

SCHERZO PICCOLO
(TANGO; MARCH; ROMANZA)

brass quartet version

c. 6'30"

Joel Kirk (2021-22)

SCHERZO PICCOLO
 (TANGO; MARCH; ROMANZA)
winner of the 2022 John Golland Award
brass quartet version for Rosamund Brass

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Program Note:

In many ways, this piece is a homage to the late, great Derek Bourgeois (1941-2017) - a composer who, despite his comparatively small catalogue for the medium, made an enormously original contribution to the brass band repertoire with his witty and satirical style. No 'true' quotations are made in this piece, however it contains many obvious tips of the hat to some of Bourgeois' classics such as *Blitz* (1980), *The Devil and the Deep Blue Sea* (1993), *Concerto for Band No. 1* (1972/99), and *Concerto Grosso* (1980).

Running as one continuous movement, this piece is primarily comprised of both 'tango-' and 'march-' influenced themes (and one very cheesy 'romanza' theme) infused into one-another. It also references the typical baroque Concerto Grosso format, with all members of the sextet having moments to shine as soloists alongside polyphonic soli sections and tutti ripieno parts. The ensemble is often split into two groups playing against each-other (typically cornets and horn vs trombone, euph, and bass) and accompanying solo lines. As a tour-de-force piece for any brass ensemble, this composition requires true virtuosic playing from all members of the group.

Finally, this piece is written as a response to the conservative ideologies which have become increasingly prominent in the British brass band scene in recent years - ideologies firmly rooted in traditionalism and programmatic repertoire. Granted, this has seen the revival of many neglected masterpieces for the movement alongside the composition of many highly entertaining and cohesive programmes. However, the implications that such ideologies may have on young, emerging composers is little discussed. This piece represents an internal dialogue within my own aesthetic as a composer; the dissonant tango themes relate to my more experimental work, the Derek Bourgeois-inspired march themes paying homage to past influences, and the disruptive, syrupy romanza theme being a sort of music I often feel pressured to write when approaching the brass band medium. Continually juxtaposed against one-another, these ideas continually fight for dominance across the duration of the work.

Ensemble Requirements:

Both cornets, euphonium, and tenor horn will require a metal straight mute.

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Raucous; cantankerous! ♩ = 132 (♩ = 264)

1st Cornet in B♭

2nd Cornet in B♭

Tenor Horn

Euphonium

f *f* *mp* *mf* *mp*

1st Cor.

2nd Cor.

T. Hn.

Euph.

f *f* *mp* *mp* *f* *mp* *mf*

A

10 11 12 13 14 15

1st Cor.

2nd Cor.

T. Hn.

Euph.

f *f* *f* *f* *f* *f* *mp* *mp*

B

16 17 18 19 20

1st Cor. *p* *mf*

2nd Cor. *p* *mf* *mp*

T. Hn. *mp* *p* *mf* *mp*

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

21 22 23 24

1st Cor. *mp* *f*

2nd Cor. *f*

T. Hn. *f* *mf*

Euph. *mf* *f* *mf*

25 26 27 28 29 30

1st Cor. *p* *mp* *mf* *f*

2nd Cor. *p* *mp* *mf* *f*

T. Hn. *p* *p* *mf*

Euph. *p* *mf* *f*

C Feroce!

31 32 33 34 35 36 37 38

1st Cor. *mf* metal straight mute

2nd Cor. *mf* metal straight mute

T. Hn. solo *mf*

Euph. *mp*

39 40 41 42 43 44 45

1st Cor. *mp* *smfz* *mp*

2nd Cor. *mp* *smfz* *mp*

T. Hn. non solo *mf*

Euph.

D Raucous; cantankerous!

46 47 48 49 50 51 52

1st Cor. *f* *f* *f* *f* *mp*

2nd Cor. *f* *f* *f* *f* *mp*

T. Hn. *f* *f* *f* *f*

Euph. *f* *f* *f* *f*

E

53 54 55 56 57

1st Cor. *mf* *p* *mf*

2nd Cor. *p* *mf* *mp*

T. Hn. *mp* *p* *mf* *mp*

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

58 59 60 61 62

1st Cor. *mp* *f* *p*

2nd Cor. *f* *p*

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

Euph. *mf* *f* *mf* *p*

F

63 64 65 66 67 68 69 70

1st Cor. *mf*

2nd Cor. *mf* *mf* *p*

T. Hn. *mf* *p*

Euph. *mf* *p*

G *Leggiero (l'istesso tempo)*

1st Cor. *mp*

2nd Cor.

T. Hn.

Euph.

1st Cor.

2nd Cor.

T. Hn. *mf* *mp* *mf*

Euph. *mf* *mp* *mf*

H *Grazioso; poco mosso* ♩ = 136

1st Cor. *mp* *mf*

2nd Cor. *mp* *p*

T. Hn. *p* *mf* solo

Euph. *p* *mp* *p*

89 90 91 92 93 play

horn cue

1st Cor.

2nd Cor.

T. Hn.

Euph.

mf

mf

non-solo

mf

I

94 95 solo 96 97 98

1st Cor.

2nd Cor.

T. Hn.

Euph.

mp

p

p

99 100 101 102

1st Cor.

2nd Cor.

T. Hn.

Euph.

mf

mf

mf

J

103 non solo 104 105 106 107

1st Cor. *p* *mf* *p*

2nd Cor. *p* *mf* *p*

T. Hn. solo *mf* *mp* *mf*

Euph. *p*

K

108 109 110 111 solo 112 113

1st Cor. *mp* *mf*

2nd Cor. *mp* *mf*

T. Hn. *mf* non solo

Euph. *mf*

L Agitato; tempo primo ♩ = 132

114 115 116 117 118 119 120

1st Cor. *f*

2nd Cor. *p* *f*

T. Hn. *p* *f*

Euph. *p* *f*

2/4 6/8

M

121 122 123 124 125 126

1st Cor. *mf* *mp* *mf*

2nd Cor. *p* *f* *f*

T. Hn. *p* *f* *f*

Euph. *p* *f* *f*

non solo

solo

127 128 129 130 131

1st Cor. *mp* *mf* *mp* *mf*

2nd Cor. *f* *mp* *mf*

T. Hn. *f* *mp*

Euph. *f* *mp*

non solo

N

132 133 134 135 136 137

1st Cor. *f* *f* *f* *f*

2nd Cor. *f* *f* *f* *f*

T. Hn. *f* *f* *f* *f* *mp*

Euph. *f* *f* *f* *f* *mp*

open

open

138 O 139 140 141 7

1st Cor. *mp p mp mf mp*

2nd Cor. *mp p mp mf mp*

T. Hn. *p mp mf*

Euph. *mp mf*

142 143 144 145 146

1st Cor. *mf f*

2nd Cor. *mf f*

T. Hn. *mp mf f*

Euph. *mf f*

P Spiky!

147 148 149 150 151 152 2

1st Cor. *p p ff*

2nd Cor. *p p ff*

T. Hn. *p p ff*

Euph. *p ff*

Q *Leggiero (l'istesso tempo)*

153 154 155 156 157 158 159 160 161

1st Cor.

2nd Cor. *solo*
mf

T. Hn.

Euph.

162 163 164 165 166 167 168

1st Cor.

2nd Cor.

T. Hn.

Euph.

R

169 170 171 172 173 174 175 176

1st Cor.

2nd Cor. *mp*

T. Hn. *solo*

Euph. (non solo) *mp*

177 178 179 180 181 182

1st Cor.

2nd Cor.

T. Hn.

Euph.

S

183 184 185 186 187 188 189

1st Cor.

2nd Cor. solo mf non solo

T. Hn. mp

Euph. mp

190 191 192 193 194 195

1st Cor.

2nd Cor.

T. Hn.

Euph.

196 197 198 199 200 201 202

1st Cor. *mf* solo

2nd Cor. non solo *mp*

T. Hn. *p*

Euph. non-solo *mp*

203 204 205 206 207 208

1st Cor.

2nd Cor.

T. Hn.

Euph.

209 210 211 212 213

1st Cor.

2nd Cor.

T. Hn. *mp*

Euph.

4/4

T Grazioso ma un poco agitato; poco mosso ♩ = 136

214 4/4

1st Cor. *mf* *mp* non solo 215 216

2nd Cor. *mf* *mp*

T. Hn. solo *mf*

Euph. *mp* *p*

217 218 219 220

1st Cor. 3 3 3 3 *mf*

2nd Cor. 3 3 solo *mf* non solo *mf*

T. Hn. non-solo

Euph. *mf*

U

221 222 223 224

1st Cor. *mp* *p*

2nd Cor. *mp* solo *mf*

T. Hn.

Euph. *p*

225 226 227 228

1st Cor. *mf*

2nd Cor. non solo *mf*

T. Hn. solo *mp* *mf*

Euph. *mf*

V

229 230 231 232

1st Cor. *mp* *mf* *p* *mp*

2nd Cor. *mp* *mf* *p* *mp*

T. Hn. solo *p* *mf*

Euph. *p*

233 234 235 236 237

1st Cor. *p* *mp*

2nd Cor. *p* *mp*

T. Hn. *mp* *mf*

Euph.

W

238 solo *mf* 239 240

1st Cor.

2nd Cor. *mf* 3 3 3 3

T. Hn. non solo *mf* 3 3 3 *mf*

Euph. *mf*

241 242 243 **6**

1st Cor. *mf*

2nd Cor. 3 3 *p*

T. Hn. *p*

Euph. *p*

Molto pesante; tempo primo ♩ = 132 (♩. = 88)

244 245 246 247 248

1st Cor. non solo *p* *sfz* *sfz* *sfz* *p* (lead) *mp*

2nd Cor. *rip* (1/2/3) *sfz* *simile* *sfz* *simile* *sfz* *simile* *sfz*

T. Hn. *sfz* *sfz* *sfz* *sfz* *mp*

Euph. *fp* *sfz* *fp* *sfz* *fp* *sfz* *mp*

6 **2**/**4**

X Malevolent

249 250 251 252 253 254 255 256

1st Cor. *f* *f* *f* *f*

2nd Cor. *f*

T. Hn. *f*

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

257 258 259 260 261 262 263 264

1st Cor. *f* *mf* *sfz* *sfz*

2nd Cor. (end lead) *mf*

T. Hn. *f* *mp*

Euph. *mf* *mp*

rip (1+3) *simile (2)*

Y

265 266 267 268 269 270 271 272

1st Cor. *mf*

2nd Cor. *mf*

T. Hn. *f*

Euph. *mf*

$\frac{3}{4}$ $\frac{2}{4}$

1st Cor. *mf*

2nd Cor. *mf*

T. Hn. *mf*

Euph. *mf*

1st Cor. *mp* *mf*

2nd Cor. *mp* *mf*

T. Hn. *f* (not too short)

Euph. *f* (not too short)



1st Cor. *sfz p* *f*

2nd Cor. *sfz p* *f*

T. Hn. *sfz* *mp* *f*

Euph. *p* *mf* *f*

AA Leggiero

20

293 294 295 296 297 298 299 300

1st Cor. *mf* *p* *mf*

2nd Cor. *mf* *mp*

T. Hn. *mf* *p*

Euph. *p* *mf*

301 302 303 304 305 306 307

1st Cor. *mf*

2nd Cor. *mf*

T. Hn. *mf*

Euph. *mf*

308 309 310 311 312

1st Cor. *mf*

2nd Cor. *mf*

T. Hn. *mf*

Euph. *mf*

313 **BB** 314 315 316 317 318 *poco accel.* 21

1st Cor. *mf* *p* *pp*

2nd Cor. *p* *p* *pp* non solo

T. Hn. *mf* *p*

Euph. *mf* *p* *pp*

CC *Piu mosso; energico!* ♩ = 144

319 320 321 322 323 324 325 326

1st Cor. *mf*

2nd Cor. *mf*

T. Hn. *f*

Euph. *f*

327 328 329 330 331

1st Cor. *mf*

2nd Cor. *mf*

T. Hn. *f*

Euph. *f*

332 333 334 **poco accel.**

1st Cor. *pp*

2nd Cor. *pp*

T. Hn. *pp* *mp*

Euph. *pp* *mf*

DD Piu mosso; manic! ♩ = 152

335 336 337 338 339 340 341

1st Cor. *f*

2nd Cor. *f*

T. Hn. *f*

Euph. *f*

342 343 344 345 346

1st Cor.

2nd Cor.

T. Hn.

Euph.

1st Cor.

2nd Cor.

T. Hn.

Euph.

3/4

EE

1st Cor.

2nd Cor.

T. Hn.

Euph.

ff

p

ff

p

ff

p

solo

p

ff

p

1st Cor.

2nd Cor.

T. Hn.

Euph.

3/4

ff

ff

non solo

ff

ff