

# KENNETH AMIS'S

# KIRKOS

*Commissioned by the Blinn College Symphonic Band, Brenham, TX – Larry Campbell, Director*

## Instrumentation

Piccolo

Flutes 1 & 2 (1<sup>st</sup> doubling on Piccolo)

B<sup>b</sup> Clarinets 1, 2 & 3

B<sup>b</sup> Bass Clarinet

E<sup>b</sup> Contra Alto Clarinet

E<sup>b</sup> Alto Saxophones 1 & 2

B<sup>b</sup> Tenor Saxophone

E<sup>b</sup> Baritone Saxophone

Bassoon

B<sup>b</sup> Cornets 1, 2 & 3 (2<sup>nd</sup> & 3<sup>rd</sup> doubling on Flugelhorns)

B<sup>b</sup> Trumpets 1 & 2

French Horns in F 1, 2, 3 & 4

Trombones 1, 2 & 3

Euphonium

Tubas

String Bass

Percussion 1 : Timpani, Kazoo

Percussion 2 : Marimba, Coconut shells

Percussion 3 : Vibraphone, Whip, Klaxon horn, Bicycle bulb horn

Percussion 4 : Flex-a-tone\*, Train whistle, Triangle, Large Suspend Cymbal

Percussion 5 : Flex-a-tone\*, High bulb horn, Medium bulb horn, Kazoo

Percussion 6 : Drum Set (Snare & Kick drums, Hi-Hat and Small & Medium cymbals), Kazoo

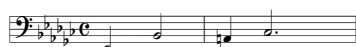
Percussion 7 : Slide whistle, Low bulb horn, Cowbell

Percussion 8: Xylophone, Cuckoo Call whistle\*, Police whistle, Siren whistle, Crash cymbal

Percussion 9: Cuckoo Call whistle\*, Coconut shells, Concert bass drum, Kazoo

\* = This instrument is also used by another member of the percussion section.

Approximate timing: 7½ minutes



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## Performance Notes

- Harmon mutes should always have their stems fully inserted.
- The notation for the horse whinnies and elephant roars do not intend to indicate any specific pitch. Performers should not assume to know what an elephant roar sounds like based on common knowledge. They are encouraged to listen to several actual elephant calls (also known as elephant trumpets) so that they may hear the amount of variation and overall quality of such sounds. A quick internet search will yield countless sound samples of elephant trumpets.
- Any oboists or other instrumentalists may be recruited into the percussion section in order to have all the percussion parts played. The least amount of percussion training is needed for Percussion 7, Percussion 5 and Percussion 4. In the unfortunate event that there are still not enough able-bodied percussionists to cover all of the parts, a single individual could use an amplified computer playing high definition sound samples to cover many of the percussion instruments (bulb horns, whistles, whip, etc). Many sound samples can easily be obtained from the internet.
- If, for some reason, the percussionists playing the kazoo melody from rehearsal **B** to **C** are unable to stay on the notated pitches, one or more alto saxophones may be added to the line to help them maintain pitch accuracy. If there are notes within the melody that are outside of a kazoo player's range they should transpose the entire melody by one octave. On notes that are slurred on the kazoo, no articulation is needed. However, for clarity, it is suggested that the kazoo players use a doodle tonguing technique (e.g., “doo-dul” or “doo-dul-lit”) for notes within dotted slurs.
- In measure 37, the hi-hat is struck in the open position and quickly choked (closed).
- Percussion 2 and Percussion 9 will need two coconut shells (Horse hooves) each—one for each hand. Ideally, the players should be separated onstage to more vividly depict two separate animals. These parts may be doubled if desired. The double-headed stems in the coconut shell parts indicate where both right and left hands (hooves) hit simultaneously. This represents the fall of an actual horse's hooves during certain gaits and a slight amount of inaccuracy is acceptable. Temple blocks do not sound like horse hooves.
- The flex-a-tone is never bowed. It is always struck *once* with the exception of measure 261 when it is shaken.
- Instruments that can be shared between two percussions are indicated in the percussion map below with an asterisk (\*)

### **Percussion Map**

**Percussion 1** : Timpani, Kazoo

**Percussion 2** : Marimba, Coconut shells (Horse hooves)

**Percussion 3** : Vibraphone, Whip, Klaxon horn, Bicycle bulb horn

**Percussion 4** : Flex-a-tone\*, Train whistle, Triangle, Large suspend cymbal

**Percussion 5** : Flex-a-tone\*, High bulb horn, Medium bulb horn, Kazoo

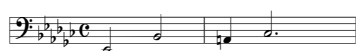
**Percussion 6** : Drum set (snare drum, kick drum, hi-hat, small cymbal, medium cymbal),  
Kazoo

**Percussion 7** : Slide whistle, Low bulb horn, Cowbell

**Percussion 8** : Xylophone, Cuckoo call whistle\*, Police whistle, Siren whistle, Crash cymbal

**Percussion 9** : Cuckoo call whistle\*, Coconut shells (Horse hooves), Concert bass drum, Kazoo

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# KIRKOS

Commissioned by the Blinn College Symphonic Band, Brenham, TX – Larry Campbell, Director

Kenneth Amis

## SCORE

The score is for the piece "Kirkos" by Kenneth Amis, commissioned by the Blinn College Symphonic Band. It is in 4/4 time with a tempo of 144 beats per minute. The score is divided into five systems, each containing multiple staves for different instruments. The instruments are: FLUTES (2 parts), Piccolo, B♭ CLARINETS (3 parts), B♭ BASS CLARINET, E♭ CONTRA ALTO CLARINET, SAXOPHONES (E♭ Alto 2 parts, B♭ Tenor, E♭ Baritone), BASSOON, B♭ CORNETS (3 parts), B♭ TRUMPETS (2 parts), FRENCH HORNS in F (4 parts), TROMBONES (3 parts), EUPHONIUM, TUBAS, STRING BASS, and PERCUSSION (9 parts). The percussion parts include marimba, vibraphone (off), large cymbal, "Fast circus two-beat" drum set, crash cymbal, and concert bass drum. The score includes various dynamics such as *f* (forte) and *sim.* (sforzando), and articulation marks like *str. mute* and *Gliss.*. The key signature has two flats (B♭ and E♭).

KIRKOS

This musical score is for the piece "Kirkos" and covers measures 6 through 10. The instrumentation includes:

- Fls.:** Flute 1 and Piccolo (1 and 2)
- B♭ Clars.:** Clarinet 1 and 2
- B♭ Bass Cl.:** Bass Clarinet
- E♭ Cn. Al. Cl.:** Eb Cornet and Eb Alto Saxophone
- Saxs. B♭ Tn.:** Bb Tenor Saxophone
- E♭ Bari.:** Eb Baritone Saxophone
- Bsn.:** Bassoon
- B♭ Crnts.:** Bb Contrabass
- B♭ Tpts.:** Bb Trumpets (1 and 2)
- F. Hrns.:** F Horns (1, 2, 3, 4)
- Tbns.:** Trombones (1, 2, 3)
- Euph.:** Euphonium
- Tba.:** Tuba
- Str. Bs.:** String Bass
- Perc.:** Percussion (5, 6, 7, 8, 9)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *f* (forte) are indicated. The key signature is B-flat major (two flats), and the time signature is 6/8. The percussion part includes a steady eighth-note pattern on the snare drum (part 6) and various other rhythmic elements.

11

1 2

Fls.

Picc.

1 2

B♭ Clars.

3

B♭ Bass Cl.

E♭ Cn. Al. Cl.

E♭ Al. 1 2

Saxs. B♭ Tn.

E♭ Bari.

Bsn.

11

1 2 3

B♭ Crnts.

B♭ Tpts. 1 2

F. Hrns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tba.

11

Str. Bs.

11

1 2 3 4 5 6 7 8 9

Perc.

11 12 13 14 15

KIRKOS

16

Fls. 1 2

Picc.

B♭ Clars. 1 2 3

B♭ Bass Cl.

E♭ Cn. Al. Cl.

E♭ Al. 1 2

Saxs. B♭ Tn.

E♭ Bari.

Bsn.

B♭ Crnts. 1 2 3

B♭ Tpts. 1 2

F. Hrns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tba.

Str. Bs. 1 2 3 4 5 6 7 8 9

med. cym.

sn. dr. (snares on)

*f*

16 17 18 19 20

21

1 2

Fls.

Picc.

1 2

B♭ Clars.

3

B♭ Bass Cl.

E♭ Cn. Al. Cl.

E♭ Al. 1 2

Saxs. B♭ Tn.

E♭ Bari.

Bsn.

21

1 2 3

B♭ Crnts.

1 2

B♭ Tpts.

1 2 3 4

F. Hrns.

1 2 3

Tbns.

Euph.

Tba.

21

1 2 3 4 5 6 7 8 9

Str. Bs.

Perc.

Klaxon horn

*f*

*p < f > p < f >*

police whistle

*f*

21 22 23 24 25 26

27 

1 2  
Fls. Picc.

1 2  
B♭ Clars. *mp*

3  
B♭ Bass Cl.

E♭ Cn. Al. Cl.

E♭ Al. 1 2 *kazoo*

Saxs. B♭ Tn.

E♭ Bari. *mp*

Bsn.

1 2 3  
B♭ Crnts.

1 2  
B♭ Tpts.

1 2  
F. Hrns.

3 4

1 2 3  
Tbns. *a2* [play on mouthpiece only] *f*

Euph. [play on mouthpiece only] *f*

Tba.

27  
Str. Bs.

1 2 3 4 5 6 7 8 9  
Perc. *kazoo* *f* *train whistle* *f* *hi-hat* *kazoo* *f*

 *f* 27 28 29 30 31



32

1 2

Fls.

Picc.

1 2

B♭ Clars.

3

B♭ Bass Cl.

E♭ Cn. Al. Cl.

E♭ Al. 1 2

Saxs. B♭ Tn.

E♭ Bari.

Bsn.

32

1 2 3

B♭ Crnts.

1 2

B♭ Tpts.

1 2 3 4

F. Hrns.

1 2 3

Tbns.

Euph.

Tba.

32

Str. Bs.

32

1 2 3 4

Perc.

5 6 7 8 9

32 33 34 35 36

Klaxon horn

train whistle

slide whistle

police whistle

*f*

*mp*

*mf*

37

Fls. 1 2

Picc.

B♭ Clars. 1 2 3

B♭ Bass Cl.

E♭ Cn. Al. Cl.

E♭ Al. 1 2

Saxs. B♭ Tn.

E♭ Bari.

Bsn.

B♭ Crnts. 1 2 3

B♭ Tpts. 1 2

F. Hrns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tba.

Str. Bs.

Perc. 1 2 3 4 5 6 7 8 9

marimba

vibes

flex-a-tone

kick dr.

hi-hat

cowbell

xylo

37 38 39 40

41

Fls. 1 2

Picc.

B♭ Clars. 1 2 3

B♭ Bass Cl.

E♭ Cn. Al. Cl.

E♭ Al. 1 2

Saxs. B♭ Tn.

E♭ Bari.

Bsn.

41

B♭ Crnts. 1 2 3

B♭ Tpts. 1 2

F. Hrns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tba.

41

Str. Bs.

41

Perc. 1 2 3 4 5 6 7 8 9

cuckoo call whistle

41 42 43 44 45

*f*

46

1 2

Fls.

Picc.

1 2 3

B♭ Clars.

B♭ Bass Cl.

E♭ Cn. Al. Cl.

E♭ Al. 1 2

Saxs. B♭ Tn.

E♭ Bari.

Bsn.

46

1 2 3

B♭ Crnts.

B♭ Tpts. 1 2

F. Hrns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tba.

46

Str. Bs.

46

1 2 3 4 5 6 7 8 9

Perc.

46 47 48 49 50