THE LAST PLACE

ON EARTH

double concerto for saxophone, percussion and string quartet

(2015)

matthew kennedy (ascap)

echo grove publishing

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FULL SCORE

Matthew Kennedy (ASCAP)

For Inquiries of Purchase for Full Score and Parts Contact
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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 initial 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.

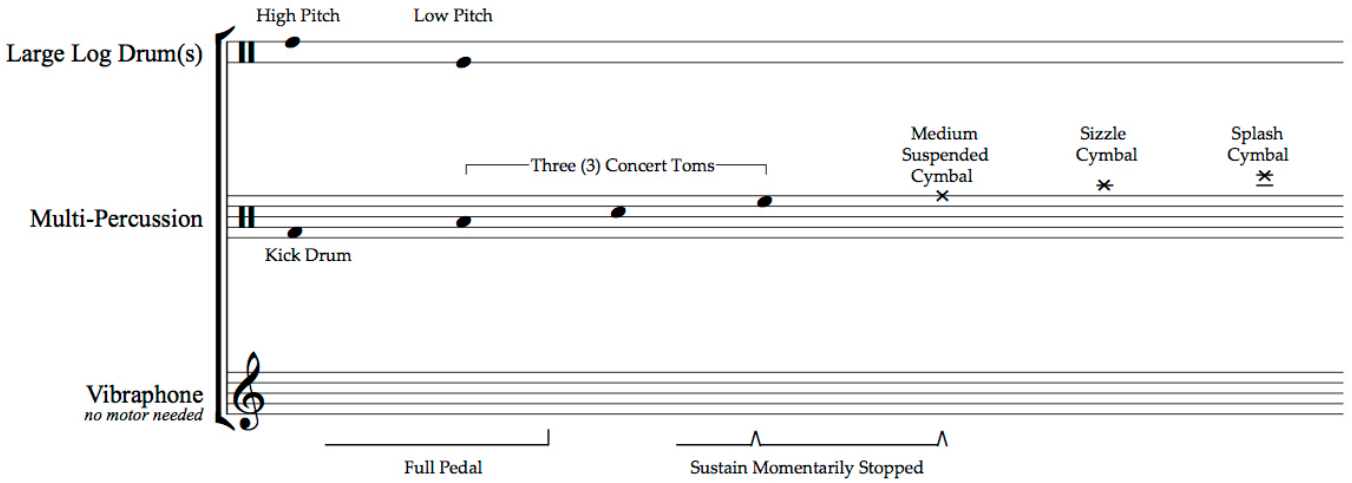
III. LAND FRACTURES/BEGINNINGS

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



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

Commissioned by Performance 20/20 Ensemble
Premiered March 29th, Hartford Arts School – University of Hartford

Elyse Vest – alto saxophone
Jianpeng Feng – percussion

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

commissioned by The Hartt School Performance 20/20 Ensemble. Premiered by soloists Elyse Vest and Jianpeng Feng

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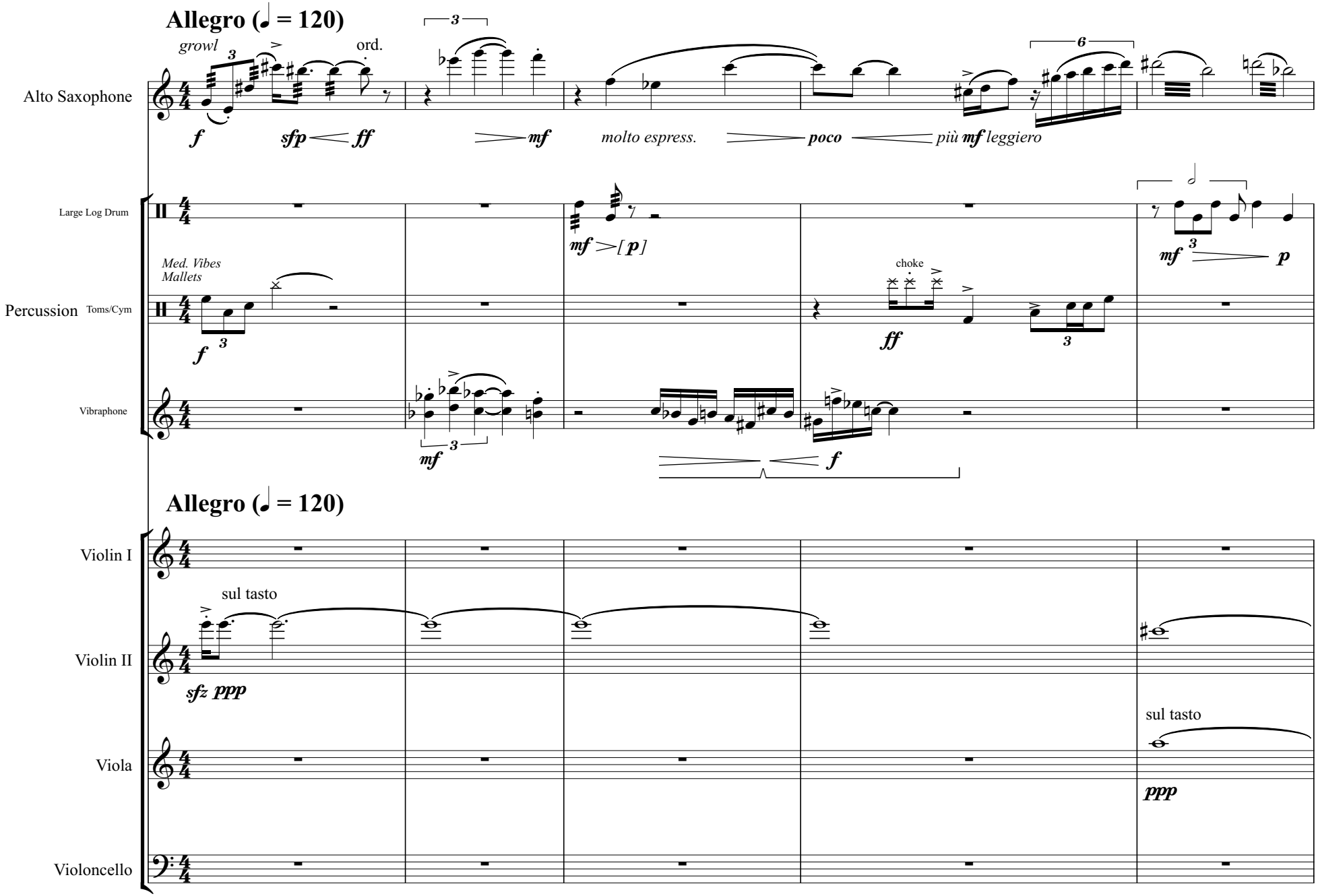
double concerto for alto saxophone, percussion
and string quartet

Matthew Kennedy (ASCAP)

I. Scherzo on a Twice-Borrowed Ballade



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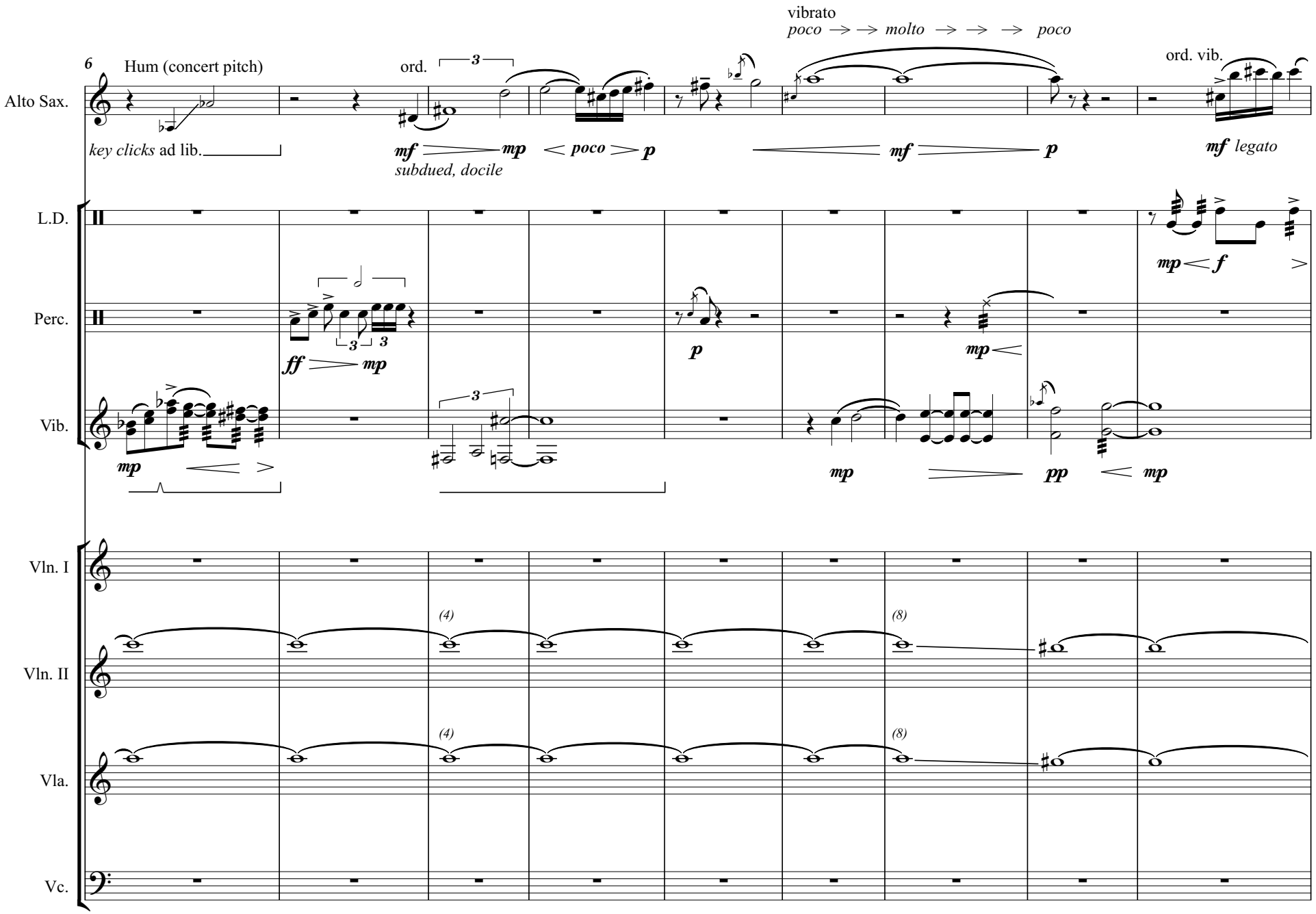
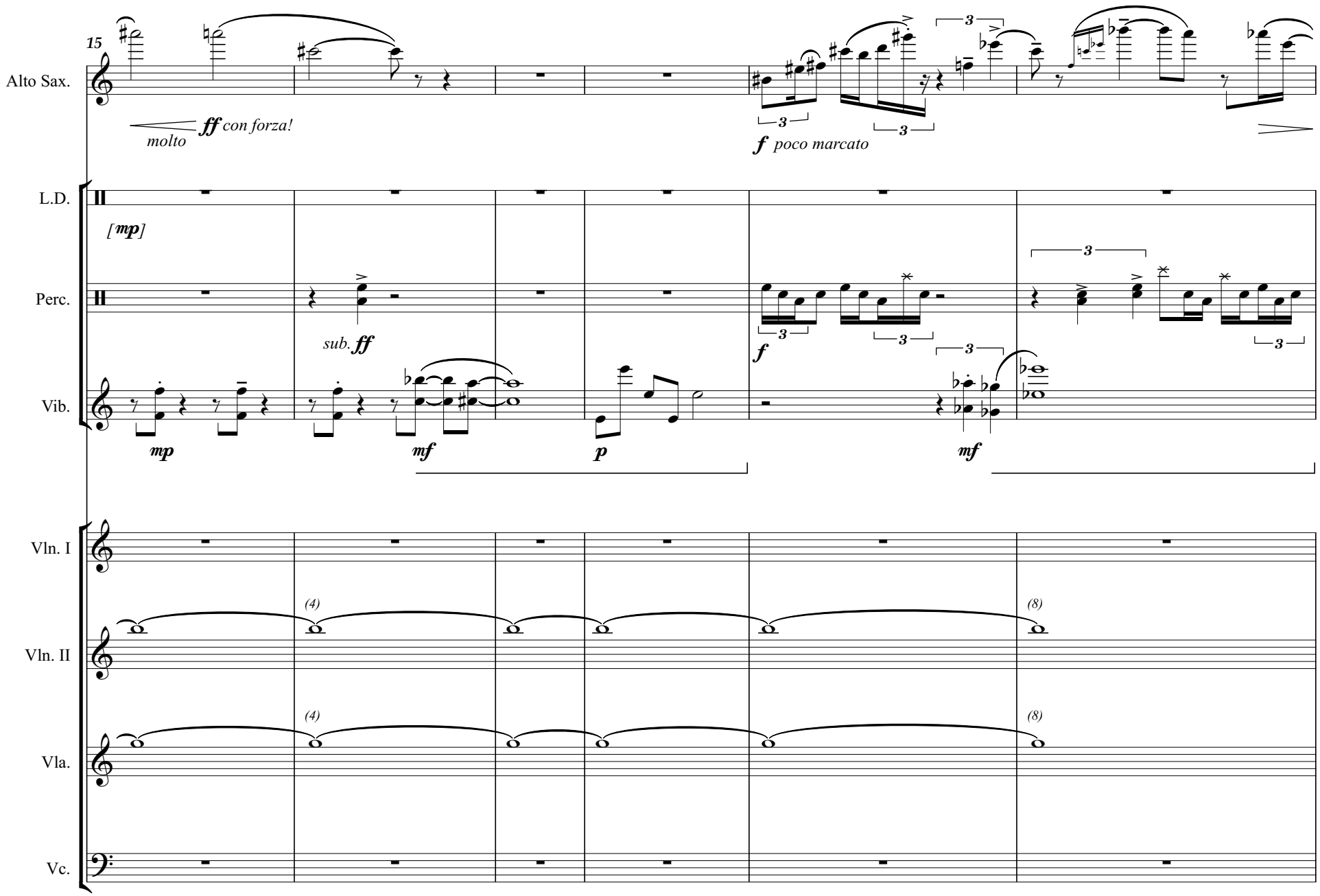
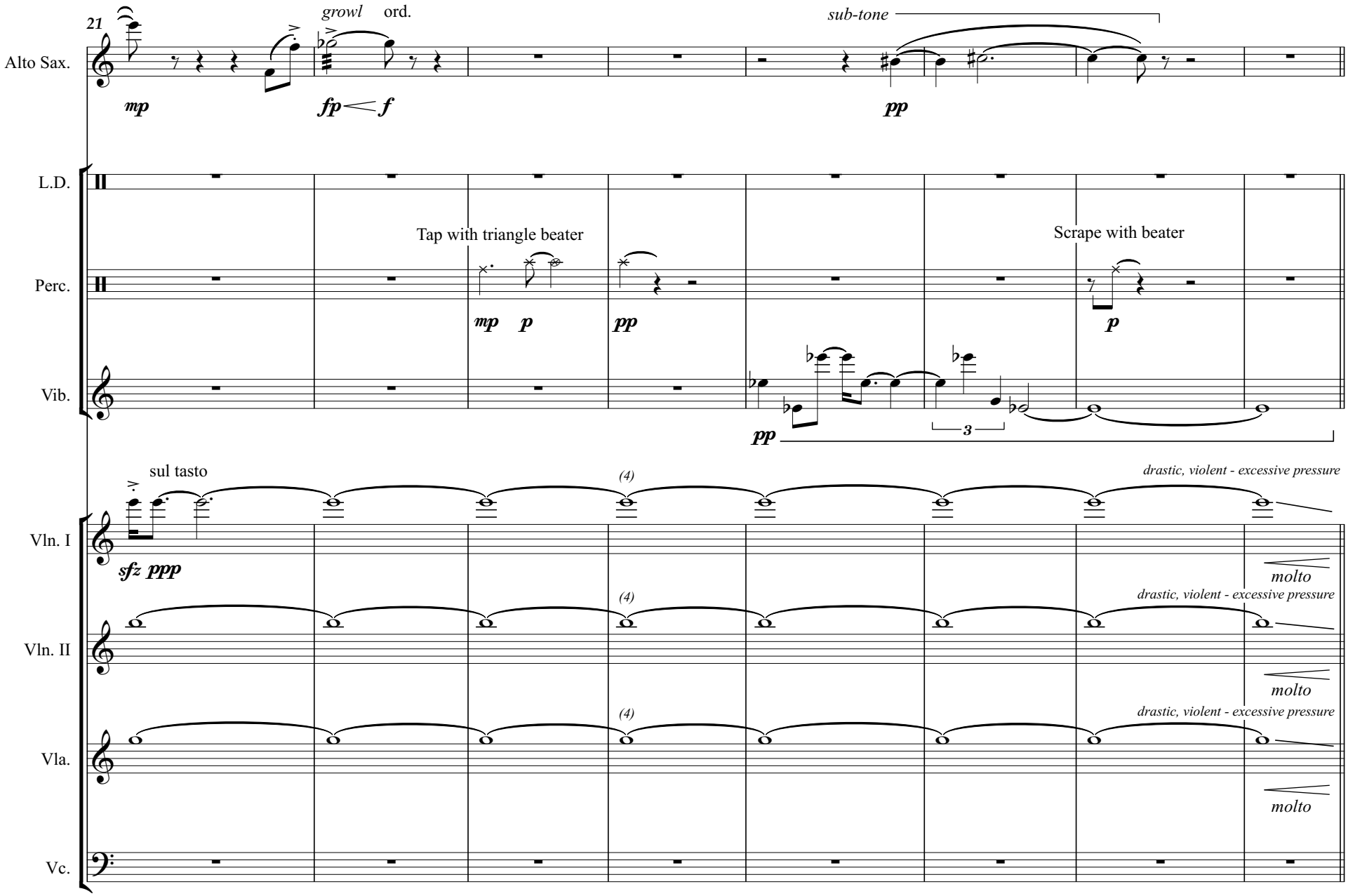
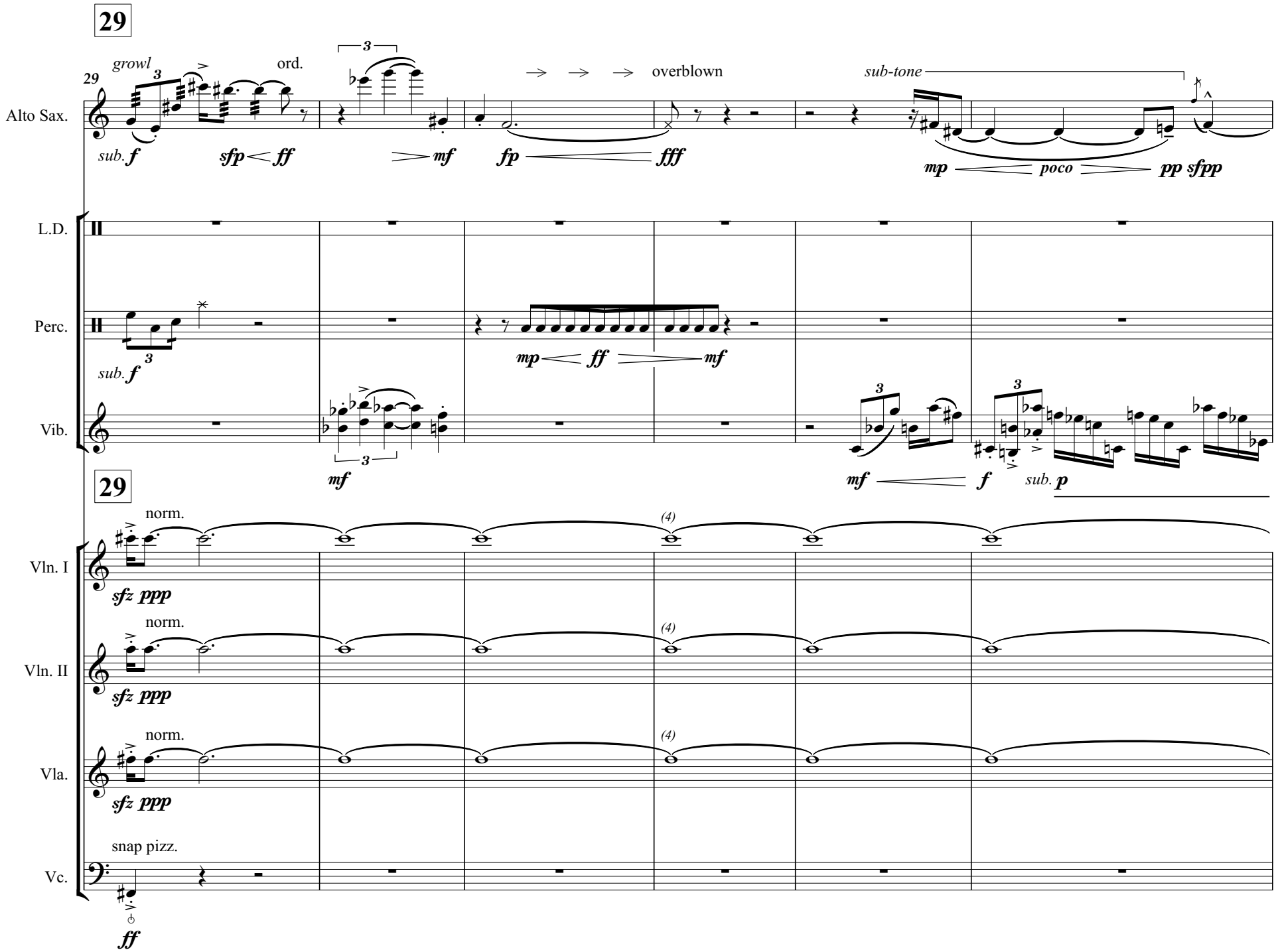
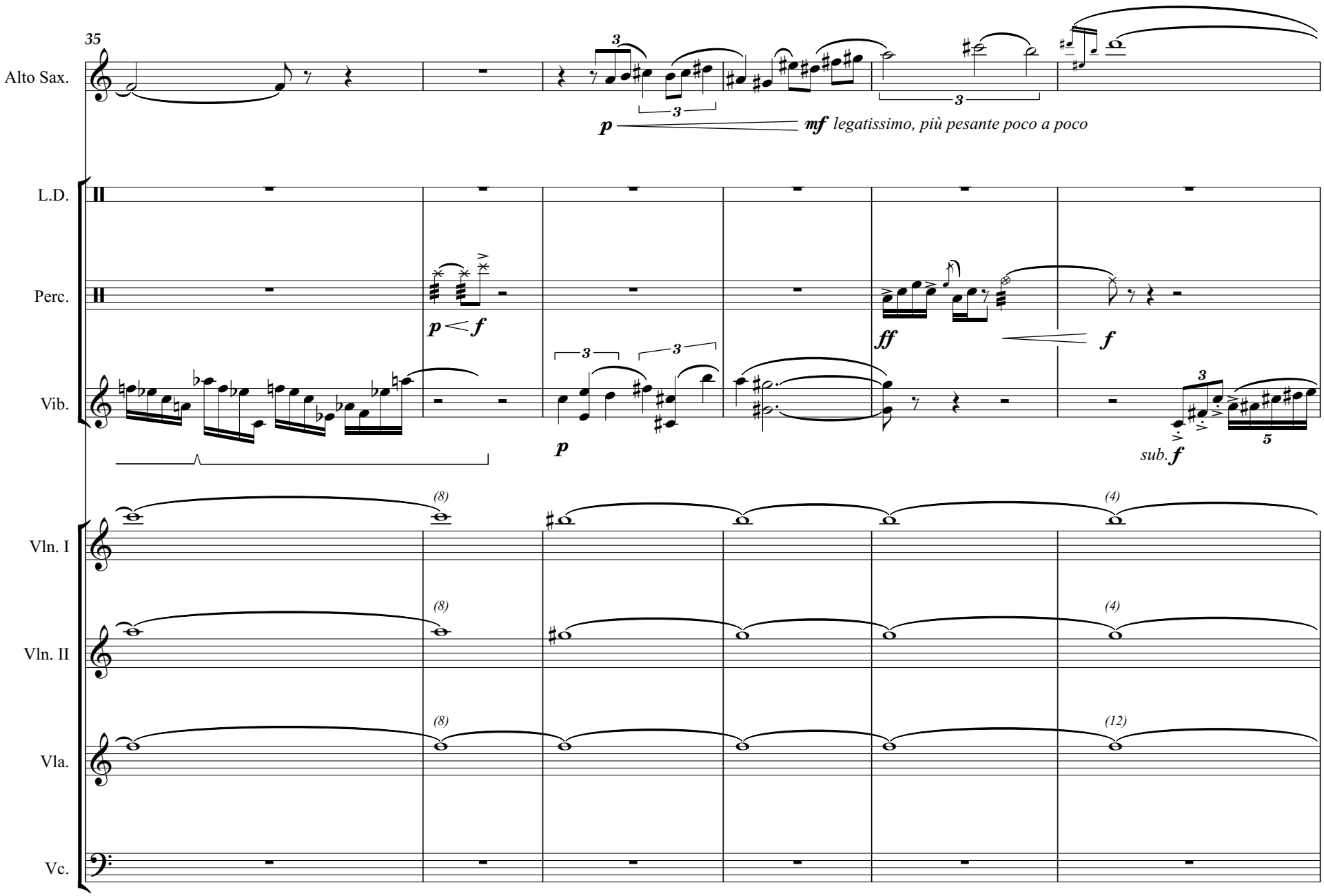
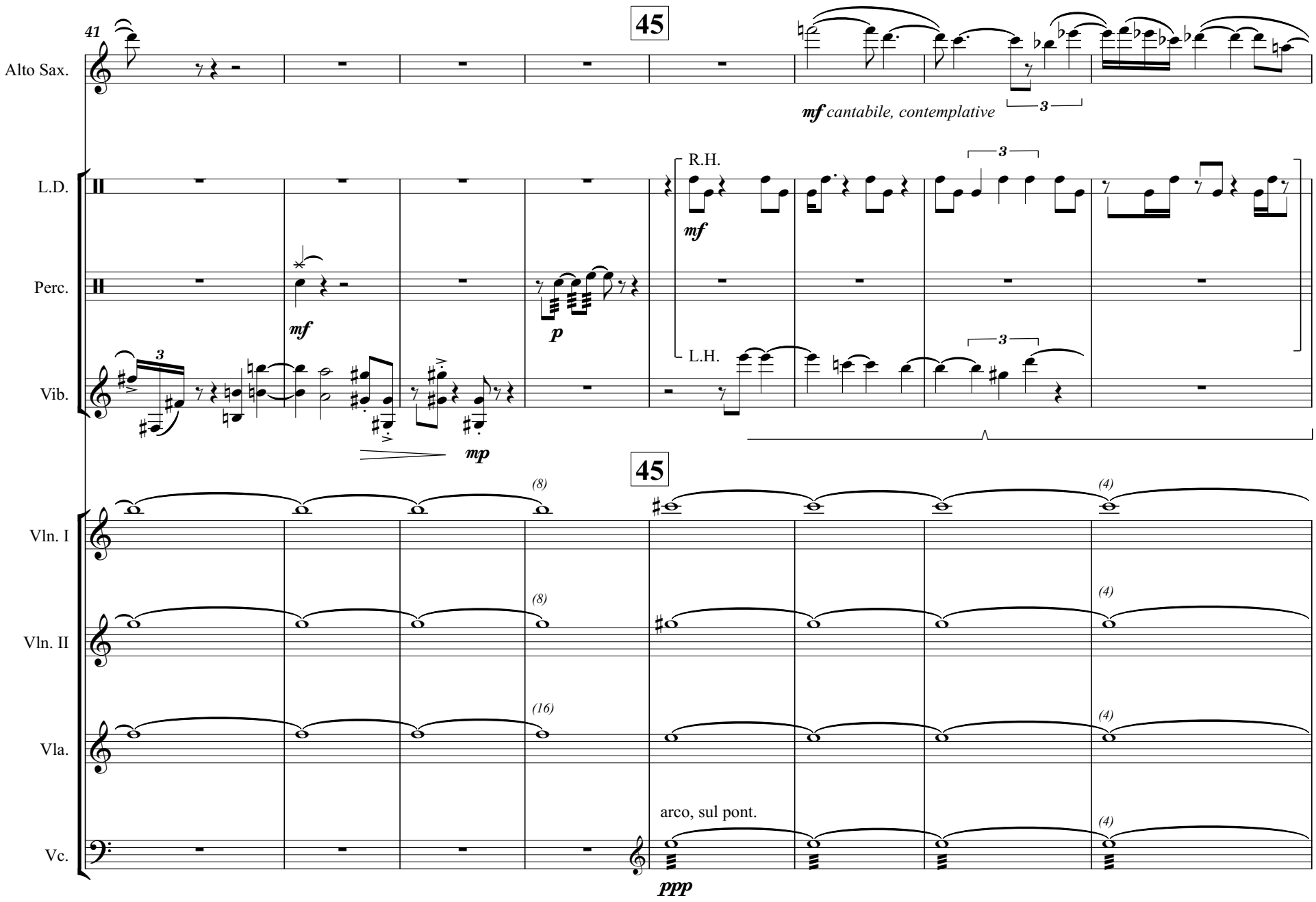

6
Hum (concert pitch)
ord.
3
vibrato
poco → → molto → → → poco
ord. vib.
Alto Sax.
key clicks ad lib.
mf mp poco p
subdued, docile
mf p
mf legato
L.D.
mp f
Perc.
ff mp
p
mp
Vib.
mp
3
mp
pp mp
Vln. I
(4)
(8)
Vln. II
(4)
(8)
Vla.
Vc.

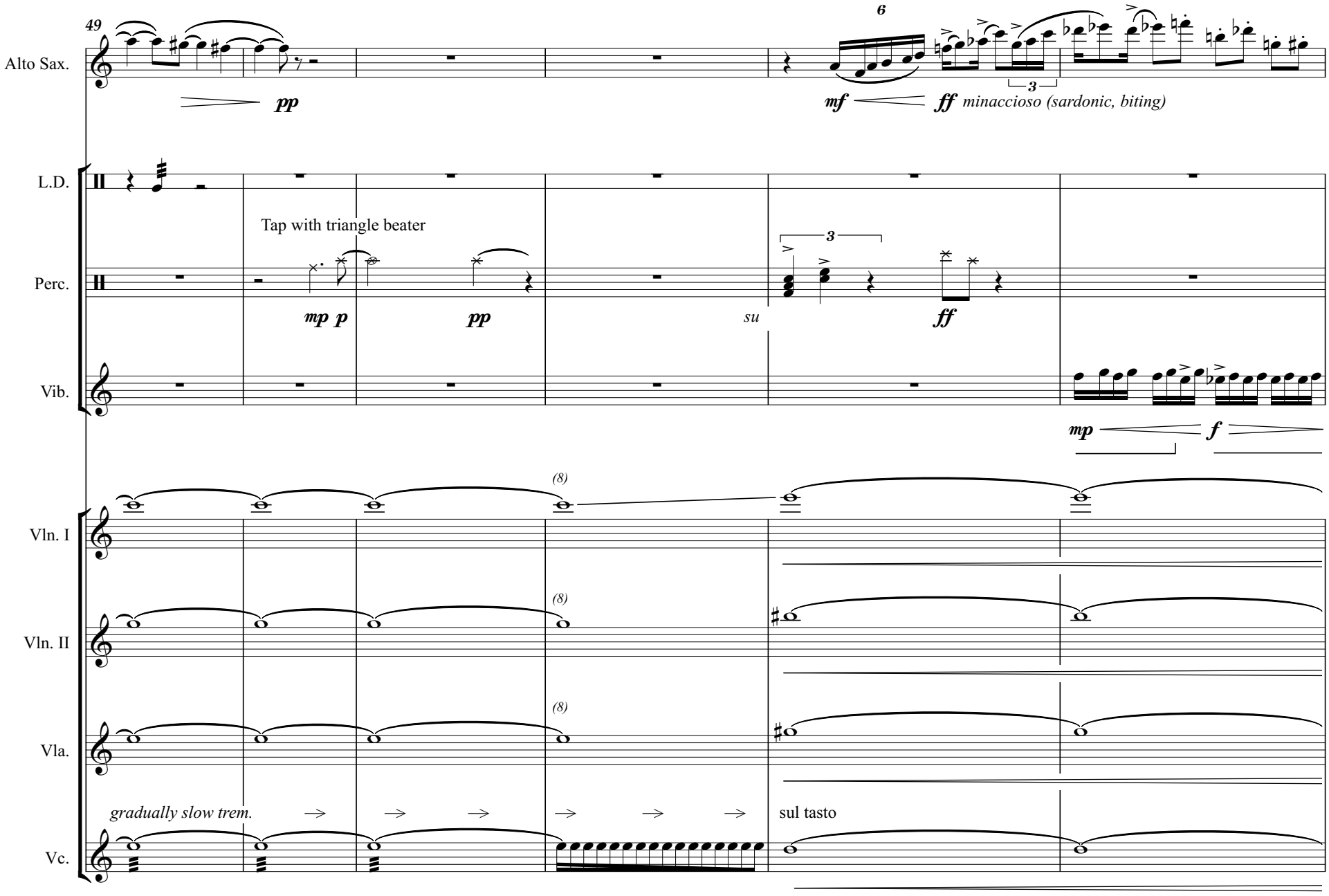

15
Alto Sax.
molto
ff con forza!
f poco marcato
L.D.
[mp]
Perc.
sub. ff
f
Vib.
mp
mf
p
mf
Vln. I
Vln. II
Vla.
Vc.
(4)
(4)
(8)
(8)

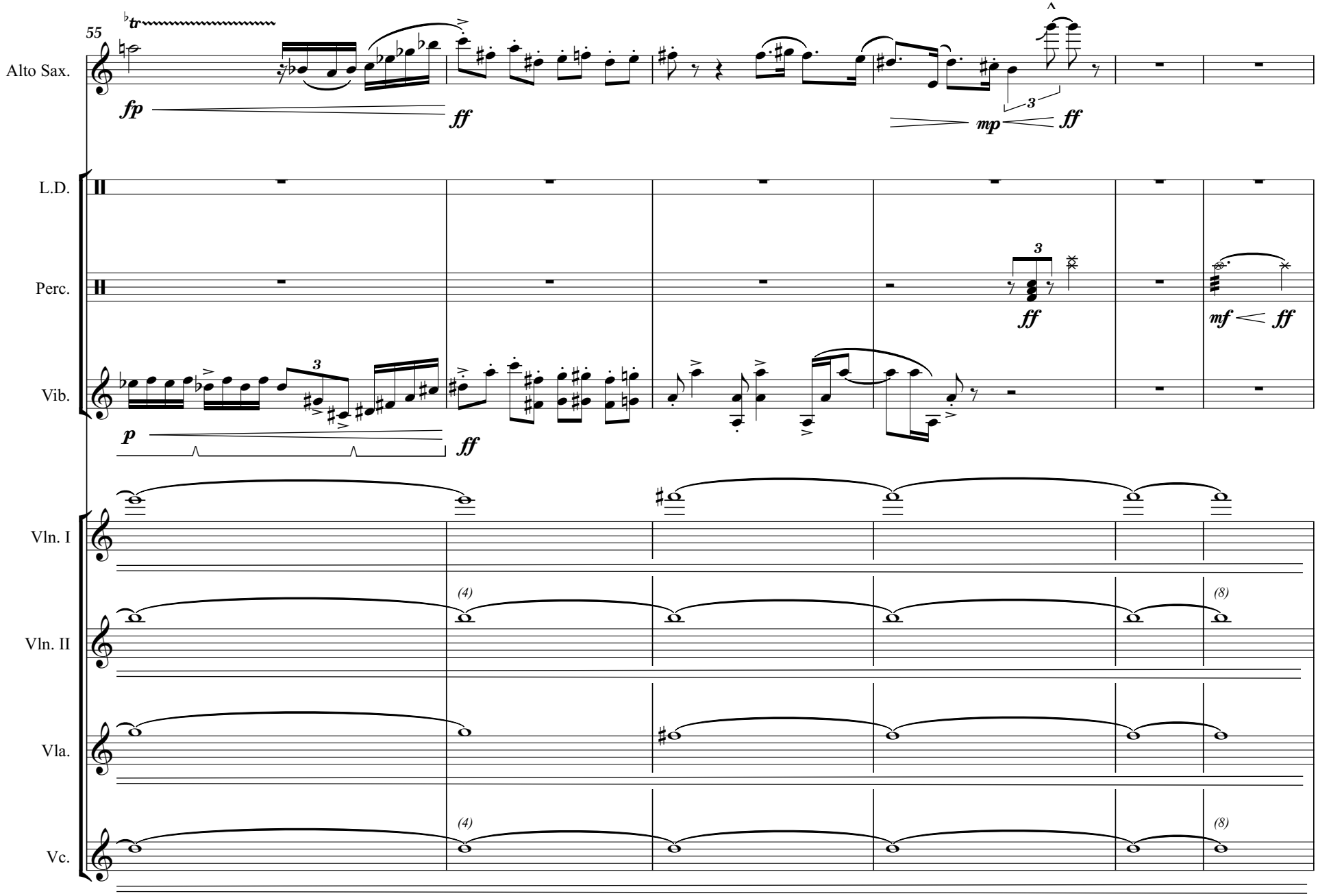

21
Alto Sax.
growl
ord.
sub-tone
mp
fp < f
pp
L.D.
Perc.
Tap with triangle beater
Scrape with beater
mp p
pp
p
Vib.
pp
3
sul tasto
(4)
drastic, violent - excessive pressure
Vln. I
sfz ppp
molto
Vln. II
Vla.
Vc.

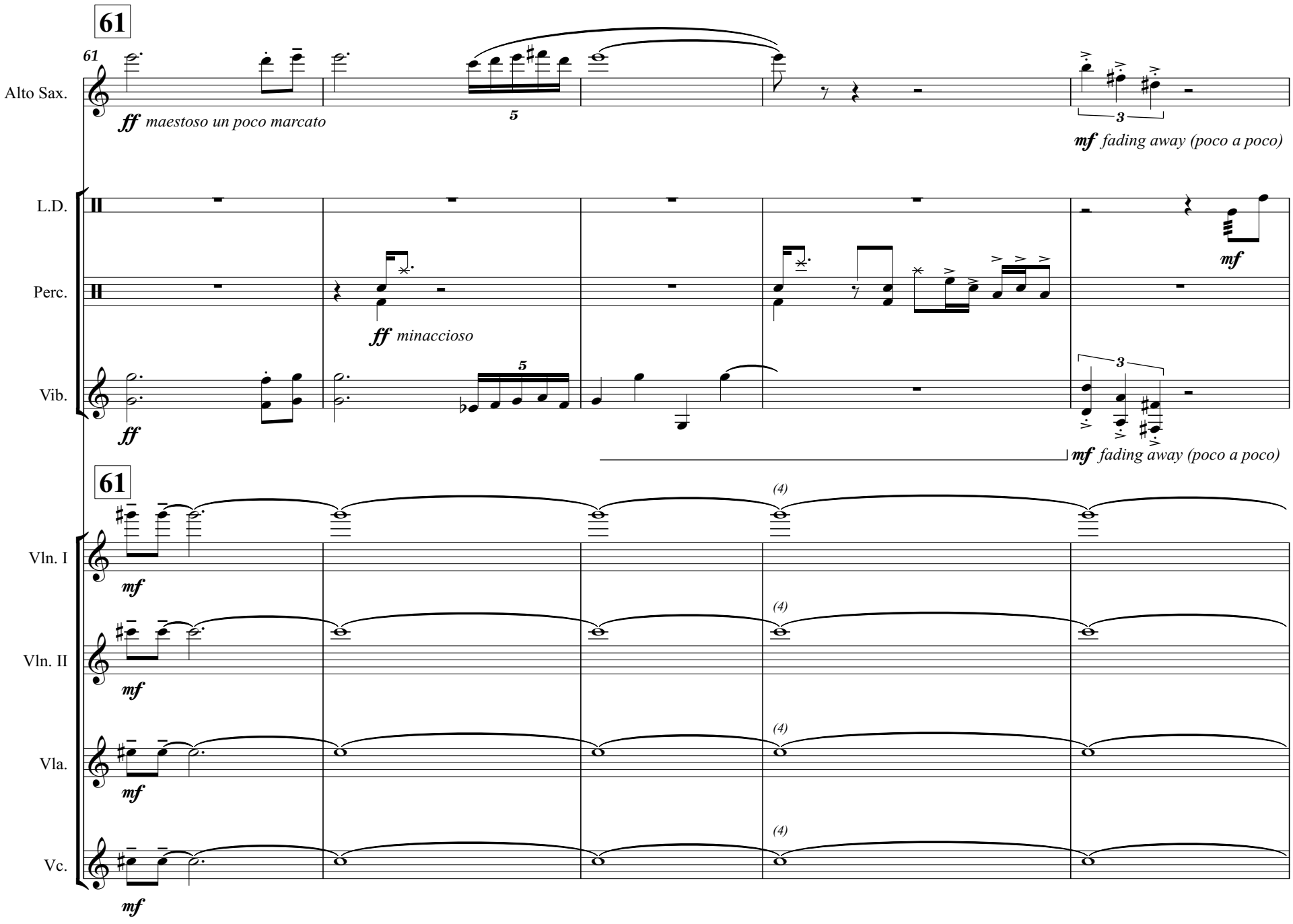

29
29
Alto Sax.
growl
ord.
overblown
sub-tone
sub. f
sfp ff
mf
fp fff
mp poco pp sfpp
L.D.
Perc.
sub. f
mp ff mf
Vib.
mf
mf f
sub. p
29
Vln. I
norm.
sfz ppp
Vln. II
norm.
sfz ppp
Vla.
norm.
sfz ppp
Vc.
snap pizz.
ff

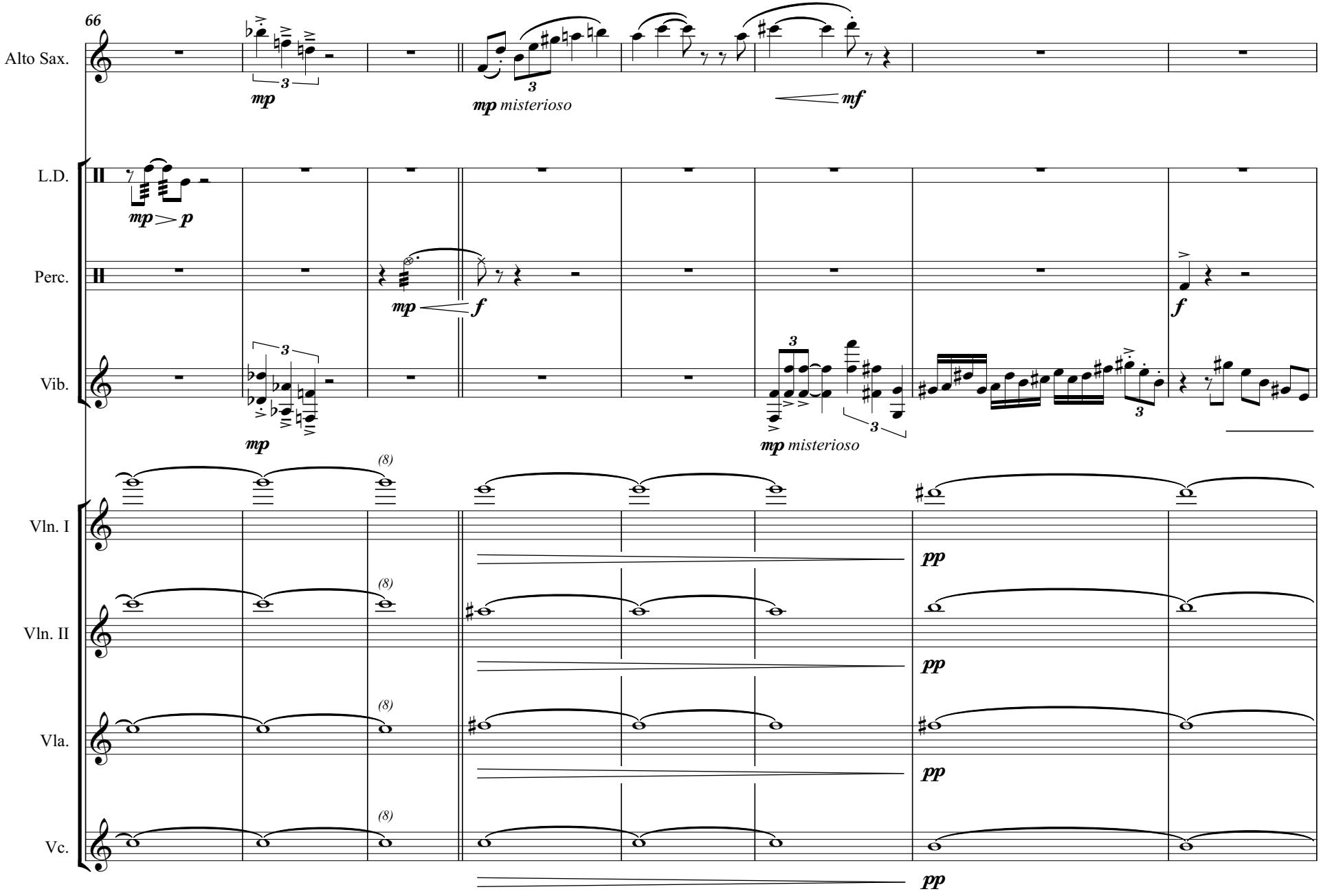

35
Alto Sax.
p
mf legatissimo, più pesante poco a poco
L.D.
Perc.
p < f
ff
f
Vib.
p
sub. f
Vln. I
Vln. II
Vla.
Vc.
(8)
(4)
(12)

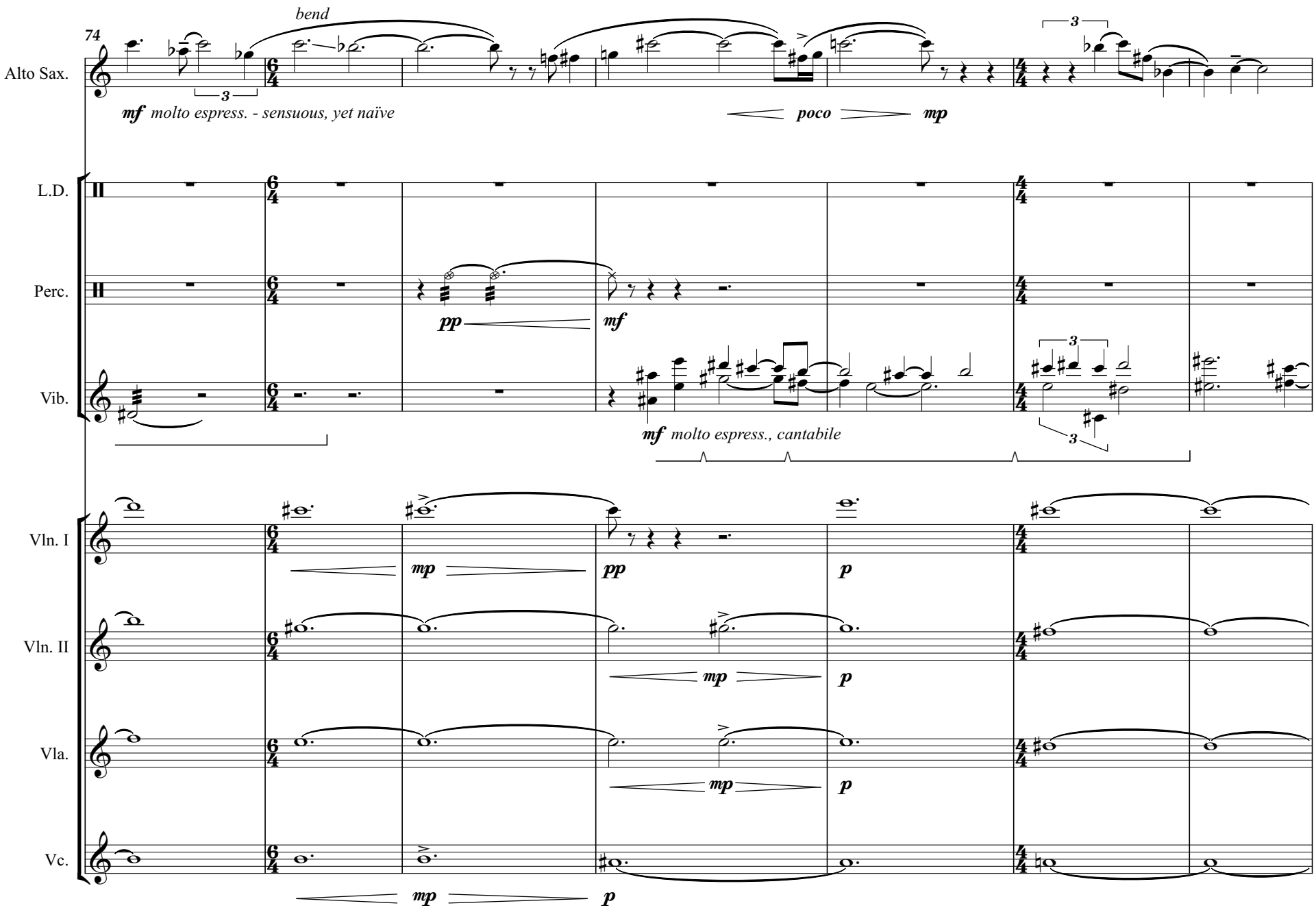

41
45
Alto Sax.
mf cantabile, contemplative
3
L.D.
R.H.
mf
3
Perc.
mf
p
Vib.
3
L.H.
3
mp
45
Vln. I
(8)
(4)
Vln. II
(8)
(4)
Vla.
(16)
(4)
arco, sul pont.
Vc.
(4)
ppp

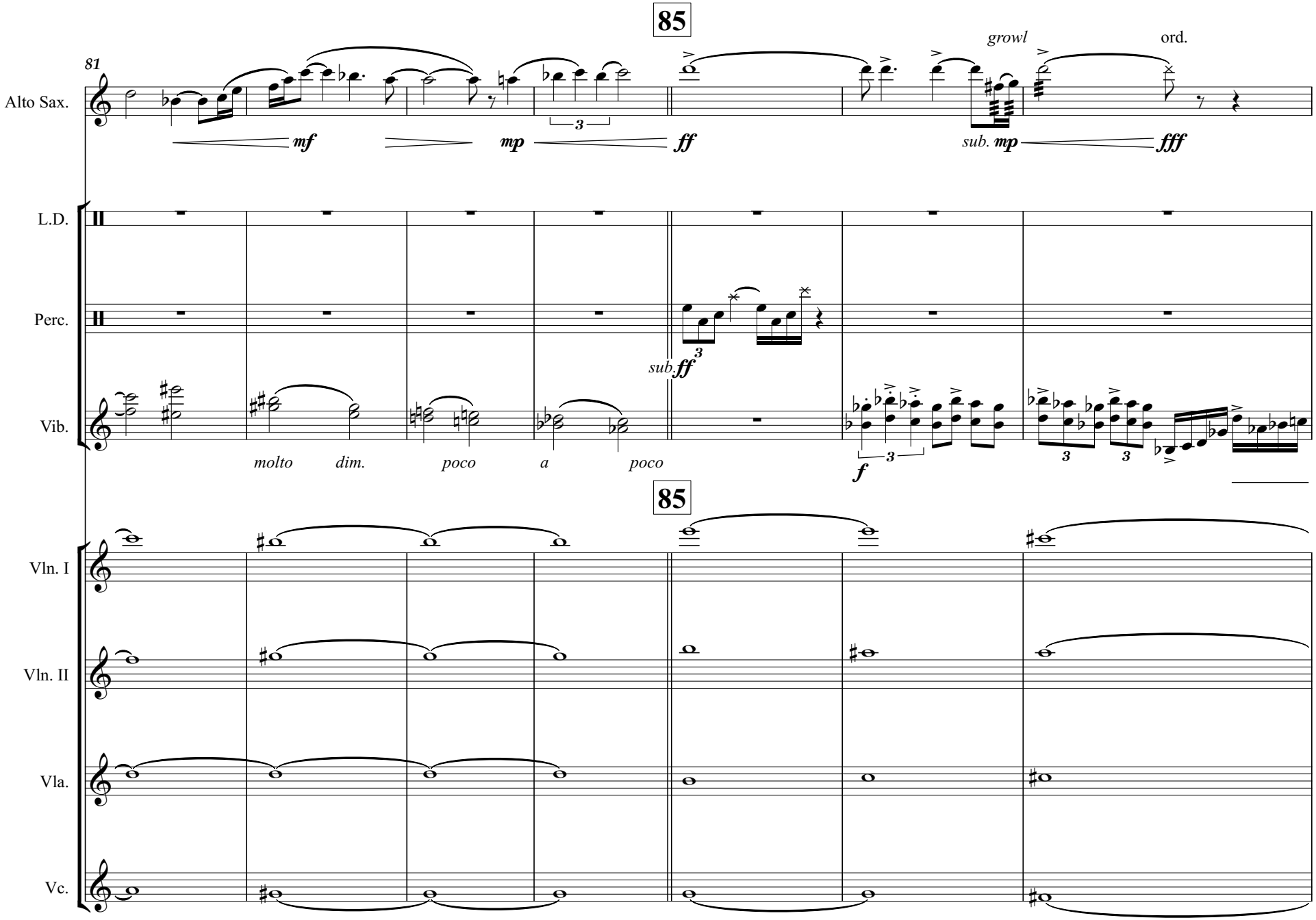

49
6
Alto Sax.
pp
mf
ff
minaccioso (sardonic, biting)
L.D.
Tap with triangle beater
Perc.
mp p
pp
su
ff
Vib.
mp
f
(8)
Vln. I
(8)
Vln. II
(8)
Vla.
gradually slow trem.
sul tasto
Vc.

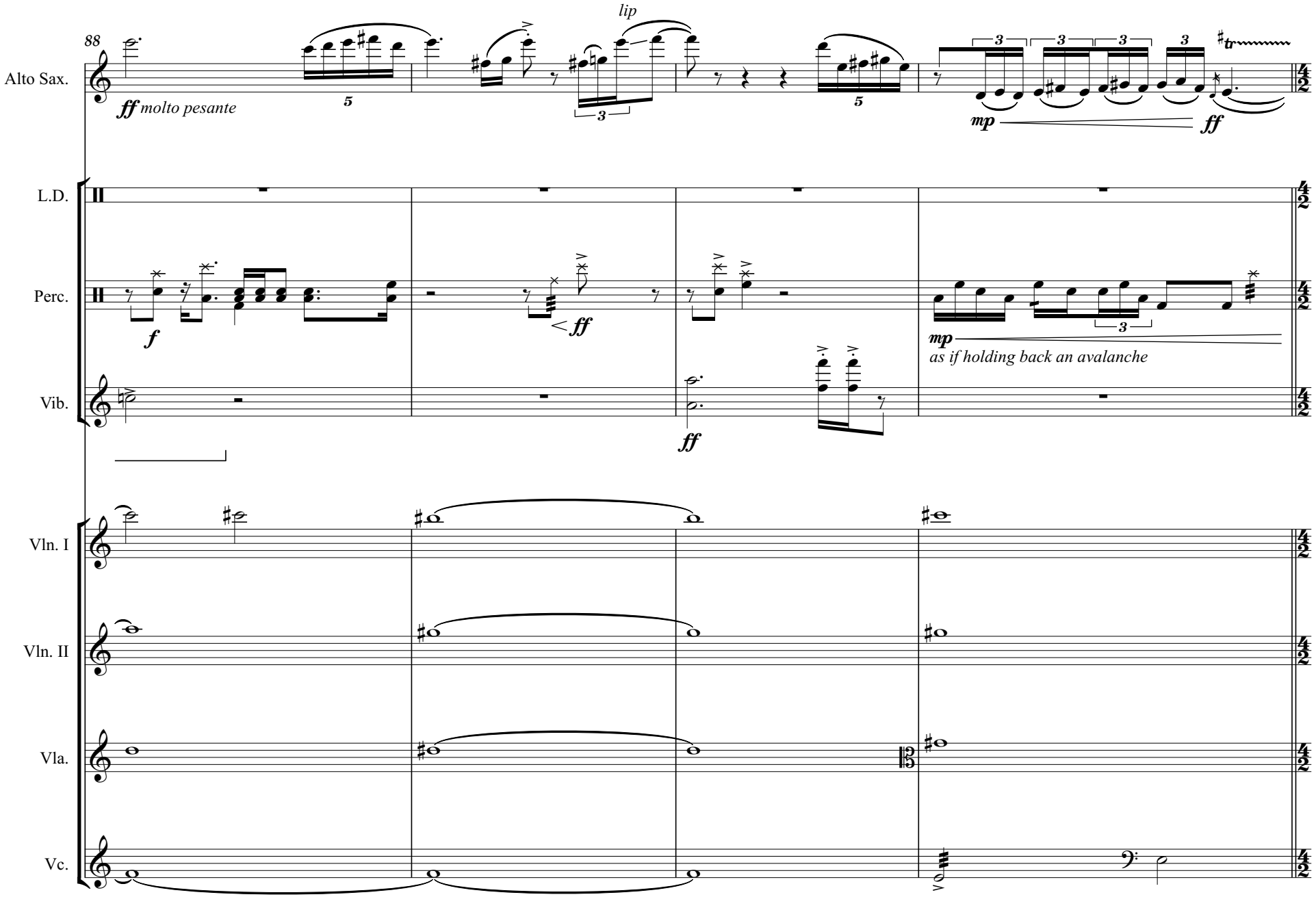

55
Alto Sax.
fp
ff
mp
ff
L.D.
Perc.
ff
mf
ff
Vib.
p
ff
Vln. I
Vln. II
(4)
(8)
Vla.
Vc.
(4)
(8)

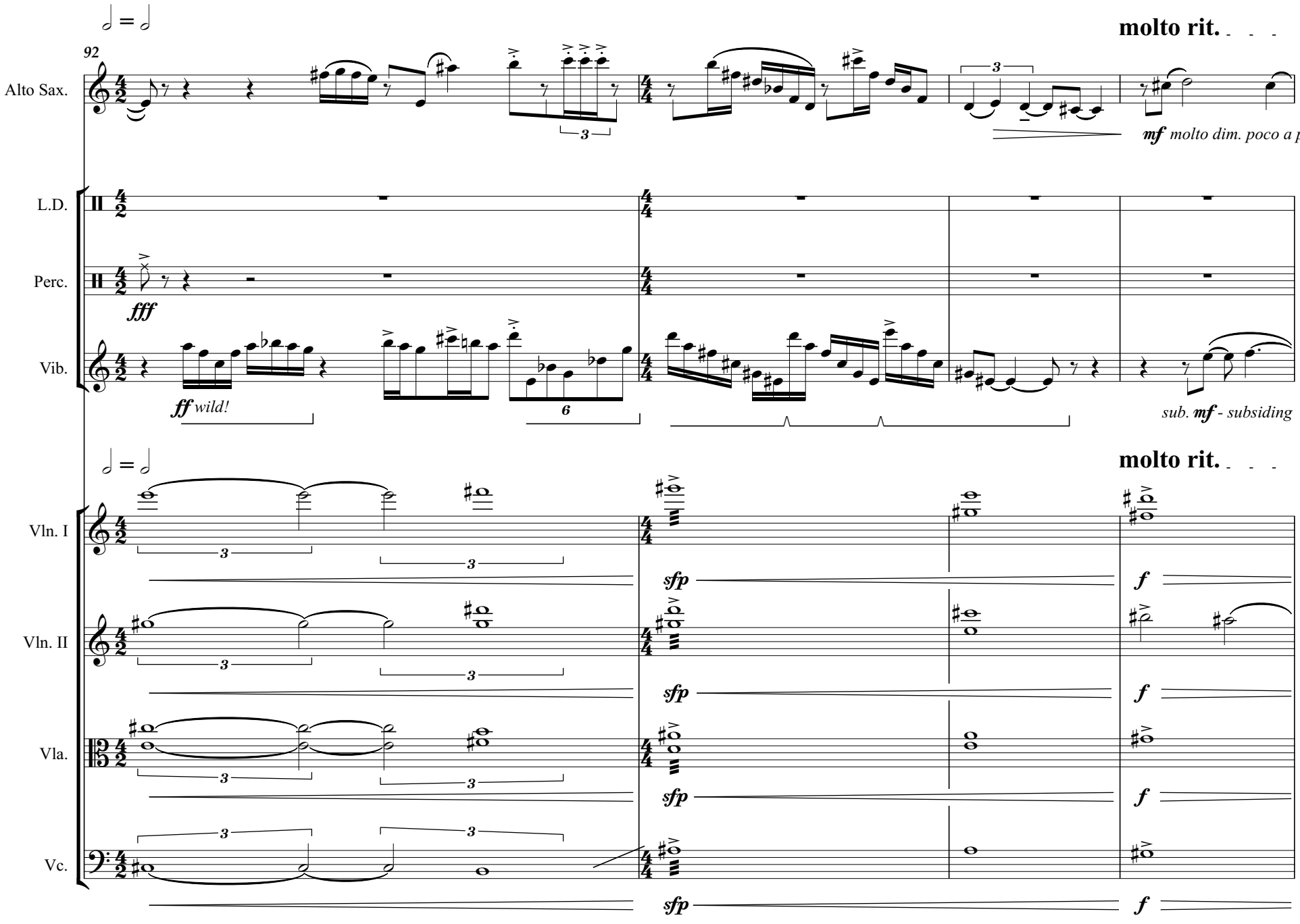

61
61
Alto Sax.
ff maestoso un poco marcato
5
3
mf fading away (poco a poco)
L.D.
Perc.
ff minaccioso
mf
Vib.
ff
5
3
mf fading away (poco a poco)
61
(4)
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf

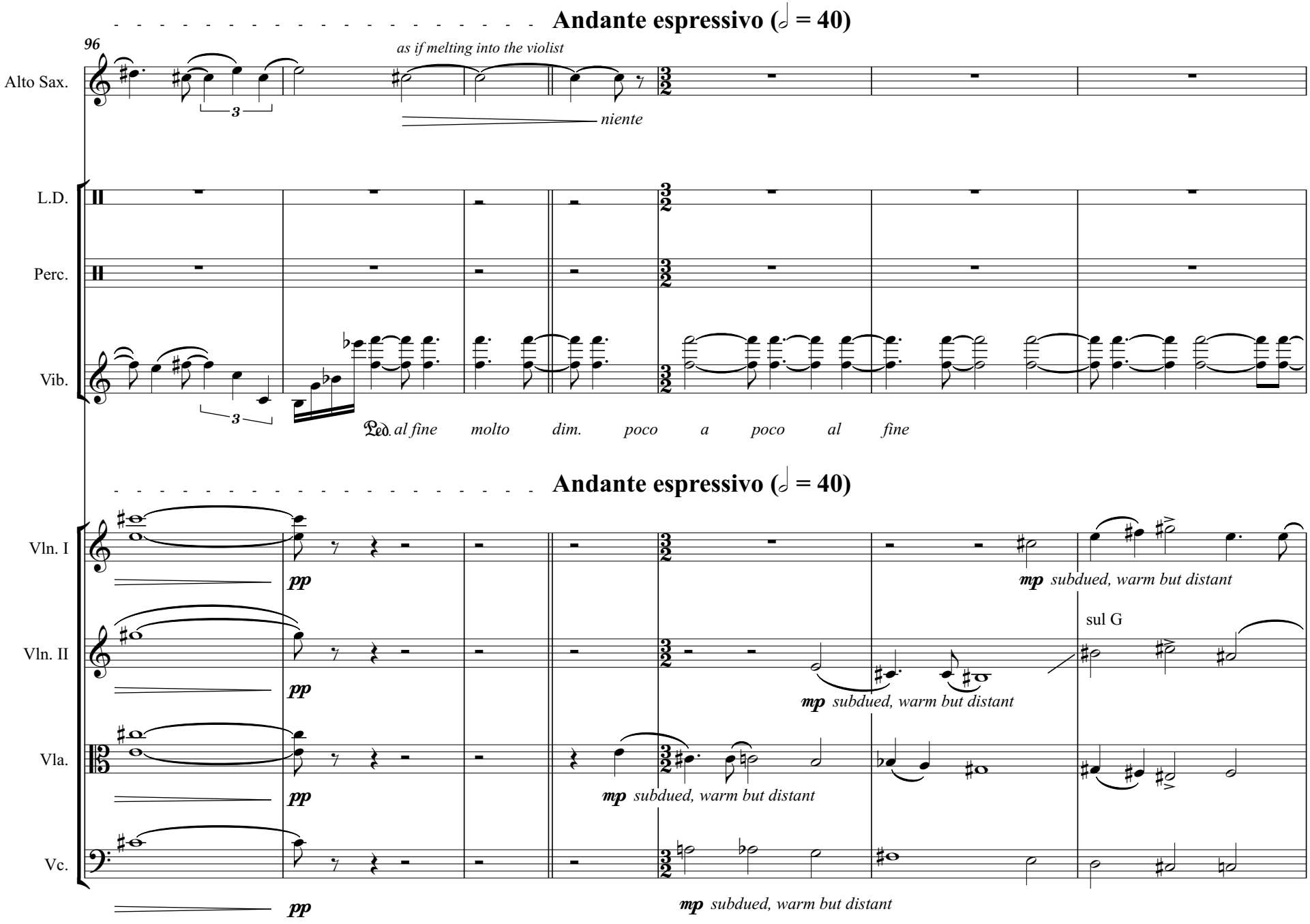

66
Alto Sax.
mp
mp misterioso
mf
L.D.
mp p
Perc.
mp f
f
Vib.
mp
mp misterioso
Vln. I
Vln. II
Vla.
Vc.
(8)
pp

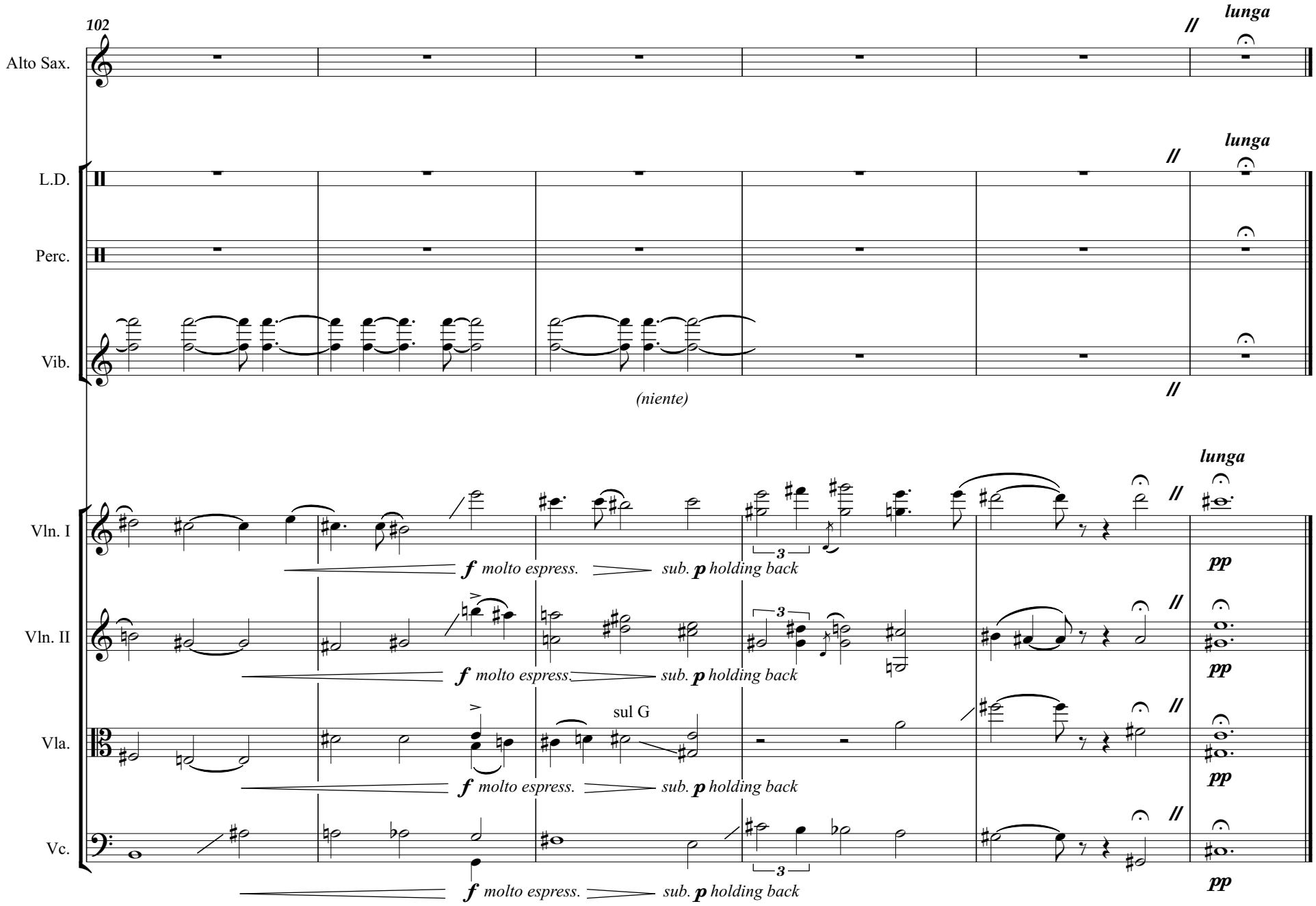

74
bend
Alto Sax.
mf molto espress. - sensuous, yet naïve
poco
mp
L.D.
Perc.
pp
mf
Vib.
mf molto espress., cantabile
Vln. I
mp
pp
p
Vln. II
mp
p
Vla.
mp
p
Vc.
mp
p


85
81
Alto Sax.
mf
mp
ff
growl
ord.
sub. mp
fff
L.D.
Perc.
Vib.
sub. ff
molto
dim.
poco
a
poco
f
85
Vln. I
Vln. II
Vla.
Vc.

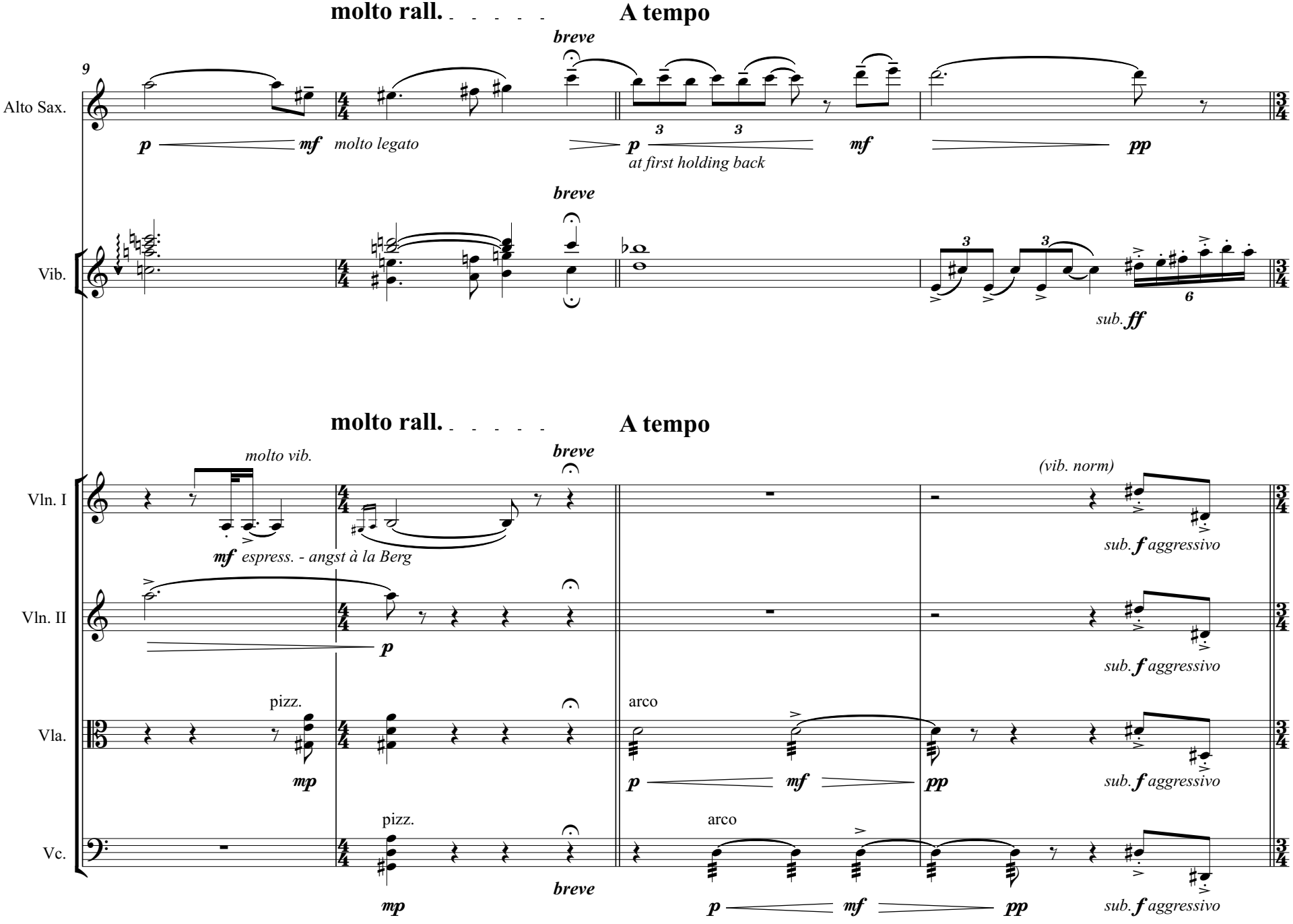

88
lip
Alto Sax.
ff molto pesante
mp
ff
L.D.
Perc.
f
ff
mp
as if holding back an avalanche
Vib.
ff
Vln. I
Vln. II
Vla.
Vc.


92
molto rit.
Alto Sax.
mf molto dim. poco a poco
L.D.
Perc.
fff
Vib.
ff wild!
sub. mf - subsiding
molto rit.
Vln. I
Vln. II
Vla.
Vc.
sfp
f


Andante espressivo (𝅗𝅥 = 40)
96
as if melting into the violist
Alto Sax.
niente
L.D.
Perc.
Vib.
Ped. al fine molto dim. poco a poco al fine
Andante espressivo (𝅗𝅥 = 40)
Vln. I
pp
mp subdued, warm but distant
Vln. II
sul G
mp subdued, warm but distant
Vla.
mp subdued, warm but distant
Vc.
pp
mp subdued, warm but distant


102
Alto Sax.
lunga
L.D.
Perc.
Vib.
(niente)
Vln. I
Vln. II
Vla.
Vc.
sul G
f molto espress.
sub. p holding back
pp

II. Sea Conversations


molto rall.
A tempo
breve
9
Alto Sax.
p
mf
molto legato
3
3
p
at first holding back
mf
pp
breve
Vib.
3
3
6
sub. ff
molto rall.
A tempo
breve
molto vib.
Vln. I
mf espress. - angst à la Berg
(vib. norm)
sub. f aggressivo
Vln. II
p
sub. f aggressivo
pizz.
Vla.
mp
arco
p
mf
pp
sub. f aggressivo
pizz.
Vc.
mp
arco
p
mf
pp
sub. f aggressivo
breve

13

Subito più mosso (♩ = ca. 72)

13

Alto Sax.

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

gradually slow rolls

Vib.

sub. ***p*** *molto legato - dreamy* ***f***

13

Subito più mosso (♩ = ca. 72)

sul tasto, flautando

Vln. I

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

sul tasto, flautando

Vln. II

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

sul tasto, flautando

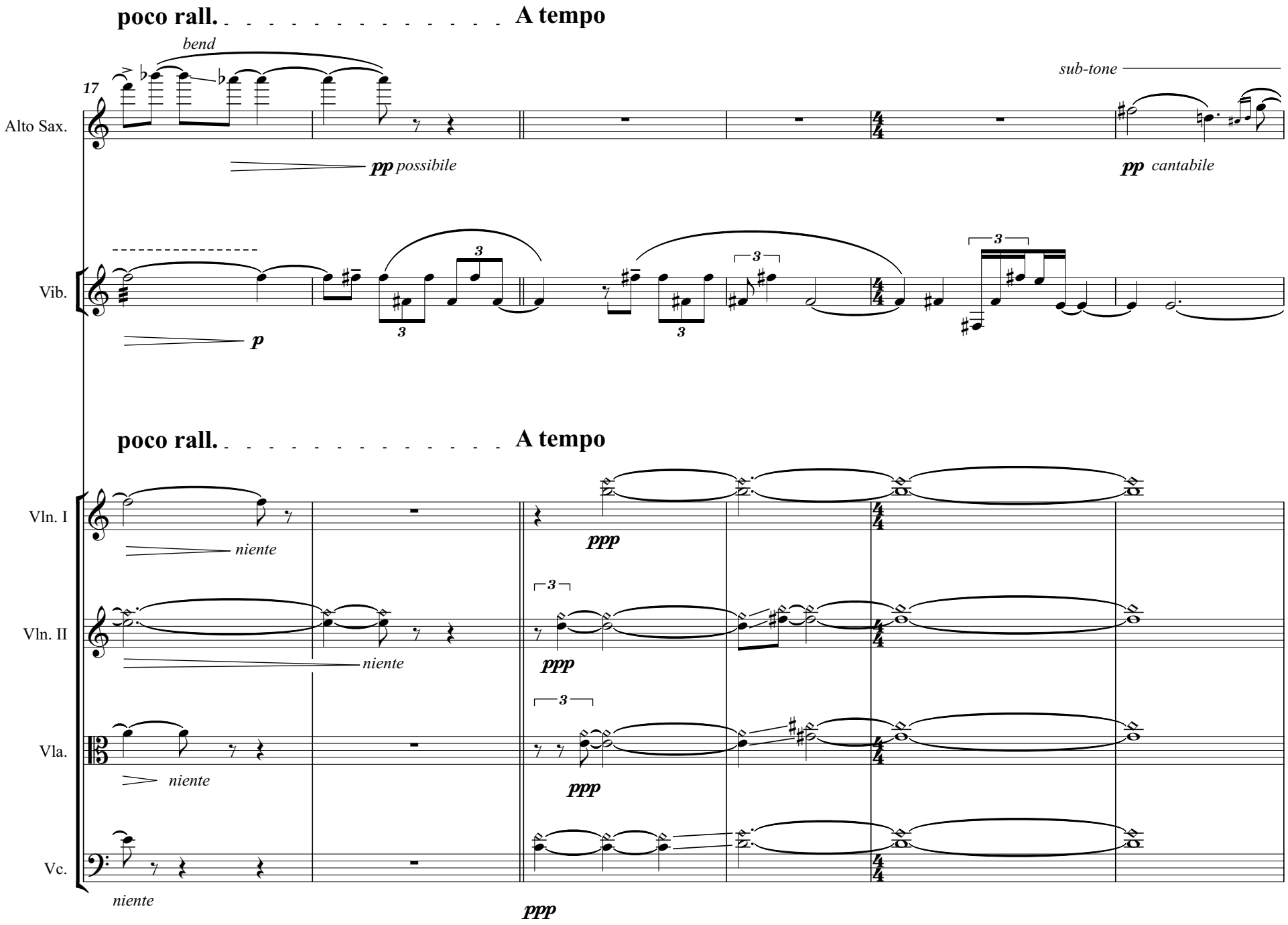
Vla.

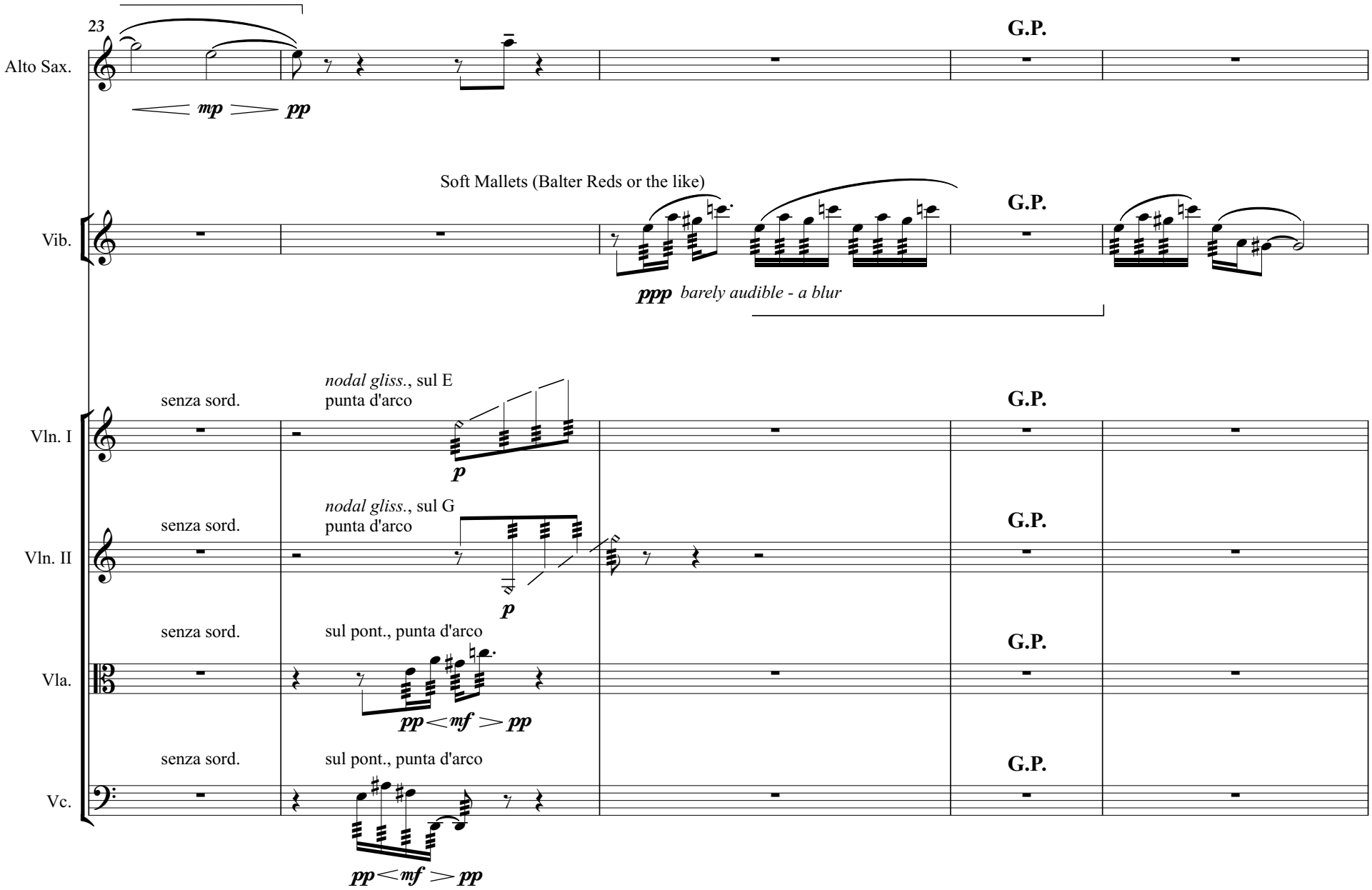
sub. ***pp*** *as a passing cloud*

sul tasto, flautando

Vc.

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


poco rall.
A tempo
bend
17
Alto Sax.
pp possibile
sub-tone
pp cantabile
Vib.
p
3
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.
Soft Mallets (Balter Reds or the like)
Vib.
ppp barely audible - a blur
G.P.
senza sord.
nodal gliss., sul E
punta d'arco
Vln. I
p
G.P.
senza sord.
nodal gliss., sul G
punta d'arco
Vln. II
p
G.P.
senza sord.
sul pont., punta d'arco
Vla.
pp < mf > pp
G.P.
senza sord.
sul pont., punta d'arco
Vc.
pp < mf > pp
G.P.

28

Alto Sax.

G.P.

Repeat [*To be performed at least 5 times*]

subito attacca

Vib.

N.B.

G.P.

Repeat [*To be performed at least 5 times*]

subito attacca

dim. (?) and rit. al fine - - - - - - - - - - - -

Ped. al fine

Vln. I

nodal gliss., sul A

G.P.

Repeat [*To be performed at least 5 times*]

subito attacca

pp

Vln. II

nodal gliss., sul A

G.P.

pp

Vla.

nodal gliss., sul C

G.P.

pp

sul pont.

nodal gliss., sul A

Vc.

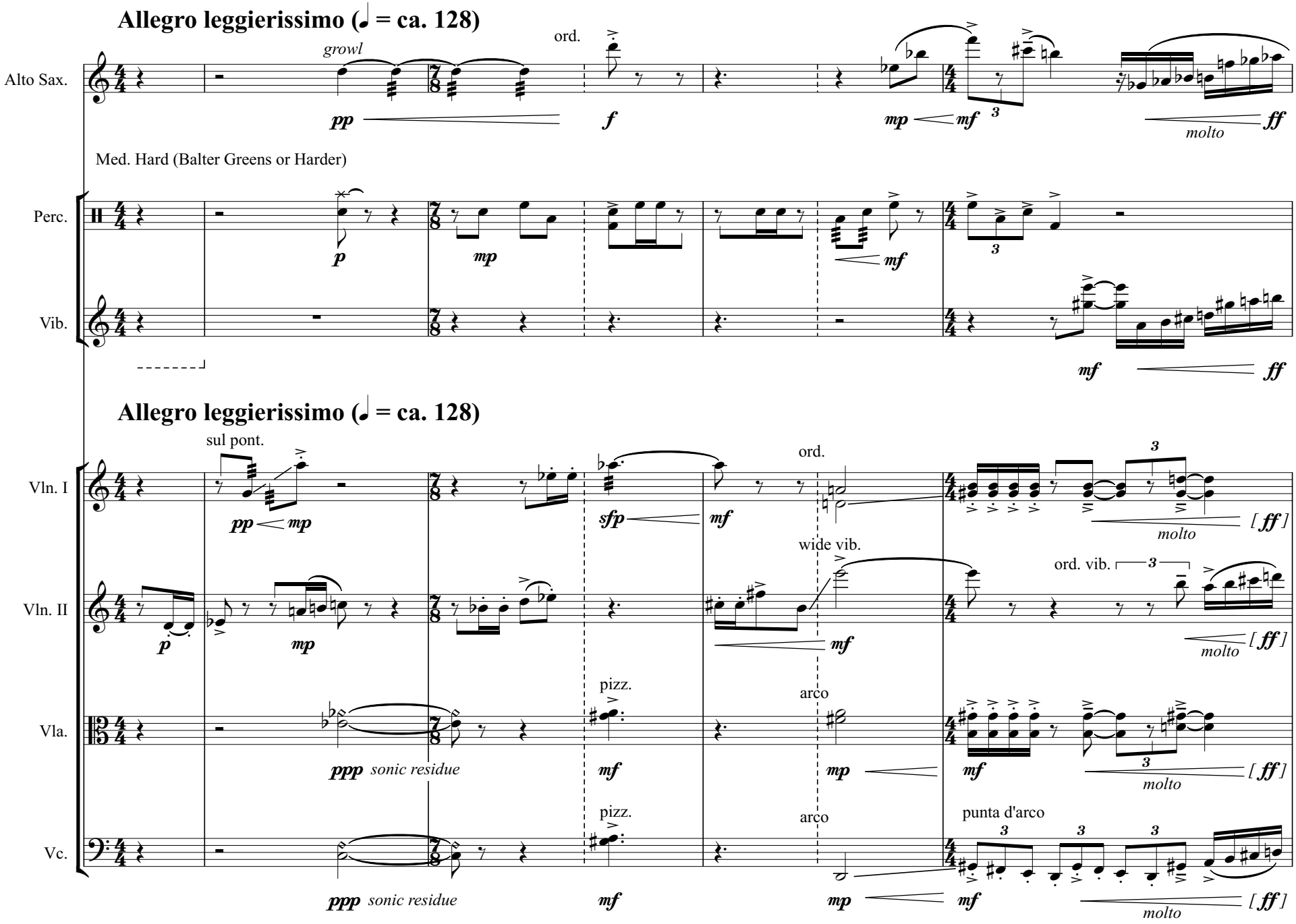
G.P.

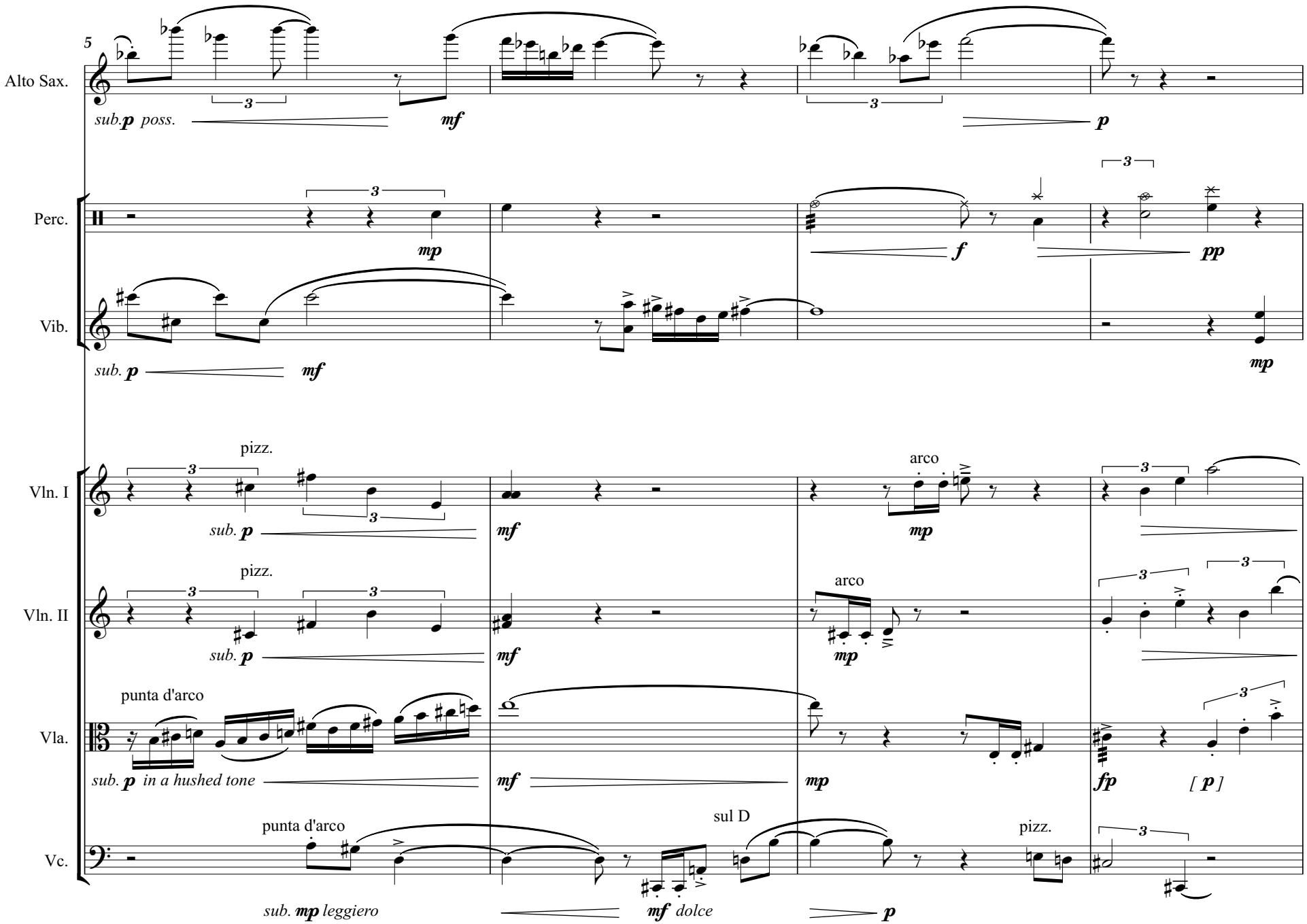
pp

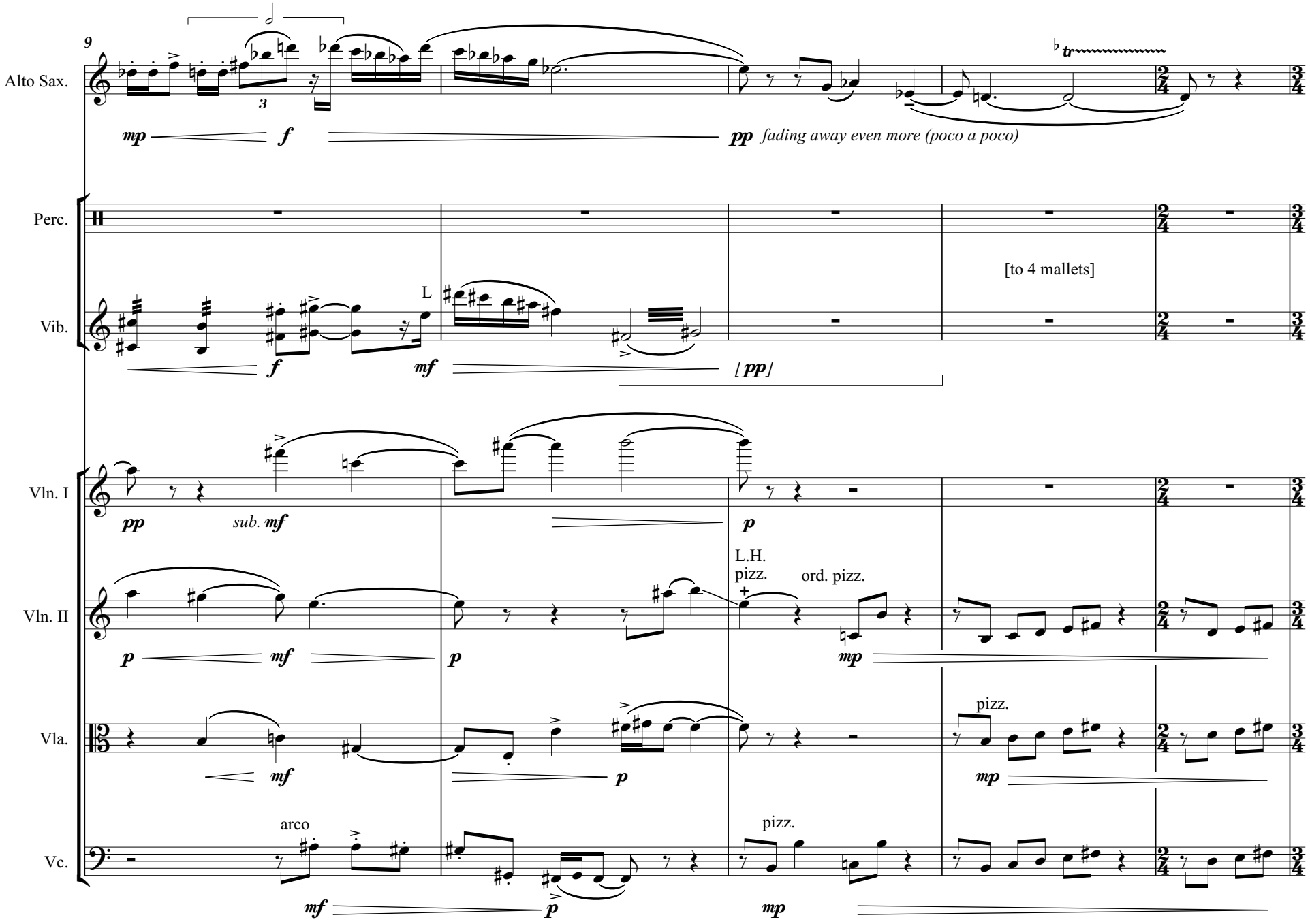
Repeat [*To be performed at least 5 times*]

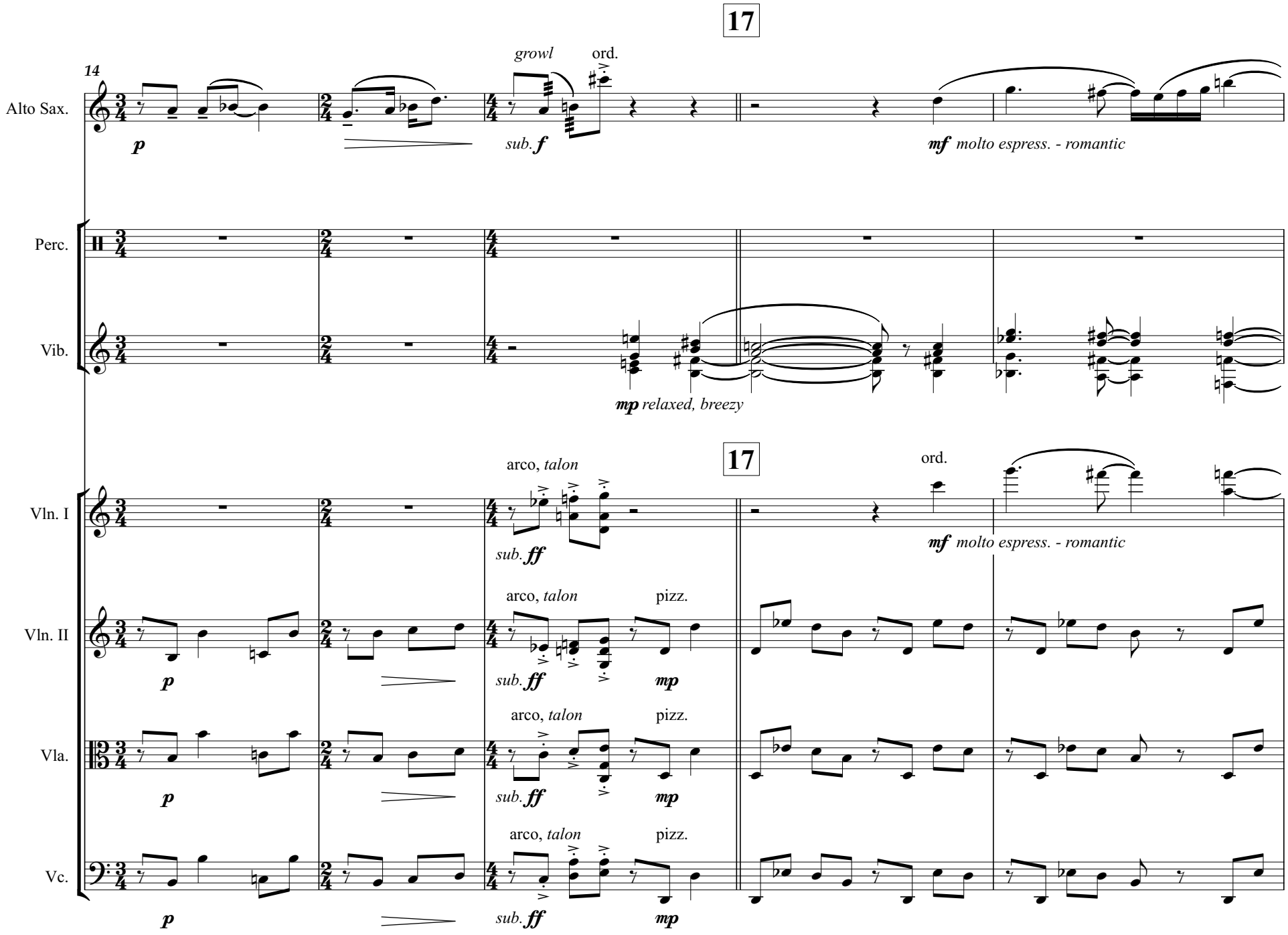
subito attacca

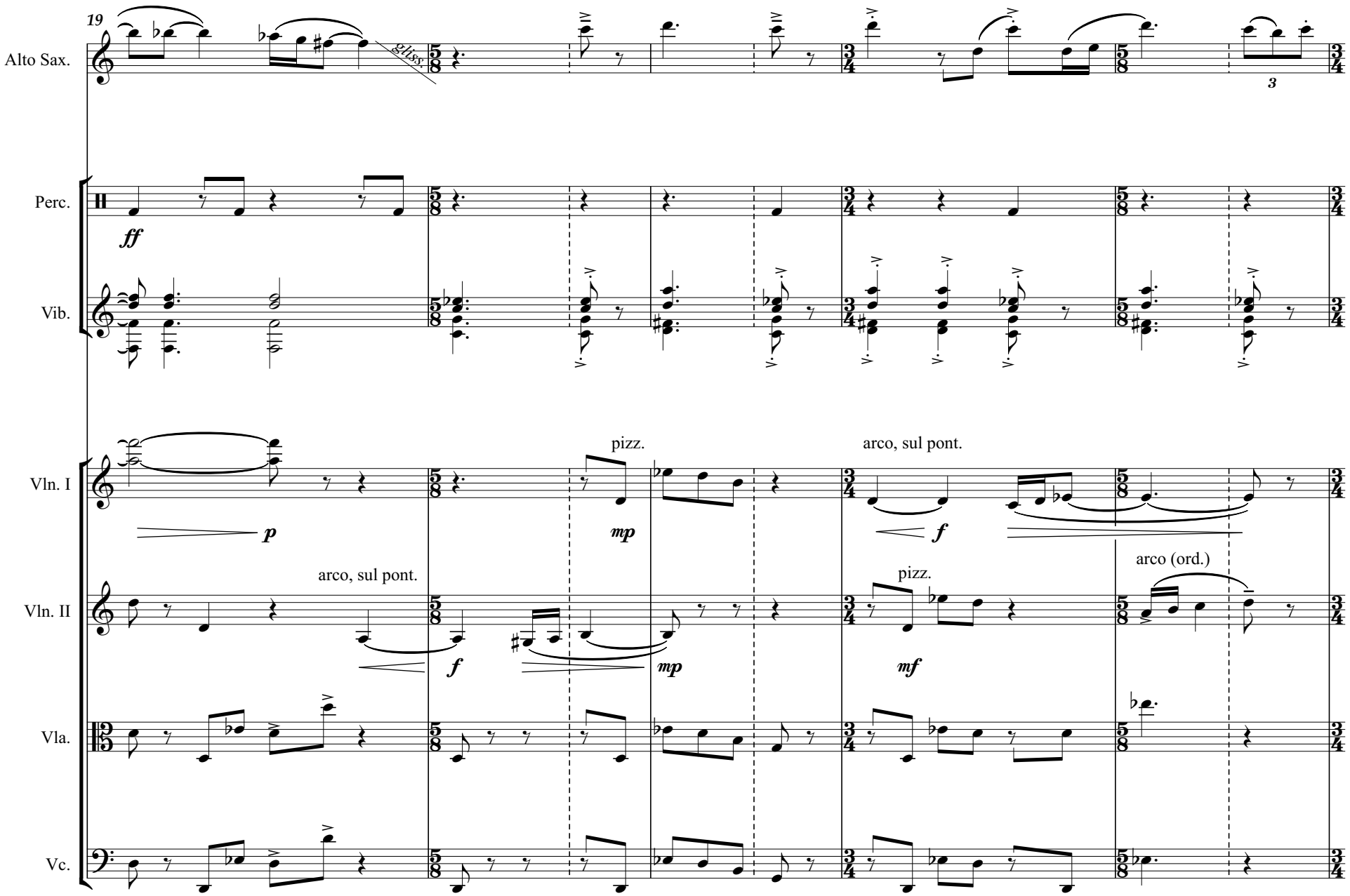
III. Land Fractures/Beginnings

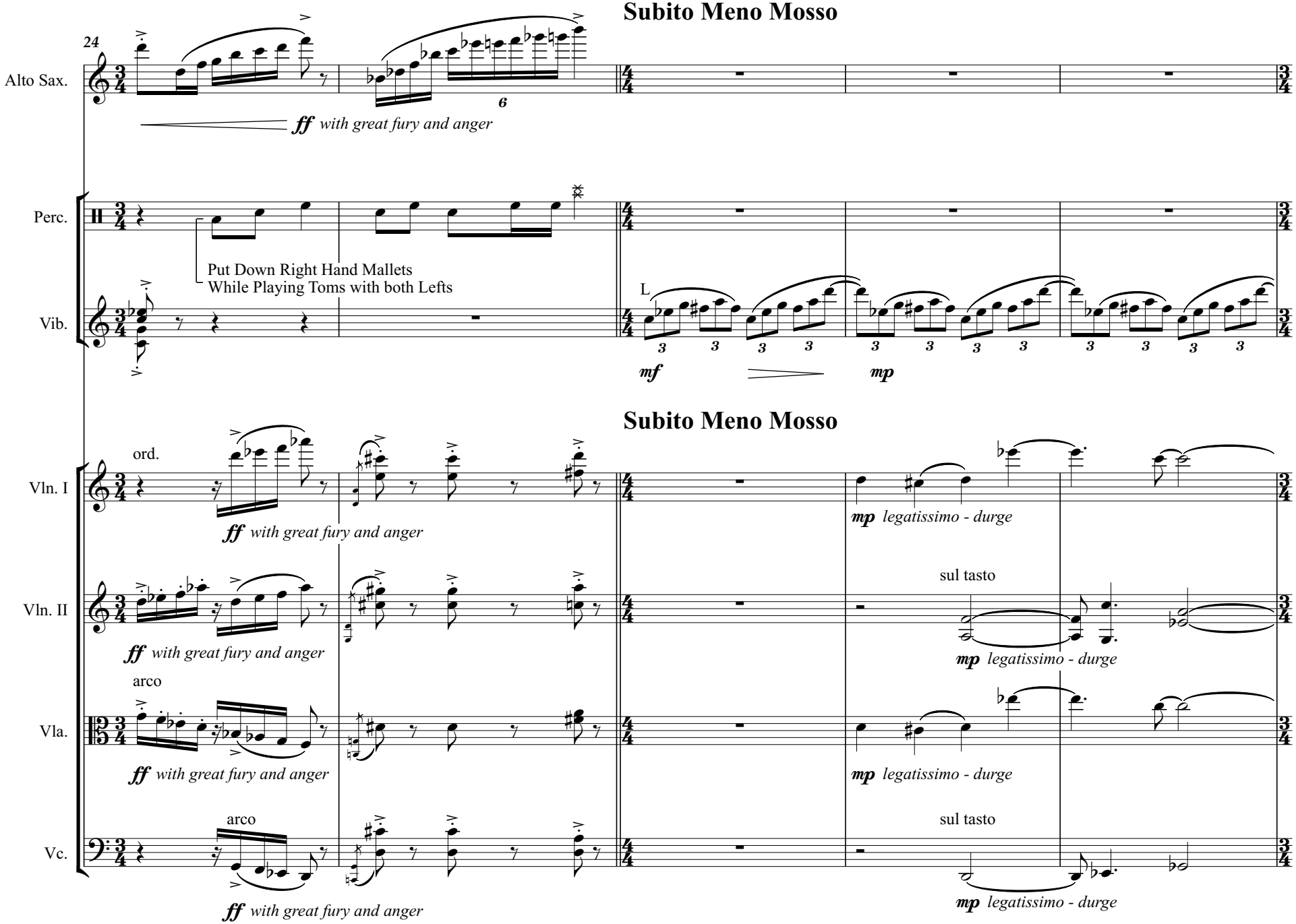


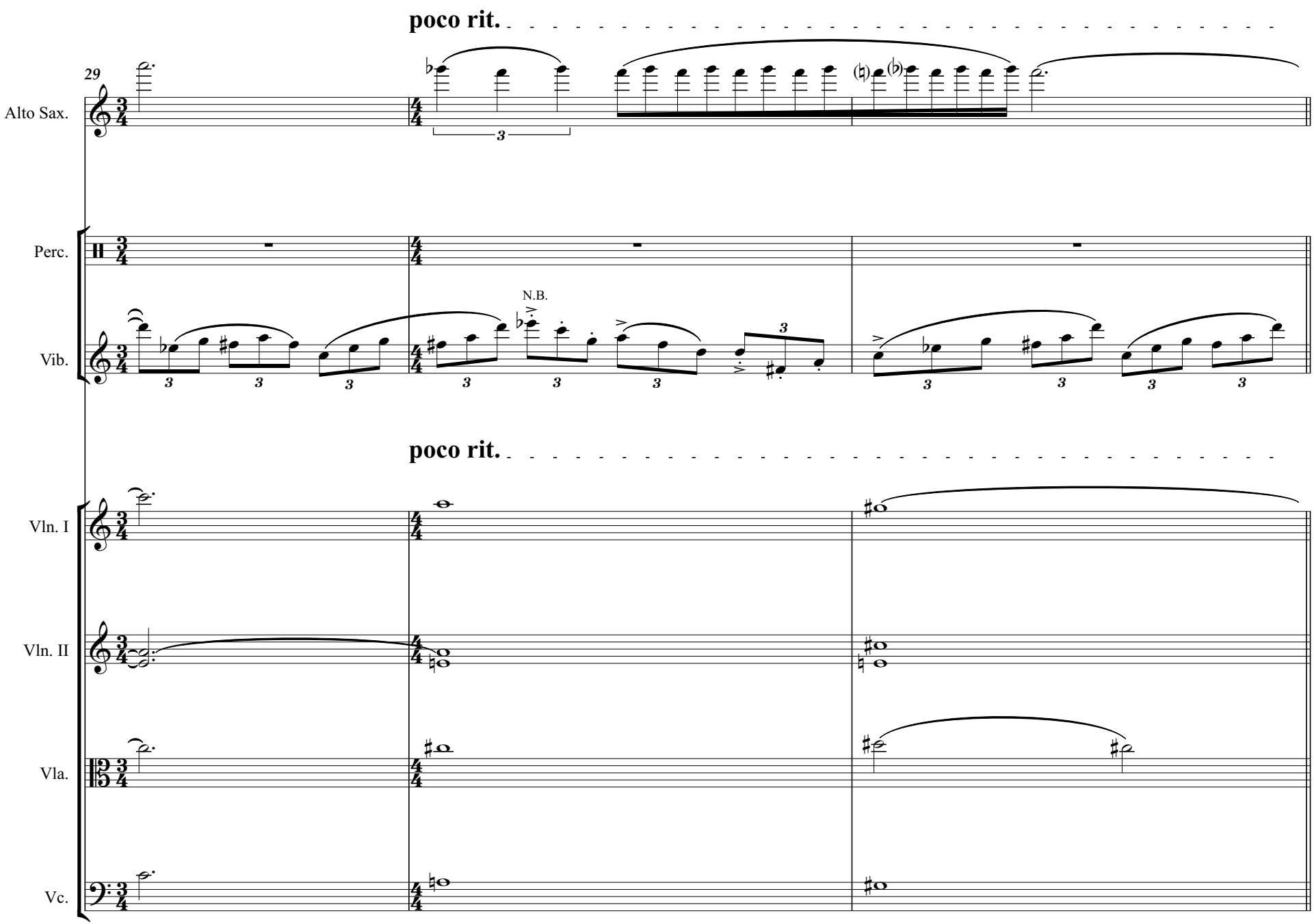

5
Alto Sax.
sub.p poss.
mf
p
Perc.
mp
f
pp
Vib.
sub. p
mf
mp
Vln. I
pizz.
sub. p
mf
arco
mp
Vln. II
pizz.
sub. p
mf
arco
mp
Vla.
punta d'arco
sub. p in a hushed tone
mf
mp
fp
[p]
Vc.
punta d'arco
sul D
pizz.
sub. mp leggiero
mf dolce
p

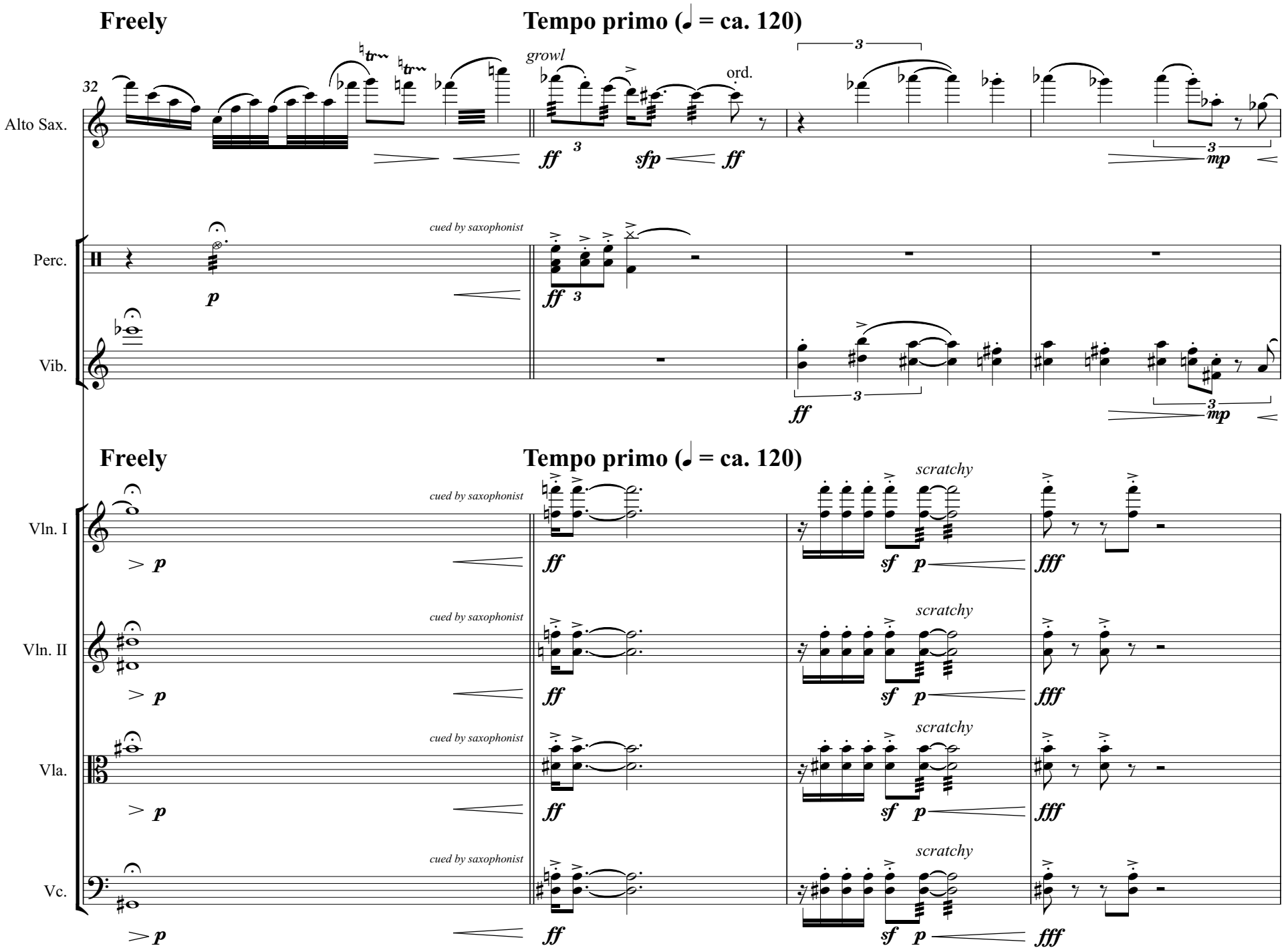

9
Alto Sax.
mp
f
pp
fading away even more (poco a poco)
tr
Perc.
[to 4 mallets]
Vib.
L
f
mf
[pp]
Vln. I
pp
sub. mf
p
Vln. II
L.H.
pizz.
ord. pizz.
p
mf
p
mp
Vla.
pizz.
mf
p
mp
Vc.
arco
pizz.
mf
p
mp

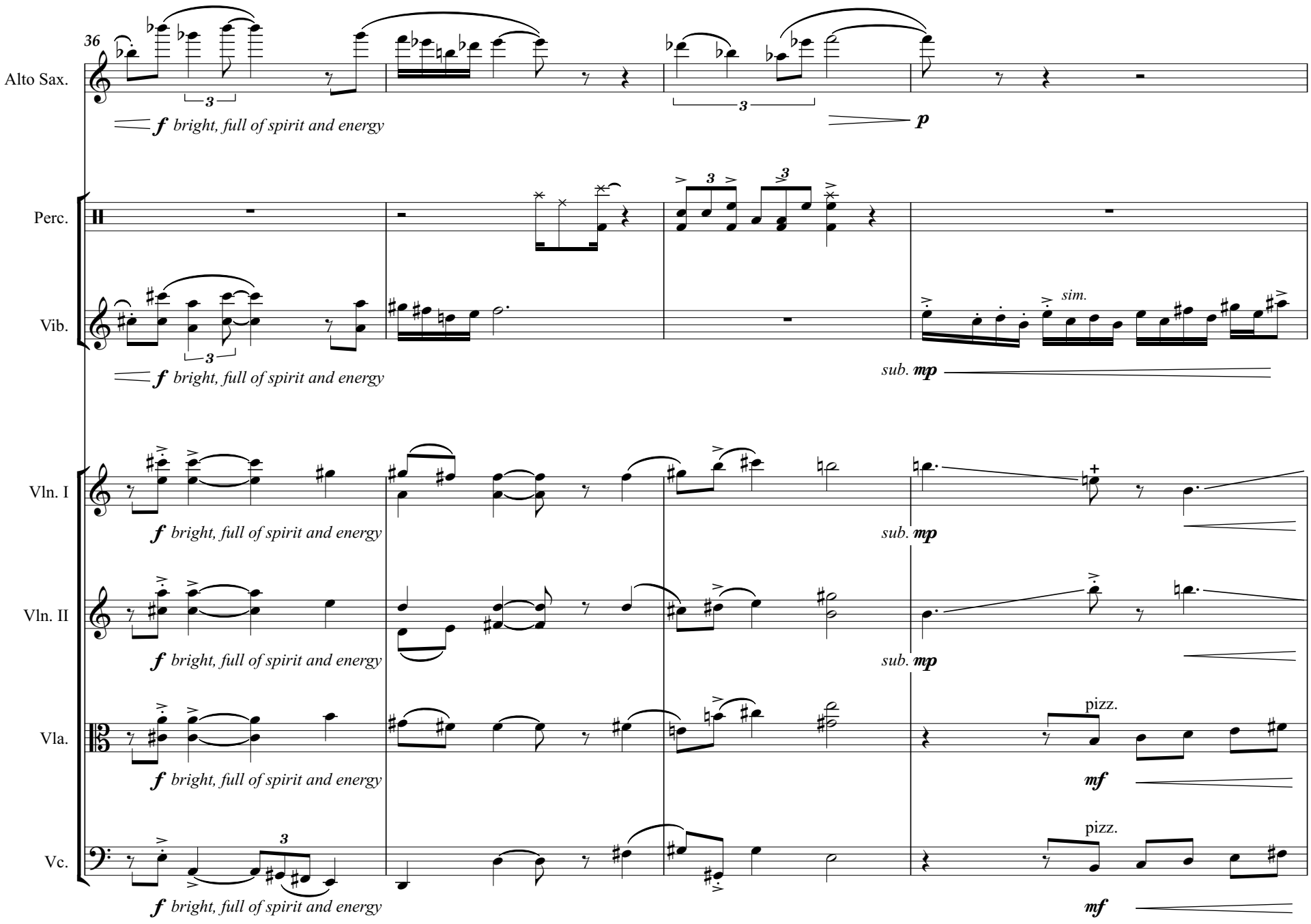

17
14
Alto Sax.
growl
ord.
p
sub. f
mf molto espress. - romantic
Perc.
Vib.
mp relaxed, breezy
17
Vln. I
arco, talon
ord.
sub. ff
mf molto espress. - romantic
Vln. II
arco, talon
pizz.
p
sub. ff
mp
Vla.
arco, talon
pizz.
p
sub. ff
mp
Vc.
arco, talon
pizz.
p
sub. ff
mp

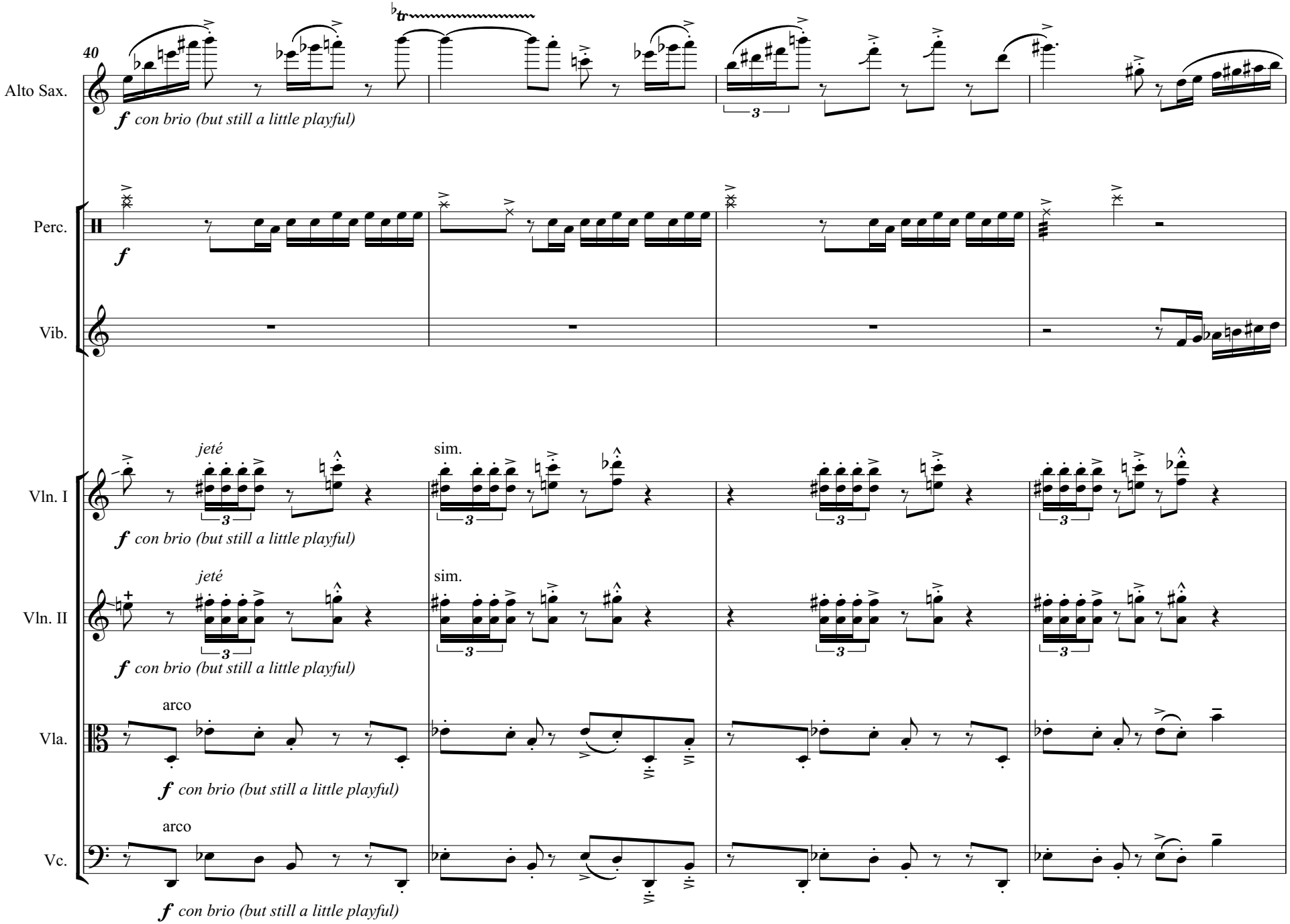

19
Alto Sax.
gliss.
3
Perc.
ff
Vib.
Vln. I
p
pizz.
mp
arco, sul pont.
f
Vln. II
arco, sul pont.
f
mp
pizz.
mf
arco (ord.)
Vla.
Vc.

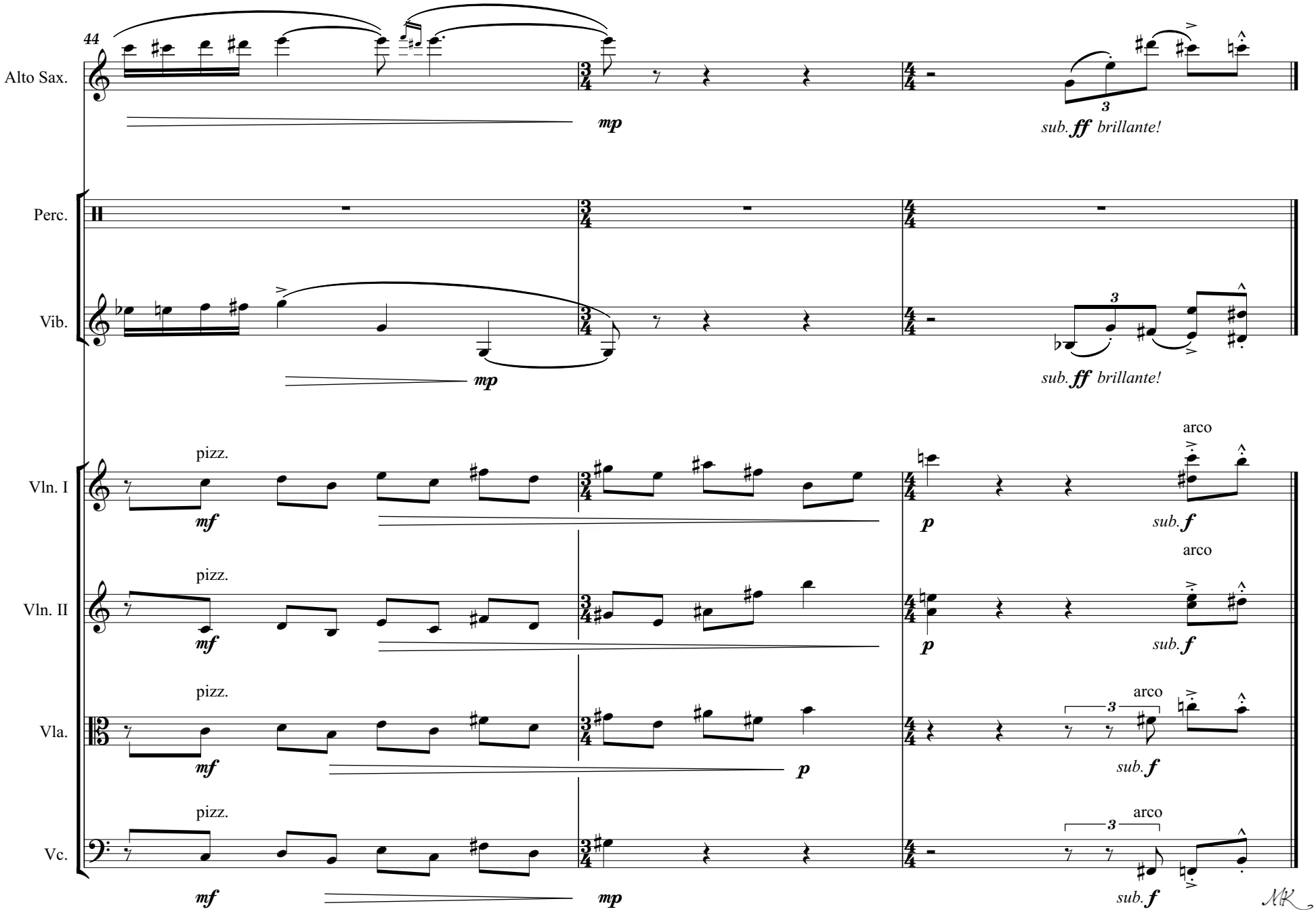

Subito Meno Mosso
24
Alto Sax.
ff with great fury and anger
6
Perc.
Put Down Right Hand Mallets
While Playing Toms with both Lefts
Vib.
L
mf
mp
Subito Meno Mosso
ord.
Vln. I
ff with great fury and anger
mp legatissimo - durge
Vln. II
sul tasto
Vla.
arco
Vc.


poco rit.
29
Alto Sax.
Perc.
Vib.
N.B.
poco rit.
Vln. I
Vln. II
Vla.
Vc.


Freely
Tempo primo (♩ = ca. 120)
32
growl
ord.
Alto Sax.
Perc.
Vib.
cued by saxophonist
Vln. I
Vln. II
Vla.
Vc.
scratchy


36
Alto Sax.
f bright, full of spirit and energy
p
Perc.
Vib.
f bright, full of spirit and energy
sim.
sub. mp
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
pizz.
mf
Vc.
f bright, full of spirit and energy
pizz.
mf


40
Alto Sax.
f con brio (but still a little playful)
Perc.
f
Vib.
jeté
sim.
Vln. I
f con brio (but still a little playful)
jeté
sim.
Vln. II
f con brio (but still a little playful)
arco
Vla.
f con brio (but still a little playful)
arco
Vc.
f con brio (but still a little playful)



Jan. 2015, Hartford