

# Scherzo Program Information

## Instrumentation

- 1 Full Score
- 1 Piccolo
- 4 Flute 1
- 4 Flute 2
- 1 Oboe 1
- 1 Oboe 2
- 4 B♭ Clarinet 1
- 4 B♭ Clarinet 2
- 4 B♭ Clarinet 3
- 2 B♭ Bass Clarinet
- 1 B♭ Contrabass Clarinet
- 1 Bassoon 1
- 1 Bassoon 2
- 2 E♭ Alto Saxophone 1
- 2 E♭ Alto Saxophone 2
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 3 B♭ Trumpet 1
- 3 B♭ Trumpet 2
- 3 B♭ Trumpet 3
- 1 F Horn 1
- 1 F Horn 2
- 1 F Horn 3
- 1 F Horn 4
- 2 Trombone 1
- 2 Trombone 2
- 2 Bass Trombone
- 2 Euphonium (B.C.)
- 2 Euphonium (T.C.)
- 2 Tuba
- 1 String Bass
- 1 Timpani
- 2 Percussion 1 and 2 (bass drum and cymbals [includes timpani])

## Performance Notes

Performance time: 5:30.

This score is a transposing score.

An alternative articulation scheme for the principal melodic material is provided in mm. 74 – 85 to facilitate performance. If this scheme is adopted, it should be used consistently throughout the work. The articulation scheme written for the remainder of the work is preferred and, if used, should be consistently applied to mm. 74 – 85.

The B♭ Contrabass Clarinet part is duplicated throughout the String Bass part provided (but not notated in the score). Either of these instruments may be used.

If only two percussionists are available, a suspended cymbal may be used rather than crash cymbals throughout mm. 292 – 312. The timpani part is included with the percussion score in order to illuminate how these parts fit together.

## Program Notes

My *Scherzo* (2008) is an adaptation for concert band of the third movement from my First Symphony (2008) for orchestra. This movement was inspired by the *Scherzo* of the First Symphony of Jean Sibelius, with timpani stating the first theme and playing an important role throughout. The structures are also similar, as both have an opening section followed by a canon or fugue-like section based on the opening thematic material, then a trio, a recapitulation, and a coda. In my *Scherzo* the recapitulation uses a reinterpretation of the original meter so that when the music returns it is easily recognizable but has been significantly transformed.

John M. Tarrh