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IN PURSUIT OF GHOSTS

concerto for solo tuba, percussion sextet, and piano

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CONDUCTOR'S SCORE

MATTHEW KENNEDY

echo grove publishing

IN PURSUIT OF GHOSTS

concerto for solo tuba, percussion sextet, and piano

(2018)

CONDUCTOR'S SCORE

MATTHEW KENNEDY (ASCAP)

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www.kennedycomposer.com • kennedycomposer@gmail.com
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I. HEARTLAND……1.
II. CAT'S CRADLE...……24.
III. SPIRITS……..34.

DURATION: APPROX. 13'30"

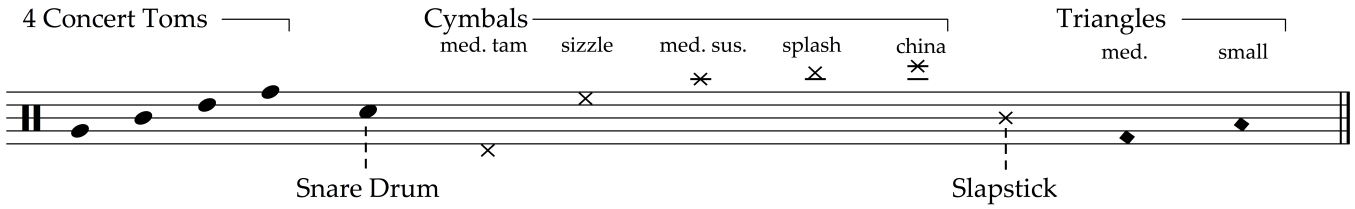
SOLO TUBA

PERCUSSION 1:
vibraphone, tubular chimes, bongos, ratchet, medium tam-tam (with friction mallet), metal sheet (with bow)*

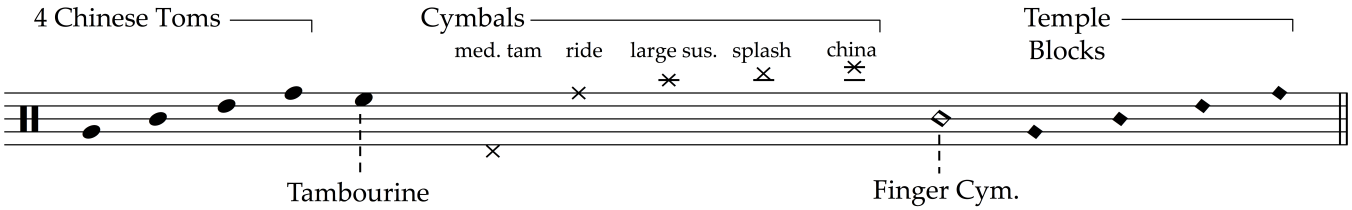
PERCUSSION 2:
marimba (5 octave), china cymbal (with bow), metal sheet

PERCUSSION 3:
*marimba (5 octave), metal sheet (with bow), large suspended cymbal**

PERCUSSION 4:
glockenspiel, snare drum, 4 concert toms, medium tam-tam (with friction mallet)*, large china cymbal*, medium suspended cymbal*, sizzle cymbal, splash cymbal*, small and medium triangles, slapstick*



PERCUSSION 5:
4 Chinese toms, lion's roar, large suspended cymbal, ride cymbal, medium tam-tam (with friction mallet)*, splash cymbal*, china cymbal*, tambourine, temple blocks, finger cymbals*



PERCUSSION 6:
crotales, bass drum, lion's roar, large tam-tam

PIANO

*denotes potentially shared equipment (depending on stage set up)

ABOUT THE WORK

In Pursuit of Ghosts is an exploration of self and former selves. As one moves from one chapter of life to the next, we often reassess what defines us as a person: what we are passionate for and from what we derive happiness, joy, and purpose. Through the structure of a concerto, *Pursuit* looks back on three present-day specters; former versions of others and myself that feel a lifetime ago and have moved on from existing in this plane. "Heartland" explores my youth growing up in the Midwest, replete with nods to marching band music and organized religion. "Cat's Cradle" takes a difficult look at a point in my life that would indelibly alter my projection as a musician, friend, and father: the attempted suicide of my father. The movement features several quotes from my *Les Rêves Nocturne* (2008), the first piece I wrote following the suicide attempt – and my last work for large percussion ensemble. Lastly, "Spirits" questions what we may be able to hold on to when loved ones have left us (especially those who have left unexpectedly soon) and remember with joy the memories we retain after they have left.

ABOUT THE COMPOSER

Matthew Kennedy's music contains "disarming clarity and simplicity," often seeking out dark places with "an uninhibited wonder and spirit of exploration." His work has received critical acclaim including honors and commissions from ASCAP, BMI, Society of Composers Inc, Boston Musica Viva, Hartford Opera Theater, bassist Robert Black, Dynamic Music Festival at NYU, as well as residencies at Crosshatch Center for Art and Ecology (MI), Marble House Project (VT), and the Mayapple Center for the Arts and Humanities (CT). Recent activities include performances and lecture presentations at Fresh Inc. Festival, New Music Gathering, Northwestern University New Music Conference, and the North American Saxophone Alliance International Conference. His music has been published in *Ink&Coda Journal* and *Indiana Theory Review*. Matthew holds degrees from The Hartt School, Butler University, and Anderson University. He is currently on faculty at the University of South Florida where he teaching Music Theory and Composition. He and his wife, studio artist Erin Kennedy, currently reside in Tampa, FL with their three children.

You can find out more about the music of Matthew Kennedy at
www.kennedycomposer.com

Commissioned by and Dedicated to the McCormick Percussion Group

Premiered Fall 2018, University of South Florida
Joseph Alvarez, tuba soloist
McCormick Percussion Group - Robert McCormick, Director

Conductor's Score

Commissioned by and Dedicated to the McCormick Percussion Group

IN PURSUIT OF GHOSTS

concerto for solo tuba, percussion sextet, and piano

I. HEARTLAND

Matthew Kennedy (ASCAP)

An open atmosphere

♩ = ca. 60

Tuba

Vibraphone - blend with piano

Percussion 1

pp *at first not audible - a faint whisper*

Ped. *sempre*

Marimba

Percussion 2

bow metal

f *ad lib. - occassional swells*

Marimba

Percussion 3

Piano

pp *at first not audible - a faint whisper*

Ped. U.C. *sempre*

concert toms

small triangle

Percussion 4

large sus.

choke

friction mallet on med. tam-tam

Percussion 5

B.D.

Percussion 6

1 2 3

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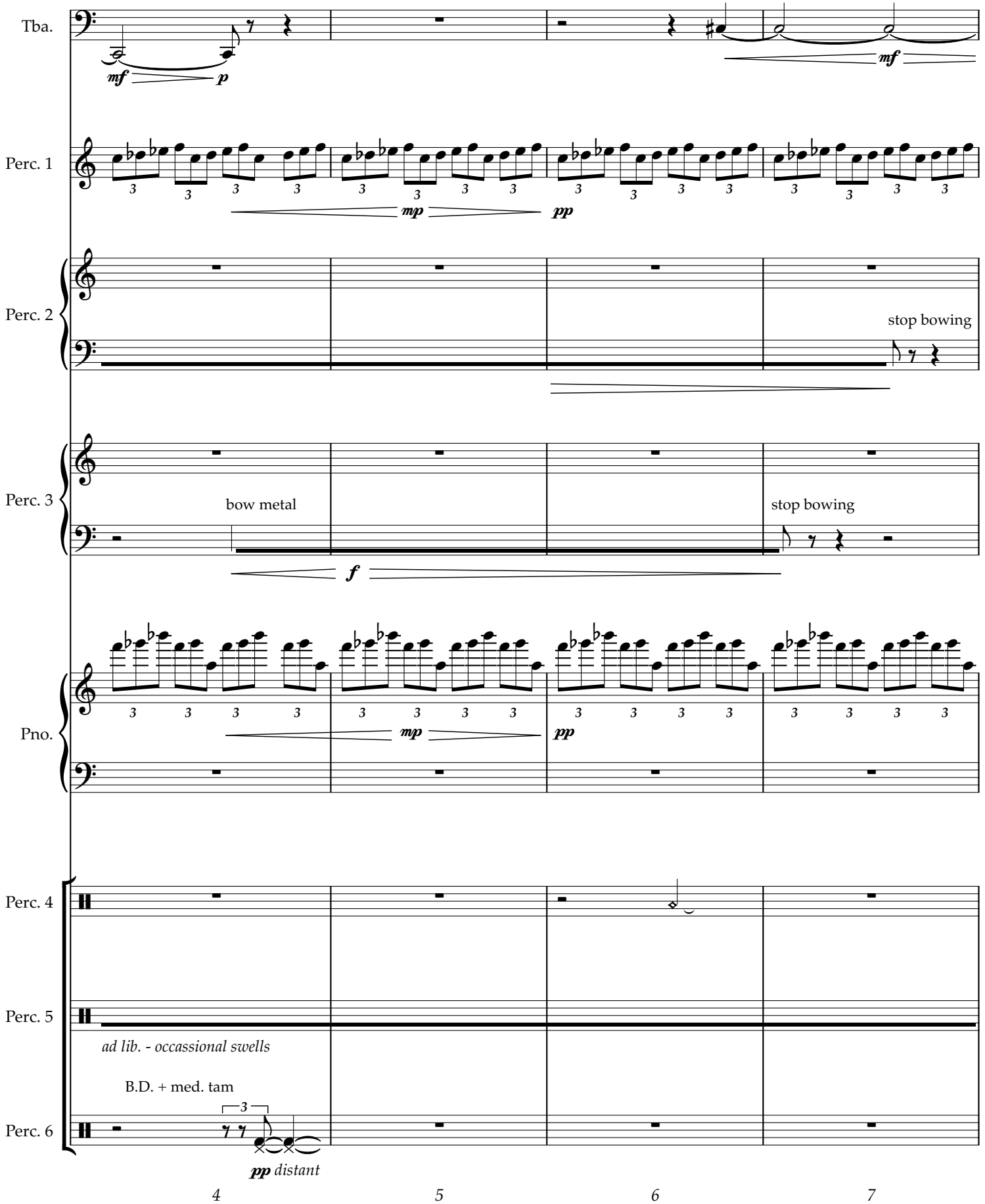
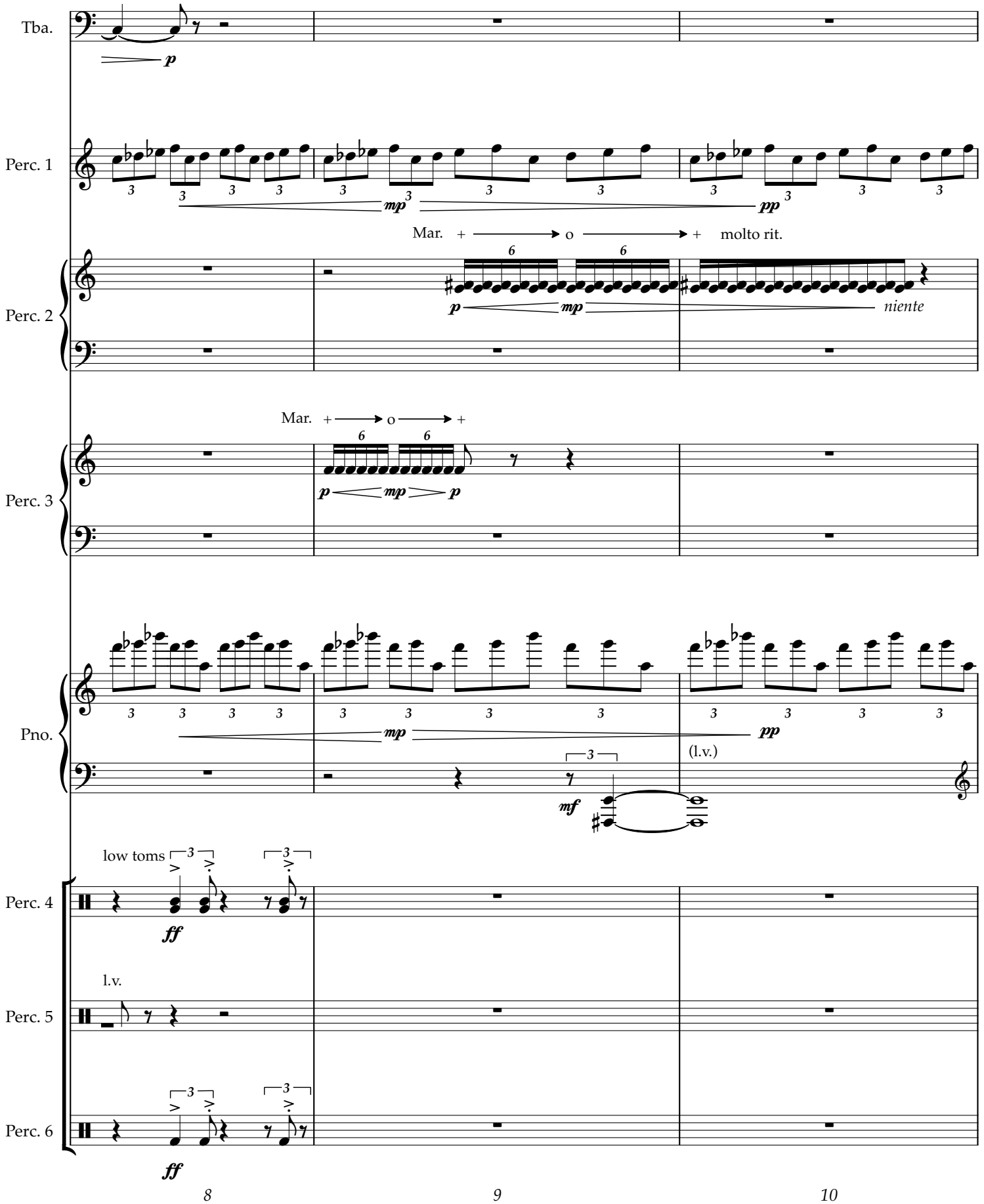
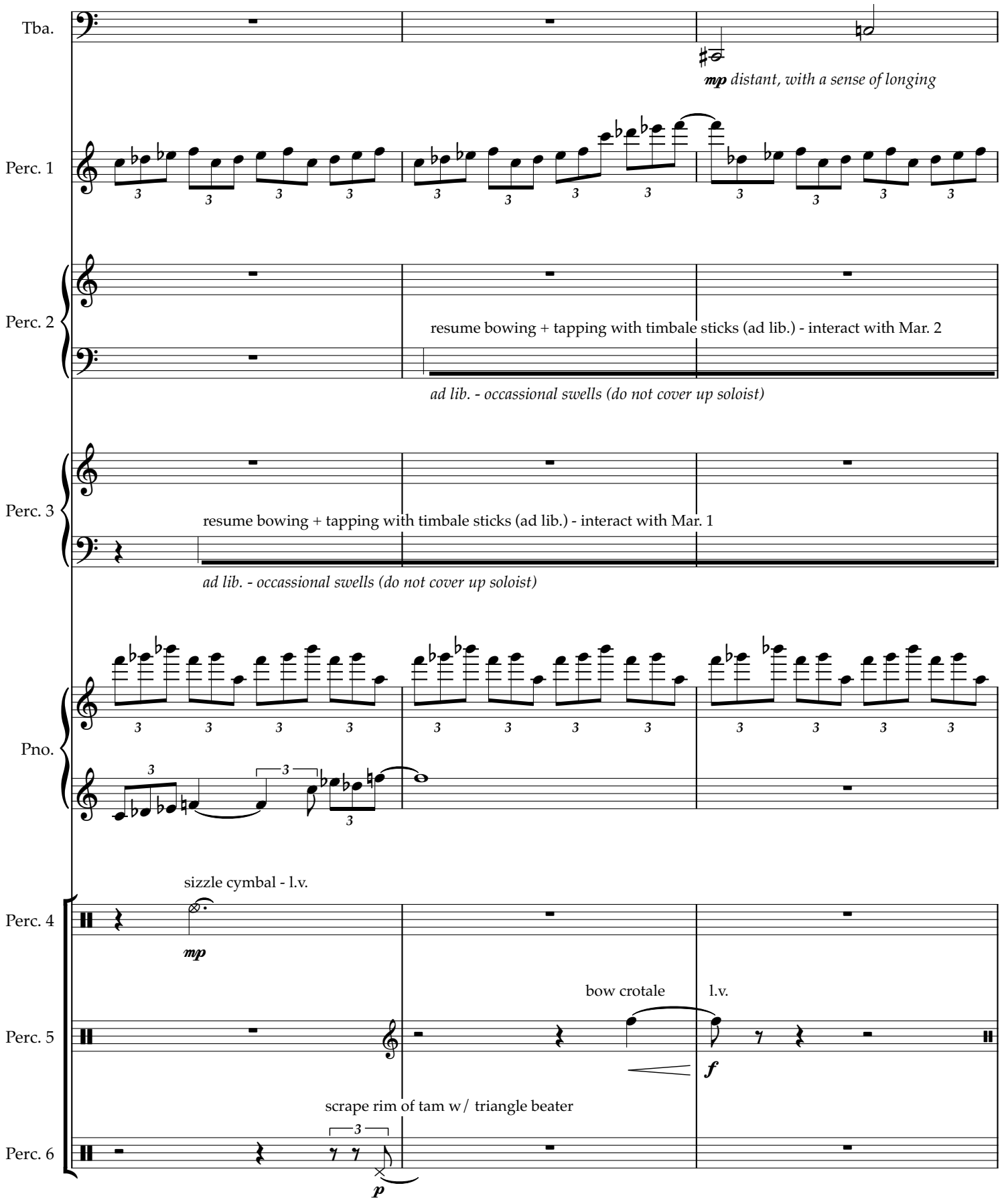
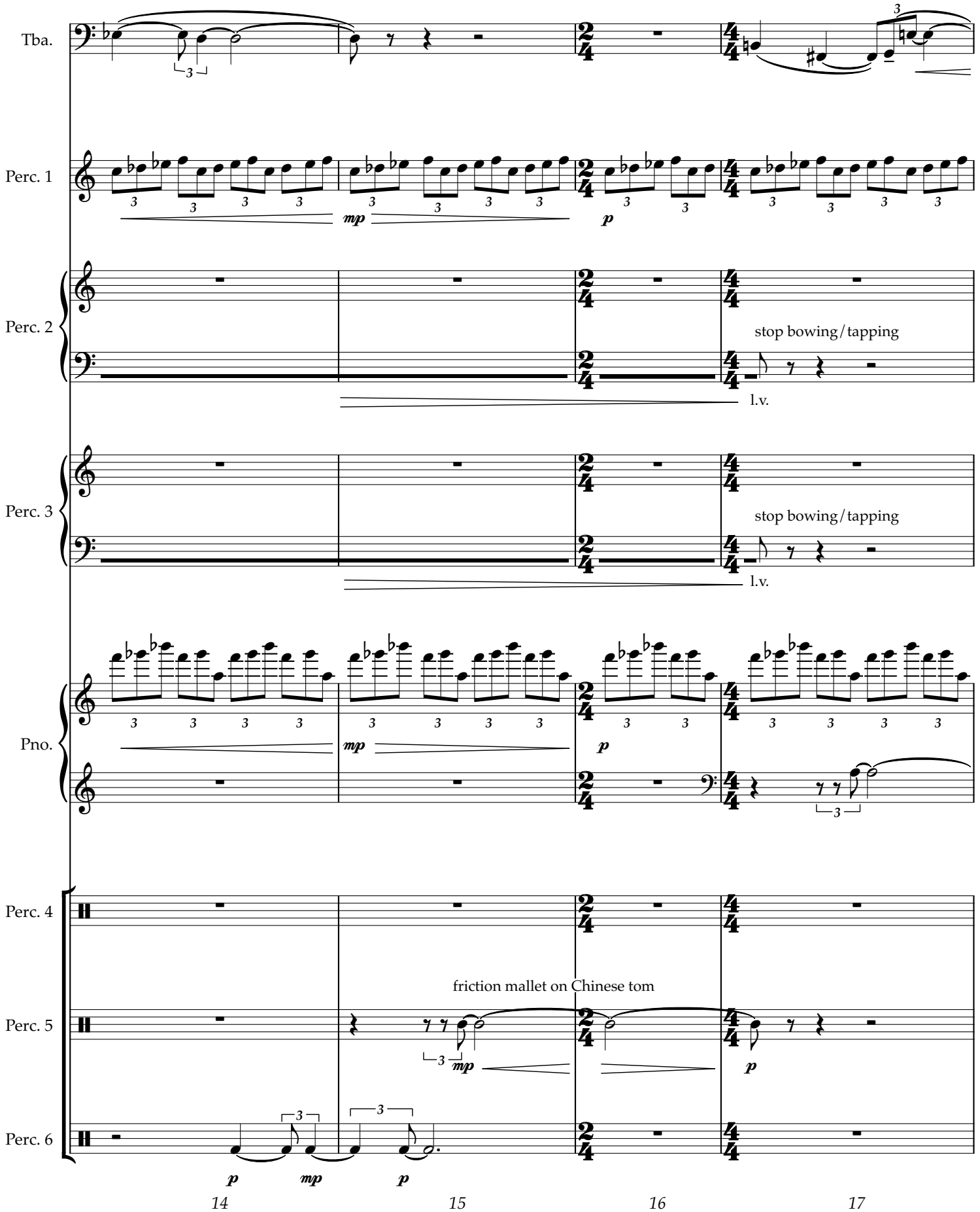
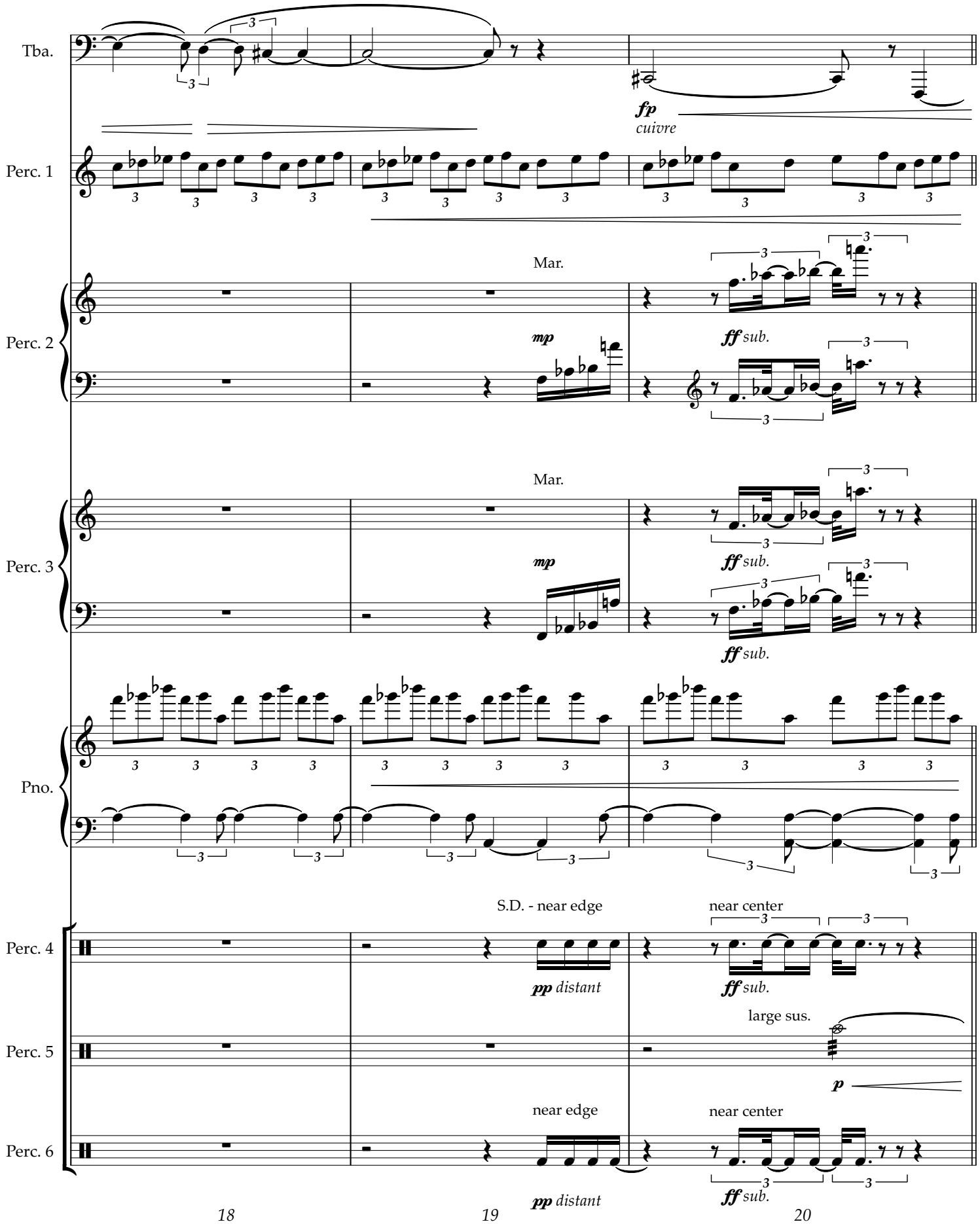
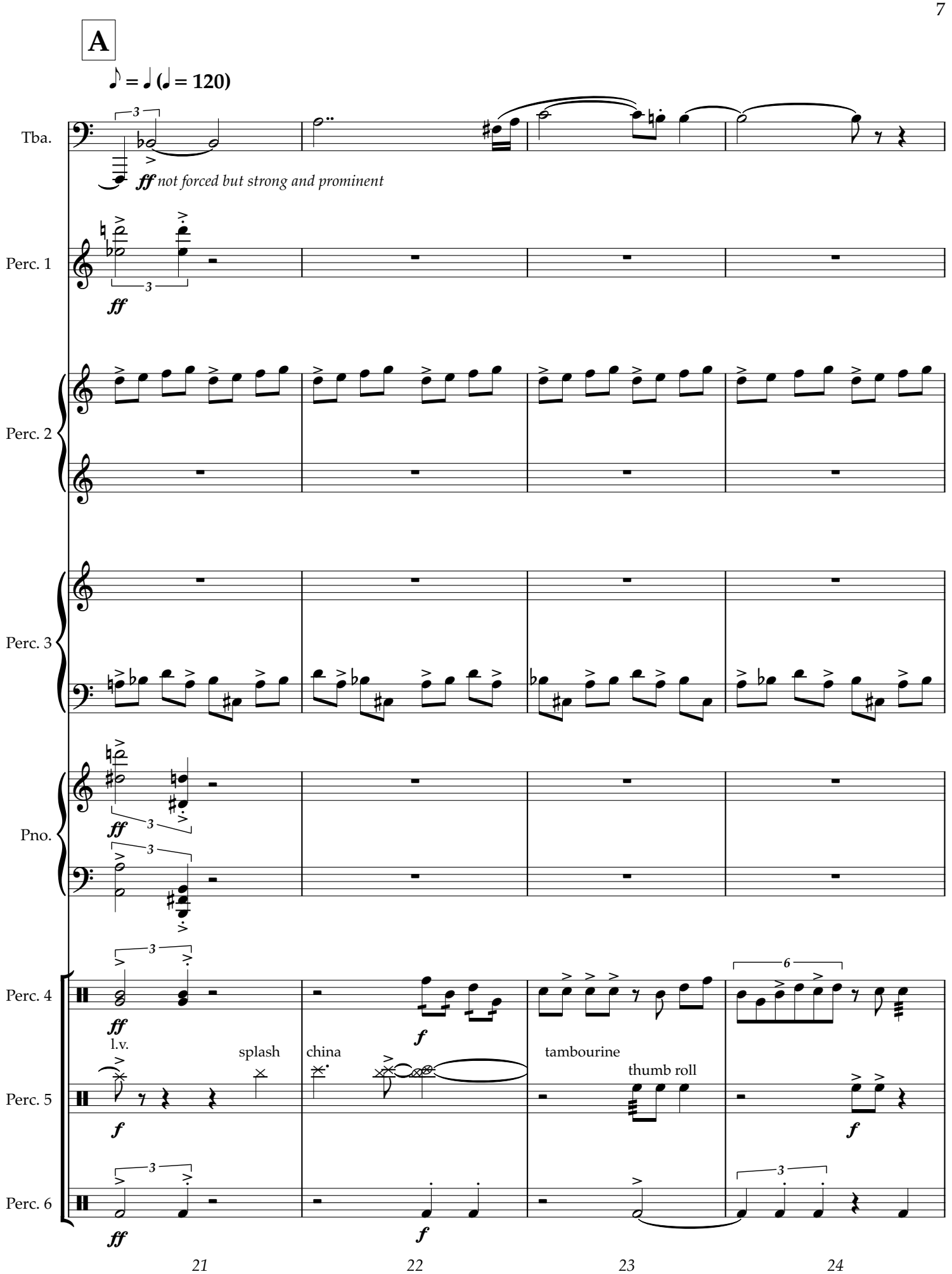

Tba.
mf
p
mf
Perc. 1
mp
pp
Perc. 2
stop bowing
Perc. 3
bow metal
f
stop bowing
Pno.
mp
pp
Perc. 4
Perc. 5
ad lib. - occassional swells
B.D. + med. tam
Perc. 6
pp distant
4
5
6
7

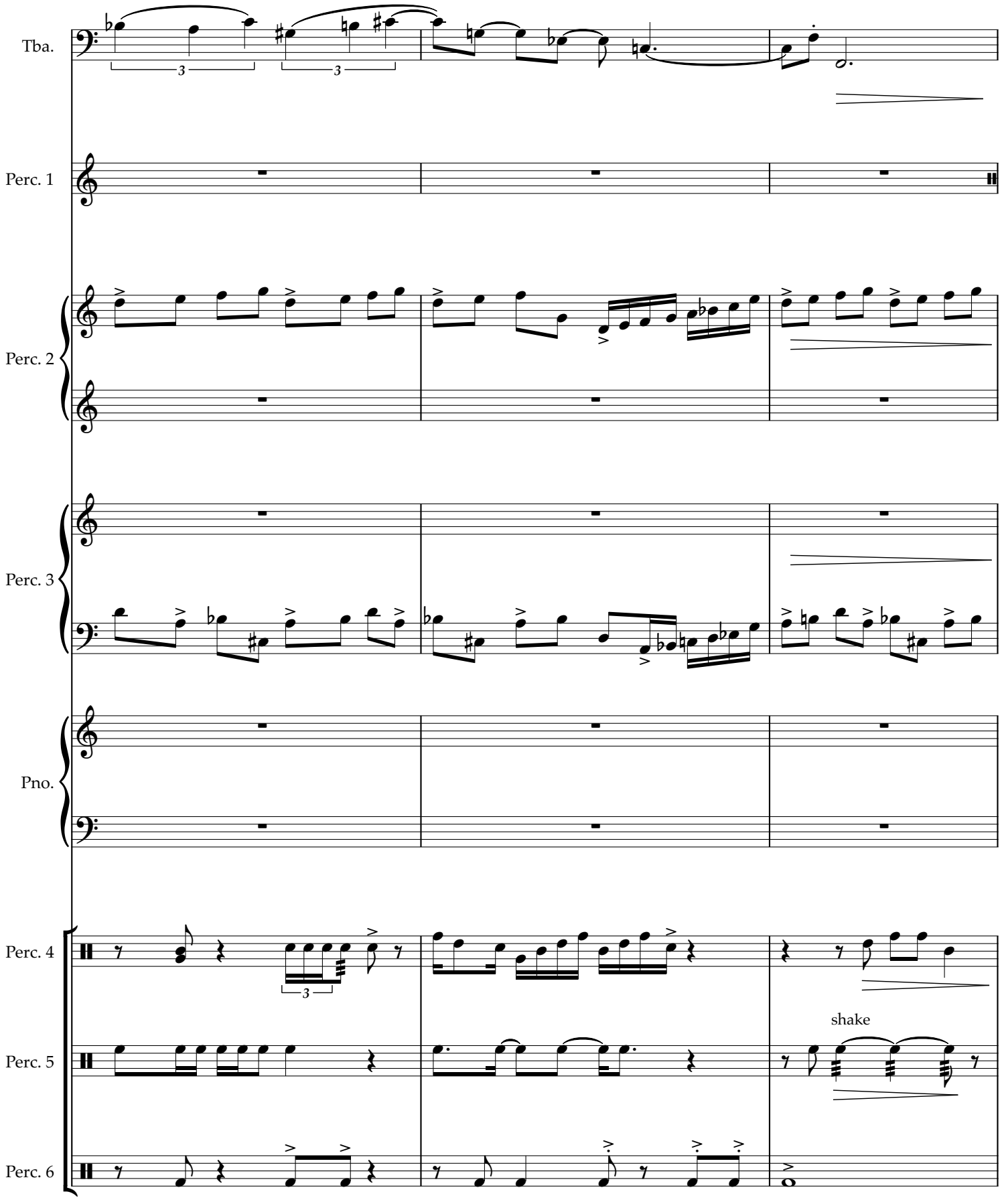

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
Mar.
molto rit.
niente
(l.v.)
low toms
l.v.
8
9
10

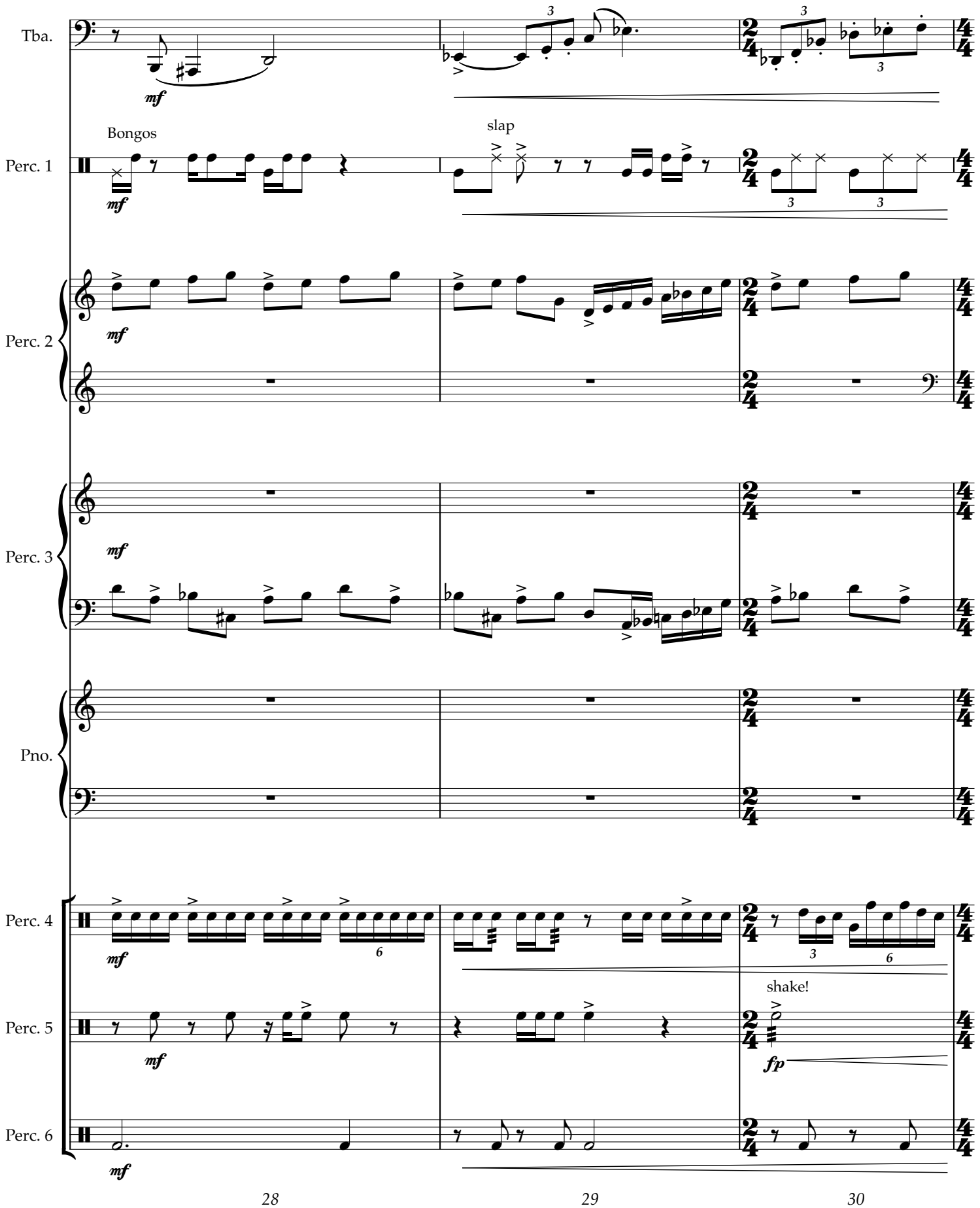

Tba.
mp distant, with a sense of longing
Perc. 1
Perc. 2
resume bowing + tapping with timbale sticks (ad lib.) - interact with Mar. 2
ad lib. - occassional swells (do not cover up soloist)
Perc. 3
resume bowing + tapping with timbale sticks (ad lib.) - interact with Mar. 1
ad lib. - occassional swells (do not cover up soloist)
Pno.
sizzle cymbal - l.v.
Perc. 4
mp
bow crotale
l.v.
Perc. 5
f
scrape rim of tam w/ triangle beater
Perc. 6
p
11
12
13

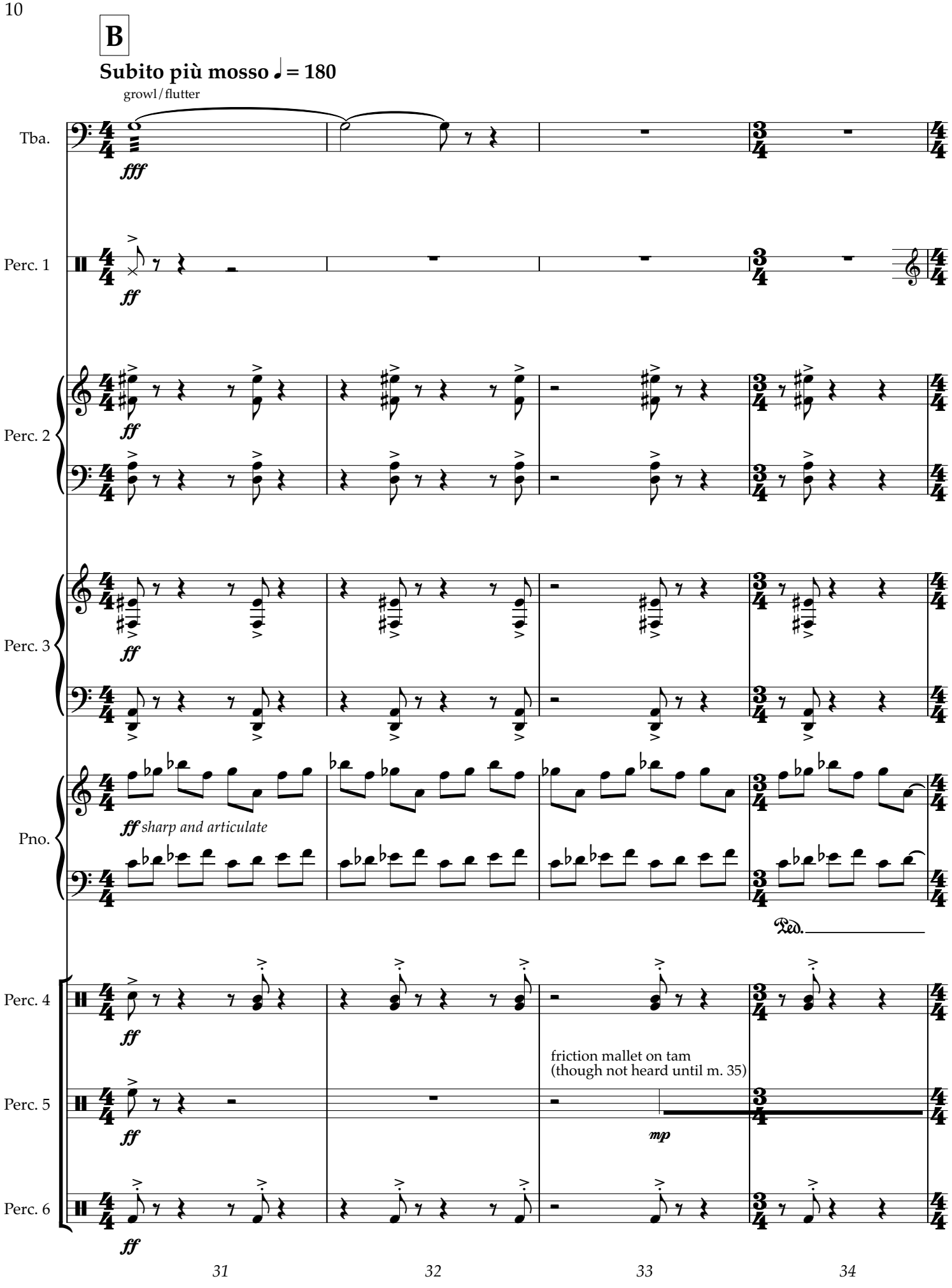

Tba.
Perc. 1
Perc. 2
stop bowing / tapping
l.v.
Perc. 3
stop bowing / tapping
l.v.
Pno.
Perc. 4
friction mallet on Chinese tom
Perc. 5
Perc. 6
14
15
16
17

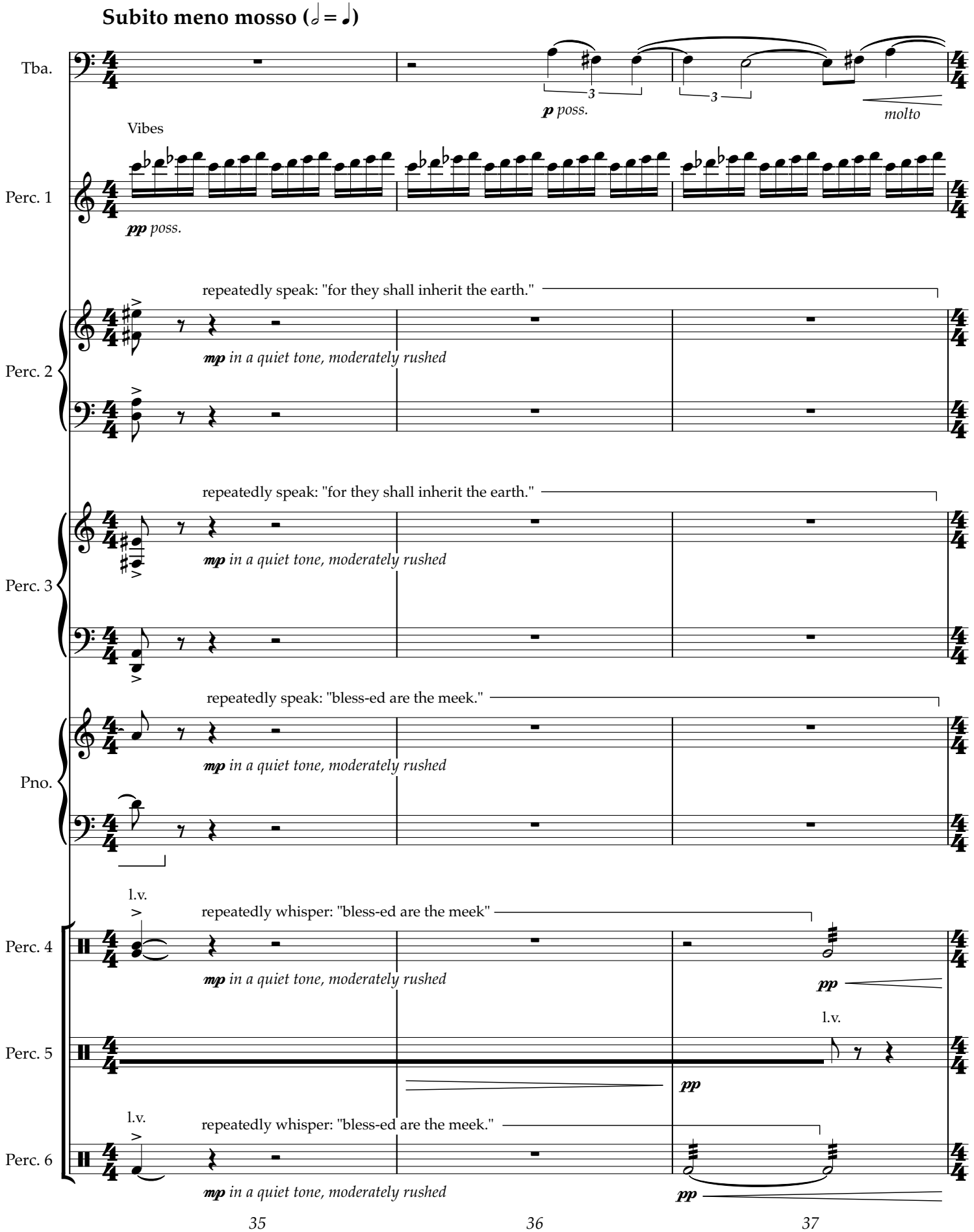

Tba.
fp
cuivre
Perc. 1
Perc. 2
Mar.
mp
ff sub.
Perc. 3
Mar.
mp
ff sub.
ff sub.
Pno.
Perc. 4
S.D. - near edge
near center
pp distant
ff sub.
Perc. 5
large sus.
p
Perc. 6
near edge
near center
pp distant
ff sub.

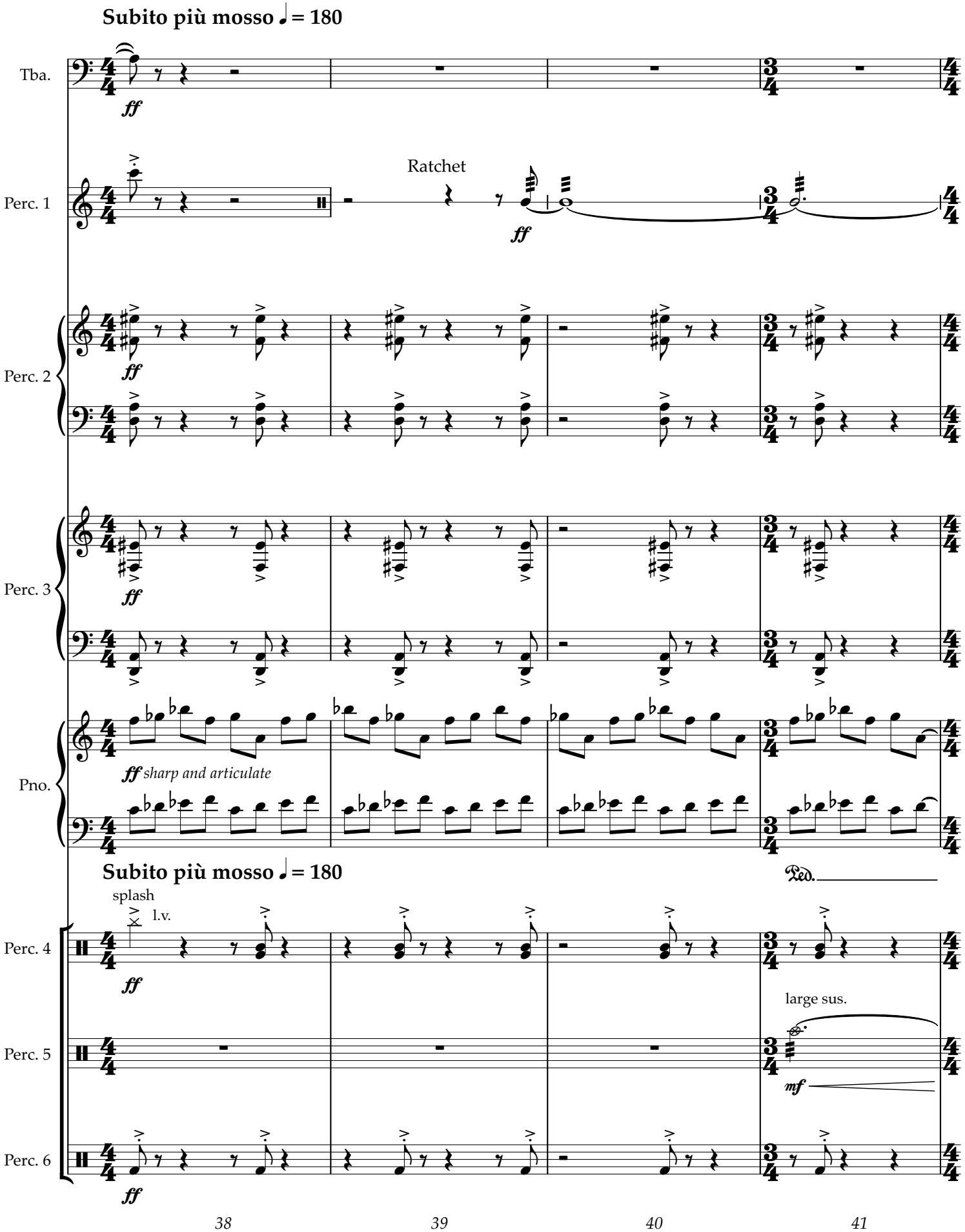

A
♪ = ♩ (♩ = 120)
Tba.
ff not forced but strong and prominent
Perc. 1
ff
Perc. 2
Perc. 3
Pno.
ff
Perc. 4
ff
l.v.
splash
china
f
tambourine
thumb roll
Perc. 5
f
Perc. 6
ff
f
21
22
23
24


Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
shake
25
26
27


Tba.
Bongos
slap
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
shake!
Perc. 5
Perc. 6
mf
fp
28
29
30


B
Subito più mosso ♩ = 180
growl/flutter
Tba.
fff
Perc. 1
ff
Perc. 2
ff
Perc. 3
ff
Pno.
ff sharp and articulate
Ped.
Perc. 4
ff
friction mallet on tam
(though not heard until m. 35)
Perc. 5
ff
mp
Perc. 6
ff
31
32
33
34


Subito meno mosso (𝅗𝅥 = ♩)
Tba.
p poss.
molto
Vibes
Perc. 1
pp poss.
repeatedly speak: "for they shall inherit the earth."
Perc. 2
mp in a quiet tone, moderately rushed
repeatedly speak: "for they shall inherit the earth."
Perc. 3
mp in a quiet tone, moderately rushed
repeatedly speak: "bless-ed are the meek."
Pno.
mp in a quiet tone, moderately rushed
l.v.
repeatedly whisper: "bless-ed are the meek"
Perc. 4
mp in a quiet tone, moderately rushed
pp
l.v.
Perc. 5
pp
l.v.
repeatedly whisper: "bless-ed are the meek."
Perc. 6
mp in a quiet tone, moderately rushed
pp
35
36
37


Subito più mosso ♩ = 180
Tba.
ff
Perc. 1
Ratchet
ff
Perc. 2
ff
Perc. 3
ff
Pno.
ff sharp and articulate
Subito più mosso ♩ = 180
Ped.
splash
l.v.
Perc. 4
ff
large sus.
Perc. 5
mf
Perc. 6
ff
38
39
40
41

C

Tempo primo, poco rubato

♩ = ca. 60

(2+2+2+3)
♪ = ♪ *sempre*

Tba.

mp *warm, nostalgic longing*

Perc. 1

Perc. 2

pp *sub. - a gentle pulse*

mp

Perc. 3

pp *sub. - a gentle pulse*

mp

Pno.

(2+2+2+3)
♪ = ♪ *sempre*

Perc. 4

p < ***f***
sub.

p

Perc. 5

l.v.

ff

3

l.v.

scrape large sus. with triangle beater

l.v.

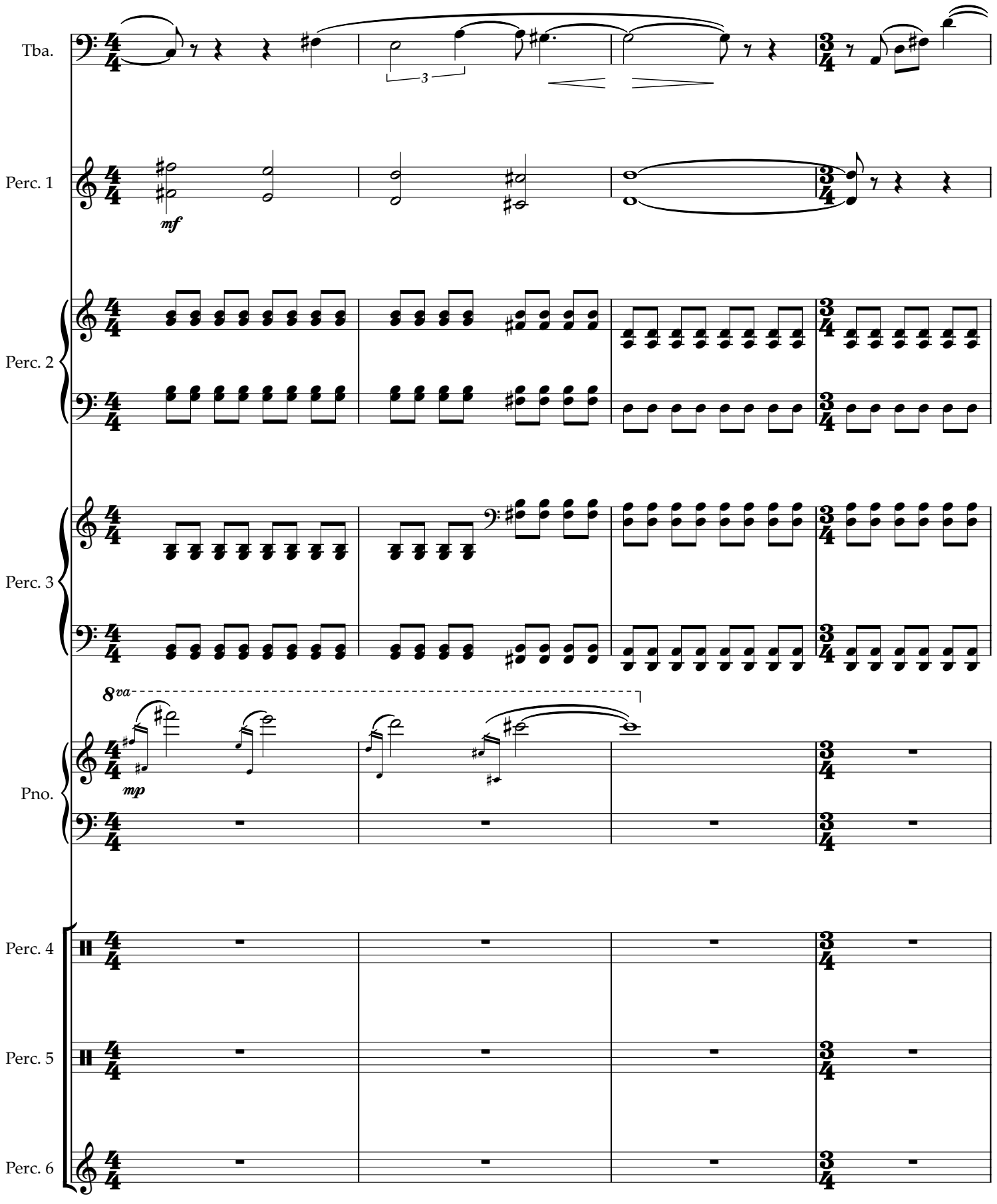
mp

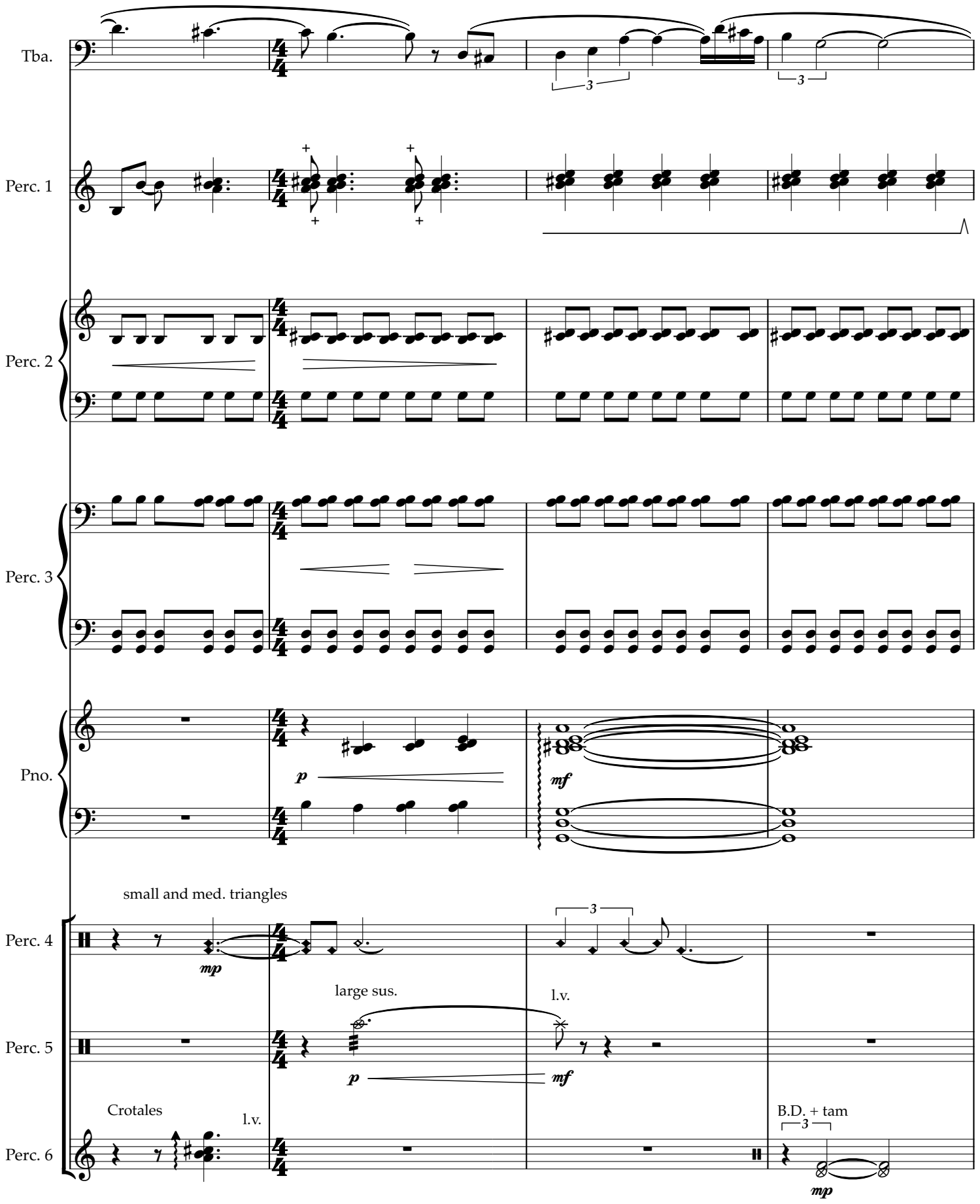
Perc. 6

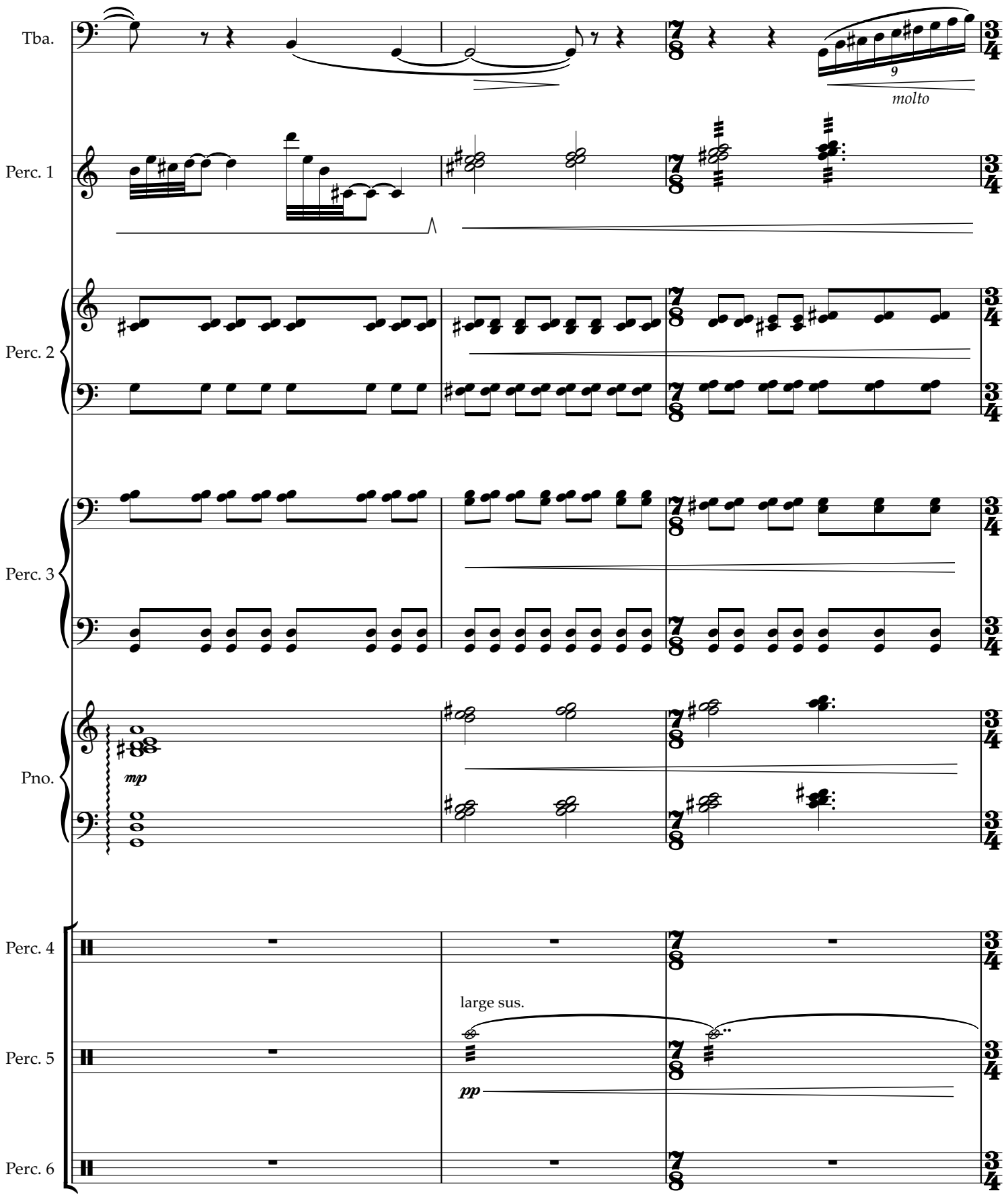
3

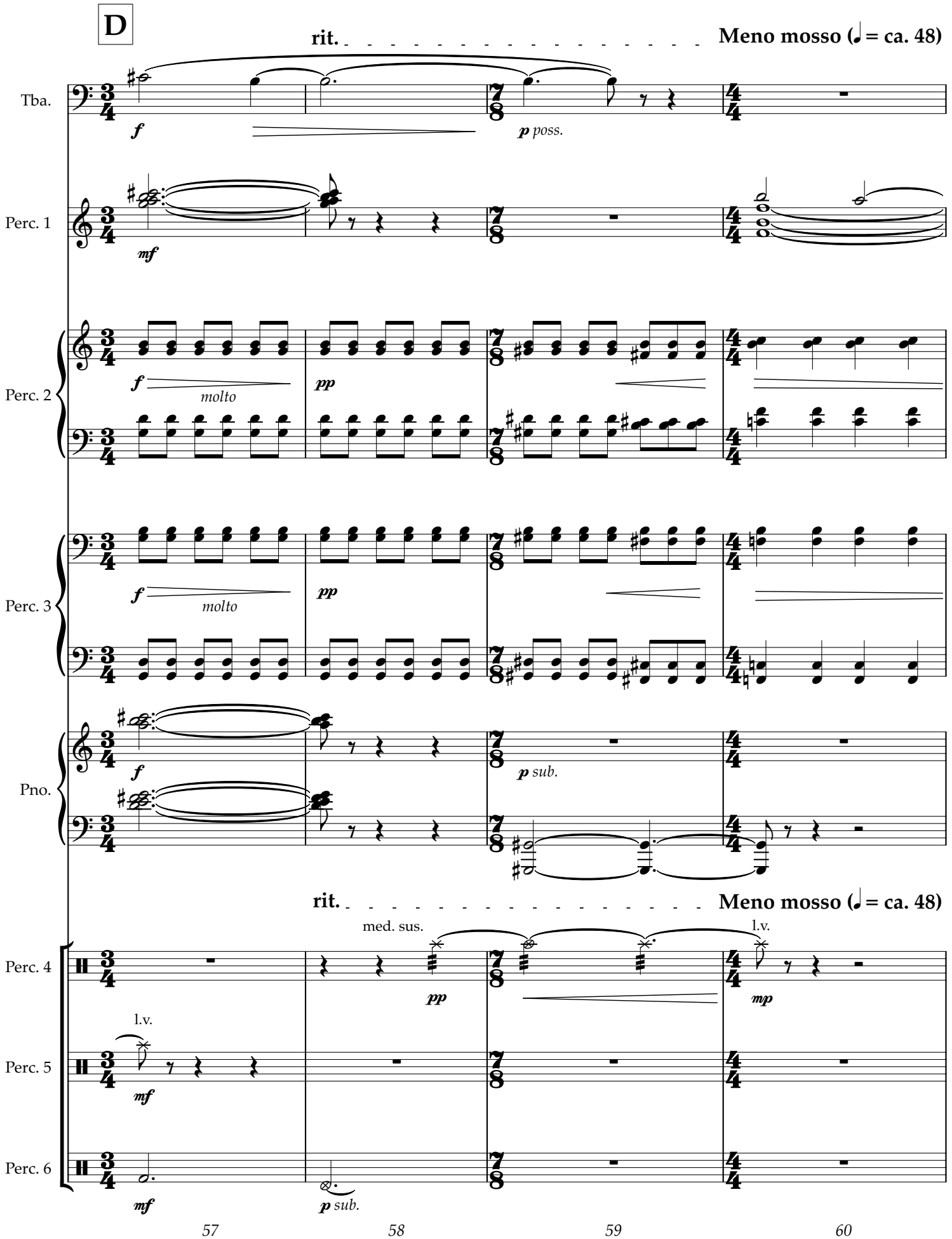
Crotales

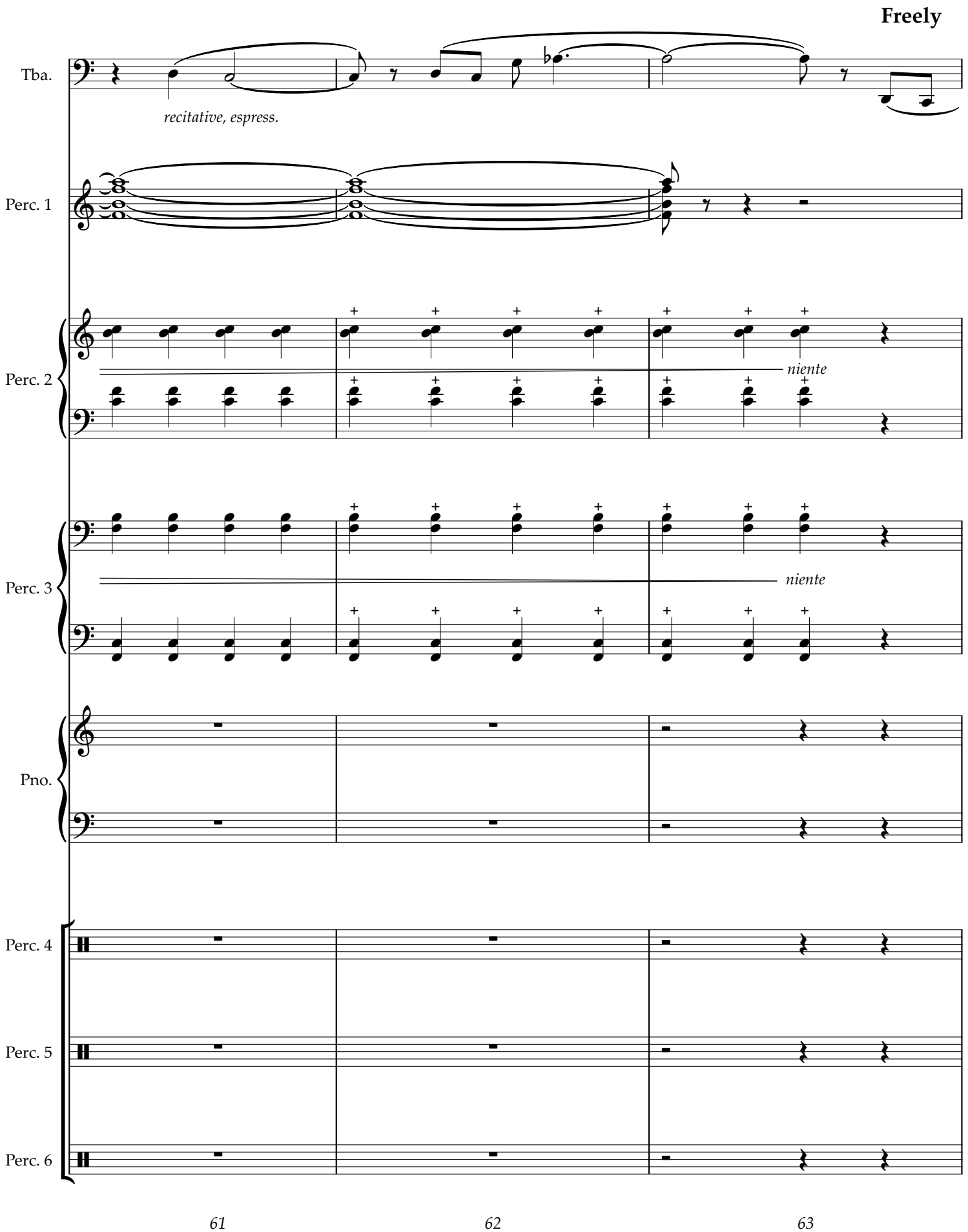
mf *a bright shimmer*

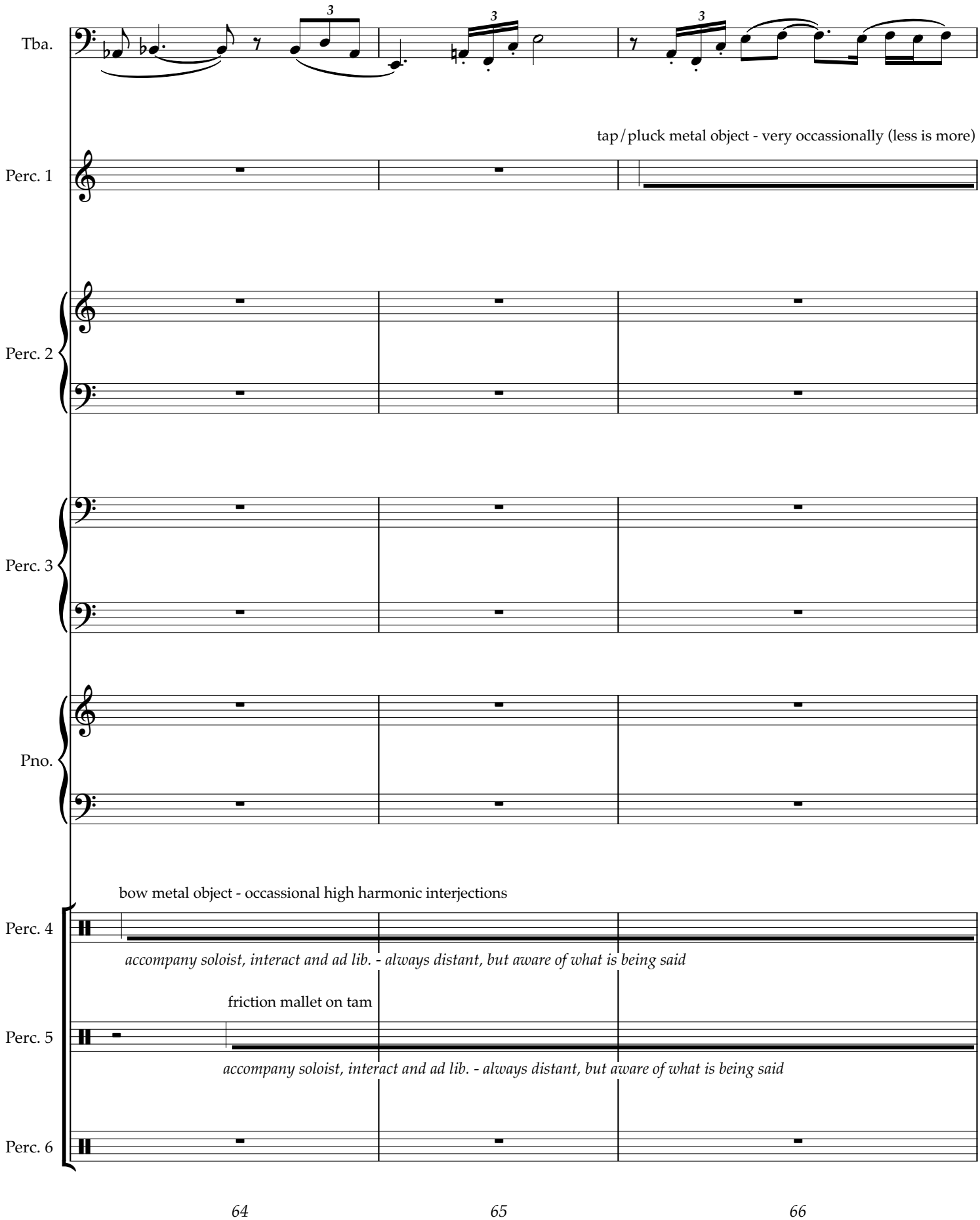

Tba.
Perc. 1
mf
Perc. 2
Perc. 3
8va
mp
Pno.
Perc. 4
Perc. 5
Perc. 6
46
47
48
49

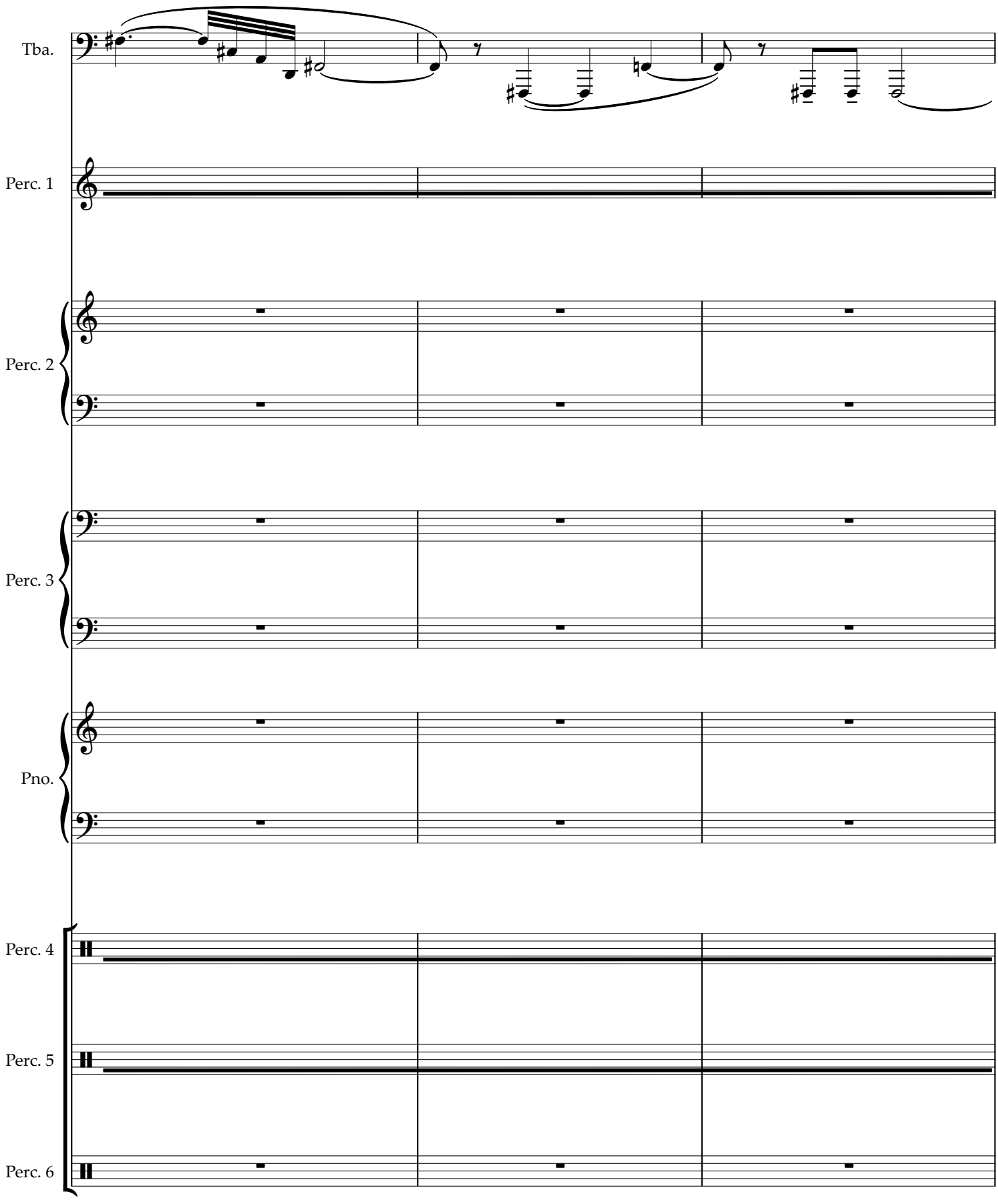

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
p
mf
small and med. triangles
Perc. 4
mp
large sus.
l.v.
Perc. 5
p
mf
Crotales
l.v.
Perc. 6
B.D. + tam
mp
50
51
52
53

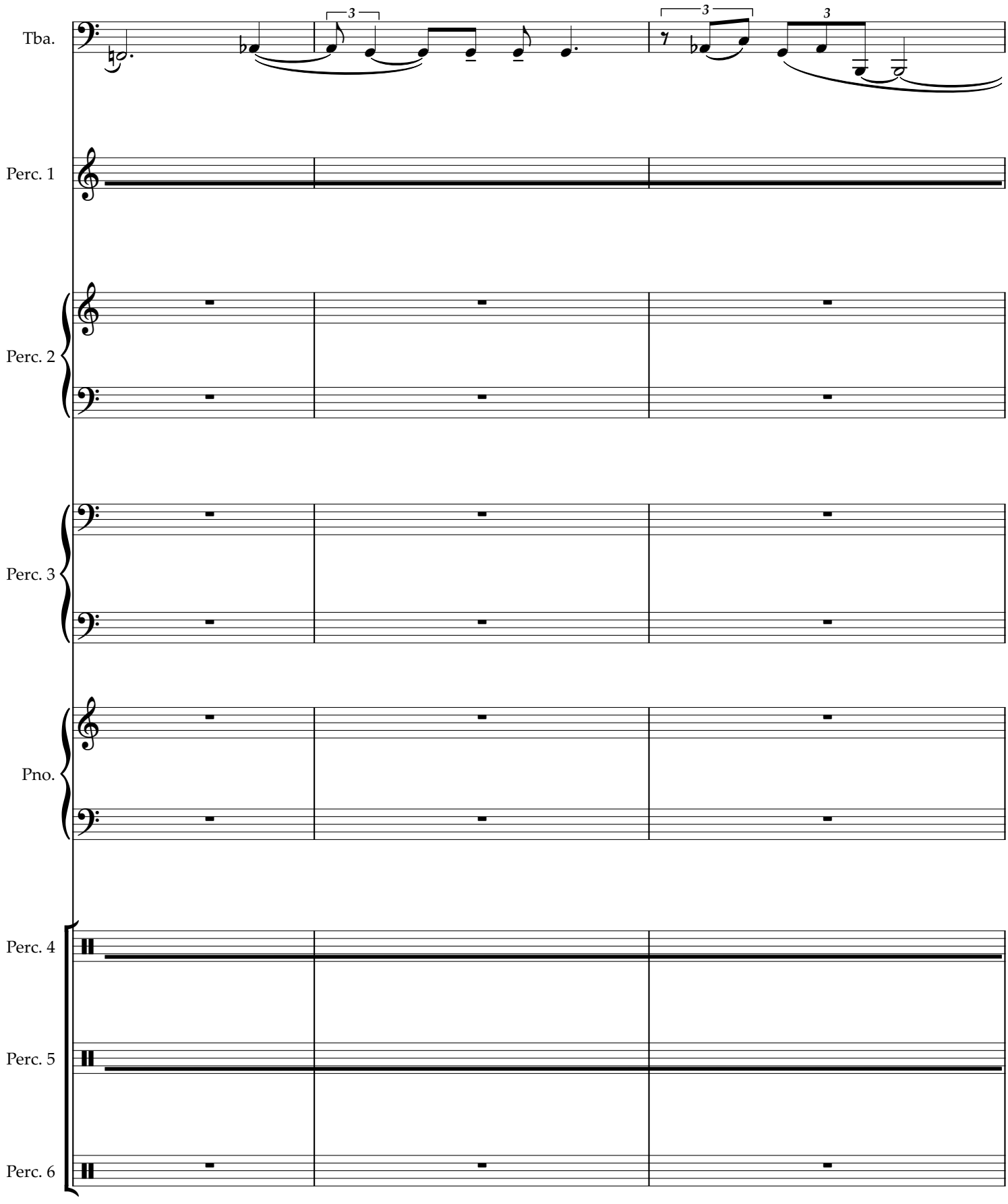

Tba.
9
molto
Perc. 1
Perc. 2
Perc. 3
Pno.
mp
Perc. 4
large sus.
Perc. 5
pp
Perc. 6
54
55
56

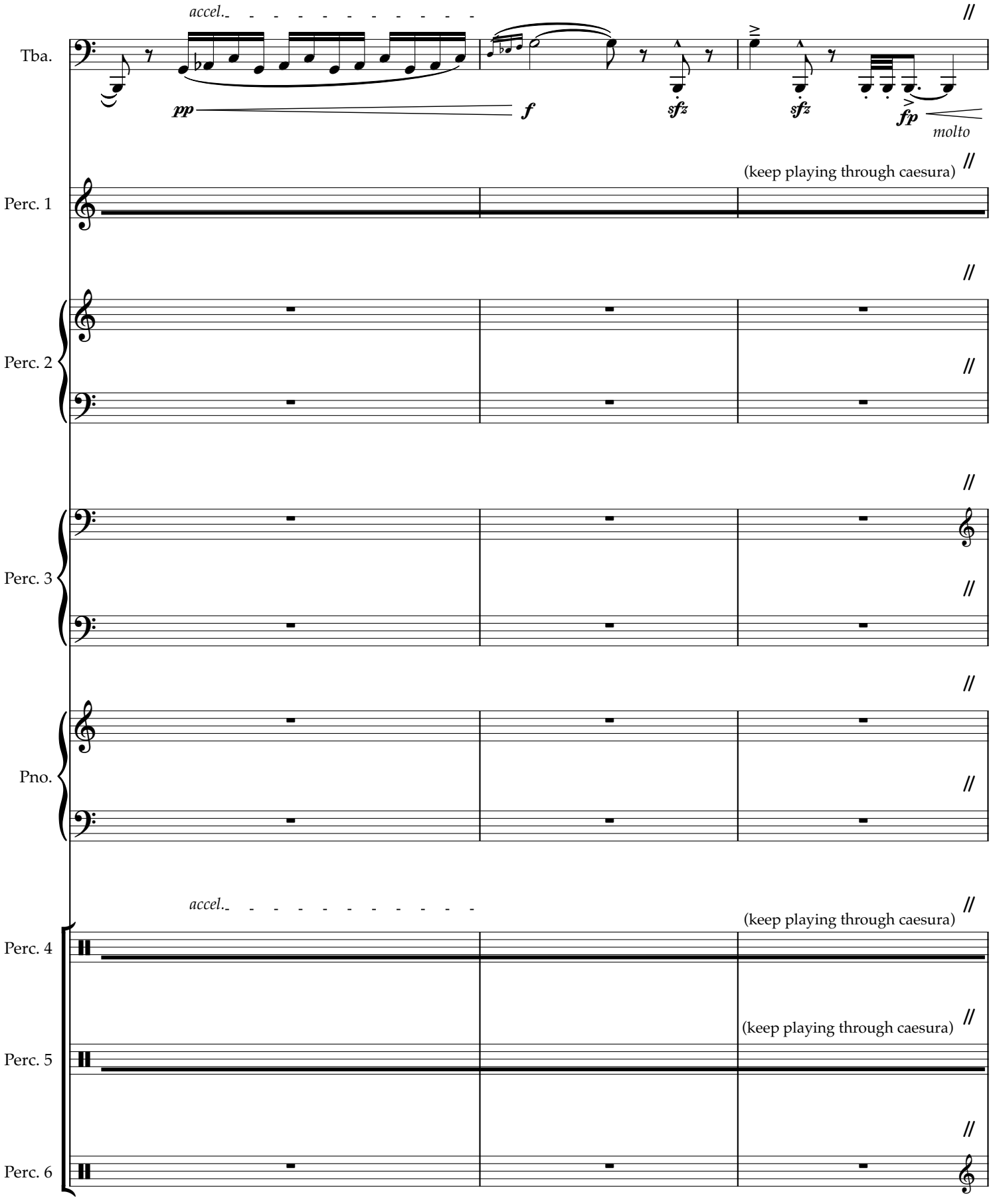

D
rit.
Meno mosso (♩ = ca. 48)
Tba.
f
p poss.
Perc. 1
mf
Perc. 2
f
molto
pp
Perc. 3
f
molto
pp
Pno.
f
p sub.
rit.
Meno mosso (♩ = ca. 48)
med. sus.
l.v.
Perc. 4
pp
mp
l.v.
Perc. 5
mf
Perc. 6
mf
p sub.
57
58
59
60

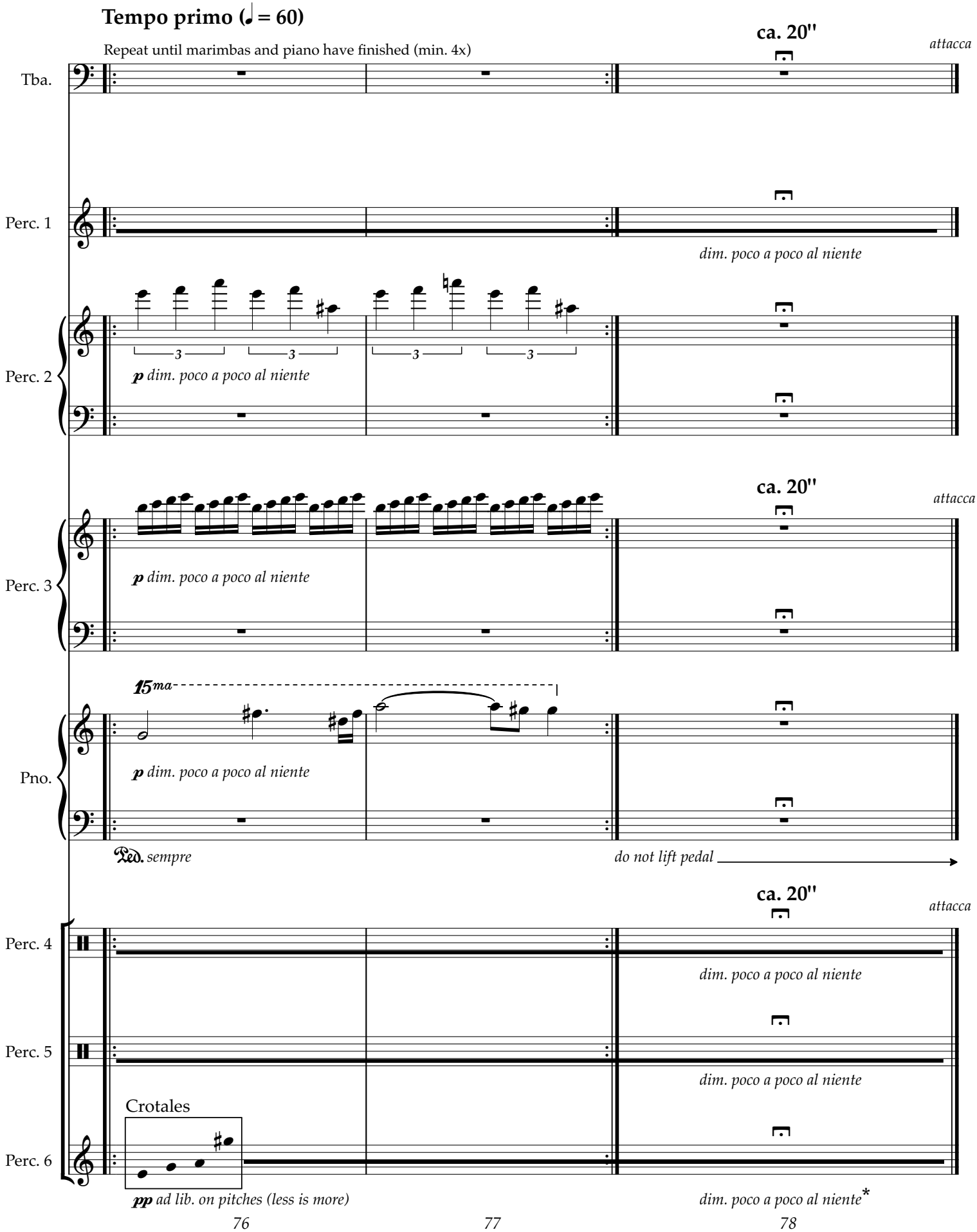

Freely
Tba.
recitative, espress.
Perc. 1
Perc. 2
niente
Perc. 3
niente
Pno.
Perc. 4
Perc. 5
Perc. 6
61
62
63


Tba.
tap/pluck metal object - very occassionally (less is more)
Perc. 1
Perc. 2
Perc. 3
Pno.
bow metal object - occassional high harmonic interjections
Perc. 4
accompany soloist, interact and ad lib. - always distant, but aware of what is being said
friction mallet on tam
Perc. 5
accompany soloist, interact and ad lib. - always distant, but aware of what is being said
Perc. 6
64
65
66


Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
67
68
69


Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
70
71
72

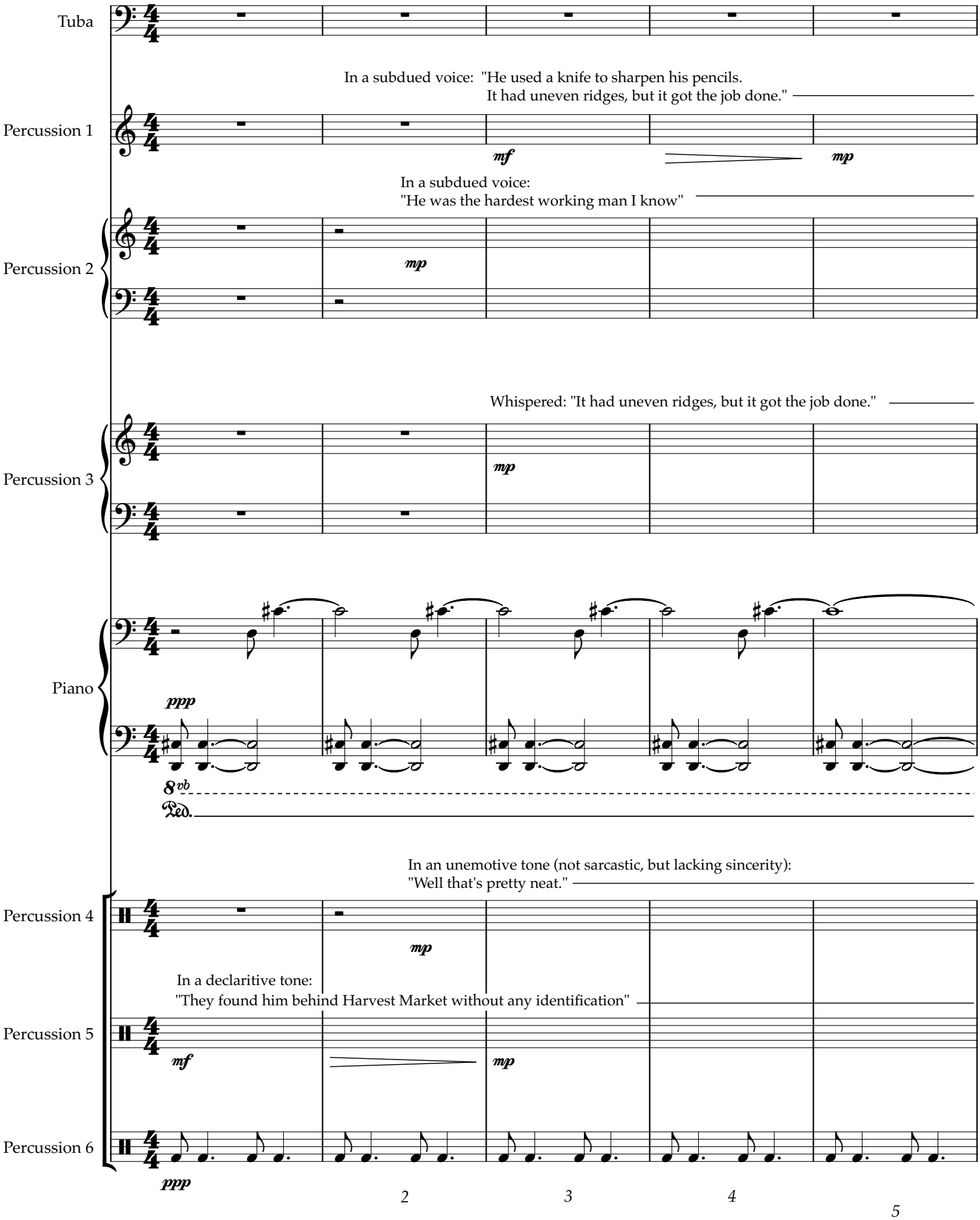

accel.
Tba.
pp
f
sfz
sfz
fp
molto
(keep playing through caesura)
Perc. 1
Perc. 2
Perc. 3
Pno.
accel.
(keep playing through caesura)
Perc. 4
(keep playing through caesura)
Perc. 5
Perc. 6
73
74
75

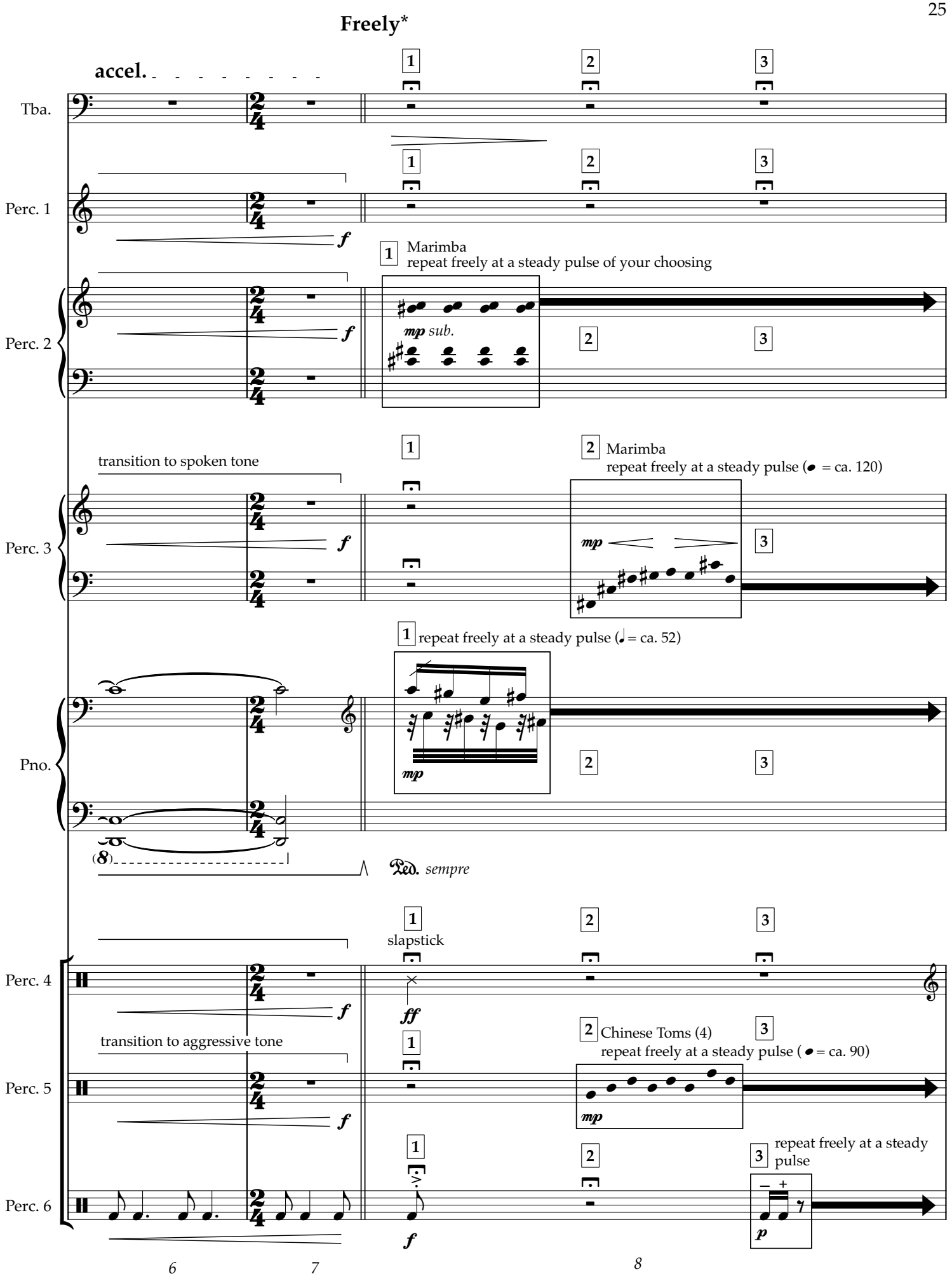


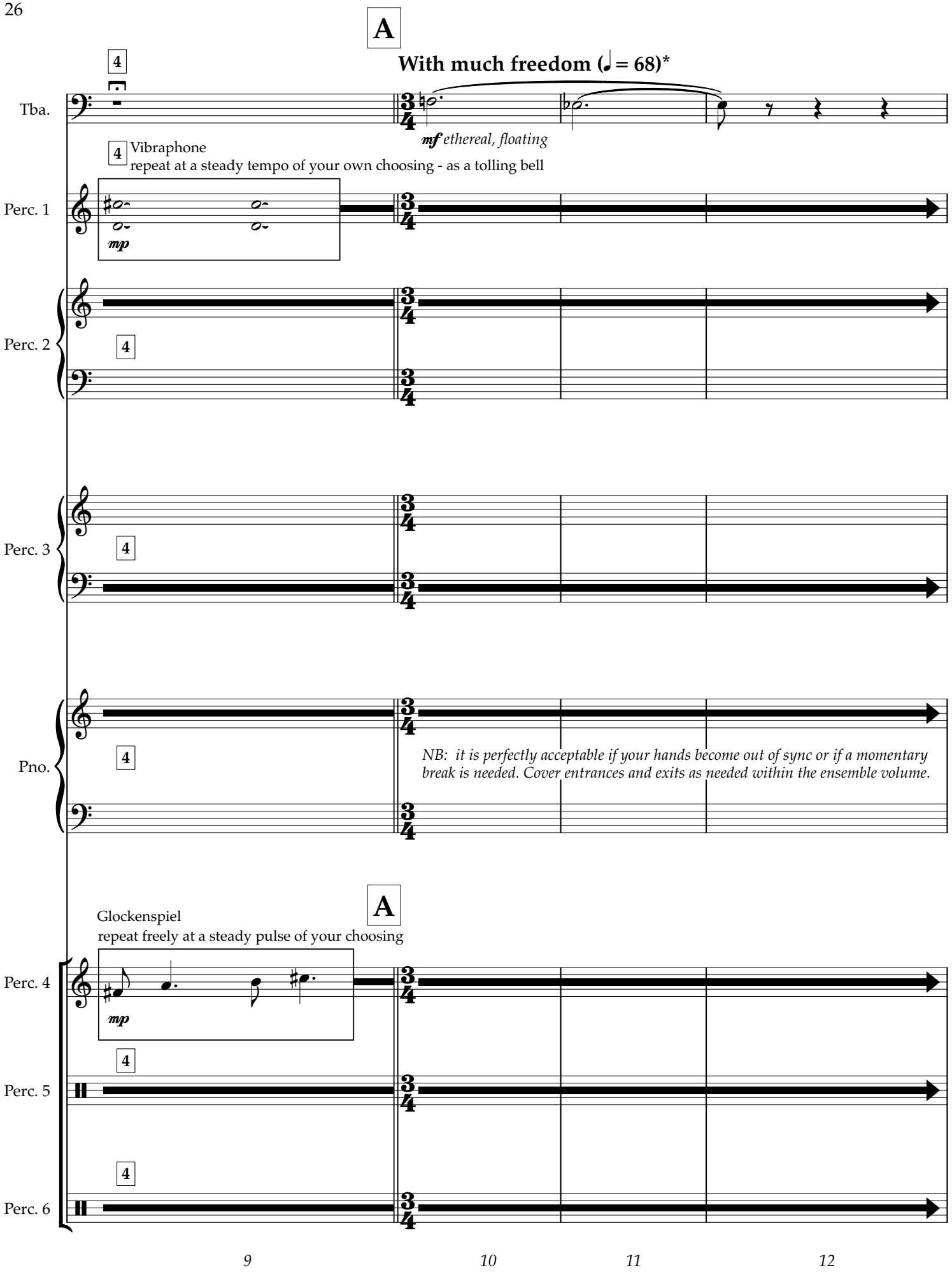
*Stop early enough to have time to pick up bass drum mallets

II. CAT'S CRADLE

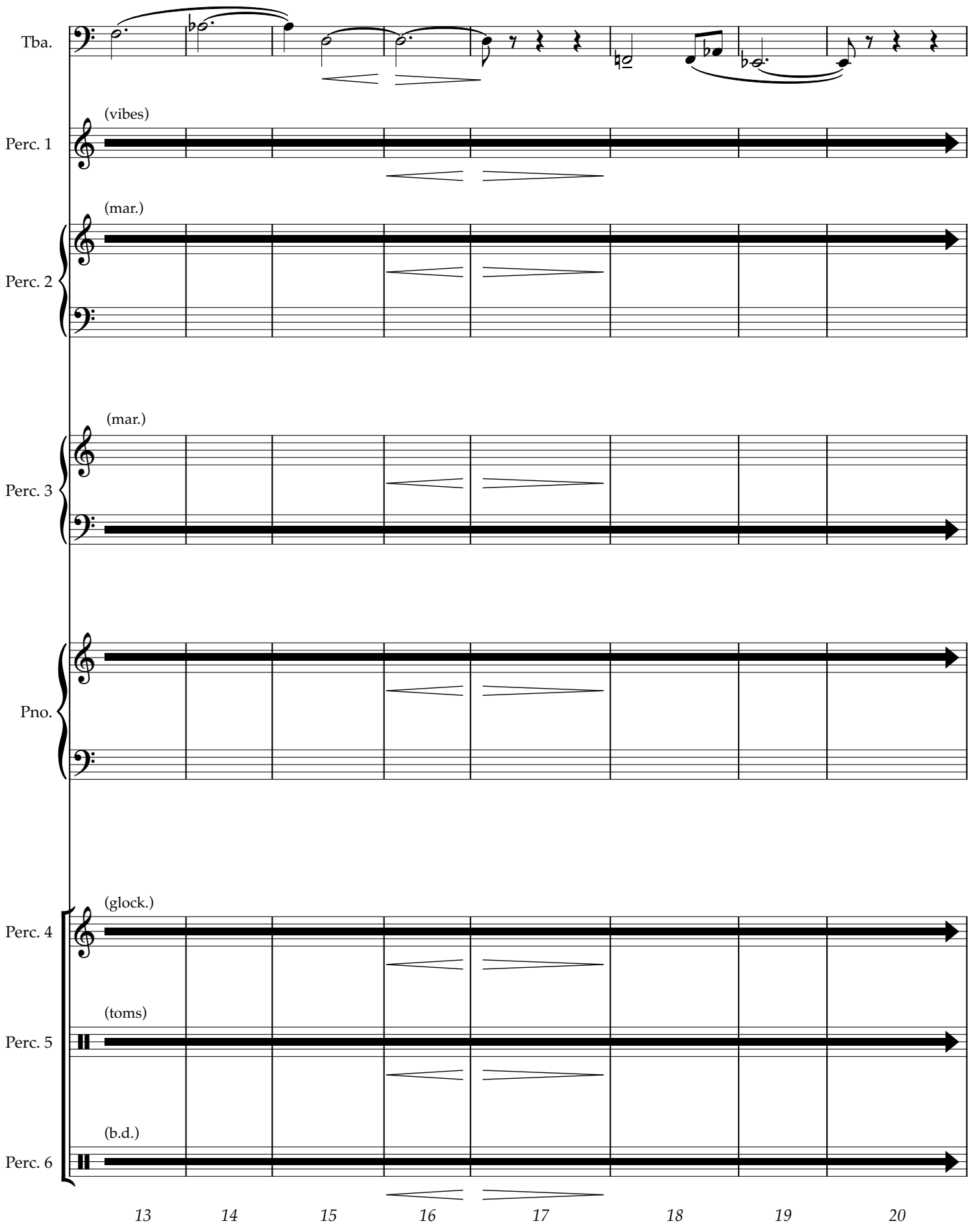
Meno mosso (♩ = ca. 52)

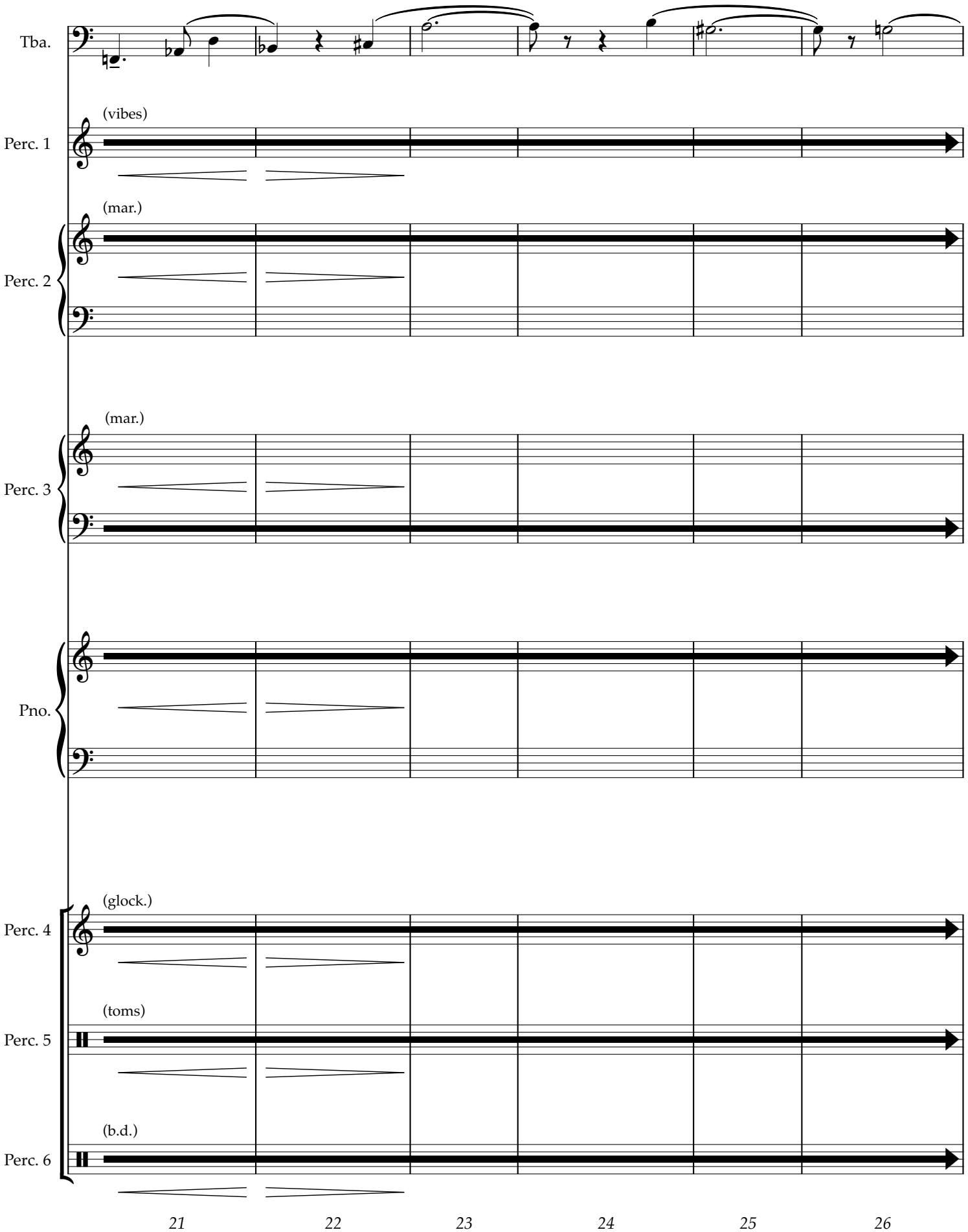


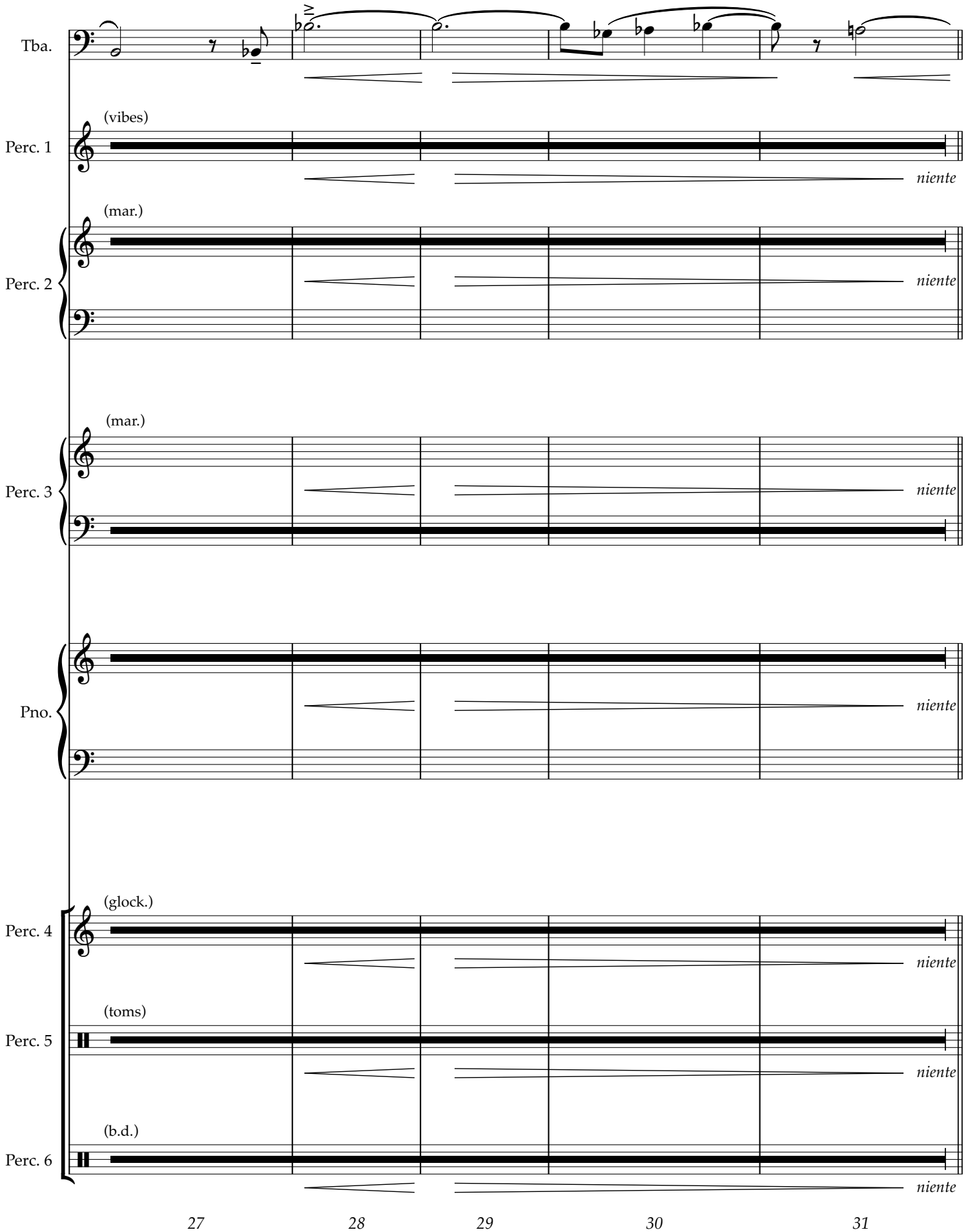

Freely*
accel.
Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
1
2
3
f
1 Marimba
repeat freely at a steady pulse of your choosing
mp sub.
transition to spoken tone
2 Marimba
repeat freely at a steady pulse (𝅗𝅥 = ca. 120)
mp
1 repeat freely at a steady pulse (𝅗𝅥 = ca. 52)
mp
(8)
Ped. sempre
1 slapstick
ff
transition to aggressive tone
2 Chinese Toms (4)
repeat freely at a steady pulse (♩ = ca. 90)
mp
3 repeat freely at a steady pulse
p
6
7
8
* 1 = 10" 2 = 15" 3 = 20" 4 = 15"



* This given tempo is ***only for the soloist***. The ensemble will remain constant with their given pulses/tempi.
The most important job of the conductor during this section is to cue ensemble dynamics.


Tba.
(vibes)
Perc. 1
(mar.)
Perc. 2
(mar.)
Perc. 3
Pno.
(glock.)
Perc. 4
(toms)
Perc. 5
(b.d.)
Perc. 6
13
14
15
16
17
18
19
20


Tba.
(vibes)
Perc. 1
(mar.)
Perc. 2
(mar.)
Perc. 3
Pno.
(glock.)
Perc. 4
(toms)
Perc. 5
(b.d.)
Perc. 6
21
22
23
24
25
26


Tba.
(vibes)
Perc. 1
niente
(mar.)
Perc. 2
niente
(mar.)
Perc. 3
niente
Pno.
niente
(glock.)
Perc. 4
niente
(toms)
Perc. 5
niente
(b.d.)
Perc. 6
niente
27
28
29
30
31

Tempo primo (♩ = ca. 52)

Tba.

mp espress.

Perc. 1

Tubular Chimes

p distant

Perc. 2

(mar.)

p distant

Perc. 3

(mar.)

p distant

Pno.

pp barely audible

8vb

Ped.

Tempo primo (♩ = ca. 52)

Perc. 4

(glock.)

p distant

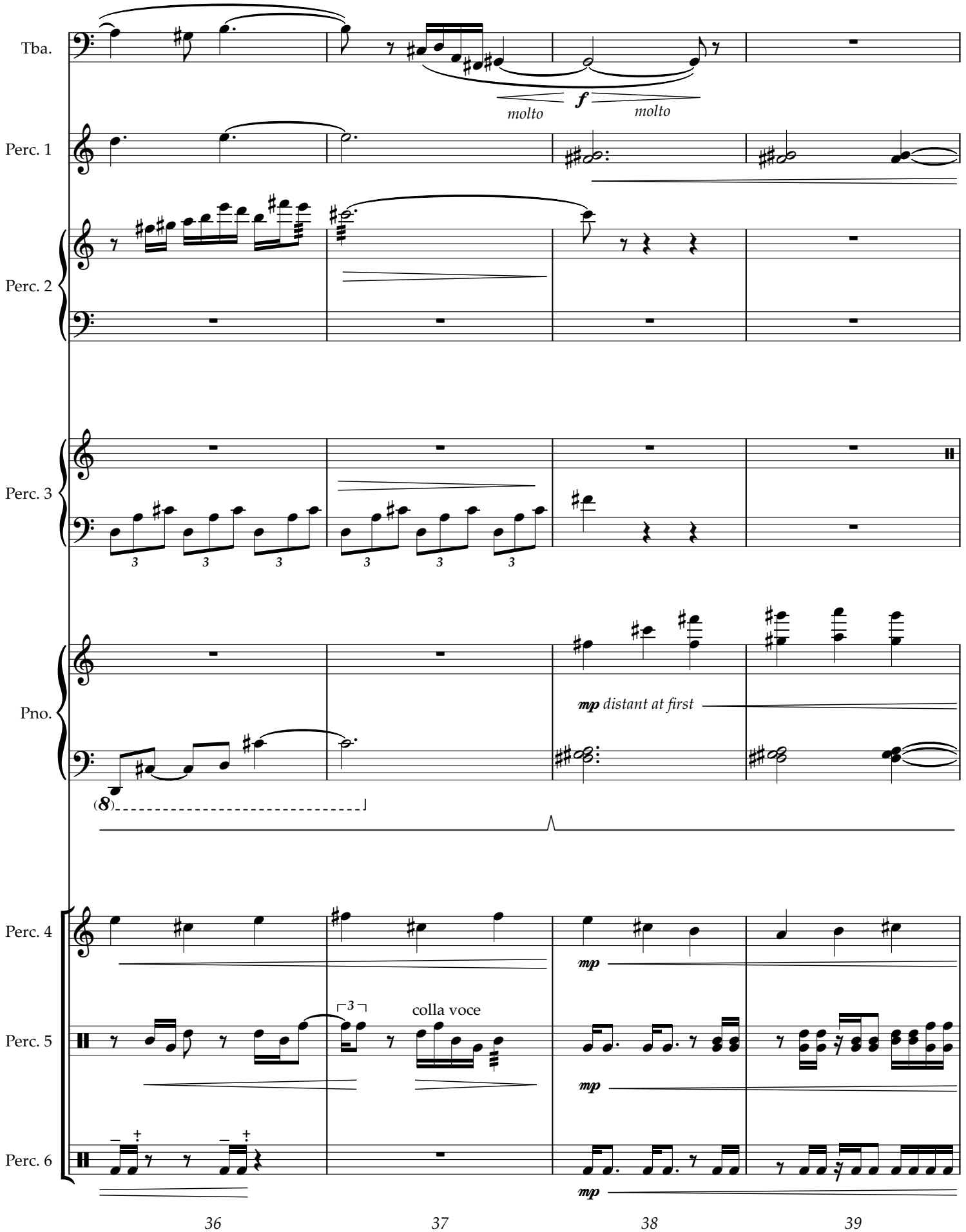
Perc. 5

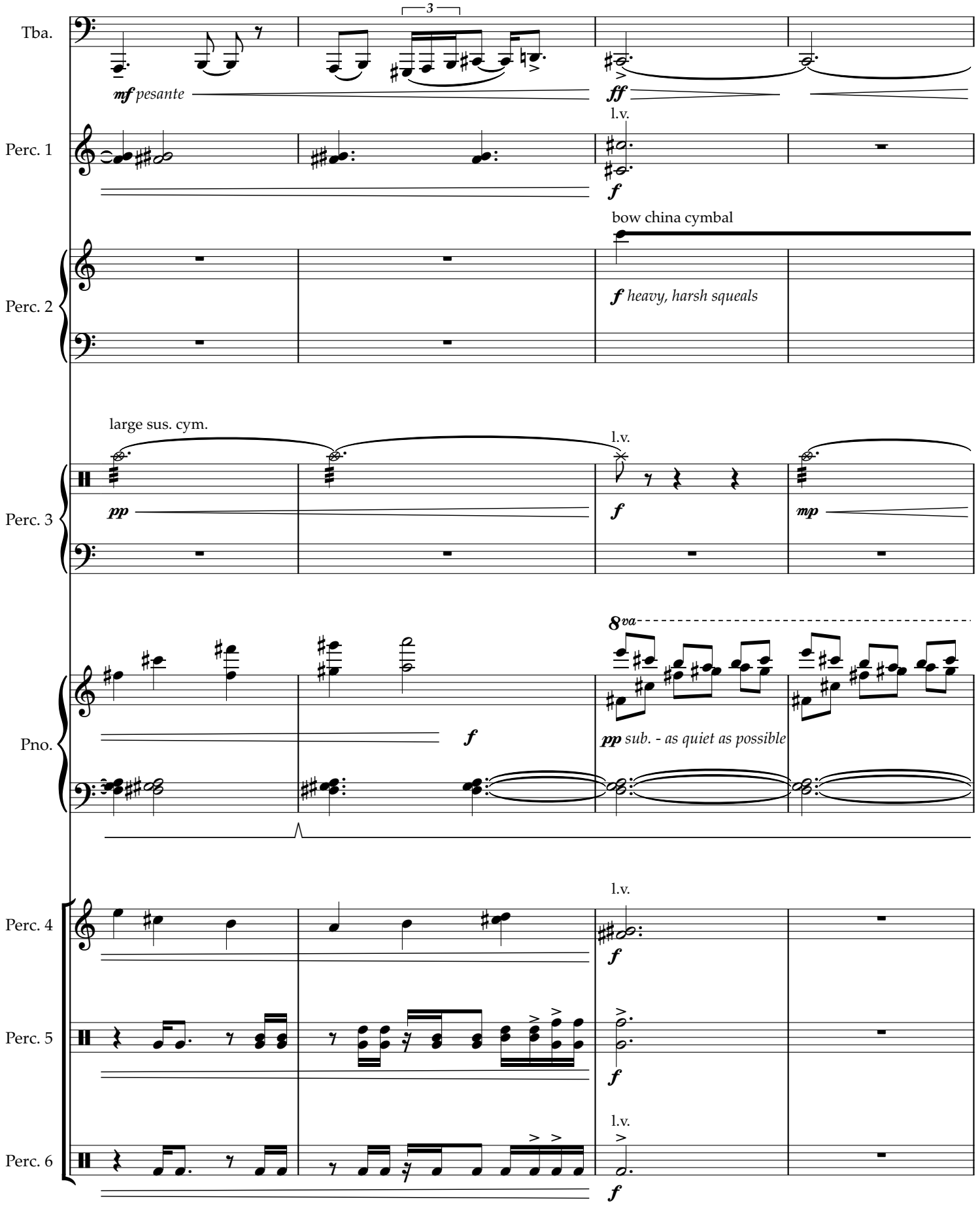
Chinese toms

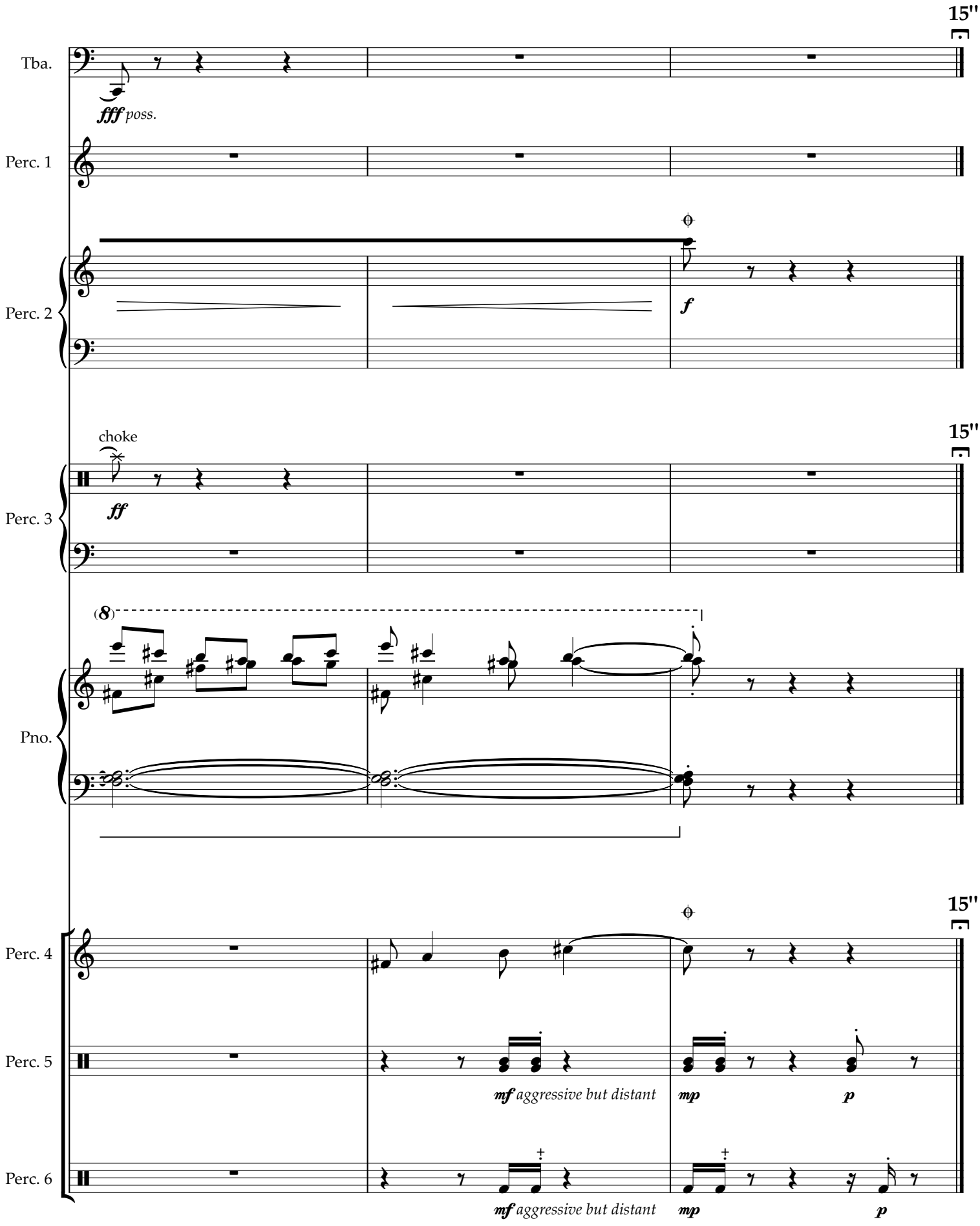
pp barely audible

Perc. 6

pp barely audible

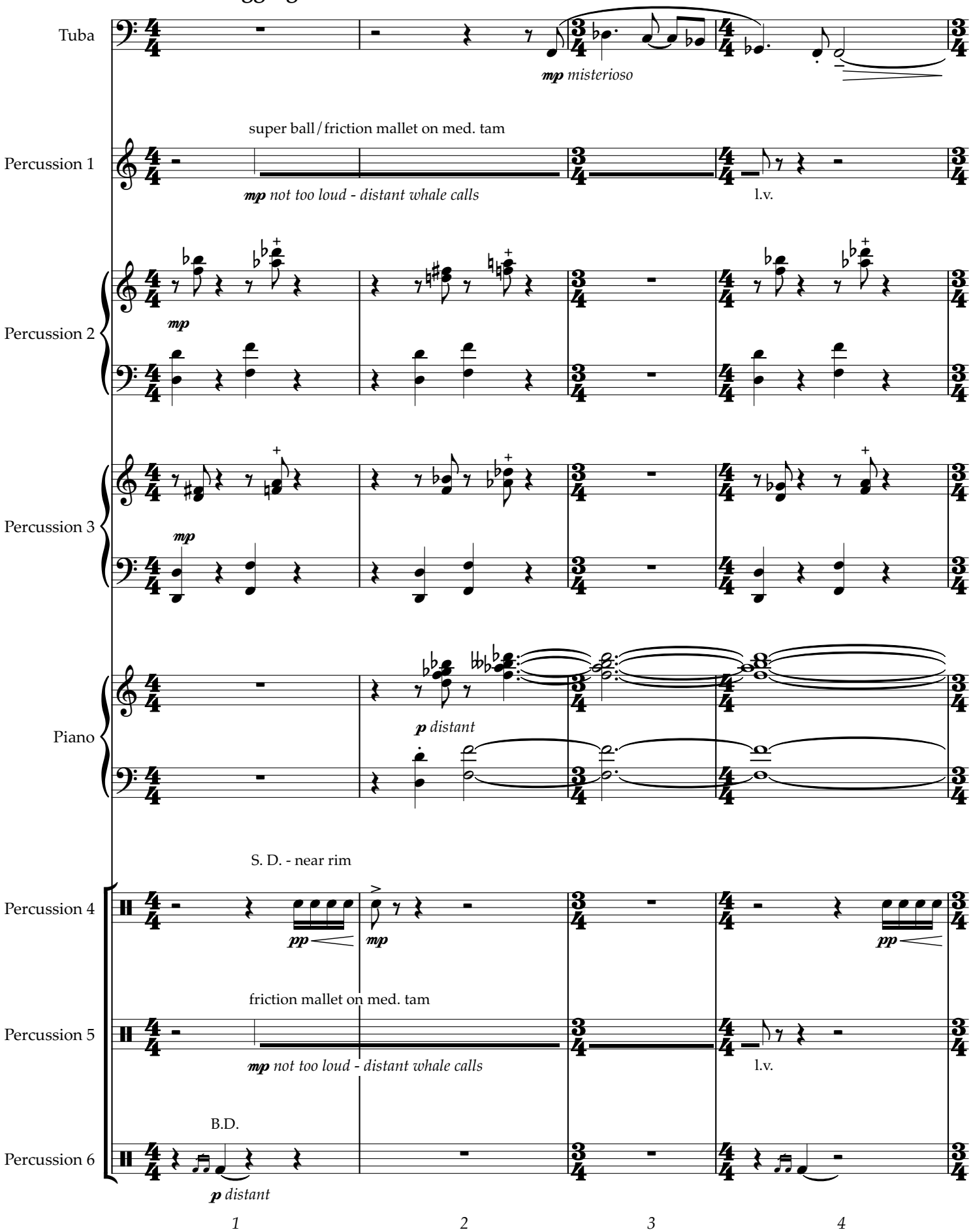

Tba.
molto
f
molto
Perc. 1
Perc. 2
Perc. 3
Pno.
mp distant at first
Perc. 4
mp
Perc. 5
colla voce
mp
Perc. 6
mp
36
37
38
39

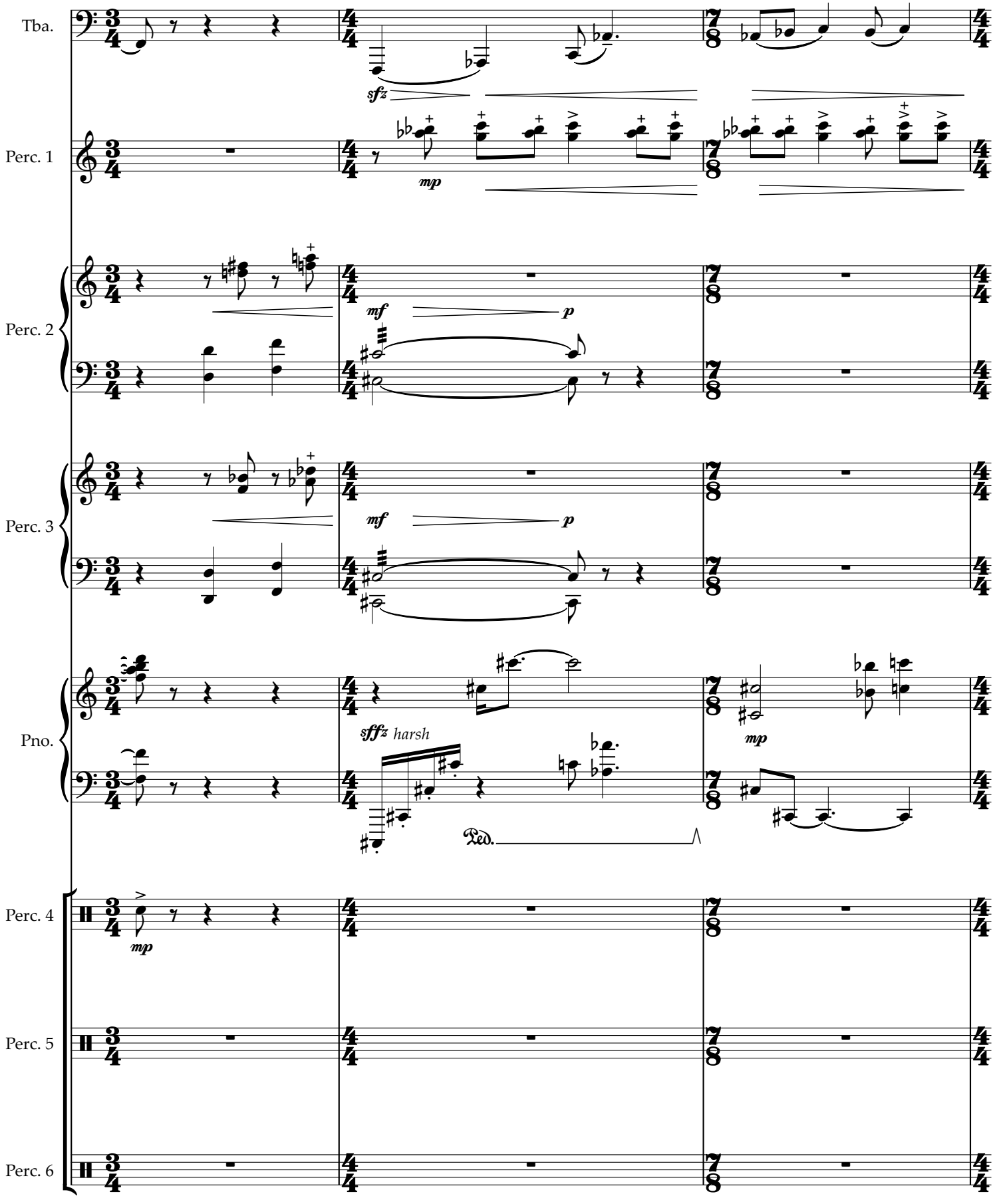

Tba.
3
mf pesante
ff
l.v.
Perc. 1
f
bow china cymbal
Perc. 2
f heavy, harsh squeals
large sus. cym.
l.v.
Perc. 3
pp
f
mp
8va
Pno.
f
pp sub. - as quiet as possible
l.v.
Perc. 4
f
Perc. 5
f
l.v.
Perc. 6
f
40
41
42
43

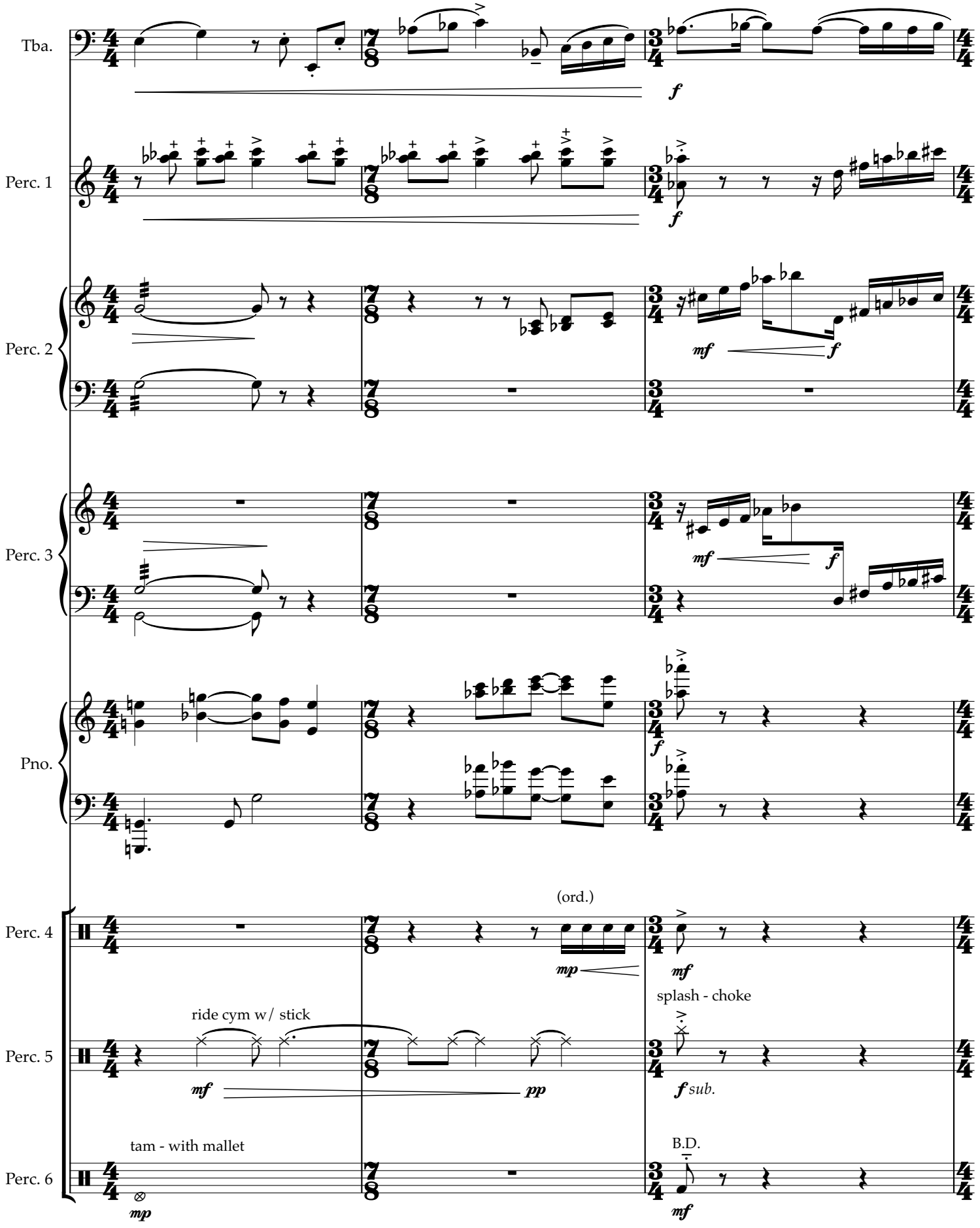

15"
Tba.
fff poss.
Perc. 1
Perc. 2
f
choke
15"
Perc. 3
ff
(8)
Pno.
15"
Perc. 4
Perc. 5
mf aggressive but distant
mp
p
Perc. 6
mf aggressive but distant
mp
p

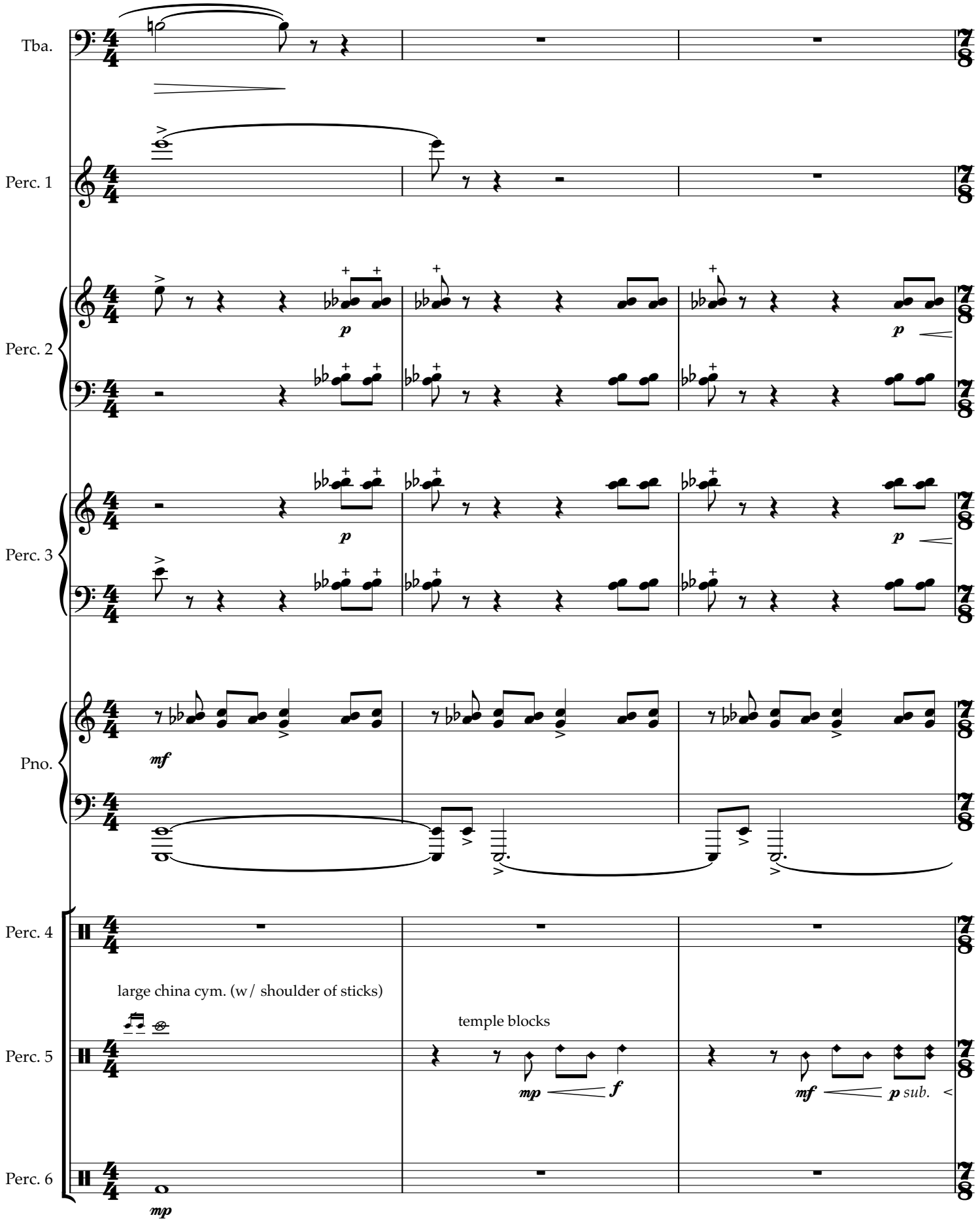
III. SPIRITS

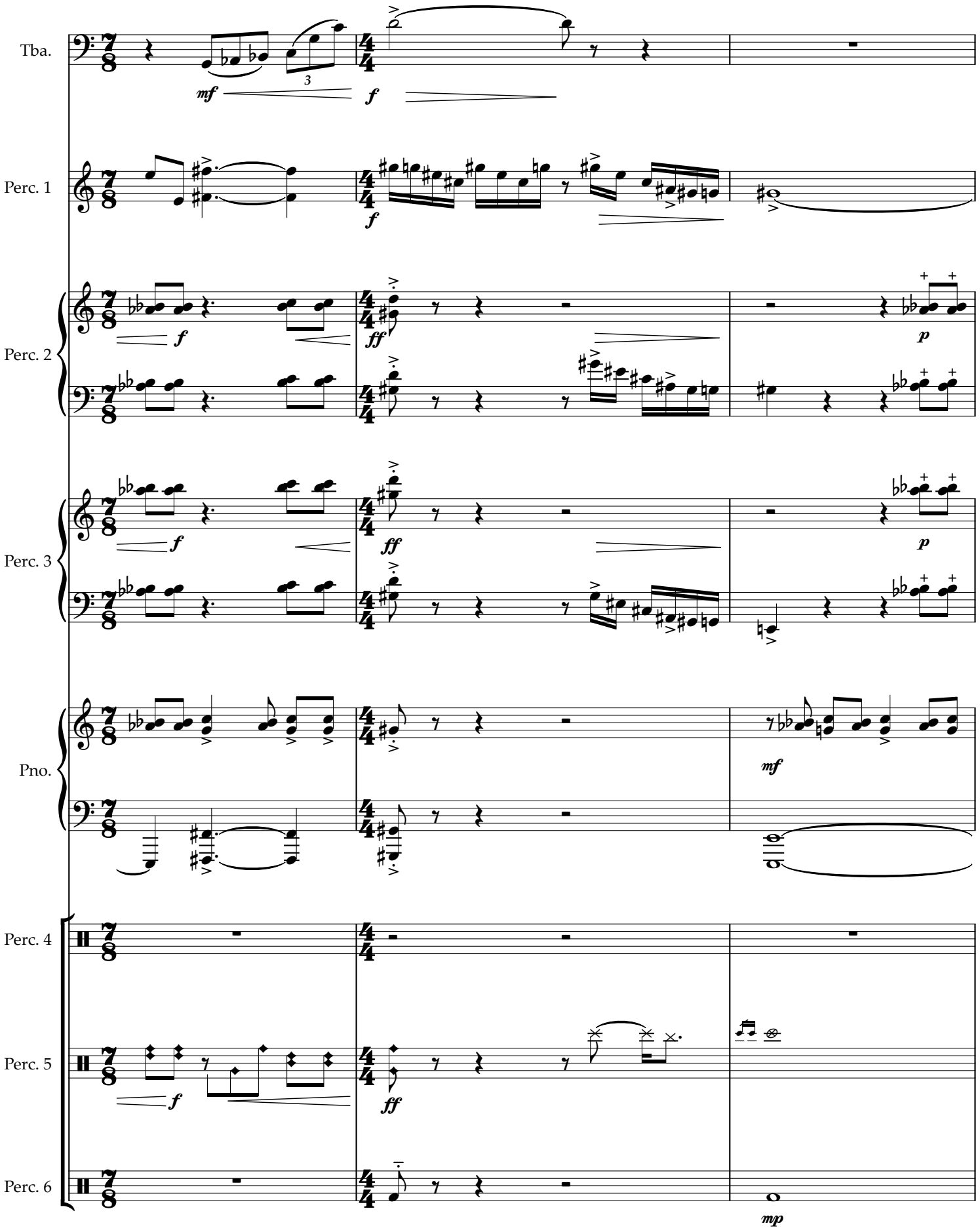
Never dragging ♩ = ca. 120

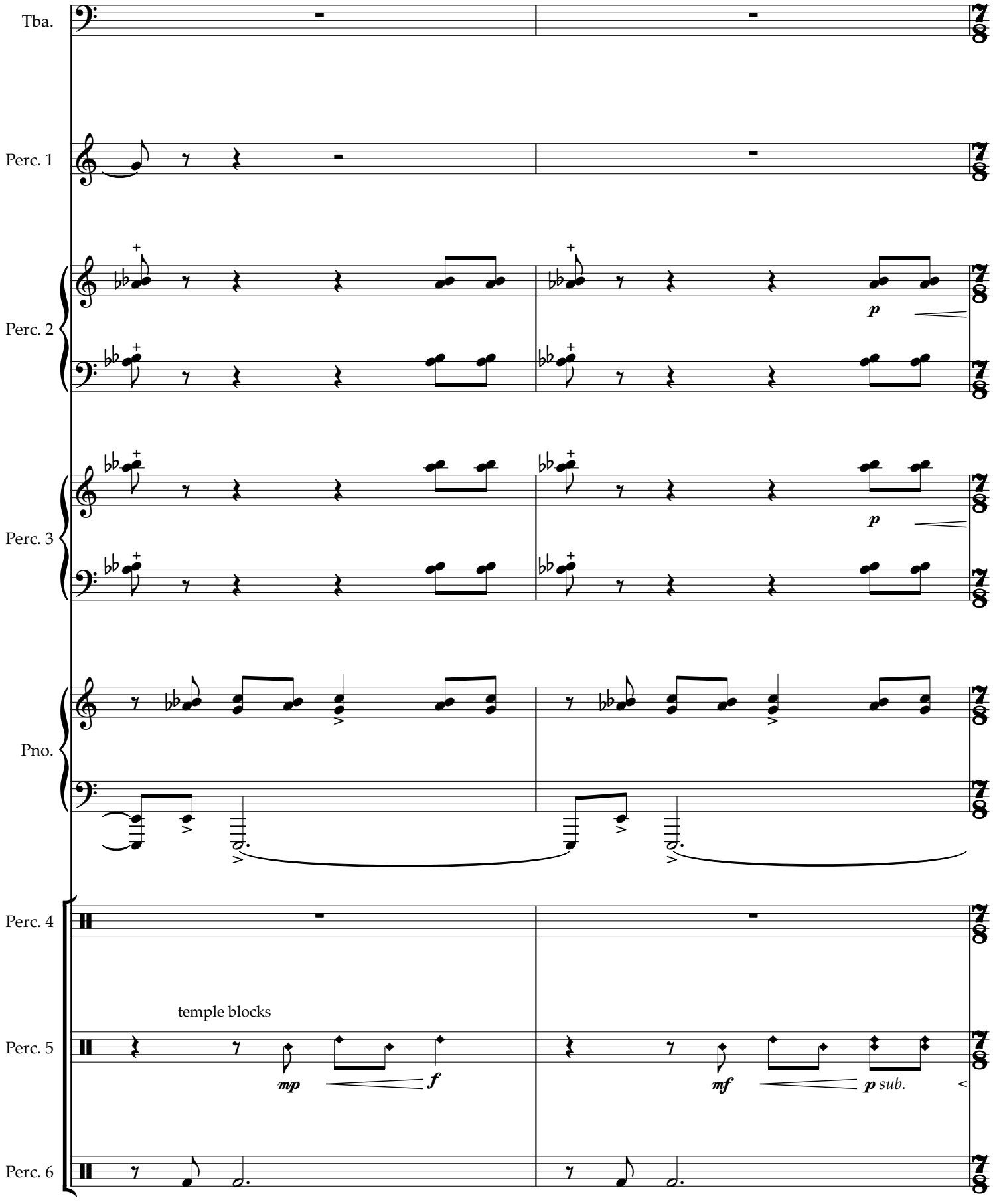


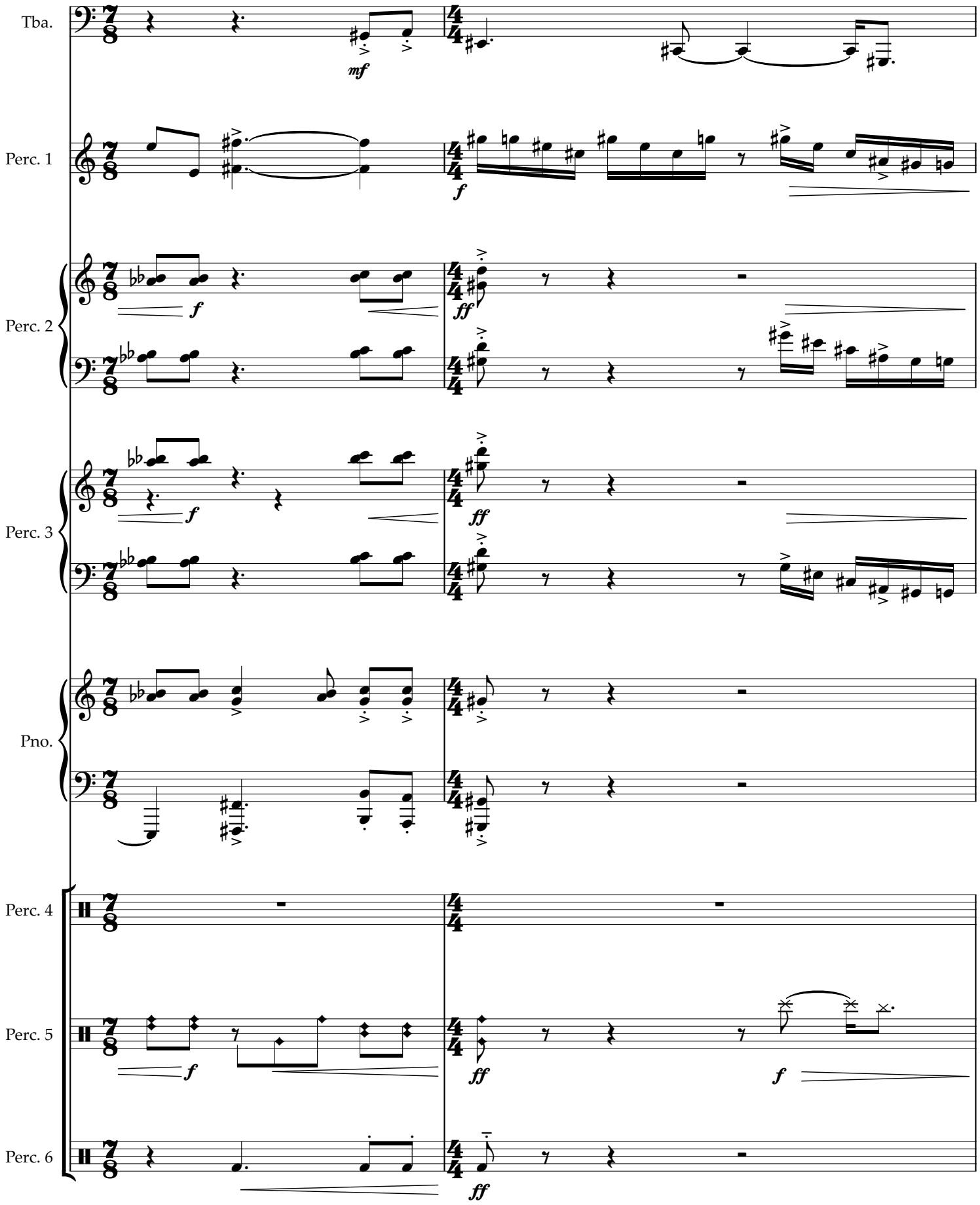

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
sfz
mp
mf
p
sffz
harsh
Ped.
5
6
7

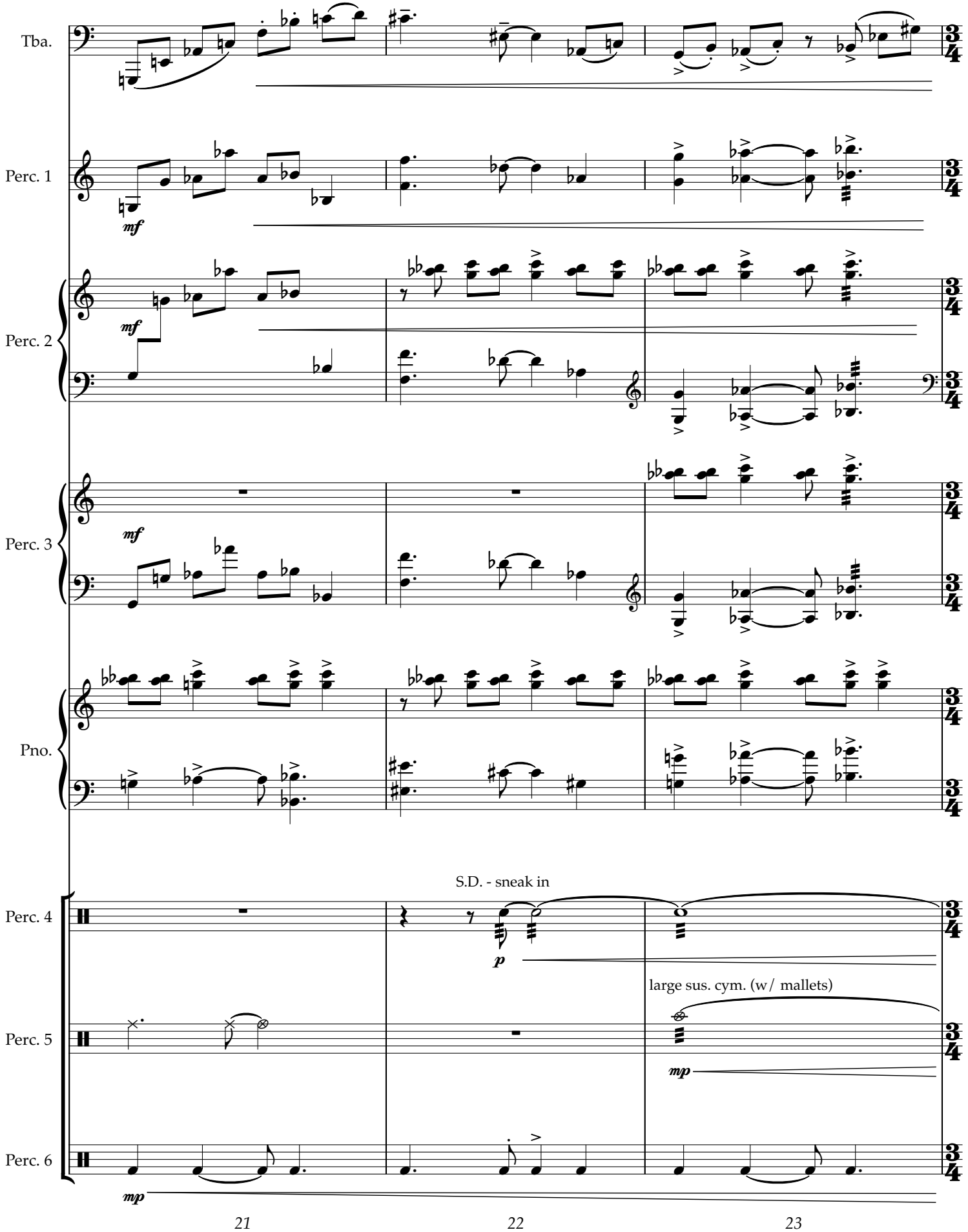

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
(ord.)
ride cym w/ stick
splash - choke
tam - with mallet
B.D.
8
9
10

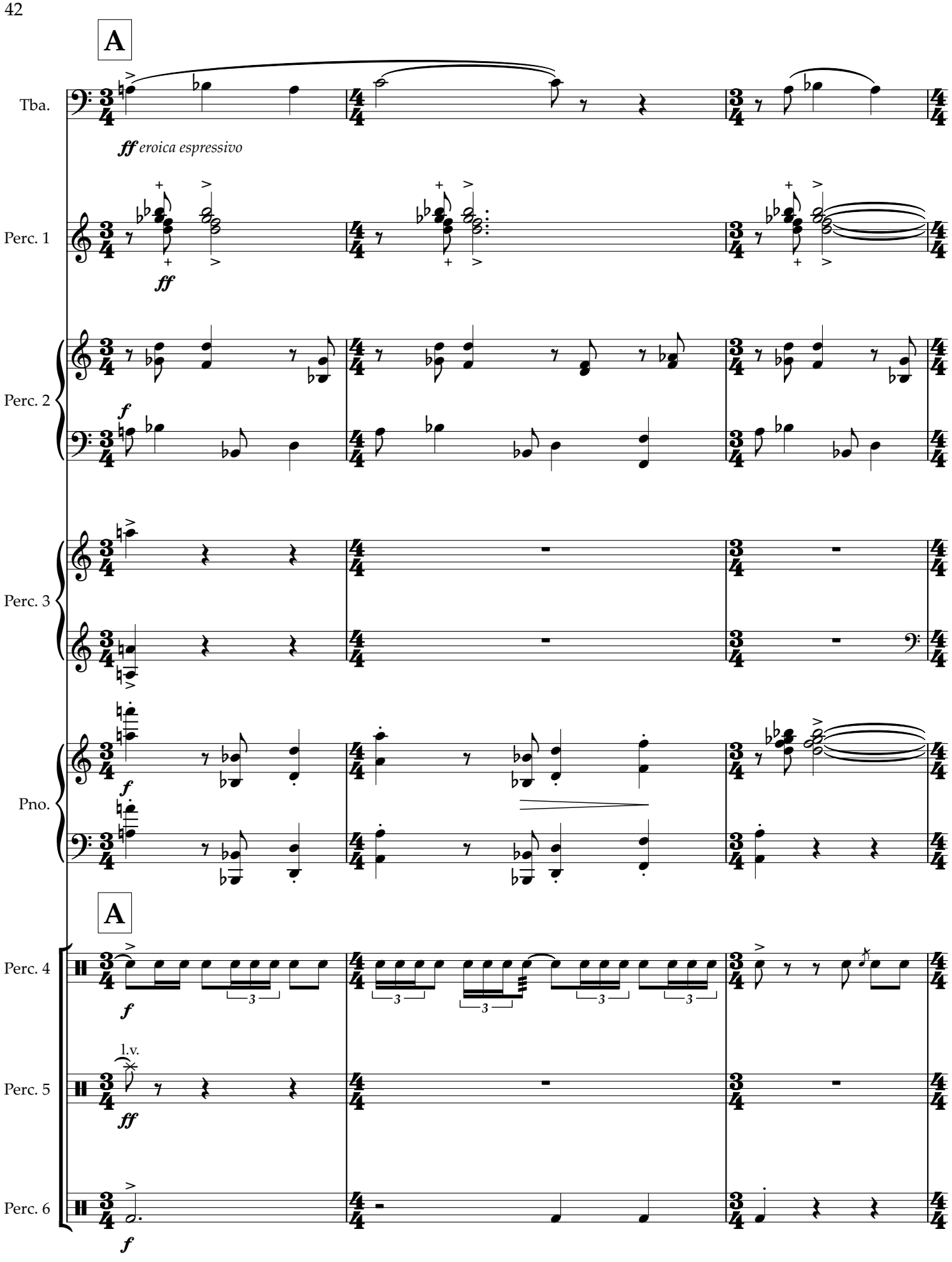

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
large china cym. (w/ shoulder of sticks)
Perc. 5
temple blocks
Perc. 6
mp
mf
p
f
sub.
11
12
13

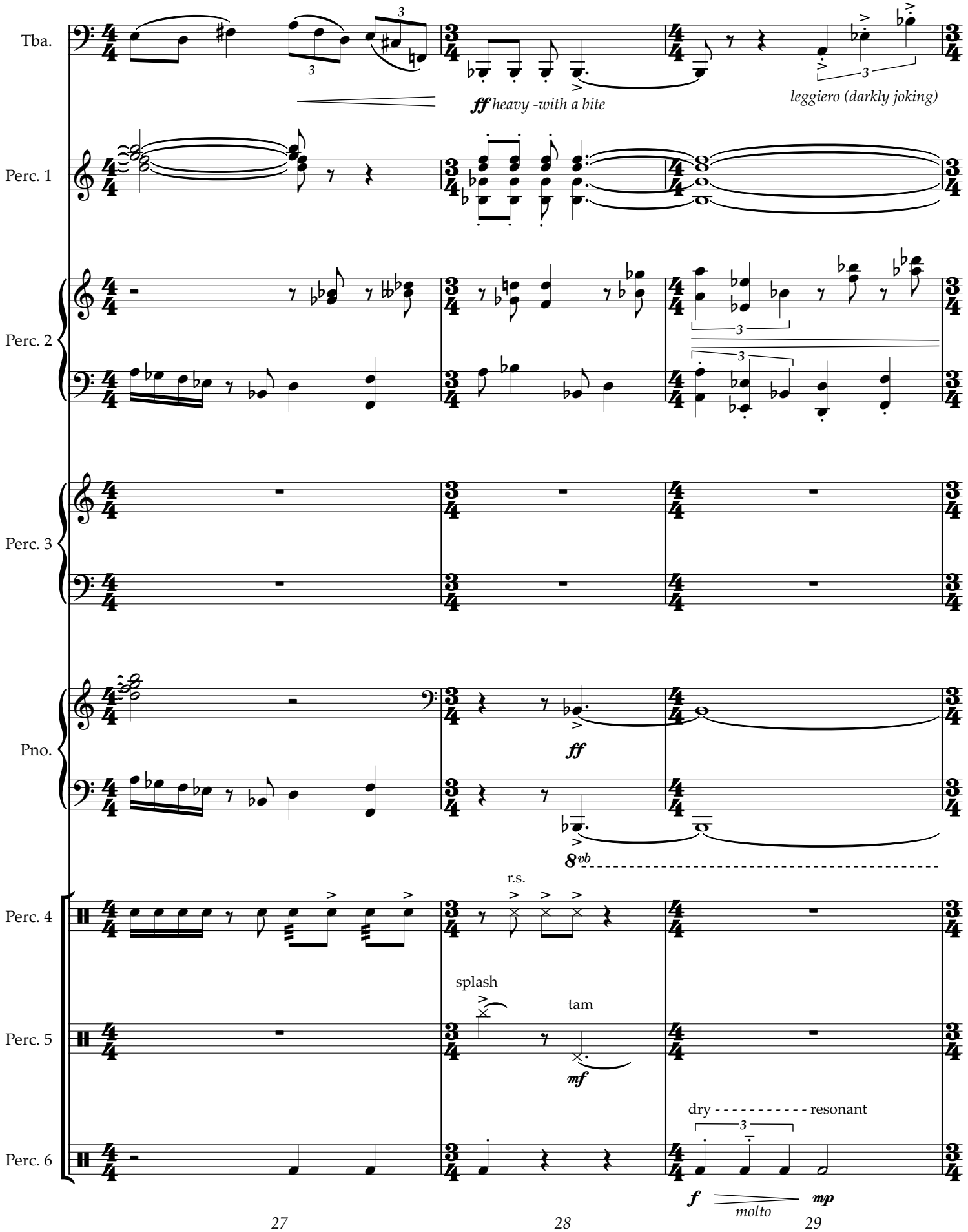

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
mf
f
ff
p
mp
14
15
16

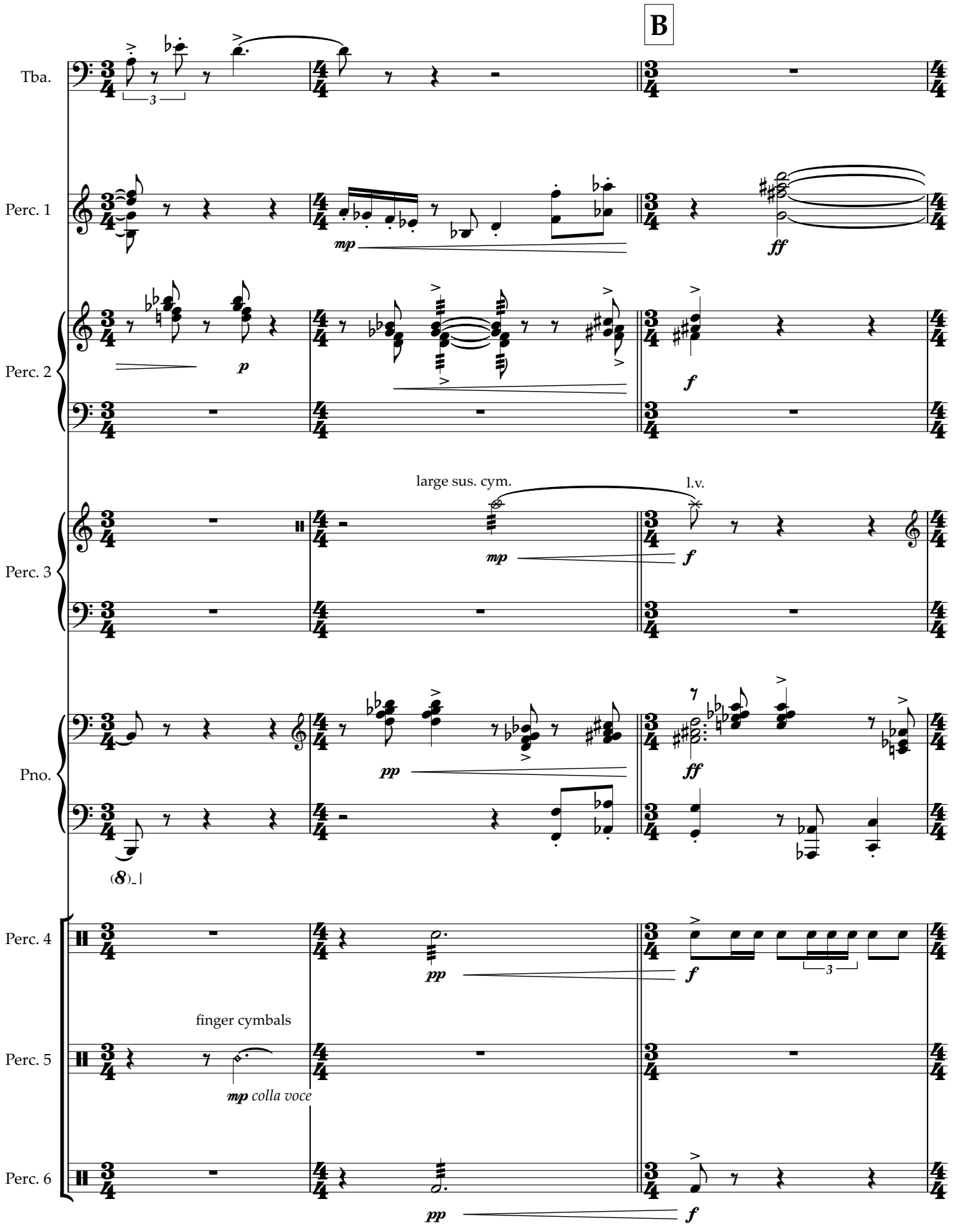

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
temple blocks
Perc. 5
Perc. 6
mp
f
mf
p sub.

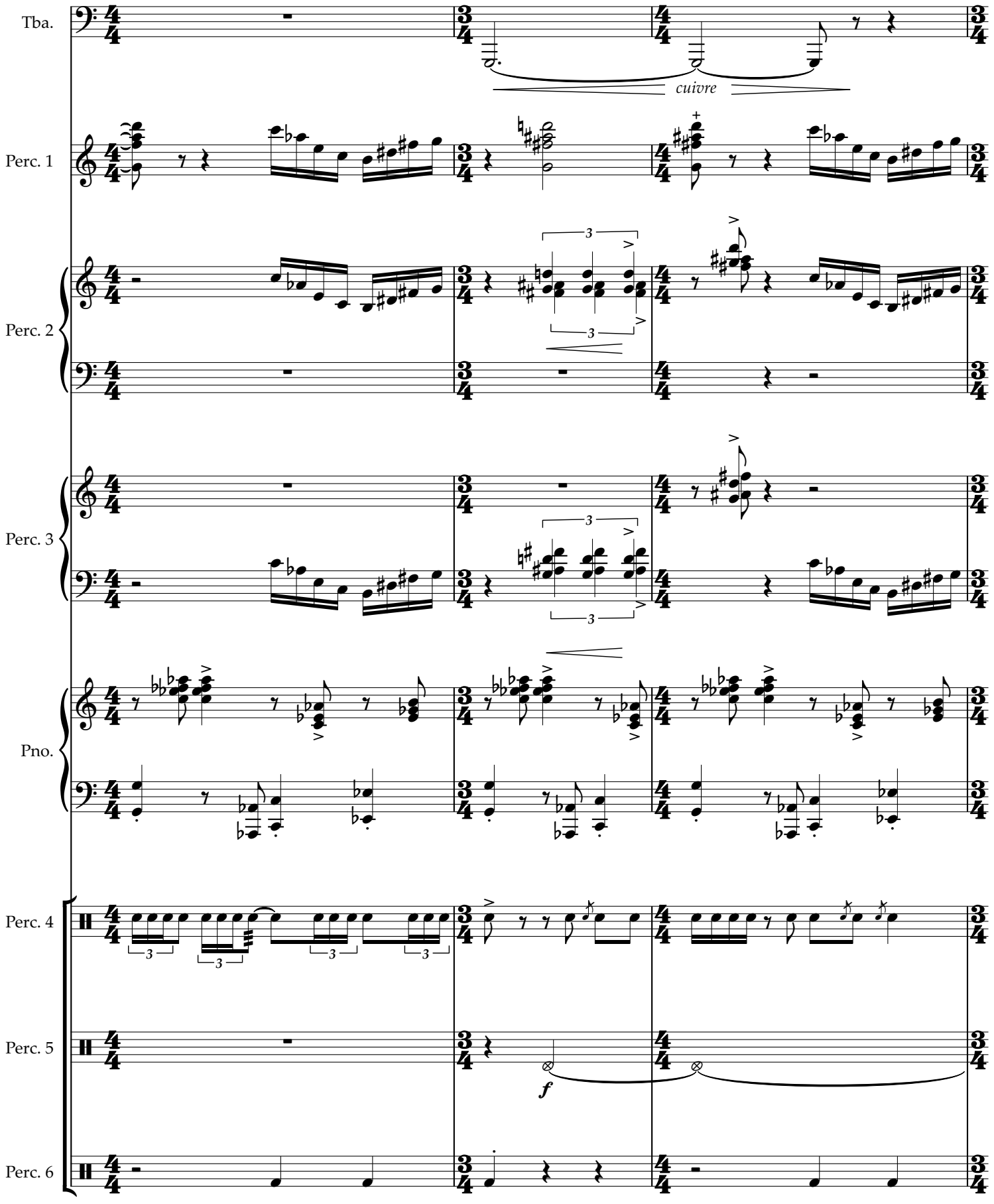

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
mf
f
ff
19
20

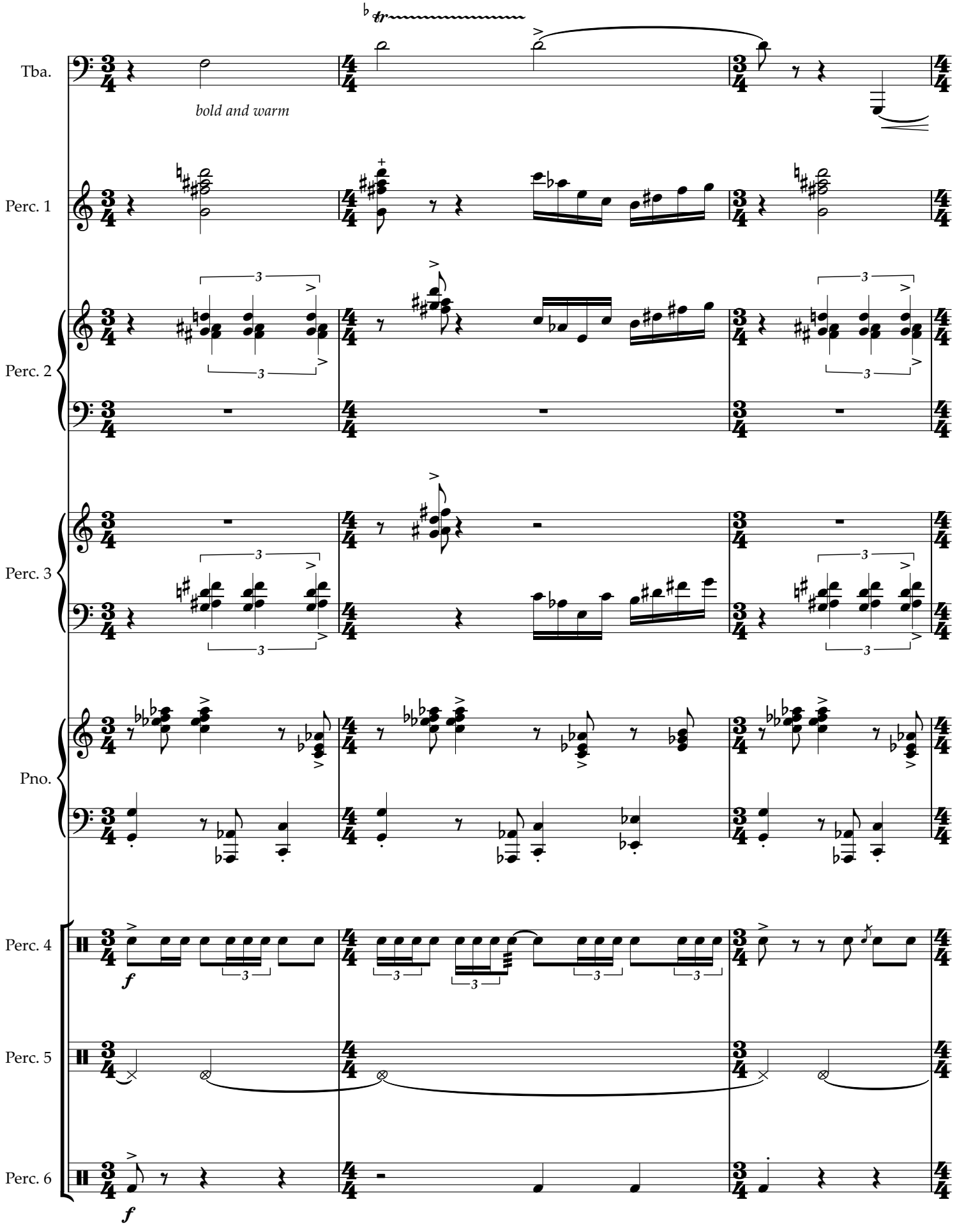

Tba.
Perc. 1
mf
Perc. 2
mf
Perc. 3
mf
Pno.
S.D. - sneak in
Perc. 4
p
large sus. cym. (w/ mallets)
Perc. 5
mp
Perc. 6
mp
21
22
23

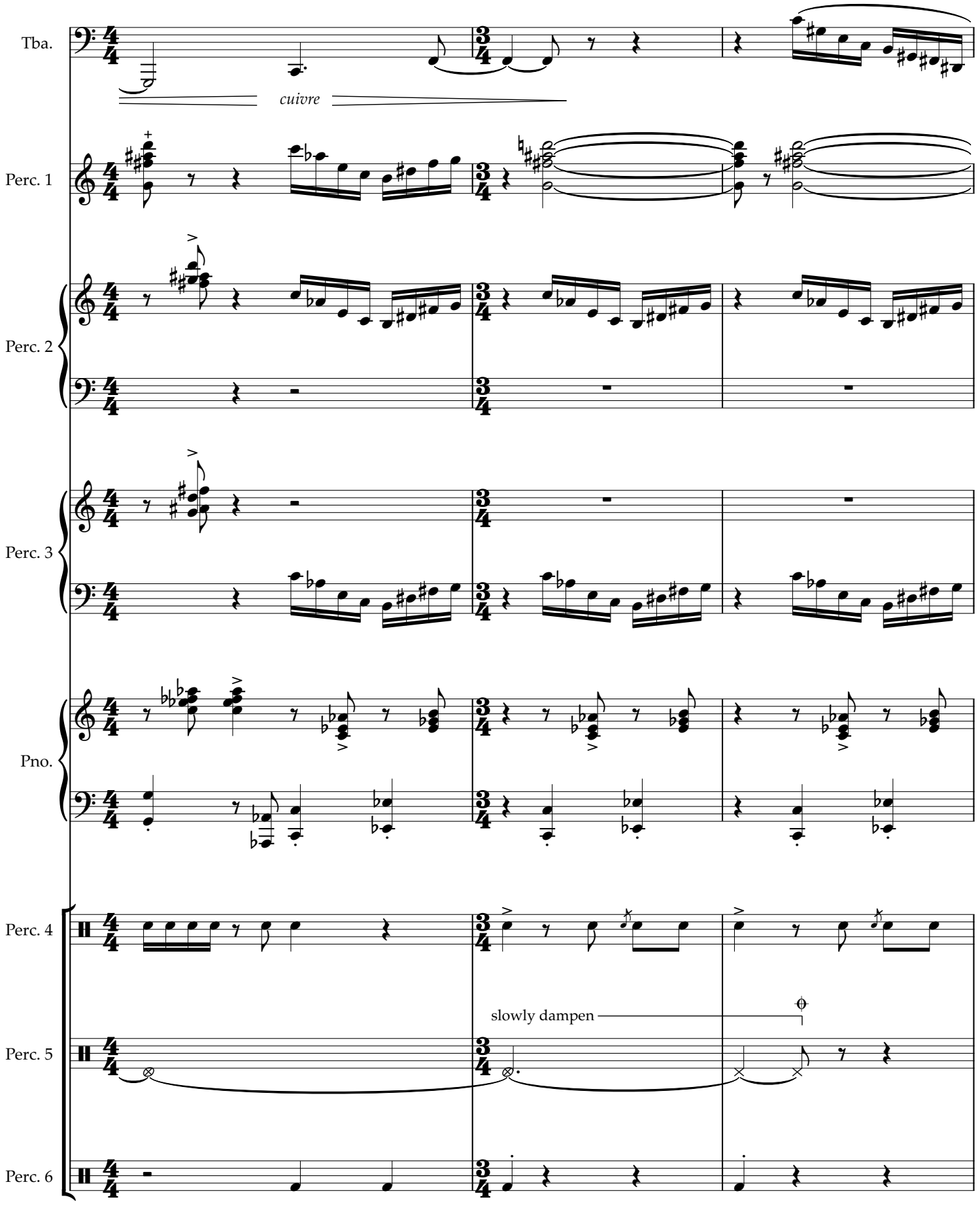

A
Tba.
ff eroica espressivo
Perc. 1
ff
Perc. 2
f
Perc. 3
Pno.
f
A
Perc. 4
f
3
l.v.
Perc. 5
ff
Perc. 6
f

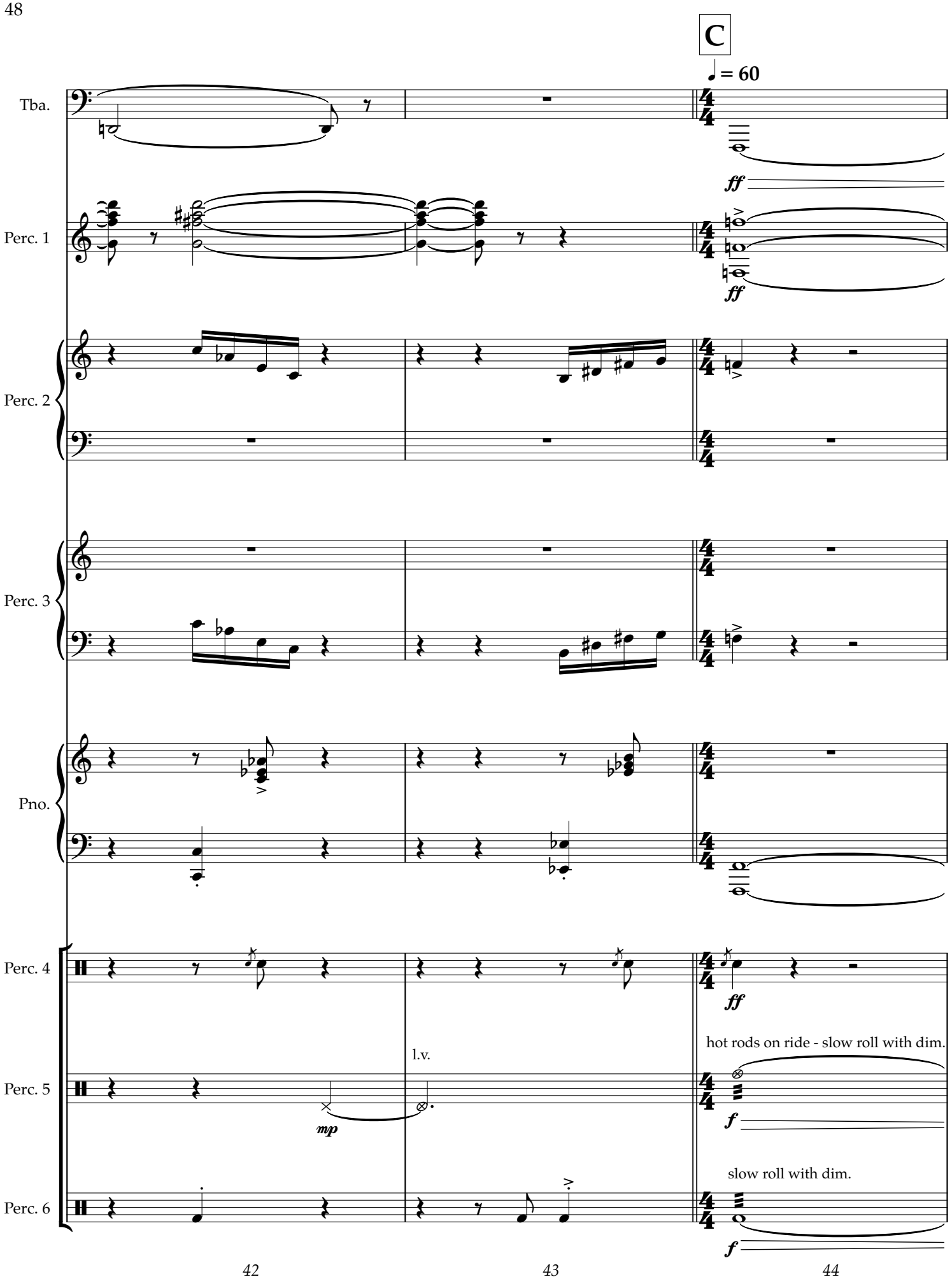

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
ff heavy -with a bite
leggiero (darkly joking)
ff
8vb
r.s.
splash
tam
mf
dry - - - - - - - - - - resonant
f
molto
mp
27
28
29

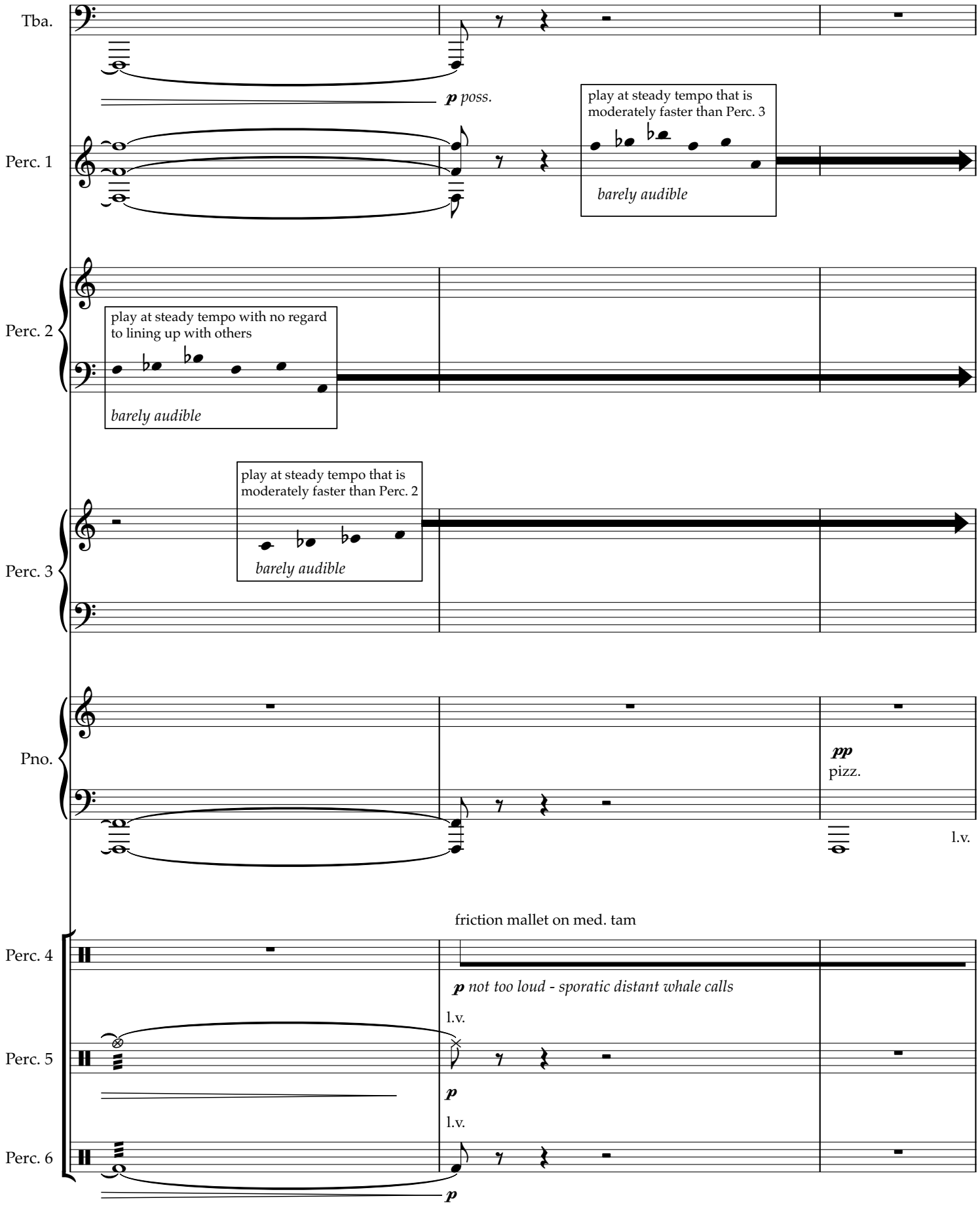

B
Tba.
Perc. 1
mp
ff
Perc. 2
p
f
large sus. cym.
l.v.
Perc. 3
mp
f
Pno.
pp
ff
(8)
Perc. 4
pp
f
finger cymbals
Perc. 5
mp colla voce
Perc. 6
pp
f
30
31
32

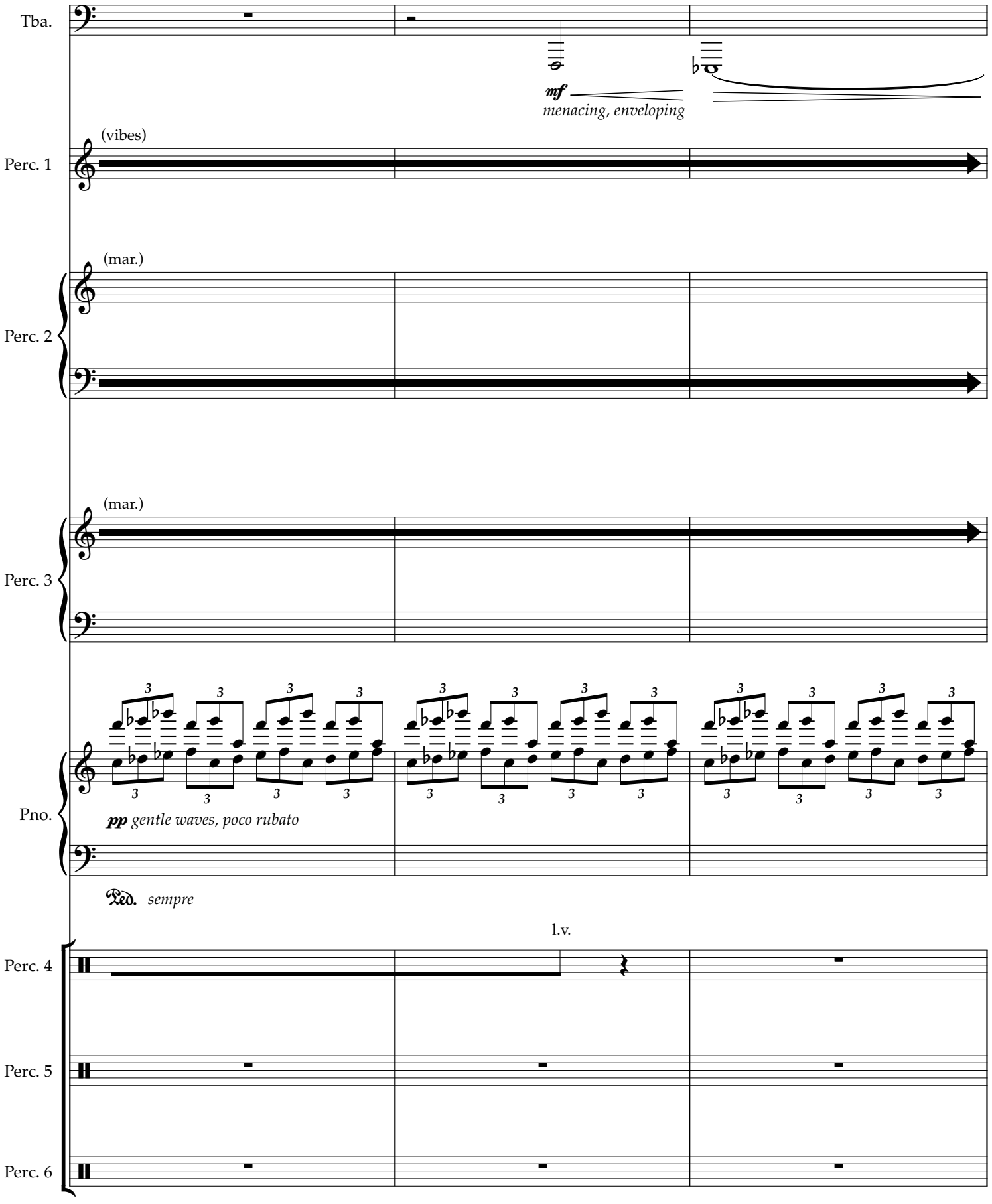

Tba.
cuivre
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
f
Perc. 6
33
34
35

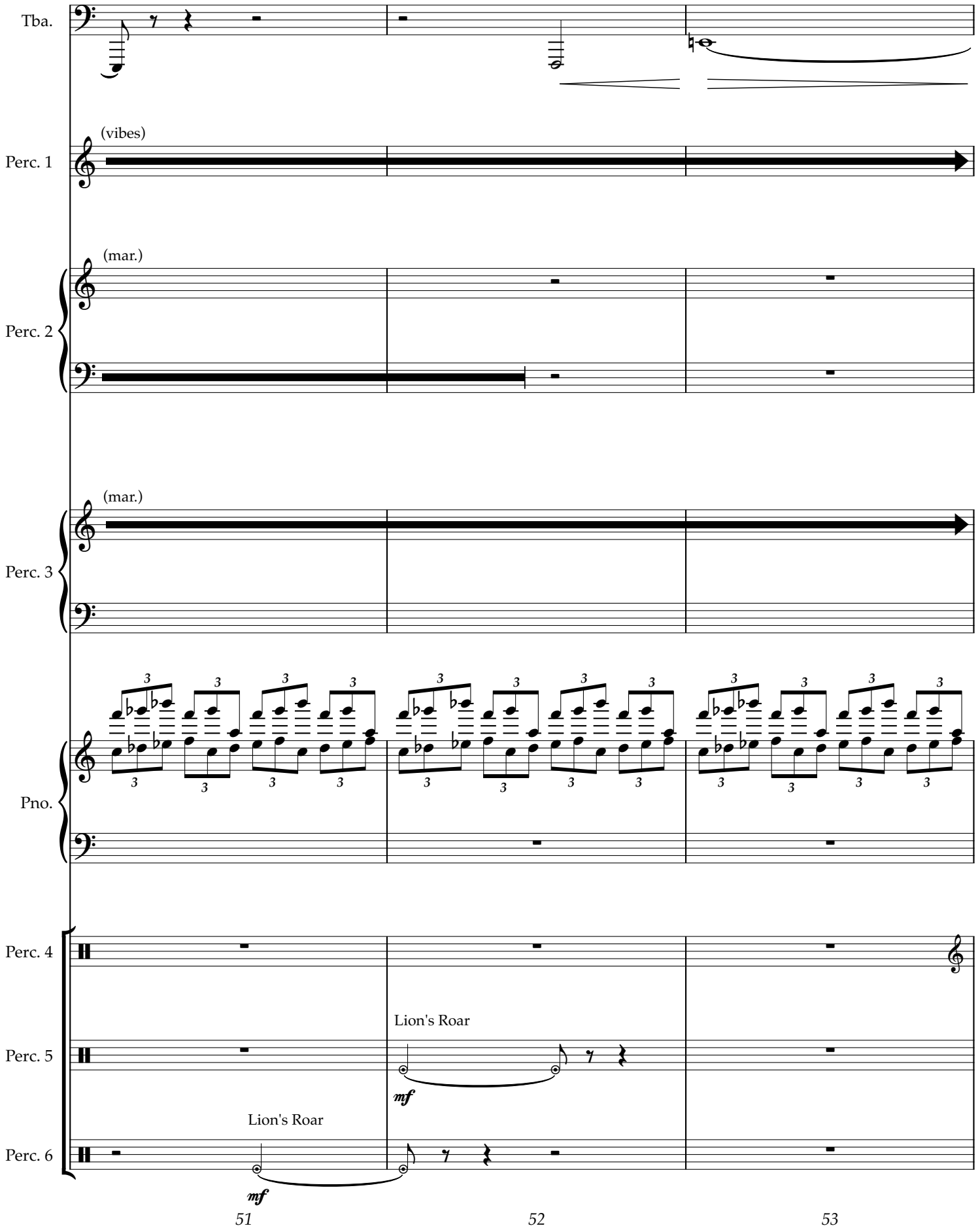

Tba.
bold and warm
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
f
f
36
37
38

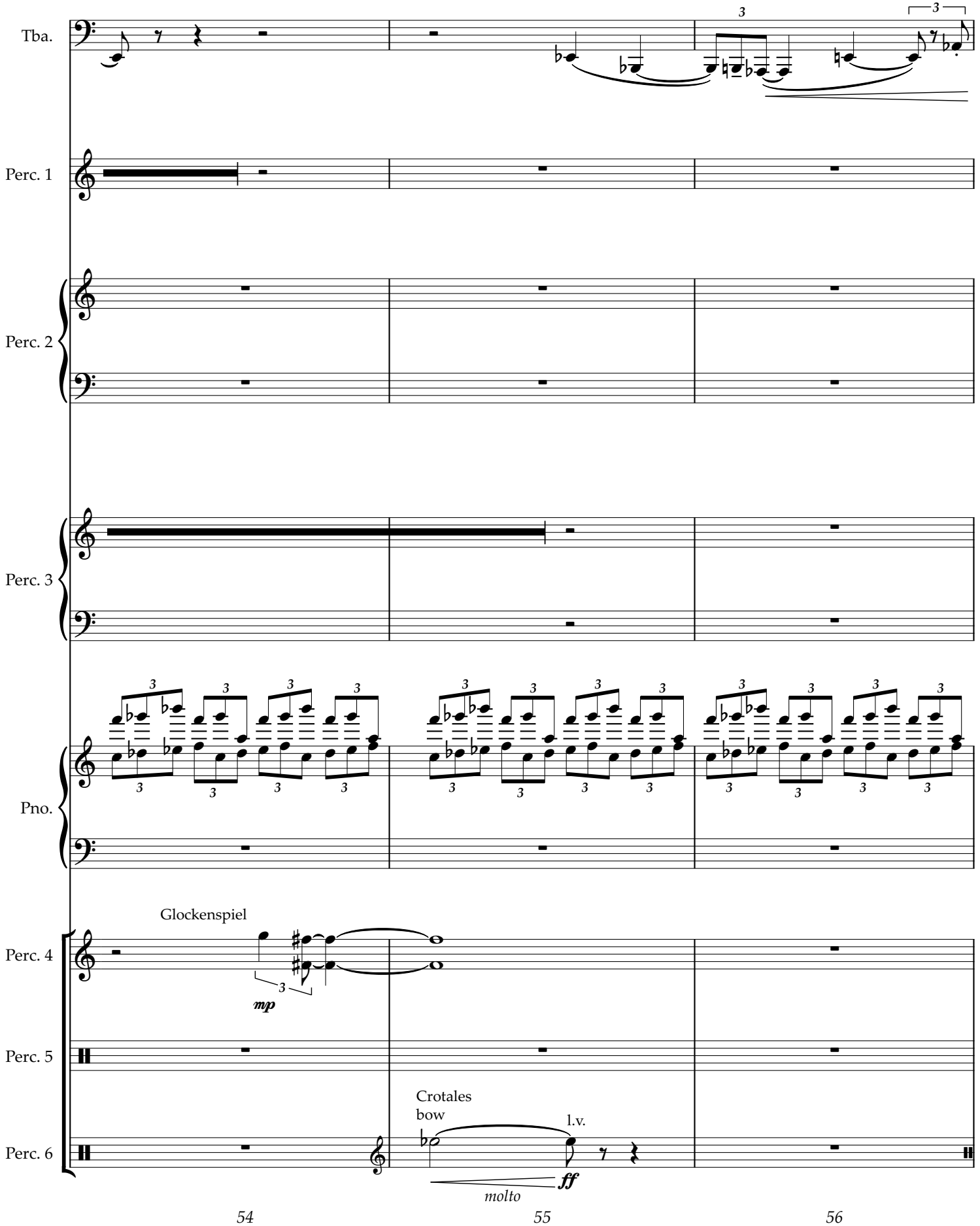

Tba.
cuivre
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
slowly dampen
Perc. 5
Perc. 6
39
40
41


C
♩ = 60
Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
ff
mp
l.v.
hot rods on ride - slow roll with dim.
slow roll with dim.
f
42
43
44


Tba.
p poss.
Perc. 1
play at steady tempo that is moderately faster than Perc. 3
barely audible
Perc. 2
play at steady tempo with no regard to lining up with others
barely audible
Perc. 3
play at steady tempo that is moderately faster than Perc. 2
barely audible
Pno.
pp
pizz.
l.v.
friction mallet on med. tam
Perc. 4
p not too loud - sporatic distant whale calls
l.v.
Perc. 5
p
l.v.
Perc. 6
p


Tba.
mf
menacing, enveloping
(vibes)
Perc. 1
(mar.)
Perc. 2
(mar.)
Perc. 3
Pno.
pp gentle waves, poco rubato
Ped. sempre
l.v.
Perc. 4
Perc. 5
Perc. 6


Tba.
(vibes)
Perc. 1
(mar.)
Perc. 2
(mar.)
Perc. 3
Pno.
Perc. 4
Lion's Roar
Perc. 5
mf
Lion's Roar
Perc. 6
mf
51
52
53


Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Glockenspiel
mp
Perc. 4
Perc. 5
Crotales
bow
l.v.
Perc. 6
ff
molto
54
55
56

D

Subito moderato (♩ = ca. 100)

Tba.

mp

Perc. 1

bow metal

mp

Perc. 2

p *mf*

Perc. 3

p *mf*

bow metal

mp

Pno.

mp light

Perc. 4

large sus. cym.

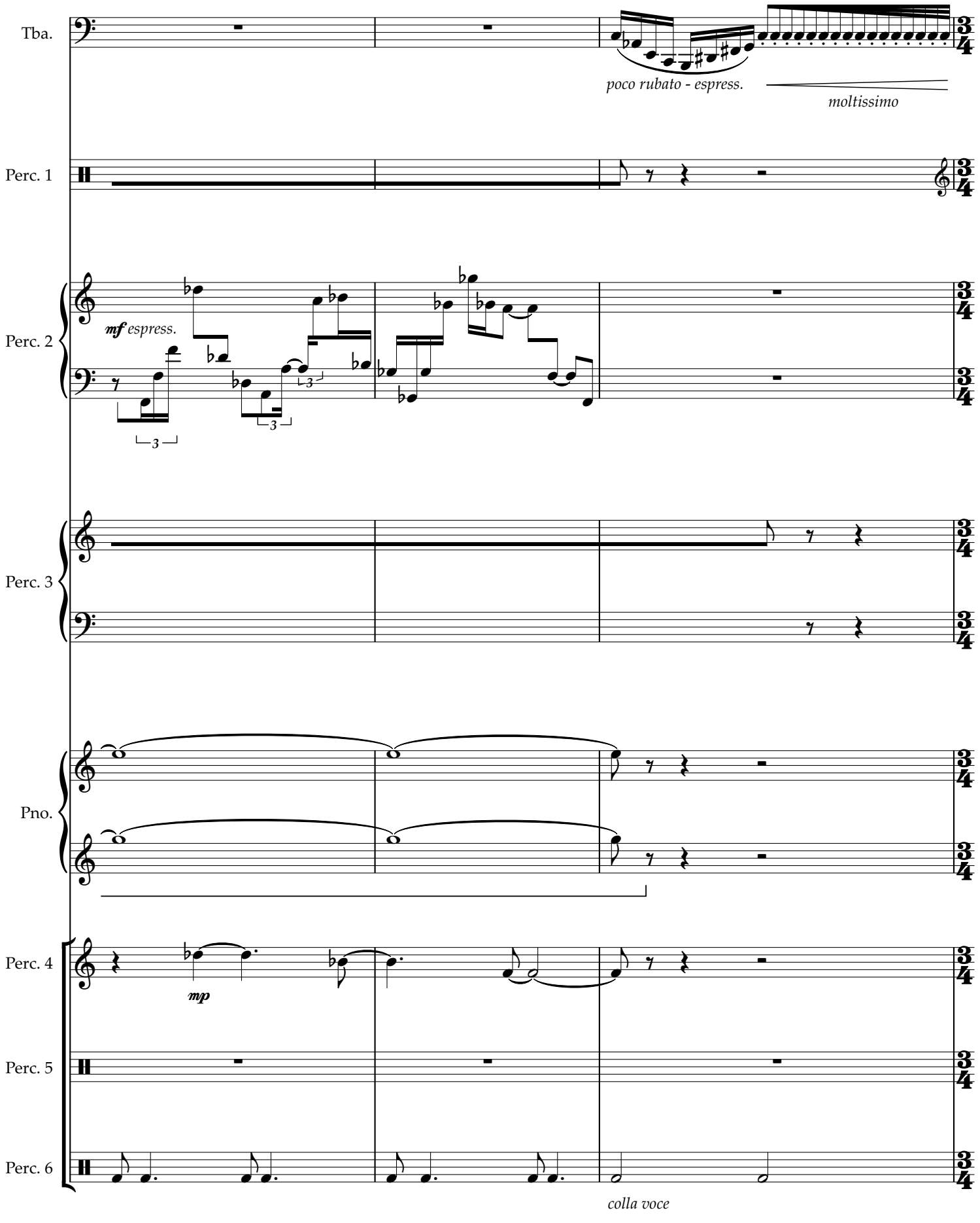
l.v.

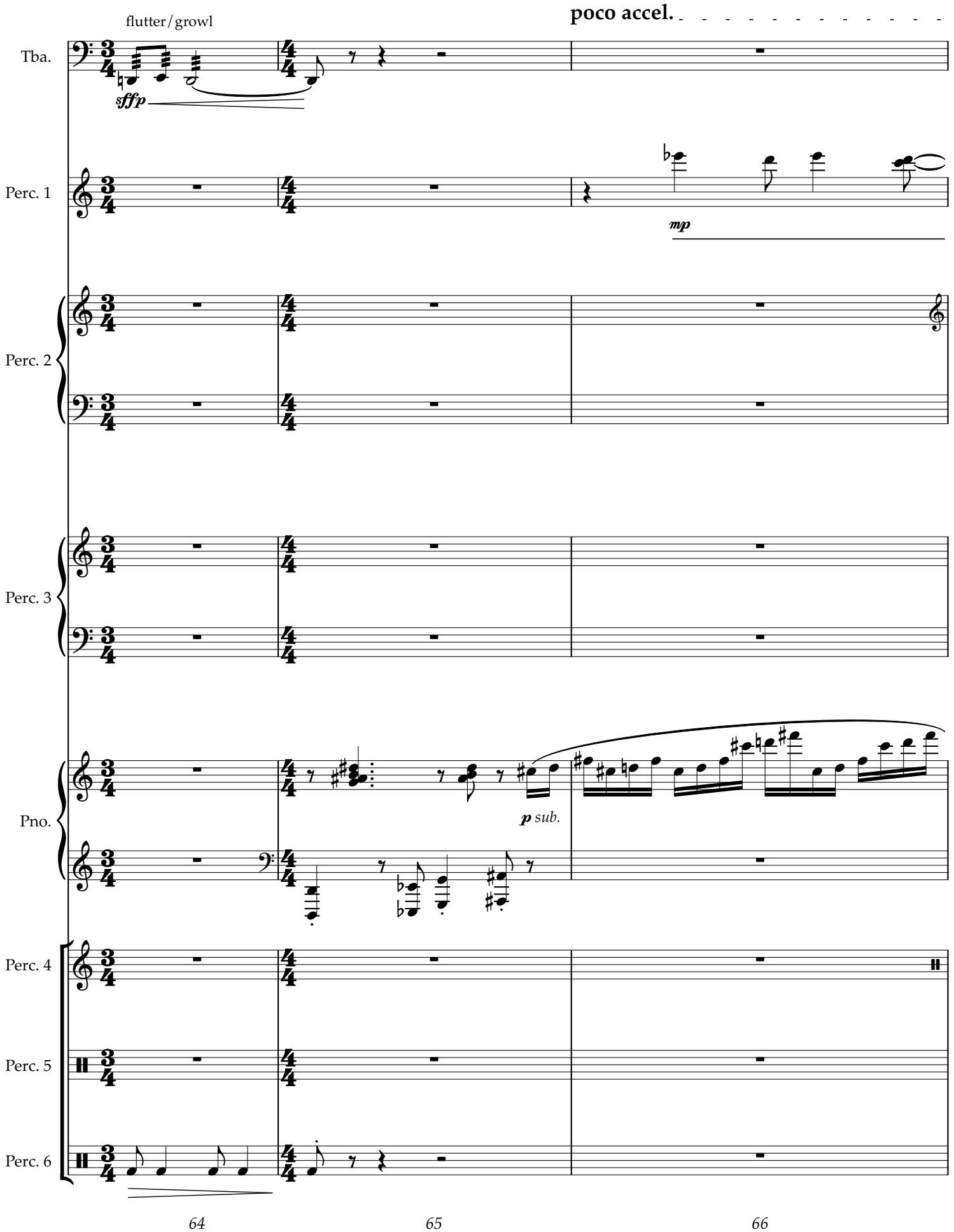
Perc. 5

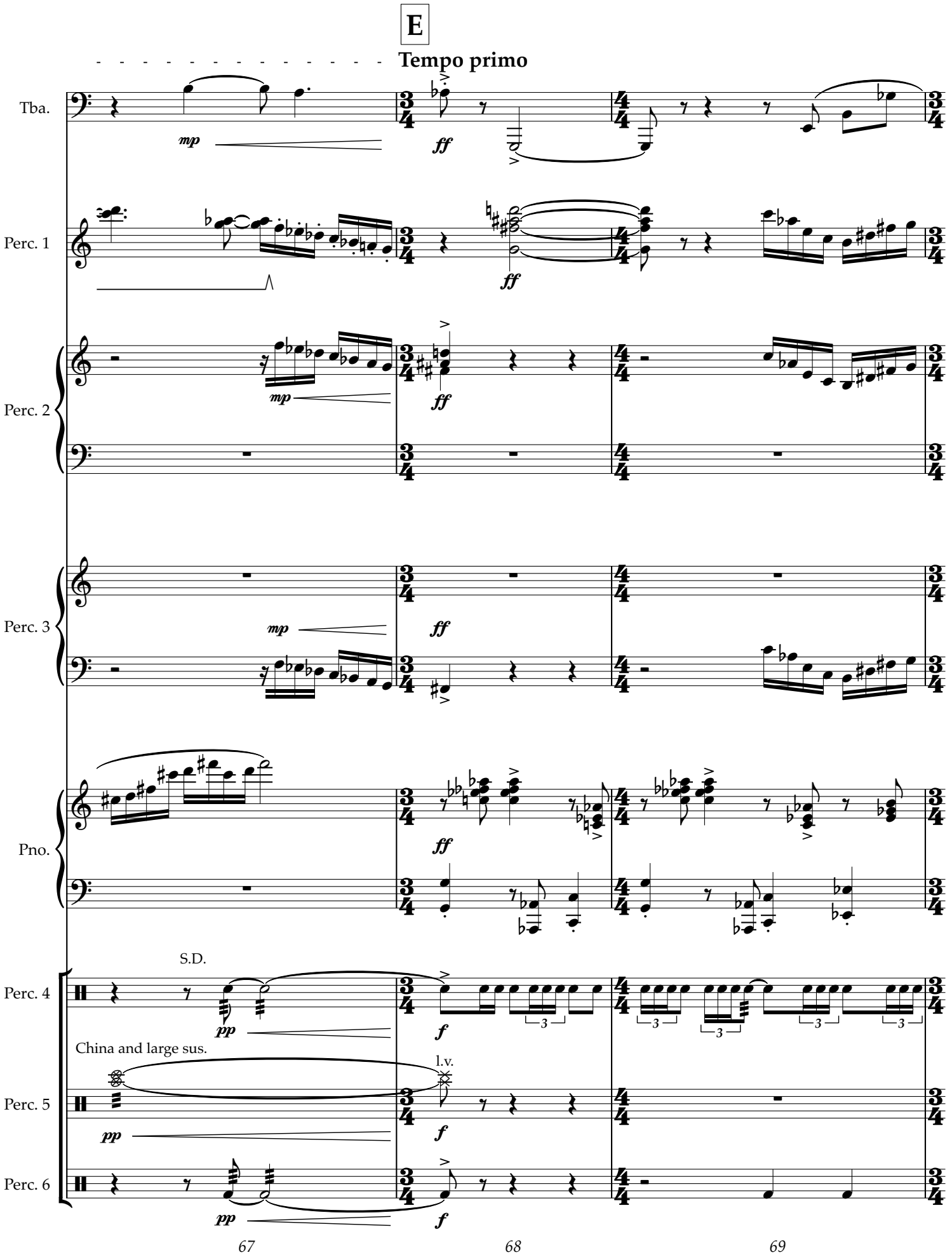
p *mf*

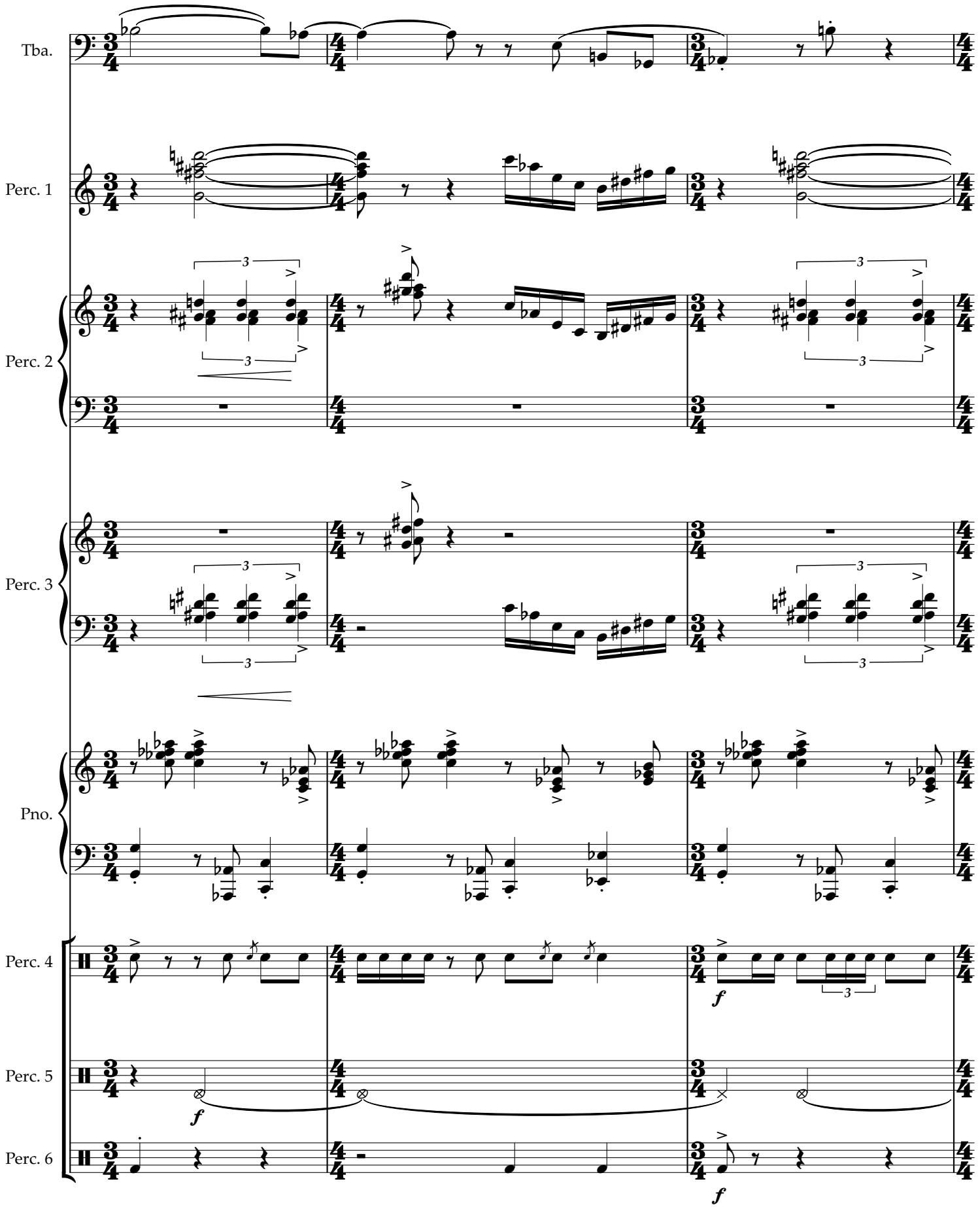
Perc. 6

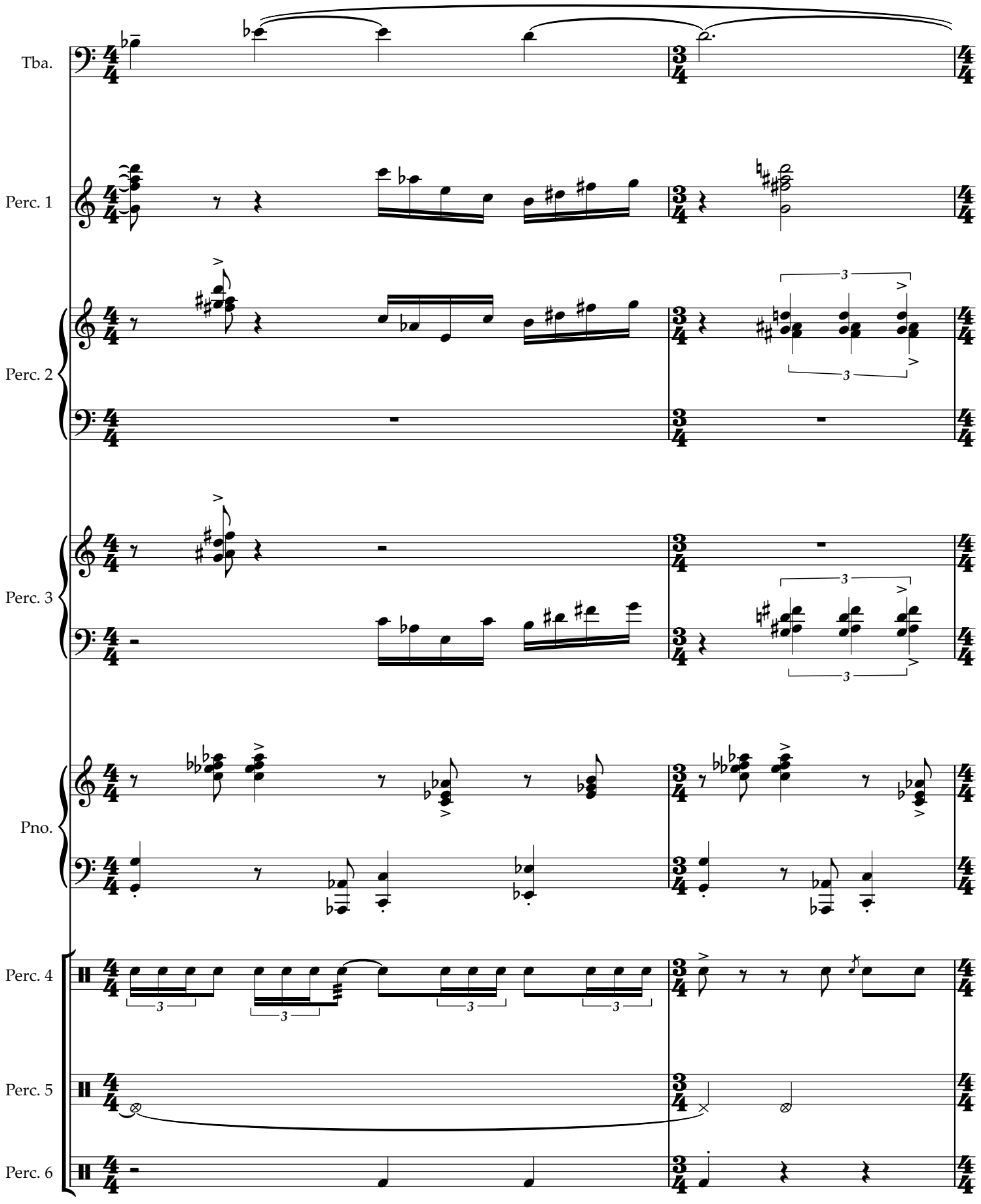
p

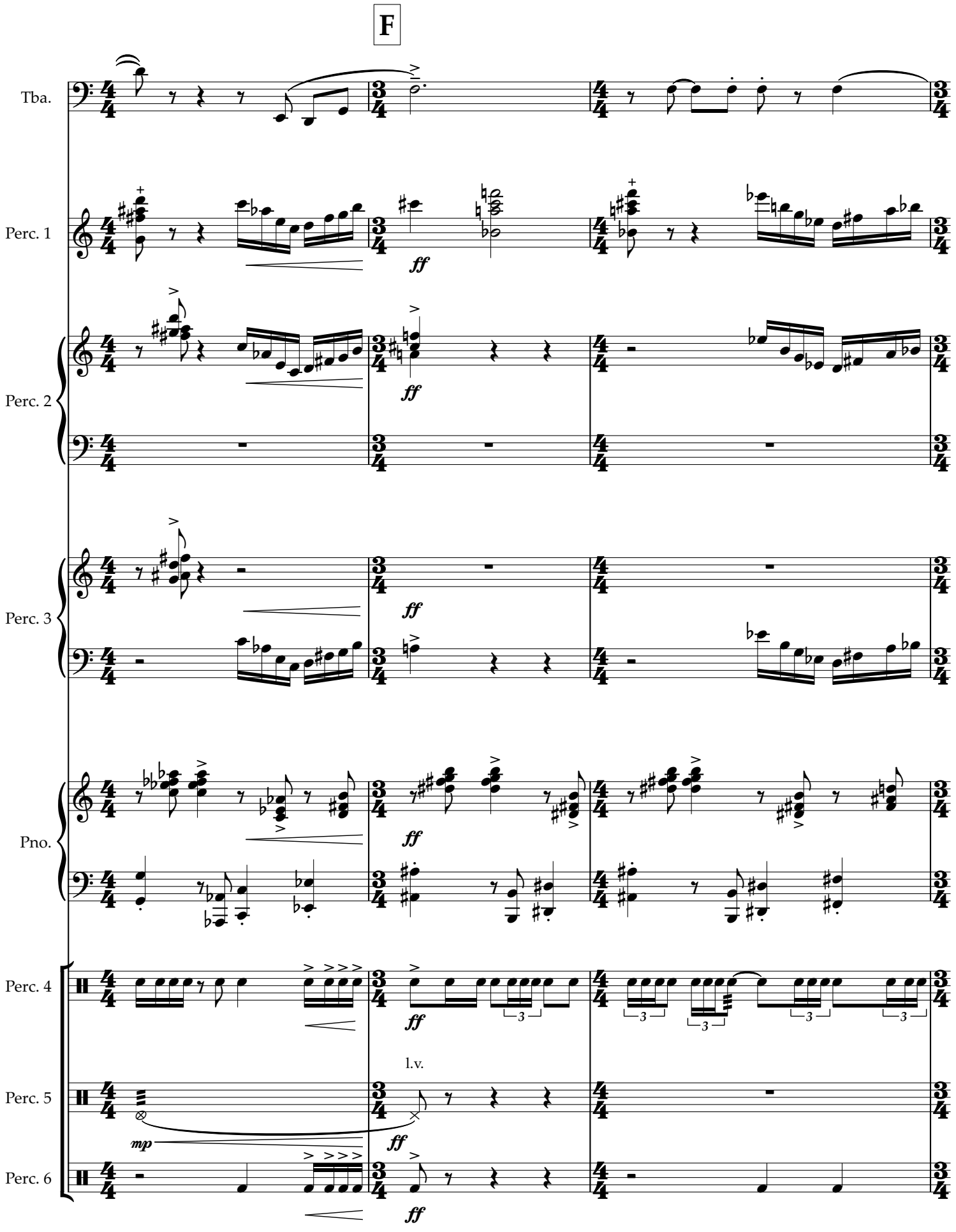

Tba.
poco rubato - espress.
moltissimo
Perc. 1
Perc. 2
mf espress.
Perc. 3
Pno.
Perc. 4
mp
Perc. 5
Perc. 6
colla voce
61
62
63

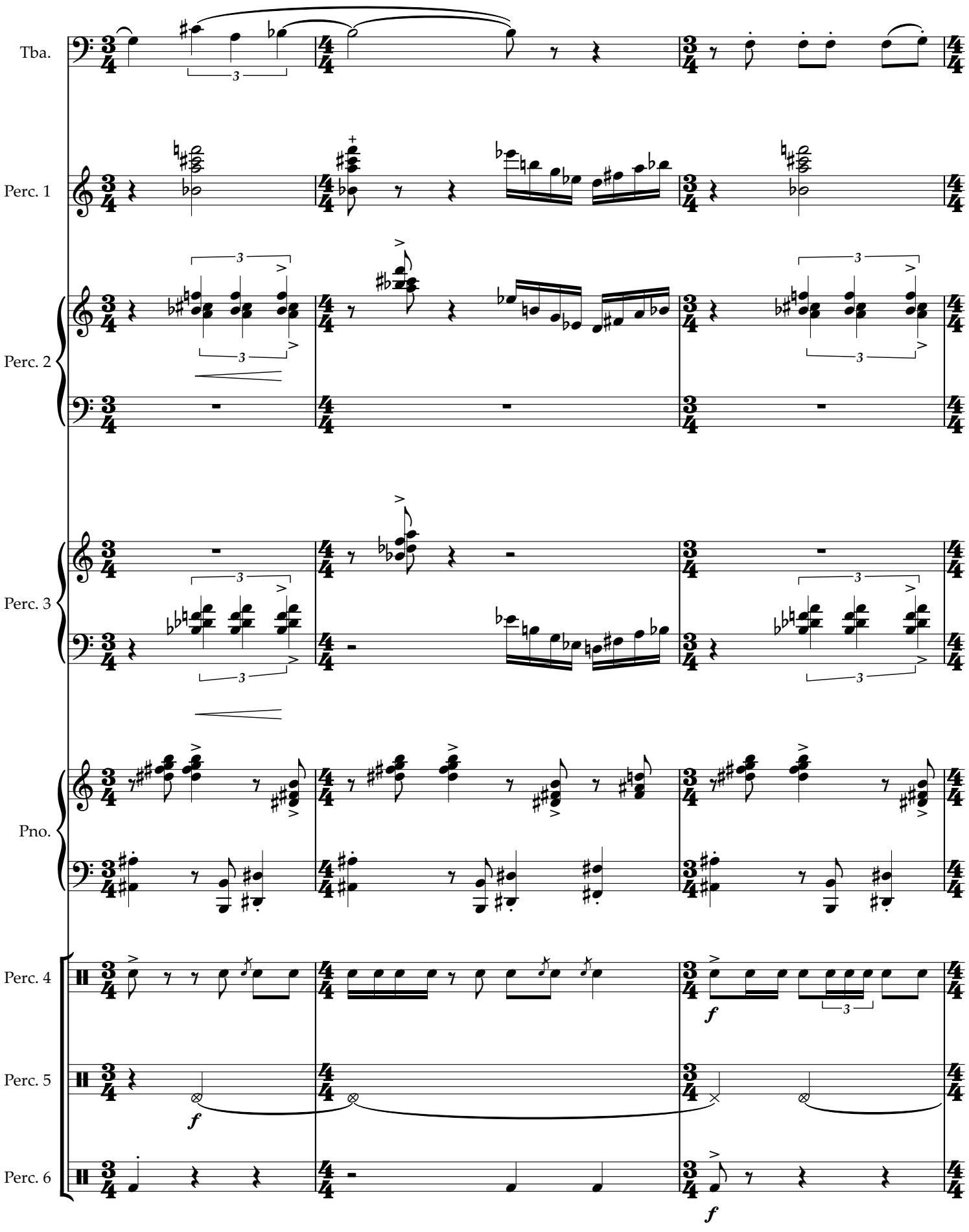

flutter/growl
poco accel.
Tba.
sffp
Perc. 1
mp
Perc. 2
Perc. 3
Pno.
p sub.
Perc. 4
Perc. 5
Perc. 6
64
65
66

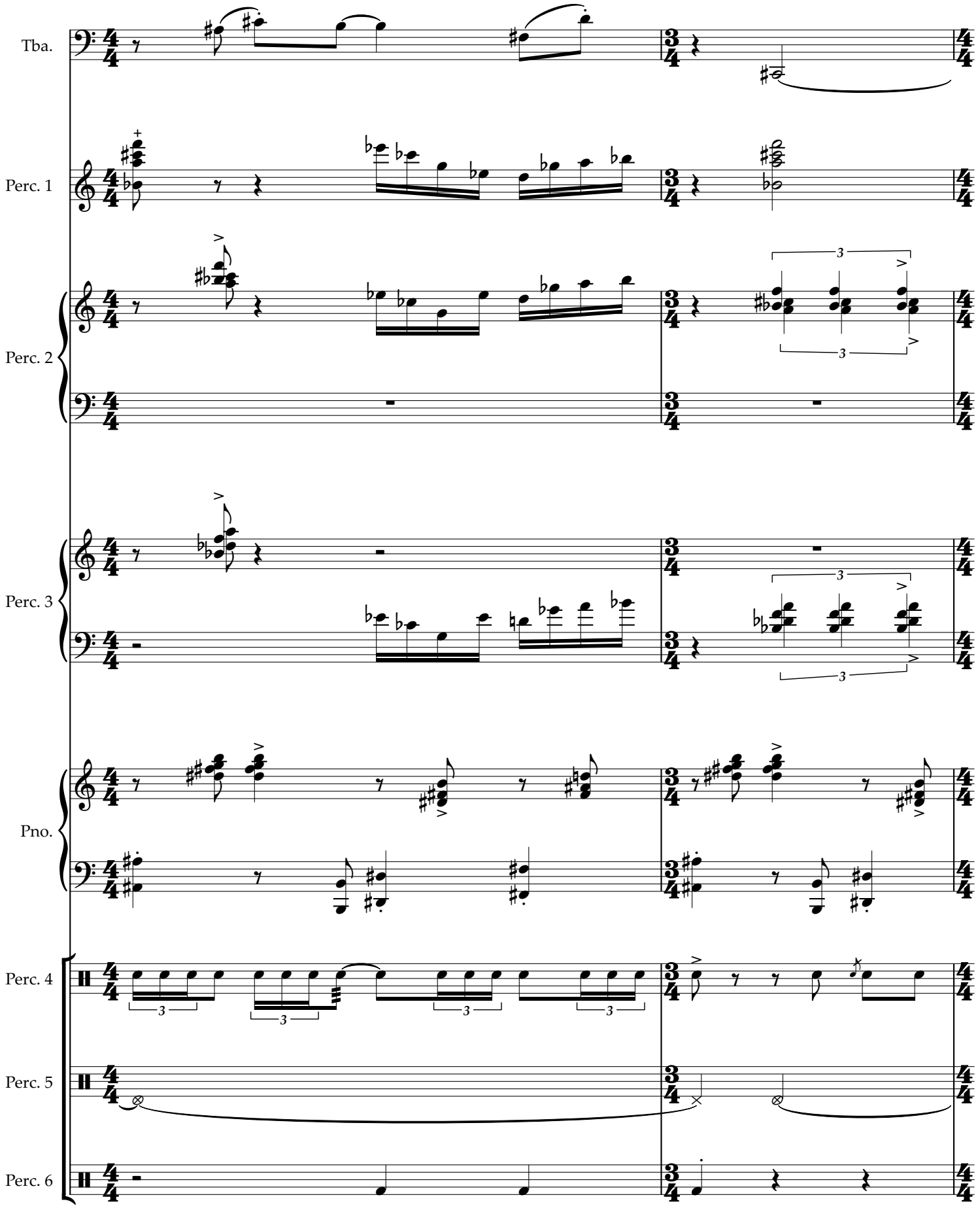

E
Tempo primo
Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
S.D.
China and large sus.
l.v.
mp
ff
pp
f
67
68
69

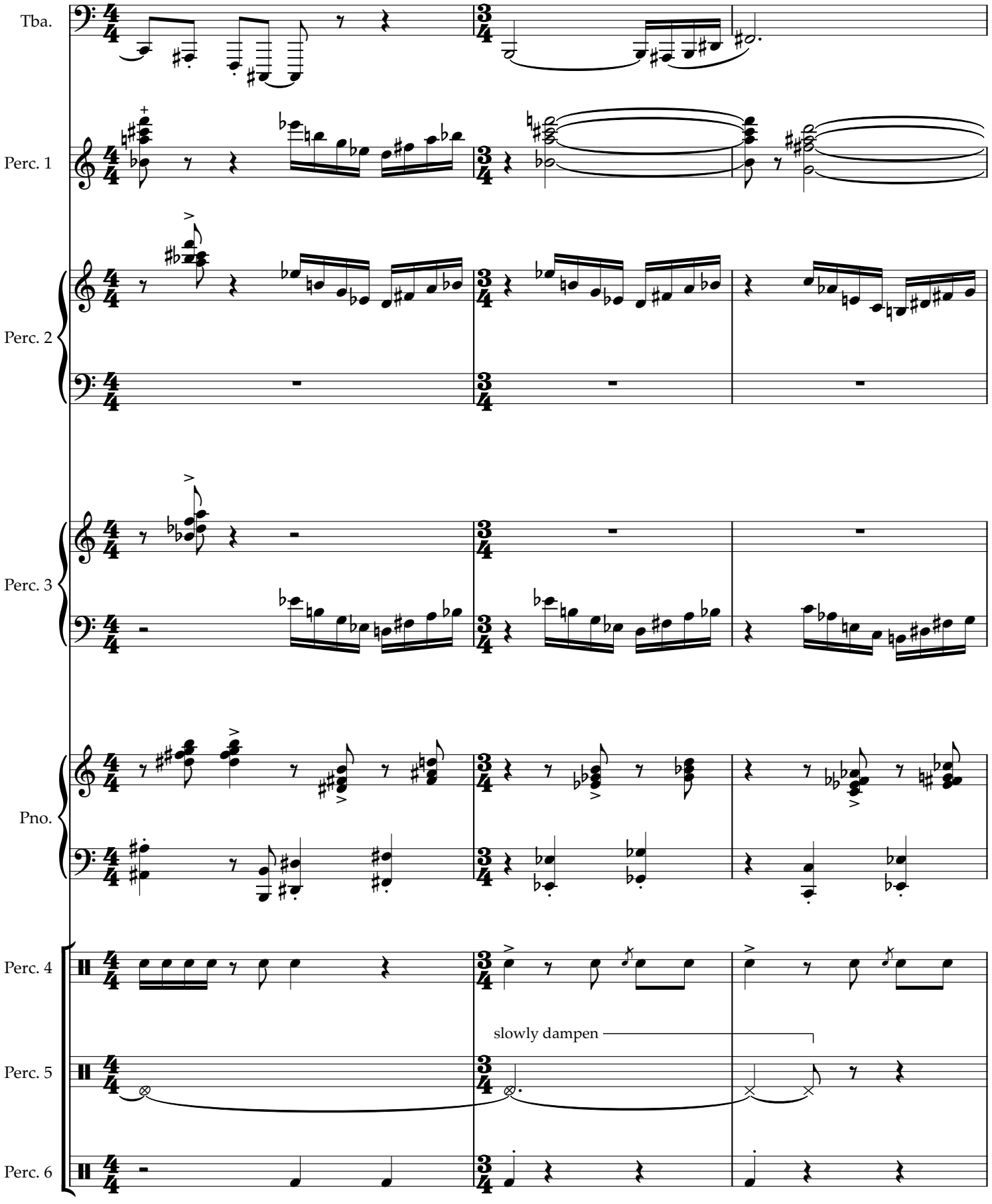

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
f
f
f
70
71
72

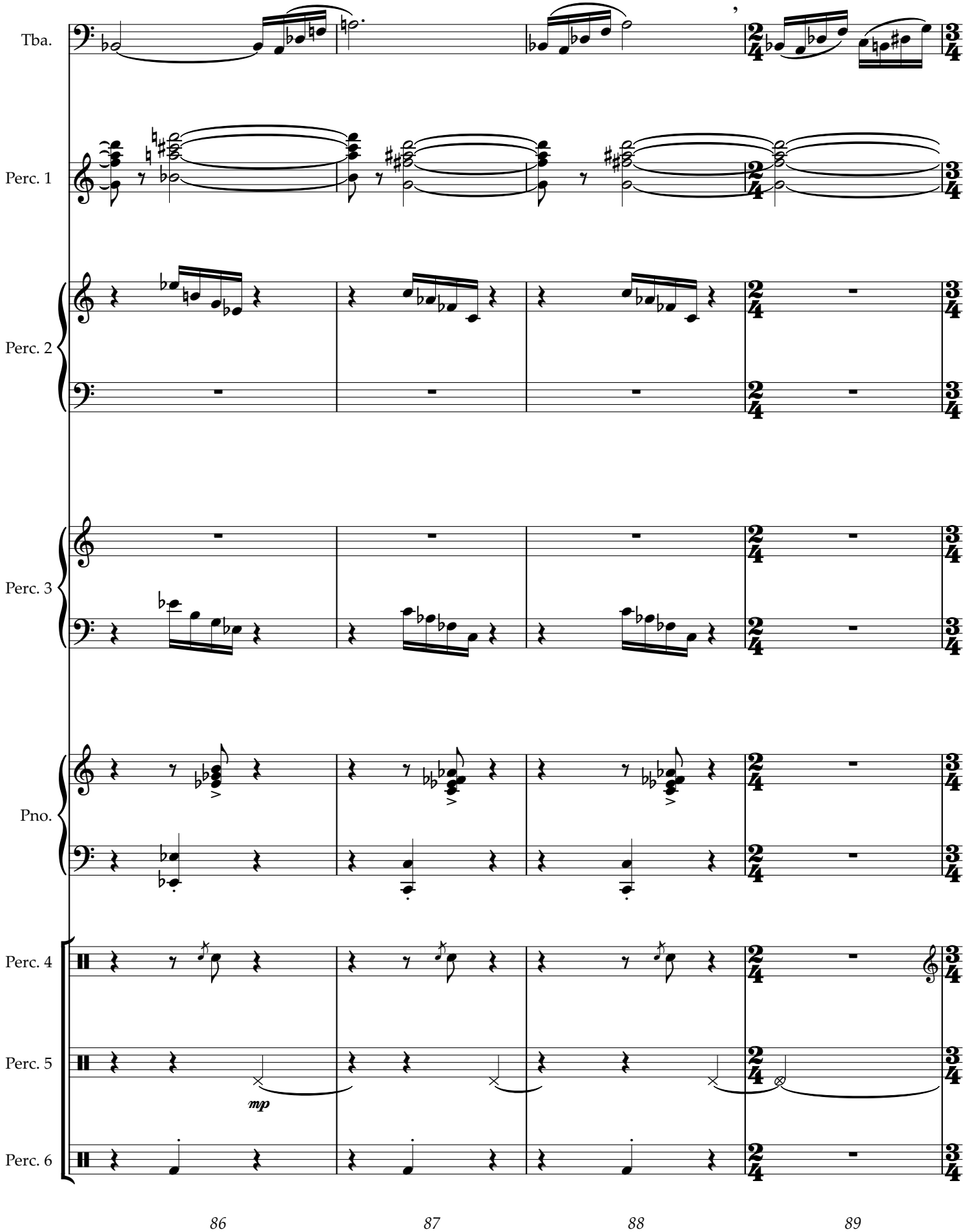

Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6

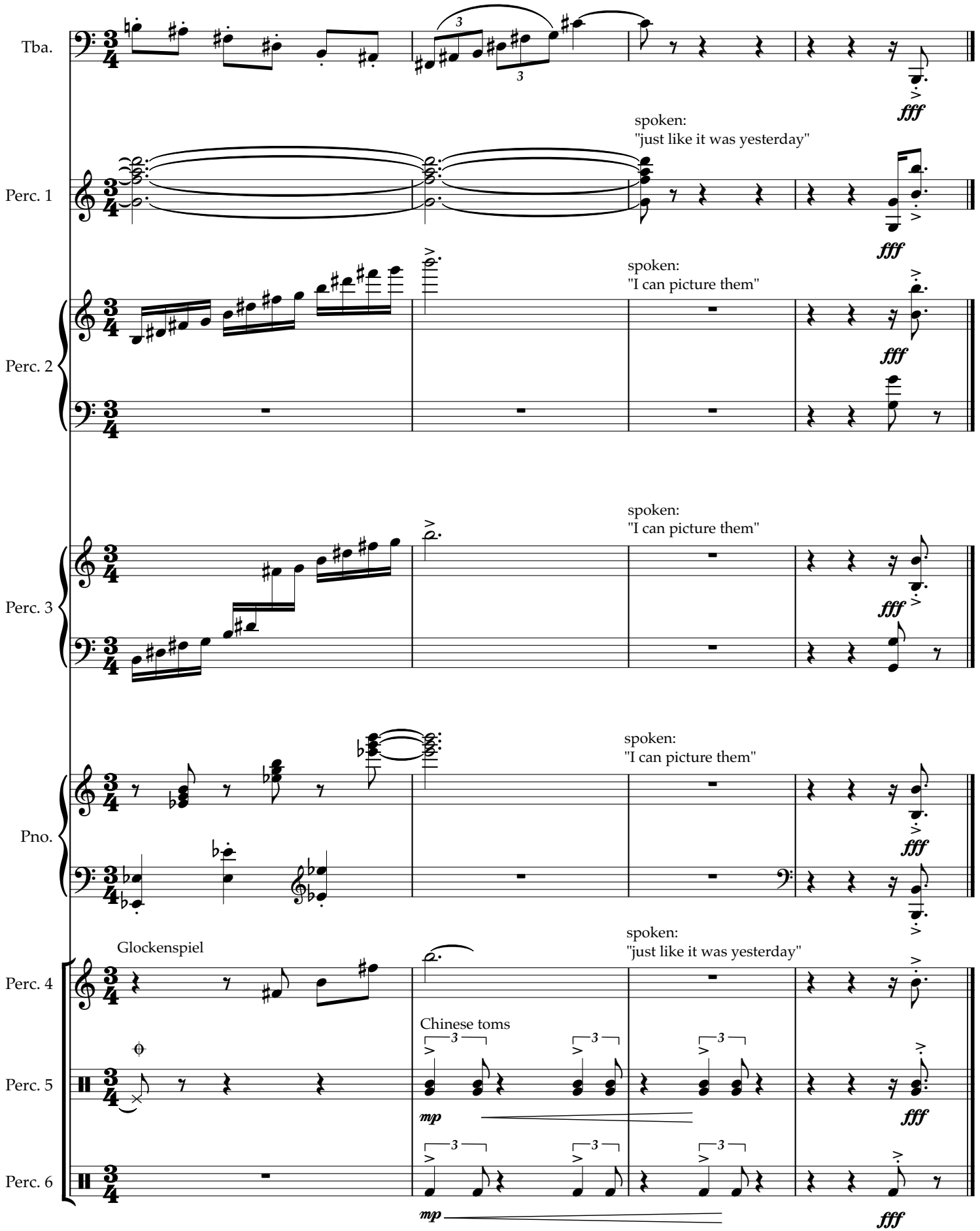

F
Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
ff
mp
l.v.
3
75
76
77


Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
f
f
f
78
79
80


Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6


Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
slowly dampen
83
84
85


Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.
Perc. 4
Perc. 5
Perc. 6
mp
86
87
88
89


Tba.
fff
spoken:
"just like it was yesterday"
Perc. 1
fff
spoken:
"I can picture them"
Perc. 2
fff
spoken:
"I can picture them"
Perc. 3
fff
spoken:
"I can picture them"
Pno.
fff
Glockenspiel
spoken:
"just like it was yesterday"
Perc. 4
Chinese toms
Perc. 5
mp
fff
Perc. 6
mp
fff
90
91
92

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