



# Furiant

By Michael Story (ASCAP)

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## INSTRUMENTATION

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- 1 Conductor
  - 8 1st Violin
  - 8 2nd Violin
  - 5 3rd Violin (Viola T.C.)
  - 5 Viola
  - 5 Cello
  - 5 String Bass
  - 2 Percussion (Optional)  
(Tambourine, Tom-tom)
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This exciting new work is based on the style of the lively 19th century Bohemian dance of the same name. It is full of contemporary sounds, stylistic contrasts, and some easy quartal harmonies.

Although this arrangement is designed for string orchestra alone, there are easy optional percussion parts included for tambourine and tom-tom.

## PROGRAM NOTES

The furiant was a style of a 19th century Bohemian dance that was characterized by a lively, fast tempo and changing melodic and rhythmic accents. One such characteristic was a duple rhythmic "feel" in  $\frac{3}{4}$  time. Notable composers who used the furiant style in their compositions were Bedrich Smetana and Antonín Dvořák.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor



13

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

10 11 12 13 14

To Coda ◊

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

15 16 17 18 19

21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

*mf*

4

20 21 22 23 24 25

29

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

4

26 27 28 29 30 31

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Perc.**

4 o

*f*

32 33 34 35 36 37

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Perc.**

40

*mf*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*f*

38 39 40 41 42 43

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

44 45 46 47 48 49

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

*D.S. % al Coda*

*f*

*f*

*f*

*f*

*f*

*f*

50 51 52 53 54 55

**Coda**

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Perc.**

Musical score for measures 56-59. The score is for a string quartet and percussion. It features two violin parts (I and II), a viola (labeled as Vln. III), a cello, a double bass, and a percussion part. The music is in 4/4 time with a key signature of one sharp (F#). The notation includes various rhythmic values, dynamics, and articulation marks such as accents and slurs.

56 57 58 59

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Perc.**

Musical score for measures 60-64. The score continues from the previous page, featuring the same instrumentation: two violins (I and II), a viola (labeled as Vln. III), a cello, a double bass, and a percussion part. The music is in 4/4 time with a key signature of one sharp (F#). The notation includes various rhythmic values, dynamics, and articulation marks such as accents and slurs.

60 61 62 63 64