

# THE LAST PLACE

# ON EARTH

double concerto for saxophone, percussion and string quartet

(2015)

matthew kennedy (ascap)

echo grove publishing



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and string quartet

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FULL SCORE

Matthew Kennedy (ASCAP)

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## NOTES ON THE WORK

*The Last Place on Earth* takes its title from the book of same name chronicling the expeditions of Roald Amundsen (Norway) and Robert Scott (England) in their quest to be the first-known humans to explore and chart Antarctica, specifically the South Pole from 1910-1912. These two explorers, certainly some of the last of their kind, could not have known how quickly their world would become interconnected over the century following their expedition. Globalization through ease of travel and communication (with the invention of the airplane and radio) would bring such disparate worlds as the one they so relentlessly pursued in the name of whatever they may have desired (vanity, nationalism, adventurism, or an infinite number of other reasons). Now all is claustrophobically close in sight. One can reach out to an ancient world and be transported in a moment less than a century later. This piece explores the notion of such a far journey than can move both at a glacial pace and a blink of an eye; a miniature concerto being the medium to explore such a journey.

### I. SCHERZO ON A TWICE-BORROWED BALLADE

This movement features two competing voices vying for attention amidst a still, nearly inert, stream of strings. This work is based on a Norwegian folk tune, notably used in a theme and variations by Edvard Grieg (Ballade in the form of variations on a Norwegian melody, op. 24). The ballade is initially heard in an augmented rhythmic state, eight times its original length, slowing becoming less and less augmented; eight times, four times, three times, and finally two. This interplay further conveys the close proximity of the rest of the world as time moves forward.

### II. SEA CONVERSATIONS

This brief movement is a fantasia based on two melodic fragments first presented in the vibraphone. As the title eludes, conversations amongst each individual musician brings great contrast to the two solo voices of the opening movement.

### III. LAND FRACTURES/BEGINNINGS

The finale takes a tongue-in-cheek approach to the adventuresome spirit, seeking to produce a sardonic look at the original "Scherzo."

## NOTES ON THE COMPOSER

New England-based Matthew Kennedy is a rising composer of engaging solo, chamber, and orchestral music that has been performed across North America. His music has received numerous awards including honors from ASCAP, BMI, SCI, Hartford Opera Theater, Dynamic Music Festival at NYU, and the Greater Hartford Arts Council. Recent endeavors include residencies at the Institute for Sustainable Living, Art, and Natural Design's Hill House Residency, Horned Dorset Artist Colony, Mayapple Center for the Arts and Humanities, and commissions from the Hartford New Music Festival, Foot-in-the-Door Ensemble, saxophonist Alyssa Hoffert, and bassist Robert Black. Matthew holds a doctoral degree in Composition from The Hartt School where he currently teaches Composition and Theory as an Adjunct Faculty member of the Creative Studies Department. He and his wife, studio artist Erin Kennedy, currently reside in Newington, CT with their daughter two daughters, Ivy Pearl and Amelia Harper and cats: Butters and Coopurr.

# PERCUSSION KEY

The diagram illustrates the Percussion Key with three staves:

- Large Log Drum(s):** Features two staves. The top staff has a double bar line followed by a dot labeled "High Pitch" and another dot labeled "Low Pitch".
- Multi-Percussion:** Features two staves. The top staff has a double bar line followed by four dots, with a bracket above them labeled "Three (3) Concert Toms". To the right are three symbols: "x" for "Medium Suspended Cymbal", "x" for "Sizzle Cymbal", and "x" for "Splash Cymbal". The bottom staff has a double bar line followed by a dot labeled "Kick Drum".
- Vibraphone:** Features a single staff with a treble clef and the text "no motor needed" below it. Below the staff are two performance instructions: "Full Pedal" with a horizontal line and a downward-pointing bracket, and "Sustain Momentarily Stopped" with a horizontal line and an upward-pointing bracket.

**NOTE:** All cymbals should be left ringing (l.v.) unless otherwise specified

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*Premiered March 29<sup>th</sup>, Hartford Arts School – University of Hartford*

*Elyse Vest – alto saxophone*  
*Jianpeng Feng – percussion*

*Kevin Seto, Fernando Vizcayno – violin*  
*Kaitlin Springer – viola*  
*Ignacy Grzelazka – cello*





# THE LAST PLACE ON EARTH

double concerto for alto saxophone, percussion  
and string quartet

Matthew Kennedy (ASCAP)

## I. Scherzo on a Twice-Borrowed Ballade

**Allegro** (♩ = 120)

Alto Saxophone

*growl* *ord.*

*f* *sfp* *ff* *mf* *molto espress.* *poco* *più mf leggiero*

Large Log Drum

*Med. Vibes*  
*Mallets*

*mf* *> [p]*

*mf* *3* *p*

*choke*

Percussion Toms/Cym

*f* *3*

*ff* *3*

Vibraphone

*mf* *3*

*f*

**Allegro** (♩ = 120)

Violin I

*sul tasto*

Violin II

*sfz ppp*

Viola

*ppp*

*sul tasto*

Violoncello

6 Hum (concert pitch)

Alto Sax. *key clicks ad lib.* *ord.* *mf* *mp* *poco* *p* *mf* *p* *mf legato*

L.D.

Perc. *ff* *mp* *p* *mp*

Vib. *mp* *mp* *pp* *mp*

Vln. I (4) (8)

Vln. II (4) (8)

Vla.

Vc.

vibrato *poco* → → *molto* → → → *poco*

ord. vib.

15

Alto Sax. *molto ff con forza!* *f poco marcato*

L.D. [*mp*]

Perc. *sub. ff* *f*

Vib. *mp* *mf* *p* *mf*

Vln. I

Vln. II (4) (8)

Vla. (4) (8)

Vc.

Detailed description: This page of a musical score for 'The Last Place on Earth' by John Kennedy features seven staves. The Alto Saxophone part (top) begins at measure 15 with a melodic line marked 'molto ff con forza!' and 'f poco marcato', including triplet markings. The L.D. (Lyra) part is marked '[mp]'. The Percussion part features a 'sub. ff' dynamic and triplet patterns. The Vibraphone part has dynamics of 'mp', 'mf', 'p', and 'mf'. The Violin I and II parts play sustained notes with dynamics of (4) and (8). The Viola part also has dynamics of (4) and (8). The Violoncello part is mostly silent.

21

Alto Sax. *mp* *fp* *f* *pp* *growl ord.* *sub-tone*

L.D.

Perc. Tap with triangle beater *mp* *p* *pp* Scrape with beater *p*

Vib. *pp* 3

Vln. I *sfz* *ppp* *sul tasto* (4) *drastic, violent - excessive pressure* *molto*

Vln. II (4) *drastic, violent - excessive pressure* *molto*

Vla. (4) *drastic, violent - excessive pressure* *molto*

Vc.

Detailed description: This page of the musical score, page 4, contains measures 21 through 28. The Alto Saxophone part begins with a dynamic of *mp*, followed by a *fp* *f* dynamic with a *growl ord.* instruction, and then a *pp* dynamic with a *sub-tone* instruction. The Percussion part features a triangle beater with dynamics *mp*, *p*, and *pp*, and a beater with a *p* dynamic. The Vibraphone part has a *pp* dynamic and a triplet of eighth notes. The Violin I, II, and Viola parts play a sustained, arched line with a *sfz* *ppp* dynamic and a *sul tasto* instruction. The Violin I part includes a *drastic, violent - excessive pressure* instruction and a *molto* dynamic marking. The Violin II and Viola parts also have *drastic, violent - excessive pressure* instructions and *molto* dynamic markings. The Violoncello part is silent throughout the page.

29

Alto Sax. *growl* *ord.* *sub-tone* *overblown*

*sub. f* *sfp* *ff* *mf* *fp* *fff* *mp* *poco* *pp* *sfpp*

L.D.

Perc. *sub. f* *mp* *ff* *mf*

Vib. *mf* *mf* *f* *sub. p*

29

Vln. I *norm.* *sfz* *ppp* (4)

Vln. II *norm.* *sfz* *ppp* (4)

Vla. *norm.* *sfz* *ppp* (4)

Vc. *snap pizz.* *ff*

35

Alto Sax. *p* *mf* *legatissimo, più pesante poco a poco*

L.D.

Perc. *p* *f* *ff* *f*

Vib. *p* *sub. f* 5

Vln. I (8) (4)

Vln. II (8) (4)

Vla. (8) (12)

Vc.

Detailed description: This page of the musical score, numbered 35, features six staves. The Alto Saxophone part begins with a half note, followed by a series of eighth notes with triplets and slurs, marked *p* and *mf* with the instruction *legatissimo, più pesante poco a poco*. The Percussion part includes a snare drum pattern with asterisks and a cymbal, marked *p* and *f*, followed by a tom pattern marked *ff* and *f*. The Vibraphone part has a melodic line with slurs and triplets, marked *p* and *sub. f*, ending with a quintuplet marked '5'. The Violin I and II parts play sustained notes with slurs, marked with breath marks (8) and (4). The Viola part plays sustained notes with slurs, marked with breath marks (8) and (12). The Violoncello part is silent.

41

45

Alto Sax. *mf cantabile, contemplative* 3

L.D. R.H. *mf* 3

Perc. *mf* *p*

Vib. *mp* 3 L.H. 3

45

Vln. I (8) (4)

Vln. II (8) (4)

Vla. (16) (4)

Vc. arco, sul pont. (4) *ppp*

Detailed description: This page of a musical score covers measures 41 to 45. The Alto Saxophone part begins at measure 41 with a melodic line, marked *mf cantabile, contemplative*, featuring a triplet in measure 45. The L.D. (Lyra) part starts at measure 45 with a right-hand (R.H.) triplet, marked *mf*. The Percussion part has a melodic line in measure 41 marked *mf* and a rhythmic pattern in measure 45 marked *p*. The Vibraphone part has a melodic line in measure 41 marked *mp* and a triplet in measure 45 marked L.H. The string section (Vln. I, Vln. II, Vla., Vc.) plays sustained notes with long bows. Vln. I and Vln. II have notes marked (8) and (4). Vla. has notes marked (16) and (4). Vc. starts at measure 45 with notes marked (4) and *ppp*, with the instruction *arco, sul pont.*

49

Alto Sax. *pp* *mf* *ff* minaccioso (sardonic, biting)

L.D.

Perc. Tap with triangle beater *mp p* *pp* *su* *ff*

Vib. *mp* *f*

Vln. I (8)

Vln. II (8)

Vla. (8)

Vc. gradually slow trem. → → → → → sul tasto

6

3

3

Detailed description: This page of the musical score features five staves. The Alto Saxophone part begins at measure 49 with a *pp* dynamic, followed by a *mf* section and a *ff* section marked 'minaccioso (sardonic, biting)'. The Percussion part includes a triangle beater with dynamics *mp p*, *pp*, and *ff*, and a 'su' (sustained) section. The Vibraphone part has dynamics *mp* and *f*. The string section (Violins I and II, Viola, and Violoncello) consists of sustained notes with a 'gradually slow trem.' instruction and 'sul tasto' marking. Rehearsal marks 6 and 3 are present in the saxophone and percussion parts respectively.



55

Alto Sax. *fp* *ff* *mp* *ff*

L.D.

Perc. *ff* *mf* *ff*

Vib. *p* *ff*

Vln. I

Vln. II (4) (8)

Vla.

Vc. (4) (8)

Detailed description: This page of a musical score covers measures 55 through 60. The Alto Saxophone part begins with a trill (tr) and a dynamic of *fp*, moving to *ff* by measure 56. It features a triplet in measure 59 and another triplet in measure 60, with dynamics *mp* and *ff* respectively. The Percussion part has a triplet in measure 59 (*ff*) and a dynamic change to *mf* in measure 60. The Vibraphone part starts at *p* and reaches *ff* by measure 56. The string sections (Vln. I, Vln. II, Vla., and Vc.) play sustained notes with long bows, with Vln. II and Vc. marked with (4) and (8) indicating bow changes.

61

Alto Sax. *ff* *maestoso un poco marcato* *mf* fading away (*poco a poco*)

L.D.

Perc. *ff* *minaccioso* *mf*

Vib. *ff* *mf* fading away (*poco a poco*)

61

Vln. I *mf* (4)

Vln. II *mf* (4)

Vla. *mf* (4)

Vc. *mf* (4)

Detailed description: This page of the musical score covers measures 61 to 65. The Alto Saxophone part begins with a dynamic of *ff* and a tempo marking of *maestoso un poco marcato*. It features a five-measure phrase with a slur and a '5' below it, followed by a rest, and then a triplet of notes with a slur and a '3' below it, ending with a dynamic of *mf* and the instruction 'fading away (poco a poco)'. The Percussion part has a dynamic of *ff* and a tempo marking of *minaccioso*, with a five-measure phrase and a triplet. The Vibraphone part starts with *ff* and ends with *mf* fading away. The string quartet (Violins I and II, Viola, and Violoncello) all play a melodic line with a dynamic of *mf* and a slur over four notes, with a '(4)' indicating a four-measure phrase.

66

Alto Sax. *mp* *mp misterioso* *mf*

L.D. *mp > p*

Perc. *mp* *f*

Vib. *mp* *mp misterioso*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Detailed description: This page of a musical score covers measures 66 to 71. The Alto Saxophone part begins with a triplet of notes (B-flat, A, G) marked *mp*, followed by a melodic line with triplets and a crescendo to *mf*. The L.D. part has a triplet of notes marked *mp > p*. The Percussion part features a triplet of notes marked *mp* that crescendos to *f*, with a final note marked *f*. The Vibraphone part starts with a triplet of notes marked *mp*, followed by a melodic line with triplets and a crescendo to *mp misterioso*. The string section (Violins I and II, Viola, and Violoncello) consists of sustained notes with long bows, marked *pp*. The strings are divided into two groups, each with a dynamic marking of *pp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

74

*bend*

Alto Sax. *mf* *molto espress. - sensuous, yet naïve* *poco* *mp*

L.D.

Perc. *pp* *mf*

Vib. *mf* *molto espress., cantabile*

Vln. I *mp* *pp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Detailed description: This page of a musical score contains seven staves. The top staff is for Alto Saxophone, starting at measure 74. It features a melodic line with a triplet of eighth notes, a 'bend' instruction over a slur, and dynamic markings of *mf*, *poco*, and *mp*. The second staff is for L.D. (likely a double bass), showing rests and a change in time signature from 6/4 to 4/4. The third staff is for Percussion, with a triplet of eighth notes and dynamic markings of *pp* and *mf*. The fourth staff is for Vibraphone, featuring a melodic line with a triplet and dynamic markings of *mf* and *molto espress., cantabile*. The fifth staff is for Violin I, with dynamic markings of *mp*, *pp*, and *p*. The sixth staff is for Violin II, with dynamic markings of *mp* and *p*. The seventh staff is for Viola, with dynamic markings of *mp* and *p*. The eighth staff is for Violoncello, with dynamic markings of *mp* and *p*. The score includes various musical notations such as slurs, triplets, and dynamic hairpins.

81

Alto Sax.

*mf* *mp* *ff* *sub. mp* *fff*

*growl* *ord.*

L.D.

Perc.

*sub. ff*

*molto* *dim.* *poco* *a* *poco* *f*

85

Vib.

Vln. I

Vln. II

Vla.

Vc.

88

Alto Sax. *ff molto pesante* 5 3 *lip* 5 *mp* *ff* 3 3 3 3 #tr

L.D. 4/2

Perc. *f* *ff* *mp* as if holding back an avalanche 3 4/2

Vib. *ff* 4/2

Vln. I 4/2

Vln. II 4/2

Vla. 4/2

Vc. 4/2

Detailed description: This page of a musical score covers measures 88 to 91. The Alto Saxophone part (measures 88-91) features a dynamic range from *ff molto pesante* to *ff*, with articulation marks like 'lip' and 'tr' (trill), and rhythmic patterns including quintuplets and triplets. The Percussion part (measures 88-91) includes dynamics *f*, *ff*, and *mp*, with a descriptive instruction 'as if holding back an avalanche' and a triplet. The Violin I, II, and Viola parts (measures 88-91) play sustained notes with a sharp sign (#) and a fermata. The Violoncello part (measures 88-91) plays a sustained note with a sharp sign (#) and a fermata. The score is in 4/2 time and ends with a double bar line.

*molto rit. . . .*

92

Alto Sax. *mf molto dim. poco a poco*

L.D.

Perc. *fff*

Vib. *ff wild!* *sub. mf - subsiding*

*molto rit. . . .*

Vln. I *sfp* *f*

Vln. II *sfp* *f*

Vla. *sfp* *f*

Vc. *sfp* *f*

**Andante espressivo** (♩ = 40)

96

Alto Sax. *as if melting into the violist*

L.D.

Perc.

Vib. *niente*

*Ped. al fine molto dim. poco a poco al fine*

**Andante espressivo** (♩ = 40)

Vln. I *pp* *mp subdued, warm but distant*

Vln. II *pp* *mp subdued, warm but distant* *sul G*

Vla. *pp* *mp subdued, warm but distant*

Vc. *pp* *mp subdued, warm but distant*



102

Alto Sax. // *lunga*

L.D. // *lunga*

Perc. // *lunga*

Vib. // *lunga*

(niente) //

Vln. I *f molto espress.* *sub. p holding back* // *pp*


Vln. II *f molto espress.* *sub. p holding back* // *pp*


Vla. *f molto espress.* *sub. p holding back* sul G // *pp*

Vc. *f molto espress.* *sub. p holding back* // *pp*

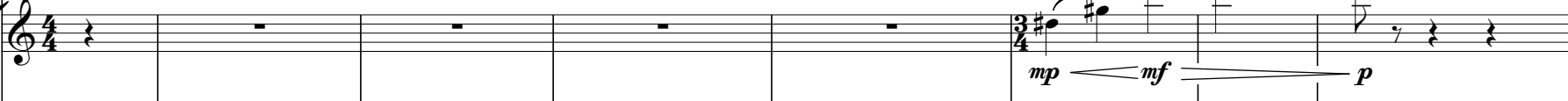
## II. Sea Conversations

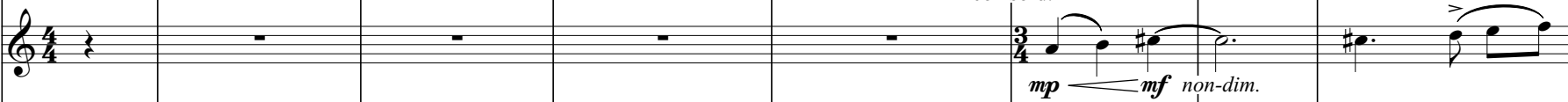
### Lento ma non troppo (♩ = ca. 60)

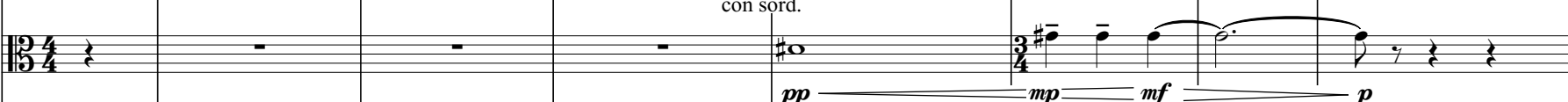
Alto Sax. 

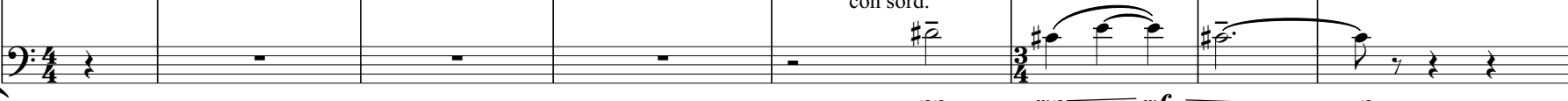
Vib.  Med. Soft Mallets (Balter Blue or softer)  
*mp*  
*Ped. ad lib.*  
*p*  
*f* più pesante

### Lento ma non troppo (♩ = ca. 60)

Vln. I  con sord.  
*mp* *mf* *p*

Vln. II  con sord.  
*mp* *mf non-dim.*

Vla.  con sord.  
*pp* *mp* *mf* *p*

Vc.  con sord.  
*pp* *mp* *mf* *p*

**molto rall.** . . . . . **A tempo**

Alto Sax. *p* *mf* *molto legato* *breve* *p* *mf* *pp*  
*at first holding back*

Vib. *breve* *sub. ff*

**molto rall.** . . . . . **A tempo**

Vln. I *molto vib.* *mf* *espress. - angst à la Berg* *breve* *(vib. norm)* *sub. f aggressivo*

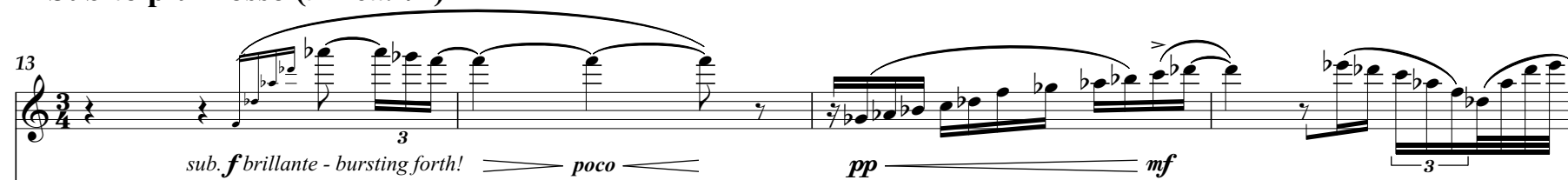
Vln. II *p* *sub. f aggressivo*

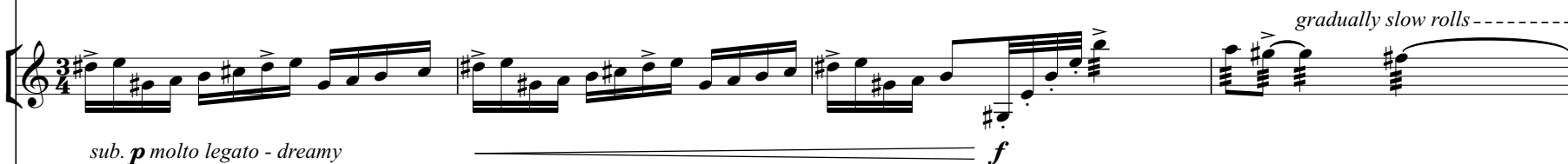
Vla. *pizz.* *mp* *arco* *p* *mf* *pp* *sub. f aggressivo*

Vc. *pizz.* *mp* *breve* *arco* *p* *mf* *pp* *sub. f aggressivo*

13

Subito più mosso (♩ = ca. 72)

Alto Sax.  *sub. f brillante - bursting forth!* *poco* *pp* *mf*

Vib.  *sub. p molto legato - dreamy* *f* *gradually slow rolls-----*

13

Subito più mosso (♩ = ca. 72)

Vln. I  *sub. pp as a passing cloud* *f*

Vln. II  *sub. pp as a passing cloud* *f*

Vla.  *sub. pp as a passing cloud* *f*

Vc.  *sub. pp as a passing cloud* *f*

*sul tasto, flautando*

**poco rall.** ..... **A tempo**

Alto Sax. *bend* *sub-tone*  
*pp possibile* *pp cantabile*

Vib. *p*

**poco rall.** ..... **A tempo**

Vln. I *niente* *ppp*

Vln. II *niente* *ppp*

Vla. *niente* *ppp*

Vc. *niente* *ppp*

23

Alto Sax. *mp* *pp* **G.P.**

Vib. Soft Mallets (Balter Reds or the like) *ppp* barely audible - a blur **G.P.**

Vln. I senza sord. *nodal gliss., sul E punta d'arco* *p* **G.P.**

Vln. II senza sord. *nodal gliss., sul G punta d'arco* *p* **G.P.**

Vla. senza sord. sul pont., punta d'arco *pp* *< mf >* *pp* **G.P.**

Vc. senza sord. sul pont., punta d'arco *pp* *< mf >* *pp* **G.P.**

Repeat [To be performed at least 5 times]

Alto Sax. 28 **G.P.** *subito attacca*

The Alto Saxophone staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of rests for the first four measures, followed by a double bar line and a repeat sign. The first measure of the repeat contains a single eighth note.

Vib. **G.P.** *subito attacca*  
*dim. (?) and rit. al fine -----*  
*Led. al fine*

The Vibraphone staff starts with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern of sixteenth notes with glissandi. A bracket labeled 'N.B.' spans the first three measures. The staff includes a 'G.P.' (Grande Pause) and a repeat sign. The repeat section includes performance directions: 'dim. (?) and rit. al fine -----' and 'Led. al fine'.

Repeat [To be performed at least 5 times]

Vln. I *nodal gliss., sul A* **G.P.** *subito attacca*

The Violin I staff uses a treble clef and a key signature of one sharp (F#). It begins with the instruction 'nodal gliss., sul A' and a dynamic marking of 'pp'. The staff contains a series of chords with glissandi, followed by a 'G.P.' and a repeat sign. The repeat section includes the instruction 'subito attacca'.

Vln. II *nodal gliss., sul A* **G.P.**

The Violin II staff uses a treble clef and a key signature of one sharp (F#). It begins with the instruction 'nodal gliss., sul A' and a dynamic marking of 'pp'. The staff contains a series of chords with glissandi, followed by a 'G.P.' and a repeat sign.

Vla. *nodal gliss., sul C* **G.P.**

The Viola staff uses an alto clef and a key signature of one sharp (F#). It begins with the instruction 'nodal gliss., sul C' and a dynamic marking of 'pp'. The staff contains a series of chords with glissandi, followed by a 'G.P.' and a repeat sign.

Vc. *sul pont. nodal gliss., sul A* **G.P.**

The Violoncello staff uses a bass clef and a key signature of one sharp (F#). It begins with the instruction 'sul pont. nodal gliss., sul A' and a dynamic marking of 'pp'. The staff contains a series of chords with glissandi, followed by a 'G.P.' and a repeat sign.

Repeat [To be performed at least 5 times]

*pp*

*subito attacca*

### III. Land Fractures/Beginnings

**Allegro leggerissimo** (♩ = ca. 128)

Alto Sax. *growl* *pp* *f* *ord.* *mp* *mf* *3* *molto* *ff*

Med. Hard (Balter Greens or Harder)

Perc. *p* *mp* *mf* *3*

Vib. *mf* *ff*

**Allegro leggerissimo** (♩ = ca. 128)

Vln. I *sul pont.* *pp* *mp* *sfp* *mf* *ord.* *molto* *[ff]* *3*

Vln. II *p* *mp* *mf* *wide vib.* *ord. vib.* *3* *molto* *[ff]*

Vla. *ppp sonic residue* *mf* *pizz.* *arco* *mp* *mf* *3* *molto* *[ff]*

Vc. *ppp sonic residue* *mf* *pizz.* *arco* *punta d'arco* *3* *3* *3* *molto* *[ff]*



5

Alto Sax. *sub. p poss.* *mf* *p*

Perc. *mp* *f* *pp*

Vib. *sub. p* *mf* *mp*

Vln. I *pizz.* *sub. p* *mf* *arco* *mp*

Vln. II *pizz.* *sub. p* *mf* *arco* *mp*

Vla. *punta d'arco* *sub. p in a hushed tone* *mf* *mp* *fp* [*p*]

Vc. *punta d'arco* *sub. mp leggero* *mf dolce* *sul D* *pizz.* *p*



17

14

Alto Sax. *p* *sub. f* *mf* molto espress. - romantic

Perc.  $\text{H}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Vib. *mp* relaxed, breezy

17

Vln. I *sub. ff* *mf* molto espress. - romantic

Vln. II *p* *sub. ff* *mp* arco, talon pizz.

Vla. *p* *sub. ff* *mp* arco, talon pizz.

Vc. *p* *sub. ff* *mp* arco, talon pizz.

*growl* *ord.*

*ord.*



**Subito Meno Mosso**

Alto Sax. 24 *ff* with great fury and anger

Perc. Put Down Right Hand Mallets While Playing Toms with both Lefts

Vib. *mf* *mp*

**Subito Meno Mosso**

Vln. I ord. *ff* with great fury and anger *mp* *legatissimo - durge*

Vln. II *ff* with great fury and anger *mp* *legatissimo - durge* sul tasto

Vla. arco *ff* with great fury and anger *mp* *legatissimo - durge* sul tasto

Vc. arco *ff* with great fury and anger *mp* *legatissimo - durge* sul tasto

**poco rit.**

Alto Sax.

Perc.

Vib.

**poco rit.**

Vln. I

Vln. II

Vla.

Vc.

Freely

Tempo primo (♩ = ca. 120)

Alto Sax. 32

Perc. *p*

Vib. *ff*

*growl*

*ord.*

*ff* *3* *sfp* *ff* *3* *mp*

*ff* *3* *mp*

*cued by saxophonist*

Detailed description: This block contains the musical notation for the Alto Saxophone, Percussion, and Vibraphone parts. The Alto Saxophone part begins at measure 32 with a melodic line featuring trills and slurs. It includes dynamic markings of *ff*, *sfp*, and *ff*, and features a triplet of eighth notes. Performance instructions include *growl* and *ord.* The Percussion part starts with a *p* dynamic and includes a triplet of eighth notes. The Vibraphone part features a triplet of eighth notes and a triplet of sixteenth notes, with dynamics of *ff* and *mp*. A *cued by saxophonist* instruction is present above the Percussion staff.

Freely

Tempo primo (♩ = ca. 120)

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

*ff* *sf* *p* *fff*

*ff* *sf* *p* *fff*

*ff* *sf* *p* *fff*

*ff* *sf* *p* *fff*

*scratchy*

*scratchy*

*scratchy*

*scratchy*

*cued by saxophonist*

*cued by saxophonist*

*cued by saxophonist*

*cued by saxophonist*

Detailed description: This block contains the musical notation for the string quartet (Violin I, Violin II, Viola, and Violoncello). All parts begin with a *p* dynamic. The Violin I, Violin II, and Viola parts feature a triplet of eighth notes and a triplet of sixteenth notes, with dynamics of *ff*, *sf*, *p*, and *fff*. The Violoncello part follows a similar pattern. Performance instructions include *scratchy* and *cued by saxophonist* for each instrument.

Alto Sax. 36 *f* bright, full of spirit and energy *p*

Perc. *f* bright, full of spirit and energy *sub. mp*

Vib. *f* bright, full of spirit and energy *sub. mp* *sim.*

Vln. I *f* bright, full of spirit and energy *sub. mp*

Vln. II *f* bright, full of spirit and energy *sub. mp*

Vla. *f* bright, full of spirit and energy *mf* pizz.

Vc. *f* bright, full of spirit and energy *mf* pizz.

Detailed description: This page of the musical score contains six staves. The Alto Saxophone staff (top) begins at measure 36 with a melodic line featuring triplets and slurs, starting at a forte (*f*) dynamic and ending at a piano (*p*) dynamic. The Percussion staff shows rhythmic patterns with asterisks indicating specific sounds. The Vibraphone staff has a melodic line with triplets and slurs, starting at *f* and ending at *sub. mp* with a *sim.* (sustained) marking. The Violin I and II staves play a similar melodic line, starting at *f* and ending at *sub. mp*. The Viola and Violoncello staves play a supporting line, starting at *f* and ending at *mf* with a *pizz.* (pizzicato) marking. The score includes various musical notations such as slurs, triplets, and dynamic markings.



40

Alto Sax. *f con brio (but still a little playful)*

Perc. *f*

Vib.

Vln. I *f con brio (but still a little playful)* *jeté* *sim.*

Vln. II *f con brio (but still a little playful)* *jeté* *sim.*

Vla. *arco* *f con brio (but still a little playful)*

Vc. *arco* *f con brio (but still a little playful)*

Detailed description: This page of a musical score covers measures 40 through 43. The Alto Saxophone part begins with a melodic line marked *f con brio (but still a little playful)*, featuring slurs, accents, and a triplet in measure 42. The Percussion part provides a rhythmic accompaniment with a steady eighth-note pattern, marked *f*. The Vibraphone part is mostly silent, with a melodic flourish in measure 43. The Violin I and II parts play a triplet of eighth notes, marked *f con brio (but still a little playful)*, with *jeté* and *sim.* markings. The Viola and Violoncello parts play a similar eighth-note pattern, also marked *f con brio (but still a little playful)* and *arco*.

44

Alto Sax. *mp* *sub. ff brillante!*

Perc.

Vib. *mp* *sub. ff brillante!*

Vln. I *mf* *p* *sub. f* arco

Vln. II *mf* *p* *sub. f* arco

Vla. *mf* *p* *sub. f* arco

Vc. *mf* *mp* *sub. f* arco

Detailed description: This page of a musical score covers measures 44, 45, and 46. The Alto Saxophone part begins in measure 44 with a melodic line marked *mp*, featuring slurs and accents. In measure 46, it plays a triplet marked *sub. ff brillante!*. The Vibraphone part mirrors this melodic line in measure 44 with *mp* dynamics and accents, then plays a triplet in measure 46 also marked *sub. ff brillante!*. The string section (Violins I and II, Viola, and Violoncello) starts in measure 44 with a pizzicato accompaniment marked *mf*. In measure 45, the dynamics shift to *mp*. In measure 46, the strings play *p* (piano) and then *sub. f* (sub-fortissimo) with *arco* (arco) markings and accents. The Percussion part is silent throughout these measures. The score includes various musical notations such as slurs, accents, slurs, and dynamic markings.



