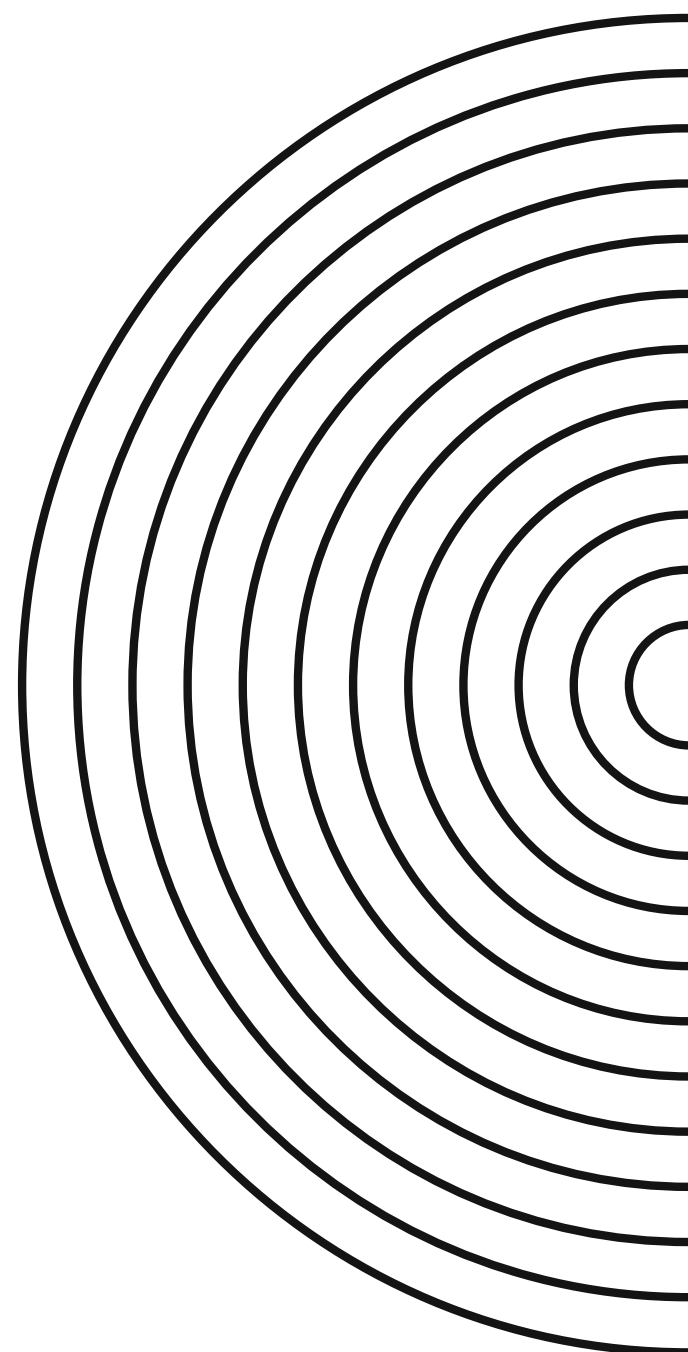
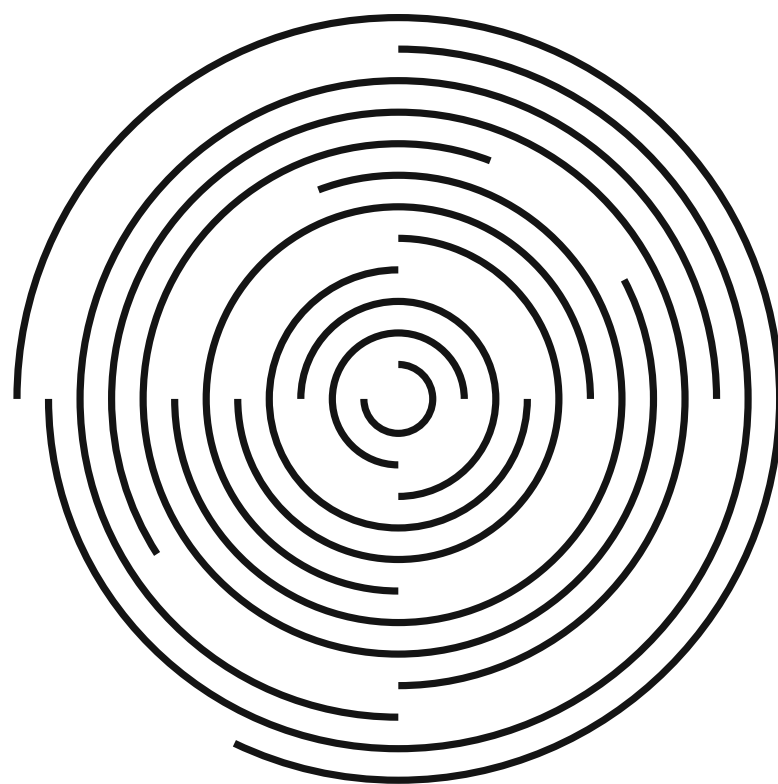
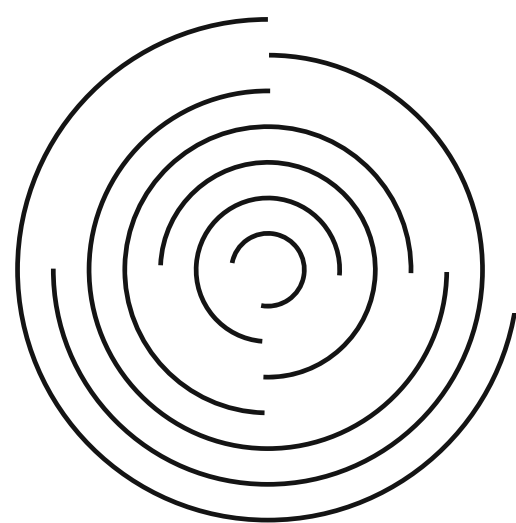


RIPPLE

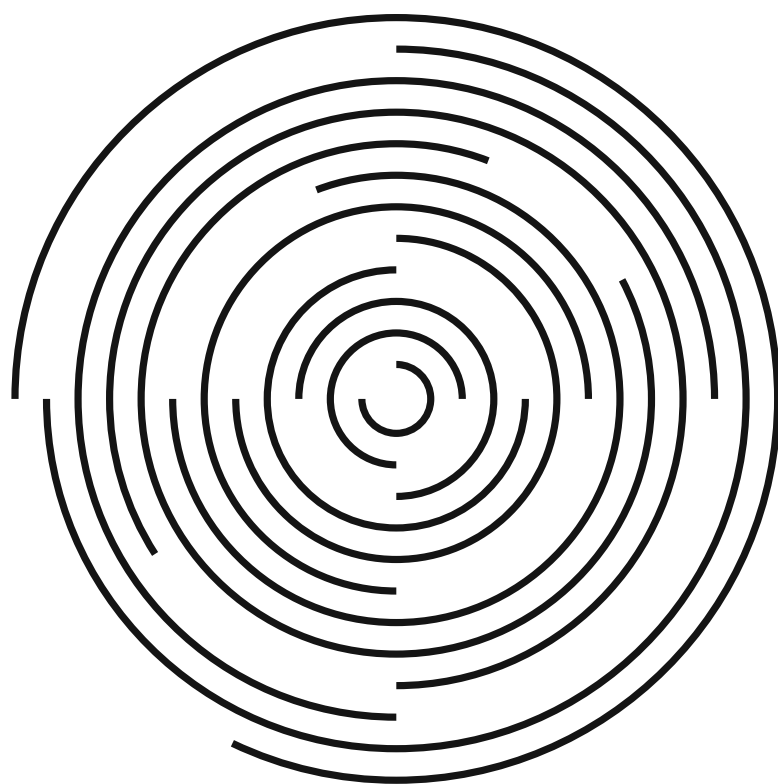
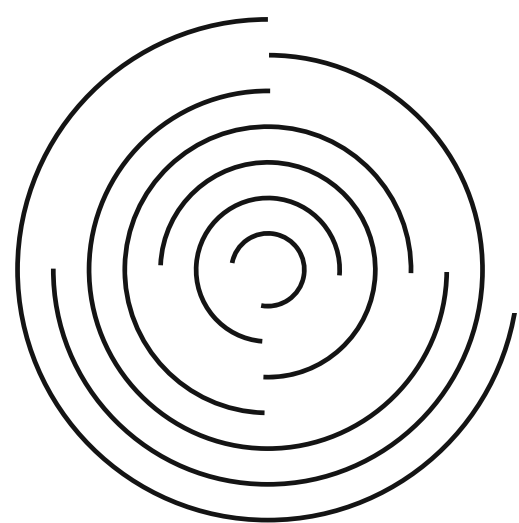


concerto for
alto saxophone and wind ensemble

MATTHEW KENNEDY

echo grove publishing

RIPPLE



concerto for
alto saxophone and wind ensemble

FULL SCORE

transposed

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echo grove publishing

for more information about this work and others visit
kennedycomposer.com

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ABOUT THE WORK

Small changes happen everyday, in fact, they are one of the most pedestrian of activities we humans can observe. But what if enough small changes take place? A ripple is formed and over time it can gain momentum. *Ripple* explores the small changes we experience and, on occasion, change who we are.

“Of Changes” considers the immense self-doubt, upheaval, unfettered optimism, and sobering reality that is faced leading up to and in the wake of major life choices.

“Of Questions” meditates on iconic text by poet Walt Whitman (*O Me! O Life!*) questioning what we are here for and what can we contribute.

“Of Hope” concludes the work with a more weather-worn approach to the naïve optimism found earlier in the piece with a reflection on text by Robert Kennedy (*Ripple of Hope*). Here we do not delve into cynicism but rather think of a future in which our own insignificant ripples may some day turn into towering waves.

CUES FOR FIXED MEDIA

NOTE: Cues are to be recorded and edited by ensemble. Sample cues are available for download at kennedycomposer.com/ripple.

ABOUT THE COMPOSER

The music of composer **Matthew Kennedy** (b. 1987) contains disarming simplicity, often seeking out dark places with an uninhibited wonder and spirit of exploration. His work has been performed on five continents and received critical acclaim including honors and commissions from ASCAP, BMI, Opera on Tap, Boston Musica Viva, Hartford Opera Theater, bassist Robert Black, Dynamic Music Festival at NYU, as well as residencies at Marble House Project (VT), Atlantic Center for the Arts (FL), Hambidge Center (GA), Crosshatch Center for Art and Ecology (MI), The Horned Dorset Artist Colony (NY), Soaring Gardens Artist's Retreat (PA), and the Mayapple Center for the Arts and Humanities (CT). Recent activities include performances and lectures at New Music Gathering (Bowling Green State University and Boston Conservatory), Duke University, University of Virginia, Constantinides New Music Ensemble (LSU), Florida Flute Association, Northwestern University New Music Conference, Fresh Inc. Festival, Tampa Homegrown Concert Series, and the North American Saxophone Alliance International Conference.

His works are published through Just a Theory Press. Recently his Theme + 4 Brief Variants (2009, rev. 2015) was selected for publication in NewMusicShelf's Anthology of New Music: Solo Piano Vol. 1. Recordings of his work have been published by Parma Recordings, Soundset Recordings, and Ink & Coda Journal. Matthew is currently the Assistant Professor of Composition and Theory at Heidelberg University, having previously taught at University of South Florida and The Hartt School. He currently resides in Tiffin, Ohio with his wife, studio artist Erin Kennedy, and four children.

You can find out more about the music of Matthew Kennedy at

kennedycomposer.com

Commissioned by and Dedicated to the
Keene State College Concert Band • Dr. John T. Hart, director

Premiered April 20th, 2023
Keene State College

Joshua Heaney, saxophonist

RIPPLE

concerto for alto saxophone and wind ensemble

Matthew Kennedy
(ASCAP)

I. Of Change

Alluring ♩ = ca. 60

The score is divided into two systems. The first system includes staves for Piccolo, Flute 1, Flute 2.3, Oboe, Clarinet in B♭ 1, Clarinet in B♭ 2.3, Bass Clarinet in B♭, Bassoon 1.2, Alto Saxophone 1.2, Tenor Saxophone, Baritone Saxophone, Trumpet in B♭ 1.2, Trumpet in B♭ 2.3, Horn in F 1.2, Horn in F 3.4, Trombone 1.2.3, Euphonium, Tuba, String Bass, and Solo Alto Saxophone. The second system includes Timpani, Mallet Percussion, Percussion I (Glockenspiel), Percussion II (Finger Cymbals), Percussion III, Percussion IV (2 Triangles and 1 Triangle), and Fixed Media.

Tempo: Alluring ♩ = ca. 60

Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo).

CUE 1: [Inner monologue of anxiety/fear from composer, conductor, and soloist]

poco accel. Poco più mosso

Pic. *mp* *mf* *mp* *mp* *f*

Fl. 1 *mp* *mf* *mp* *mp* *f*

Fl. 2,3 *mp* *mf* *mp* *mp* *f*

Ob. *mp* *mf* *mp* *mp* *f*

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

Cl. 2,3 *p* *mf* *mp* *mf*

B. Cl. *p* *mf* *mp* *mf* *p*

Bsn. 1,2 *p* *mf* *mp* *mf* *p*

Alto Sax. 1,2 *mf* *mp* *mf* *p*

Ten. Sax. *mf* *mp* *mf* *p*

Bari. Sax. *p* *mf* *mp* *mf* *p*

Tpt. 1 *mp* *p* *mf*

Tpt. 2,3 *mp* *mf* *mp* *mf* *p*

Hn. 1,2 *mf* *mp* *mf* *p*

Hn. 3,4 *p* *mf* *mp* *mf* *p*

Tbn. 1,2,3 *p* *mf* *mp* *mf* *p*

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

Tba. *mf* *mp* *mf* *p*

S. Bass *mf* *p*

Solo Alto Sax. *p*

poco accel. Poco più mosso

Timp. *mf* *pp*

Mallets *mf* *f*

Perc. I *mf* cloudy flourish - let ring

Perc. II *mf*

Perc. III Bass Drum *mf* *mp* *p*

Perc. IV Mark Tree *mp*

rit.

Tempo primo

Pic. *pp*

Fl. 1 *pp* *pp* *mp*

Fl. 2.3 *pp*

Ob. *pp*

Cl. 1 *pp* *pp* *mp*

Cl. 2.3 *p* *pp*

B. Cl.

Bsn. 1.2 *mp*

Alto Sax. 1.2

Ten. Sax.

Bari. Sax. *mp*

senza sord.

Tpt. 1 *pp*

Tpt. 2.3

Hn. 1.2 *a 2, stopped* *sfz*

Hn. 3.4 *a 2, stopped* *sfz*

Tbn. 1.2.3

Euph.

Tba. *mp*

S. Bass *mp*

Solo Alto Sax. *mp* *pp* *mp molto espressivo* *mf* *poss.*

rit.

Tempo primo

Timp. *mp*

Mallets *mp* *pp* *mp*

Perc. I

Perc. II High woodblock *mp* *p* *pp* *mp* Sus. cym.

Perc. III Bass Drum and Tam-tam *mp*

Perc. IV

CUE 2: [student descriptions of their anxieties or fear related to changes] - crowd sounds - overlaying several on top of each other. Thinning out by m. 18

Subito più mosso

Pic.

Fl. 1

Fl. 2.3

Ob.

Cl. 1

Cl. 2.3

B. Cl.

Bsn. 1.2

Alto Sax. 1.2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2.3

Hn. 1.2

Hn. 3.4

Tbn. 1.2.3

Euph.

Tba.

S. Bass

Solo Alto Sax.

Timp.

Mallets

Perc. I

Perc. II

Perc. III

Perc. IV

19 2/4 20 3/4 21 4/4 22 3/4 23 4/4 24 4/4 25

Suddenly lively (♩ = 120)

Picc.

Fl. 1

Fl. 2,3

Ob.

Cl. 1

Cl. 2,3

B. Cl.

Bsn. 1,2

Alto Sax. 1,2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1,2,3

Euph.

Tba.

S. Bass

Solo Alto Sax.

mp

f bright, shimmering

f bright, shimmering

f bright, shimmering

f bright, shimmering

f bright, shimmering

f with energy

f with energy

f bright, shimmering

f bright, shimmering

f with energy

f

f

f with energy

f with energy

f with energy

f with energy

f

mf

ff

Suddenly lively (♩ = 120)

Timp.

Mallets

Perc. I

Perc. II

Perc. III

Perc. IV

Snare Drum

f with energy

f

f with energy

mp

f

mp

f

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (*ff with energy*)
- Fl. 1 (*ff with energy*)
- Fl. 2,3 (*ff with energy*)
- Ob. (*tr*)
- Cl. 1 (*tr*)
- Cl. 2,3 (*tr*)
- B. Cl.
- Bsn. 1,2 (*ff*)
- Alto Sax. 1,2 (*ff with energy*)
- Ten. Sax. (*ff with energy*)
- Bari. Sax. (*ff*)
- Tpt. 1 (*ff*, *fp*, *ff*)
- Tpt. 2,3 (*ff*, *fp*, *ff*)
- Hn. 1,2 (*ff*, *f*, *ff*)
- Hn. 3,4 (*ff*, *f*, *ff*)
- Tbn. 1,2,3 (*ff with energy*, *f*, *ff*)
- Euph. (*f*, *ff*)
- Tba. (*ff*)
- S. Bass
- Solo Alto Sax. (*ff with energy*, *tr*)
- Timp. (*ff*)
- Mallets
- Perc. I
- Perc. II
- Perc. III (*ff*)
- Perc. IV

Picc.

Fl. 1
ff *mp* *mf*

Fl. 2.3
ff *mp* *mf*

Ob.
ff *mp* *mf*

Cl. 1
ff *mp* *mf*

Cl. 2.3
ff *mp* *mf*

B. Cl.
mf

Bsn. 1.2
mf

Alto Sax. 1.2
p *ff* *p* *f*

Ten. Sax.
p *ff* *p* *f*

Bari. Sax.
mf

Tpt. 1
mp

Tpt. 2.3
mp

Hn. 1.2
mp

Hn. 3.4
mp

Tbn. 1.2.3
mp

Euph.
mf

Tba.
mf

S. Bass
mp

Solo Alto Sax.
f spinning out, dizzying *mf* resolute

Timp.

Mallets

Perc. I

Perc. II

Perc. III
p *mp* *mf* *mp*
snare off

Perc. IV

Pic. *mp* *mf*

Fl. 1 *mp*

Fl. 2.3 *mp* *p* *mf*

Ob. *mp* *p* *mf*

Cl. 1 *mf* *3*

Cl. 2.3 *mf* *3*

B. Cl. *mf* *3*

Bsn. 1.2 *mf* *3*

Alto Sax. 1.2 *mf* *3* *a 2*

Ten. Sax. *mp* *mp*

Bari. Sax. *mp* *mp*

Tpt. 1 *mp*

Tpt. 2.3 *mp*

Hn. 1.2 *mp* *mf*

Hn. 3.4 *mp* *mf*

Tbn. 1.2.3 *mp*

Euph. *mp*

Tba. *mp* *pizz.*

S. Bass *mp*

Solo Alto Sax. *mp* *mf*
sweeter, but still quirky

Timp.

Mallets *mf* *mp* *mf*
Vibraphone

Perc. I

Perc. II *mp*
Tambourine

Perc. III *mp* *mp*
S.D. (snare on)

Perc. IV *mp*
Small triangle

CUE 3: [optimistic takes from students - things they feel confident about overcoming]

Picc. *mp* *mf* *mp*

Fl. 1 *p* *mf*

Fl. 2.3 *p* *mf*

Ob.

Cl. 1

Cl. 2.3 *mp* *mf* *mp*

B. Cl. *mp* *mf* *mp*

Bsn. 1.2 *mp* *mf* *mp*

Alto Sax. 1.2

Ten. Sax. *mf* *mp*

Bari. Sax. *mf* *mp*

Tpt. 1

Tpt. 2.3

Hn. 1.2 *mf*

Hn. 3.4 *mf*

Tbn. 1.2.3 Bass only *mp*

Euph. *mp*

Tba. *mp*

S. Bass *mp*

Solo Alto Sax. *f* struggling to find your place *ff* bonkers

Timp. *mp* *mp*

Mallets *mp* *mf*

Perc. I *mf* Glock.

Perc. II

Perc. III *mp* *mf* *mp* B.D.

Perc. IV

44 45 46 47 48

poco rit. Meno mosso (♩ = ca. 100)

Picc. *f* *mp* *p* *shh!* spoken:

Fl. 1 *shh!* spoken:

Fl. 2.3 *shh!* *mp* spoken:

Ob. *mp* *p* *sfz* *pp* *shh!* spoken:

Cl. 1 *mf* *p* *shh!* spoken:

Cl. 2.3 *f* *p* *shh!* spoken:

B. Cl. *f* *mp* *p* *shh!* spoken:

Bsn. 1.2 *f* *mp* *p* *shh!* spoken:

Alto Sax. 1.2 *shh!* spoken:

Ten. Sax. *mp* *shh!* spoken:

Bari. Sax. *mp* *shh!* spoken:

Tpt. 1 *shh!* spoken:

Tpt. 2.3 *shh!* spoken:

Hn. 1.2 *shh!* spoken:

Hn. 3.4 *mp* *p* *shh!* spoken:

Tbn. 1.2.3 *shh!* spoken:

Euph. *mp* *p* *shh!* spoken:

Tba. *shh!* spoken:

S. Bass *p* *shh!* spoken:

Solo Alto Sax. *p poss.* *p* *mf* spoken:

Timp. *p* *mf* *pp*

Mallets *mf* *mf*

Perc. I *mf*

Perc. II *mf* Hi-hat

Perc. III *p* *mf* *p* *mf* High woodblock

Perc. IV *p* *f* choke

CUE 4: "Sometimes it's difficult to know which voices we should tune out."

Picc. *p distant*
 Fl. 1 *p distant*
 Fl. 2,3 *p distant*
 Ob. *p distant*
 Cl. 1 *mf* *pp*
 Cl. 2,3 *p distant*
 B. Cl. *p distant*
 Bsn. 1,2 *p distant*
 Alto Sax. 1,2 *p distant*
 Ten. Sax. *p distant*
 Bari. Sax. *p distant*
 Tpt. 1 *harmon mute*
 Tpt. 2,3 *harmon mute*
 Hn. 1,2 *p distant*
 Hn. 3,4 *stopped, a 2*
 Tbn. 1,2,3 *cup mute*
 Euph. *p distant*
 Tba. *arco*
 S. Bass *arco*
 Solo Alto Sax. *mf*
 Timp.
 Mallets
 Perc. I *Glock* *mp*
 Perc. II *Hi-hat* *mf* *p*
 Perc. III *mf*
 Perc. IV *scrape cymbal with triangle beater* *mf*

The score is divided into five systems, each with five staves. The instruments are listed on the left of each staff:

- System 1:** Picc., Fl. 1, Fl. 2.3, Ob., Cl. 1, Cl. 2.3, B. Cl., Bsn. 1.2, Alto Sax. 1.2, Ten. Sax., Bari. Sax.
- System 2:** Tpt. 1, Tpt. 2.3, Hn. 1.2, Hn. 3.4, Tbn. 1.2.3, Euph., Tba., S. Bass.
- System 3:** Solo Alto Sax.
- System 4:** Timp., Mallets, Perc. I, Perc. II, Perc. III, Perc. IV.

Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). Performance instructions include "spoken:" above notes and "Freely" above a solo saxophone line. The score shows a complex texture with many instruments playing simultaneous lines of notes and rests.

CUE 5: "...to tell which ones do harm."

mf *mf* *pp*

shh,

Fl. 1 *mf* *pp*

Fl. 2.3 *mf* *pp*

Ob. *mf* *pp*

Cl. 1 *mp* *mf* *pp*

Cl. 2.3 *mf* *pp*

B. Cl. *mf* *pp*

Bsn. 1.2 *mp* *mf* *pp*

Alto Sax. 1.2 *mf* *shh,* *pp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *mf* *pp*

Tpt. 2.3 *mf* *pp*

Hn. 1.2 *mf* *mp* *mf* *pp*

Hn. 3.4 *mf* *shh,* *pp*

Tbn. 1.2.3 *mf* *pp*

Euph. *mf* *pp*

Tba. *mf* *pp*

S. Bass *mf* *pp*

Solo Alto Sax. *mf* *ppp* *f*

Timp. *mf* *pp*

Mallets *p* *f* *mf* *pp*

Perc. I *p* *f* *mf* *pp*

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

Perc. III *p* *f* *mf* *pp*

Perc. IV *p* *f* *mf* *pp*

click mallets together

click mallets together

sticks on rim of snare drum
hot rods on shell of bass drum

High Woodblock

Small Triangle

CUE 6: "...and which ones are there to help."

