone

2 – Baritone Saxophone

3 – Trumpet 1

3 – Trumpet 2

3 – Trumpet 3

2 – Horn in F 1

2 – Horn in F 2

3 – Trombone 1

3 – Trombone 2

2 – Euphonium B.C.

2 – Euphonium T.C.

4 – Tuba

1 – Piano

1 – Chimes & Timpani

2 – Percussion 1 (2 players)

Player 1 - 4 Concert Toms, 2 Brake Drums, Splash Cymbal, Hi-hat, Jam Block, Chinaboy, Ride Cymbal, Sleigh Bells, Wind Chimes (shared), Triangle (shared)

Player 2 – Bass Drum, Triangle (shared),

Wind Chimes (shared), Gong, Large Slap Stick, Crash Cymbals

2 – Percussion 2 (2 Players)

Player 1 – Chinaboy, Splash Cymbal, 2 Wood Blocks, Cow Bell,

Bongos, Snare Drum, High Tom, Floor Tom (shared)

Player 2 – Cabasa Vibra-slap, Claves, Crash Cymbals,

Floor Tom (shared), Suspended Cymbal, Crotales, Triangle

1 – Bells, Xylophone

1 – Marimba

# Furioso

*Furioso* was commissioned by the Northern California Band Association to celebrate its 25<sup>th</sup> anniversary. It was premiered by the 2016 NCBA All-Northern High School Honor Band with Dr. Joan deAlbuquerque conducting in the Atherton Auditorium at San Joaquin Delta College. Composer Gary P. Gilroy writes the following about *Furioso*:

I was very honored to receive a second commission (*Take the Ribbons* was commissioned for the 2011 NCBA All-Northern High School Honor Band) from the Northern California Band Association and felt very confident writing for the group since I have served as conductor of the band less than five years ago. I also felt fortunate to have the opportunity to work with Dr. Joan deAlbuquerque who I've known for years as a friend and colleague. Dr. deAlbuquerque is especially familiar to me because my son, Nicholas P. Gilroy studied with her during his undergraduate years at California State University, Long Beach. Nick always had wonderful things to say about Dr. deAlbuquerque and it was clear to me that he respected her tremendously. He really enjoyed working with her.

In writing *Furioso* I was quite confident that I was writing for a very fine high school honor band. This composition is not meant for the average school band but only for a group with mature players who are ready for a challenge. The tempi and dynamic ranges are extreme to say the least. Intense and persistent energy is essential for a successful performance. And only a seasoned conductor with experienced players could survive the constant shifting of meters.

The majority of the composition is focused in d minor although it certainly strays into other key areas at times. The introductory material is wild and passionate, and it should be presented in an almost raucous fashion. The upper woodwinds play a one measure accented pattern that is both dissonant and repetitive. In a spirit that might be described as schizophrenic, the 7/8 metered woodwinds yield to a repeated 'd' from the marimba assuring the listener that no matter how wild and outrageous this introductory material may be, *Furioso* will be grounded in d minor. After this intense introduction, a simple and quiet melody is presented by the upper woodwinds in 7/8 meter (2,2,3) combined with 3/4 and 4/4 meter. Accompaniment is provided only by the marimba and some light percussion.

*Furioso* wanders through a variety of moods and feelings while always maintaining or increasing a nervous energy and pulse. Eventually the piece wanders towards a massive arrival (measure 196) with percussion providing a heavy rock feel that climaxes in Db. Once the loud sounds subside from the crashing climax, the persistent marimba prevails like a puff of smoke, with the repetitive statement of a fragment from the work's main theme, although this time, a pair of repeated 7/8 figures are written in 4/4 and 3/4 to set up a series of victorious sounding chords primarily from the brass. Introductory material is employed once again, only faster now, to bring this exhilarating work to a fantastic close.

A minimum of seven percussionists is required for a fine performance of this work. The mallet and timpani parts are important and challenging in their own rite, but the two best percussion players should be assigned to 1) Percussion I, player 1 and 2, respectively.

Regarding measure 196, it is suggested that the four percussionists (Perc I, both players and Perc II, both players) each have a large bass drum on its side or a large & low floor tom *and* a suspended splash or China cymbal. For the best effect, have these four "stations" spaced evenly around the back of the band. Please note that these four players should only be spaced out like this for measures 196 through 205. Furthermore, the players should proceed quietly as they move back to their normal positions while the marimba continues in measure 205 and beyond.

The Jingle Parade

Performers and audiences alike are sure to enjoy this fresh take on familiar holiday motifs. Bring to life images of horse-drawn sleighs gliding through the snow, nutcrackers on parade, and Santa's elves busy at work building toys. This simple and jolly piece is a must for the holiday concert!

## Gary P. Gilroy (ASCAP)

Born June 10, 1958



Gary P. Gilroy is a Professor of Music and Director of Bands at California State University, Fresno. In 1993 he was appointed Associate Director of Bands and Director of the Bulldog Marching Band. After 13 years in this position and building one of the finest collegiate marching bands on the west coast, Dr. Gilroy became Director of Bands in 2006. Prior to this appointment he served for a decade as Director of Bands at Fred C. Beyer High School in Modesto, California where his band was awarded several national honors as well as the International Sudler Shield Award from the John Philip Sousa Foundation. Gilroy also served as faculty at CSU, Stanislaus and graduate assistant at the University of Oregon in Eugene, Oregon where he completed his doctorate in 1995.

In March of 2014 Dr. Gilroy was voted into the membership of the prestigious American Bandmasters Association. He has served on the board of California Band Directors Association for fourteen years and he is a Past President of that organization. Gilroy is also a Past President of the Fresno Madera Counties Music Educators Association. From 1999 to 2006 he served on the board of the National Band Association as a Member At Large and the Western Division Chairman.

Dr. Gilroy is in demand as a guest conductor of many honor bands throughout the United States. As an adjudicator and guest conductor he has served in 40 states, Canada, China and England. Dr. Gilroy has been the conductor for all state groups in Colorado, Iowa and Oregon as well as the California Band Directors Association All-State Junior High School Symphonic Band and the All-State High School Symphonic Band.

An ASCAP Award-winning composer, Gilroy's music is published for concert band, marching band, and various ensembles through the Arrangers Publishing Company, BRS Music, Inc., C. Alan Publications, Daehn Publications, Gary P. Gilroy Publications, Kagarice Brass Editions, Matrix Publications, TRN Publications, Warner Brothers, Wingert-Jones, Inc., and CPP/Belwin Mills. His compositions have been featured at the Bands of America National Concert Band Festival in Indianapolis, the Eastern Trombone Workshop in Washington, DC, the International Trombone Festival in New Orleans, and on many occasions at the International Midwest Band and Orchestra Clinic in Chicago. Additionally, Gilroy's compositions have been performed by many regional and state honor bands throughout the United States. Dr. Gilroy served as the arranger/composer for the 2008 Olympic Orchestra in Beijing, China. He has been an ASCAP Composers Award recipient every year since 2001.

Dr. Gilroy and his wife Dena have lived in Clovis, California since 1993. His daughter, Alexandra, has music degrees from UCLA and UNLV and is currently a music teacher in the Clovis Unified School District and his son, Nicholas, is a graduate of CSU, Long Beach and a freelance percussionist in the Los Angeles area.

# Furioso

Gary P. Gilroy (ASCAP)

Complete Score

Commissioned by the Northern California Band Association to commemorate their 25th Anniversary  
and premiered by the 2016 NCBA All-Northern High School Honor Band, Dr. Joan DeAlbuquerque, Conductor

Intense! ♩ = 160

Flute 1 *ff*

Flute 2 *ff*

Oboe *ff*

Bassoon *ff*

Clarinet 1 *ff*

Clarinet 2 *ff*

Clarinet 3 *ff*

Bass Clarinet in B $\flat$  *ff*

Alto Saxophone 1/2 *ff*

Tenor Saxophone *ff*

Baritone Saxophone *ff*

Trumpet 1 *ff*

Trumpet 2 *ff*

Trumpet 3 *ff*

Horn in F 1 *ff*

Horn in F 2 *ff*

Trombone 1/2 *ff*

Euphonium *ff*

Tuba *ff*

Piano *ff*

Chimes & Timpani *f*

Percussion I (2 players)  
- 4 Concert Toms, 2 Brake Drums, Splash Cymbal, Hi-hat, Jam Block, Chinaboy, Ride Cymbal, Sleigh Bells, Wind Chimes (shared), Triangle (shared), Bass Drum, Gong, Large Slap Stick, Crash Cymbals

Percussion II (2 players)  
- Chinaboy, Splash Cymbal, 2 Wood Blocks, Cow Bell, Bongos, Snare Drum, High Tom, Floor Tom (shared), Cabasa, Vibra-slap, Claves, Crash Cymbals, Floor Tom (shared), Suspended Cymbal, Crotales, Triangle

Bells, Xylophone *ff*

Marimba *ff*

divisi

a2

tune drums: D-A-D-G

dampen

dampen

1.concert toms

1.brake drum

1.Chinaboy

1.splash cymbal

1.two blocks

1.cow bell

2.bass drum



poco accel.

19 20 21 22 23 24 **Faster** ♩ = 180 25 **26** 27 28

Fl. 1 *ppp* *mf*

Fl. 2 *ppp* *mf*

Ob. *ppp* *mf*

Bssn. *f* *pp*

Cl. 1 *f* *pp* *mf*

Cl. 2 *f* *pp* *mf*

Cl. 3 *f* *pp* *mf*

B. Cl. *f* *pp*

A. Sx. 1/2 *ppp*

T. Sx. *ppp*

B. Sx. *f* *pp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tpt. 3 *ppp*

F. Hn. 1 *ppp*

F. Hn. 2 *ppp*

Trb. 1/2 *ff* *f* *ppp*

Euph. *f* *pp*

Tuba *f* *pp*

Pno. *f* *pp*

Timp. dampen *p* *ff* 1.v.

Perc. I 1 splash *f* 2 bass drum *p* *ff* 2 bass drum

Perc. II 1 high block *ff* 1 Chinaboy *f* 2 gong *f* 2 cabasa (short dry sounds) *f* 1 claves *mf*

Bells, Xylo *f* *p* *mf*

Mar. *f* *p* *mf*

29 30 31 32 33 34 35 36 37 38

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bssn.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

A. Sx. 1/2 *mf*

T. Sx. *mf*

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1 *mf*

F. Hn. 2 *mf*

Trb. 1/2

Euph.

Tuba

Pno.

Timp. *mp* *mf*

Perc. I 1 closed hi-hat w/stick *mf*

Perc. II 2 cabasa (short dry sounds) *f* 1 claves *mf* *f* *mf*

Bells, Xylo

Mar.

39 40 41 42 43 44 45 47

Fl. 1

Fl. 2

Ob.

Bssn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1

F. Hn. 2

Trb. 1/2

Euph.

Tuba

Pno.

Timp.

Perc. I

Perc. II

Bells, Xylo

Mar.

2 cabasa (short dry sounds) *f*

1 claves *mf*

1 hi-hat *p*



48 49 50 51 52 53 54 55 56 57

Fl. 1 *fp* *mf* *f*

Fl. 2 *fp* *fp* *mf* *f*

Ob. *fp* *fp* *fp* *mf* *f*

Bssn. *mf*

Cl. 1 *fp* *fp* *fp* *f* *mf* *ff*

Cl. 2 *fp* *fp* *f* *mf* *ff*

Cl. 3 *fp* *fp* *ff*

B. Cl. *mf*

A. Sx. 1/2 *mf* *ff* *mf*

T. Sx. *mf* *ff* *mf*

B. Sx. *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

F. Hn. 1 *mf*

F. Hn. 2 *mf*

Trb. 1/2 *mf*

Euph. *mf*

Tuba

Pno. *f* *mp* *mf* *f* *ff*

Timp. *mf* *mp* *mf*

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

Perc. II *pp* *p* *mp* *mf* *f* *pp* *p* *mf* *ff* *mp* *f*

Bells, Xylo *f* *mp* *mf* *f* *ff*

Mar. *ff* *mp* *mf* *f* *ff*

1.v. *mf*

1.bongos *pp* *p* *mp* *mf* *f*

1. snare drum *pp* *p* *mf*

1.low tom *f* *mp*

1. hi-hat *f* *mp* *f* *mp* *mp*

1. jam block *f* *mp* *mp* *mp*

1. bongos *ff* *mp*

2. vibraslap *f*

1. hi-hat (open & closed) *mp* *mf*

58 59 60 61 62 63 64 65 66 67 68

Fl. 1  
Fl. 2  
Ob.  
Bssn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax. 1/2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
F. Hn. 1  
F. Hn. 2  
Trb. 1/2  
Euph.  
Tuba  
Pno.  
Timp.  
Perc. I  
Perc. II  
Bells, Xylo  
Mar.

1 two blocks  
*mp ff*

2 claves  
*ff mf*

1 high tom  
*p*

1 bongos  
*fp ff*

1 cow bell  
*p f*

2 claves  
*ff mf*

2 tambourine

71

69 70 72 73 74 75 76 77 78

Fl. 1 *f fp mp f mf*

Fl. 2 *f fp mp f mf*

Ob. *f fp mp f mf*

Bssn. *mf*

Cl. 1 *mp f mf*

Cl. 2 *mp f mf*

Cl. 3 *mp f mf*

B. Cl. *mf*

A. Sax. 1/2 *mp f mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *f fp mp f mf*

Tpt. 2 *f fp mp f mf*

Tpt. 3 *f fp mp f mf*

F. Hn. 1 *mf*

F. Hn. 2 *mf*

Trb. 1/2 *mf*

Euph. *mf*

Tuba *mf*

Pno. *mp f*

Timp. *mf p mf f*

Perc. I

Perc. II *f p ff mp pp p mfp mfp mf mfp mfp mf*

Bells, Xylo *mp f*

Mar. *mp f*

81

79 80 81 82 83 84 85 86

Fl. 1 *f* *ff*

Fl. 2 *ff*

Ob. *ff*

Bssn. *mf* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *mf* *ff*

A. Sax. 1/2 *ff* *ff*

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

B. Sax. *ff* *mf* *ff*

Tpt. 1 *f* *ff* *divisi* *a2* *f* *ff*

Tpt. 2 *ff* *f* *ff*

Tpt. 3 *ff* *f* *ff*

F. Hn. 1 *f* *ff* *f* *ff*

F. Hn. 2 *ff* *f* *ff*

Trb. 1/2 *ff*

Euph. *ff* *f*

Tuba *ff* *mf* *ff*

Pno. *ff* *ff*

Timp. *dampen*

Perc. I 1. splash 1. triangle *mf* *ff* 2. gong & bass drum *ff* 1. low tom *p* 1. two brake drums *f* *ff* 1. splash choke *mf* 1. two low toms *ff* 2. gong & bass drum *ff* 1. snare drum *ff*

Perc. II *f* *ff* *mp* *mf* *f* *ff* *mf*

Bells, Xylo *f* *f* *ff*

Mar. *ff* *f* *ff*

90

87 88 89 90 91 92 93 94 95

Fl. 1 *f* *ff* *f*

Fl. 2 *f* *ff* *f*

Ob. *f* *ff* *f*

Bssn. *f* *ff* *mf* *f*

Cl. 1 *f* *ff* *f*

Cl. 2 *f* *ff* *mp* *mf* *f*

Cl. 3 *f* *ff* *f*

B. Cl. *f* *ff* *mf* *f*

A. Sax. 1/2 *f* *ff* *f*

T. Sax. *f* *ff* *mp* *mf* *f*

B. Sax. *f* *ff* *mf* *f*

Tpt. 1 *f* *ff* *mp* *mf* *f*  
divisi a2

Tpt. 2 *f* *ff* *mp* *mf* *f*  
divisi a2

Tpt. 3 *f* *ff* *mp* *mf* *f*  
divisi a2

F. Hn. 1 *f* *ff*

F. Hn. 2 *f* *ff*

Trb. 1/2 *f* *ff* *mp* *mf* *f*

Euph. *f* *ff* *mp* *mf* *f*

Tuba *f* *ff* *mf* *f*

Pno. *f* *f*

Timp. dampen dampen dampen  
*mf* *ff* *p*

Perc. I 1. low toms *mp* *f* 1. hi-hat *mp* *f* 1. toms *mp* 1. concert toms *mp*  
2. bass drum *f* 2. gong & bass drum *f* 1. snare drum *f* 1. snare *p*

Perc. II 1. low block *f* 1. splash *mf* *ff* 1. snare *p* *mp*

Bells, Xylo *f* *f*

Mar. *f* *f*

96 97 98 99 100 101 103 104 105

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. *ff* *f*

Bssn. *ff* *f* *f* *fp* *f*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Cl. 3 *ff* *f*

B. Cl. *ff* *f* *f* *fp* *f*

A. Sax. 1/2 *ff* *f* *ff*

T. Sax. *ff* *f* *f* *fp* *ff*

B. Sax. *ff* *f* *f* *fp* *f*

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f* *ff*

Tpt. 3 *ff* *f* *ff*

F. Hn. 1 *f* *ff*

F. Hn. 2 *f* *ff*

Trb. 1/2 *ff* *f* *f* *fp* *f*

Euph. *ff* *f* *f* *fp* *f*

Tuba *ff* *f* *f* *fp* *f*

Pno. *ff* *f* *ff*

Timp. dampen To Chimes Chimes *ff* *f*

Perc. I 2. bass drum *ff* 1. brake drums 1. low toms *ff* *f* 2. bass drum *ff* 1. large slap stick *fff* 2. gong & bass drum *f* 1. Chinaboy *mf* 1. splash

Perc. II 2. crash cymbals (choke) *f* 1. splash *mf* 2. crash cymbals (choke) *f* 1. floor tom *mf* 3 1. snare *ff* *f* 1. snare *ff* 1. Chinaboy *mp* 1. bongos *ff* *mp* *ff*

Bells, Xylo *ff* *ff*

Mar. *ff* *ff*

110

Fl. 1  
Fl. 2  
Ob.  
Bssn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax. 1/2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
F. Hn. 1  
F. Hn. 2  
Trb. 1/2  
Euph.  
Tuba  
Pno.  
Timp.  
Perc. I  
Perc. II  
Bells, Xylo  
Mar.

Measures 106-115 are shown. The score includes various dynamics such as *f*, *fp*, *ff*, and *mf*. Percussion parts include specific instructions like "1. Chinaboy", "1. bell of ride cymbal", "1. splash", "1. low block", "1. high block", "1. high bongo", "1. bongs", "1. snare & floor tom", and "2. bass drum & gong".

118

116 117 119 120 121 122 123 124 125

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bssn.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1

F. Hn. 2

Trb. 1/2

Euph.

Tuba

Pno.

Timp. *ff* To Timp.

Perc. I 1. large slap stick *fff* 1. hi-hat *p*

Perc. II 1. bongo *f* 1. floor tom *ff* 1. SD *f* 2. cabasa (short dry sounds) *f* 1. claves *mf* 2. cabasa (short dry sounds) *f* 1. claves *mf*

Bells, Xylo

Mar.



126 127 128 129 130 131 132 133 134 135 136

Fl. 1 *fp* *mf* *f*

Fl. 2 *fp* *fp* *mf* *f*

Ob. *fp* *fp* *fp* *mf* *f*

Bssn.

Cl. 1 *fp* *fp* *fp* *f* *mf* *ff*

Cl. 2 *fp* *fp* *f* *mf* *ff*

Cl. 3 *fp* *fp* *ff*

B. Cl.

A. Sx. 1/2 *mf* *ff*

T. Sx. *mf* *ff*

B. Sx.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

F. Hn. 1

F. Hn. 2

Trb. 1/2

Euph.

Tuba

Pno. *f* *mp* *mf* *f* *ff*

Timp. *p* *f* *pp* dampen

Perc. I *mf* *f mp* *f mp* *mf* 1.v. 2.triangle 1.jam block 1.hi-hat

Perc. II 1.bongos *pp* *p* *mp* *mf* *f* 1.snare drum *pp* *p* *mf* *f* 2.vibraslap *f* 1.bongos *ff mp*

Bells, Xylo *f* *mp* *mf* *f* *ff*

Mar. *ff* *mp* *mf* *f* *ff*

141

137 138 139 140 142 143 144 145 146

Fl. 1 *f* *pp* *mf* *f*

Fl. 2 *f* *pp* *mf* *f*

Ob. *f* *pp* *f*

Bssn. *mf* *mf*

Cl. 1 *f* *pp* *mf* *f*

Cl. 2 *f* *pp* *mf* *f*

Cl. 3 *f* *pp* *mf* *f*

B. Cl. *mf* *mf*

A. Sx. 1/2 *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *mf*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

F. Hn. 1 *f*

F. Hn. 2 *mf*

Trb. 1/2 *mf* *mf*

Euph. *mf*

Tuba *mf* *mf*

Pno. *f* *mf*

Timp. *mf* *mp* *mf* 1.v.

Perc. I 1. jam block *ff* 2. triangle (open & closed) *mf* 1. sleigh bells *mf*

Perc. II 1. bongos *mf* *ff*

Bells, Xylo *f* To Xylo *f* Xylo *f*

Mar. *f* *mf*

147 148 149 150 151 153 154 155

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

Bssn. *mp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

A. Sax. 1/2 *mf* *f*

T. Sax. *mp* *mf* *f* *fp* *fp* *fp* *fp*

B. Sax. *mp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Tpt. 1 *mp* *mf* *f* *fp*

Tpt. 2 *mp* *mf* *f* *fp* *fp*

Tpt. 3 *mp* *mf* *f* *fp*

F. Hn. 1 *mp* *mf* *f* *fp*

F. Hn. 2 *mp* *pp* *ff* *fp*

Trb. 1/2 *mp* *pp* *ff* *fp* *fp*

Euph. *mp* *pp* *ff* *fp* *fp*

Tuba *mp* *mf*

Pno. *mp* *f*

Timp. *mp* *mf* *p*

Perc. I 2. triangle (open & closed) 1. sleigh bells 2. tri. *mf*

Perc. II 1. high block *mf* *f* 1. snare drum *p*

Bells, Xylo. To Bells (bells) Bells *mf*

Mar. *mf* *f*

156 157 158 159 160 161 162 163 164 165 166

Fl. 1 *fp fp ff ff p*

Fl. 2 *fp fp fp ff p*

Ob. *fp fp ff ff p*

Bssn. *fp*

Cl. 1 *fp fp fp fp fp fp ff ff p*

Cl. 2 *fp fp fp fp fp ff*

Cl. 3 *fp fp fp fp fp fp ff*

B. Cl. *fp ff*

A. Sx. 1/2 *fp fp ff*

T. Sx. *fp fp fp fp fp ff*

B. Sx. *fp ff*

Tpt. 1 *fp fp ff*

Tpt. 2 *fp fp ff*

Tpt. 3 *fp ff*

F. Hn. 1 *ff*

F. Hn. 2 *ff*

Trb. 1/2 *ff*

Euph. *ff*

Tuba *ff*

Pno. *ff*

Timp. *fp f ppp f* dampen all To Chim. Chimes *mf*  
change G down to F

Perc. I *f ff* dampen 1. wind chimes *f*  
2. bass drum

Perc. II *f mf f p pp* 1. bongos 1. snare drum 2. suspended cym (choke on "1") 1. Chinaboy (choke)

Bells, Xylo *f ff*

Mar. *ff mp p*

167 168 169 170 171 172 173 174 175 176

Fl. 1 *p mp p mf*

Fl. 2 *p mp p mf*

Ob. *p mp p mf*

Bssn.

Cl. 1 *p mp p mf*

Cl. 2 *p mp p mf*

Cl. 3 *p mp p mf*

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1 *p* w/straight mute

Tpt. 2 *p* w/straight mute

Tpt. 3 *p* w/straight mute

F. Hn. 1 *pp* w/mute

F. Hn. 2 *pp* w/mute

Trb. 1/2

Euph.

Tuba

Pno. *mf*

Timp. *mf* To Timp.

Perc. I *f* 2. triangle (open & closed) 1. wind chimes

Perc. II *mf* 2. Crotales

Bells, Xylo *f*

Mar. *mp f*

178 179 180 181 182 183 184 185 186 187

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf* *f* *mf*

Bssn. *mp*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *mp*

A. Sx. 1/2 *mf* *f* *mp*

T. Sx.

B. Sx. *mp*

Tpt. 1 *fp* *f* without mute

Tpt. 2 *fp* *fp* *fp* without mute

Tpt. 3 *fp* *fp* without mute

F. Hn. 1 *fp* without mute

F. Hn. 2

Trb. 1/2 *p* *mp* *p* *mf* *mp*

Euph. *p* *mp* *p* *mf* *mp*

Tuba *mp*

Pno. *f* *mf*

Timp. *p*

Perc. I *mp* *p* *mp* l.hi-hat

Perc. II *mf*

Bells, Xylo *f* *mf*

Mar. *mf*

188 189 190 191 192 193 194 195 **196** 197

Fl. 1 *f* *fff* *ff*

Fl. 2 *f* *fff* *ff*

Ob. *f* *fff* *ff*

Bssn. *mf* *ff* *ff*

Cl. 1 *f* *fff* *ff*

Cl. 2 *mf* *f* *fff* *ff*

Cl. 3 *mf* *fff* *ff*

B. Cl. *mf* *ff* *ff*

A. Sx. 1/2 *mf* *ff* *ff*

T. Sx. *mp* *ff* *ff*

B. Sx. *mf* *ff* *ff*

Tpt. 1 *fp* *f* *fp* *f* *ff* *ff*

Tpt. 2 *fp* *fp* *fp* *fp* *fp* *fp* *ff* *ff*

Tpt. 3 *fp* *fp* *fp* *fp* *ff* *ff*

F. Hn. 1 *fp* *fp* *ff* *ff* *ff*

F. Hn. 2 *without mute* *fp* *ff* *ff*

Trb. 1/2 *mf* *f* *ff* *ff*

Euph. *mf* *f* *ff* *ff*

Tuba *mf* *ff* *ff*

Pno. *f* *fff* *ff* *ff*

Timp. *ff* *ppp* *cresc.* *ff* *p* *f*

Perc. I *mf* *f* *fp* *f* *fp* *ff* *ppp* *cresc.* *fff* Chinaboy or splash

Perc. II *ppp* *cresc.* *fff* Chinaboy or splash

Bells, Xylo *f* *ff*

Mar. *ff*

*divisi*

1&2. very low tom or bass drum

1&2. low floor tom

198 199 200 201 202 203 204 205 206

Fl. 1  
Fl. 2  
Ob.  
Bssn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Sax. 1/2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
F. Hn. 1  
F. Hn. 2  
Trb. 1/2  
Euph.  
Tuba  
Pno.  
Timp.  
Perc. I  
Perc. II  
Bells, Xylo  
Mar.

*ff* *fp* *f* *mp* *fff* *ppp* *pp*

pedal down to Db  
change low D up to F  
change low F back down to low D



208

215

207 209 210 211 212 213 214 215 216

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Bssn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sx. 1/2 *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mp* a2

Tpt. 2 *mp*

Tpt. 3 *mp*

F. Hn. 1 *mp*

F. Hn. 2 *mp*

Trb. 1/2 *mp*

Euph. *mp*

Tuba *mp*

Pno. *mf*

Timp. *mp* *mf* l.v.

Perc. I *mf* 1. closed hi-hat w/stick

Perc. II *f* 2. cabasa (short dry sounds) *mf* 1. claves *f* 2. cabasa (short dry sounds)

Bells, Xylo *mf* *f*

Mar. *p* *mf*

221

217 218 219 220 221 222 223 224 225 226

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bssn. *mf* *f*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf* *mf*

A. Sax. 1/2 *mf* *mp* *mf*

T. Sax. *mf* *mp* *mf*

B. Sax. *mf* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

F. Hn. 1 *mf*

F. Hn. 2 *mf*

Trb. 1/2 *p* *mp*

Euph. *p* *mp*

Tuba *f*

Pno.

Timp.

Perc. I 1. hi-hat *p* *mp*

Perc. II 1. claves *mf* 2. cabasa (short dry sounds) *f* 1. claves *mf* 1. bongos *p*

Bells, Xylo

Mar. *f*

227 228 229 230 231 232 233 234 235 236 237

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bssn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sx. 1/2 *f* *p* *f*

T. Sx. *f* *p* *mf*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

F. Hn. 1 *p* *f*

F. Hn. 2 *p* *f*

Trb. 1/2 *f* *p* *mf*

Euph. *f* *p* *mf*

Tuba *f*

Pno. *f* *Leg.*

Timp. *mf* *f*

Perc. I *mf* *f* 2 wind chimes

Perc. II *mp* *mf* 2 triangle (open & closed)

Bells, Xylo *mf* *f* *ff* Xylo

Mar. *fp* *f*

To Xylo

238 239 240 241 242 accel. 243 244 245 246 247  $\text{♩} = 196$

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bssn. *f* *ff* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

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

A. Sx. 1/2 *f* *ff* *ff*

T. Sx. *f* *ff* *ff*

B. Sx. *f* *ff* *ff*

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

Tpt. 3 *ff* *ff*

F. Hn. 1 *ff* *ff*

F. Hn. 2 *ff* *ff*

Trb. 1/2 *f* *ff* *ff*

Euph. *f* *ff* *ff*

Tuba *f* *ff* *ff*

Pno. *f* *ff* *ff*

Timp. *f*

Perc. I 1. crash cymbals *f*  
2. bass drum *f*

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

Bells, Xylo *ff*

Mar. *ff*

The musical score for page 26 of 'Furioso' is a full orchestral score. It features a variety of instruments, including woodwinds, brass, strings (represented by piano and maracas), and percussion. The score is characterized by intricate rhythmic patterns, particularly in the woodwinds and strings, and dynamic markings such as fortissimo (ff) and piano (p). Performance instructions like 'divisi' (divided) and 'a2' (second ending) are used to indicate specific playing techniques. The score is divided into measures, with bar numbers 248, 249, 250, 251, 252, 253, 255, and 256 clearly marked. A large '254' is prominently displayed in the top right corner. The overall mood is intense and dramatic, as suggested by the title 'Furioso'.

258

259 260 261 262 263 264 265

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bssn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

A. Sx. 1/2 *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1 *ff* *divisi* *fp* *fp* *f* *a2*

Tpt. 2 *ff* *fp* *fp*

Tpt. 3 *ff* *fp*

F. Hn. 1 *ff* *ff* *fp*

F. Hn. 2 *ff* *ff* *fp*

Trb. 1/2 *ff* *fp* *fp*

Euph. *ff*

Tuba *ff*

Pno. *ff*

Timp. *f* dampen *p*

Perc. I *f* 1. concert toms 1. brake drum *ff* *p*

Perc. II *f* 1. Chinaboy 1. splash cymbal *mp* *f* 1. two blocks 1. cow bell *f* *mp*

Bells, Xylo *ff*

Mar. *ff*

