

# RUN LIKE HELL

mercurial landscapes for symphonic orchestra

*Matthew Kennedy*

(ASCAP)



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(2020)

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echo grove publishing

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## instrumentation

duration: ca. 4'30"

Piccolo  
Flute  
2 Oboes  
2 Clarinets in Bb  
2 Bassoons

3 Horns in F  
2 Trumpets in C  
2 Trombones  
Tuba

Timpani

Percussion 1  
snare drum, bass drum\*, large suspended cymbal\*, tam-tam\*,  
small and medium triangles, mark tree

Percussion 2  
crotales, glockenspiel, bass drum\*, large suspended cymbal\*, tam-tam\*, spring coil.

Strings

\* denotes potentially shared equipment by percussionists

## about the work

*Run Like Hell* was written while in residence with a cohort of interdisciplinary artists at the idyllic Atlantic Center for Arts outside of New Smyrna Beach, FL near the outset of the COVID-19 pandemic in the US in late February and early March 2020. A looming, unseen cloud gathered as we began discussing and considering the quickly changing world in which we would be returning following our three weeks of voluntary isolation. The weight of the escalating situation effected our daily conversations and subconsciously found its way into our respective artistic outputs. The work and its title – an homage to both chase scenes in horror movies and the eponymous Pink Floyd tune – is an all-out sprint away from this shadowy unknown.

## about the composer

American 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, 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), Crosshatch Center for Ecology and Art (MI) and the Finger Lakes Chamber Music Festival (NY). Recent activities include performances and lecture presentations at New Music Gathering, Northwestern University New Music Conference, Fresh Inc. Festival, and the North American Saxophone Alliance International Conference. His recordings have been published by Parma Recordings, Soundset Recordings, and his scores published through Just a Theory Press, NewMusicShelf, and in Ink&Coda Journal. Matthew has recently served as composition and theory faculty at University of South Florida and The Hartt School. He and his wife reside in Tampa, FL with their three children.

You can find out more about the music of Matthew Kennedy at [www.kennedycomposer.com](http://www.kennedycomposer.com)





7 8 9 10 11

Picc. *mf*

Fl. *mf*

Ob. 1/2 *sfz* *pp* *mf*

Cl. in Bb 1/2 *f* *mf*

Bsn. 1/2 *mf* *f* *mf*

Hn. in F 1/2/3 *f* *mf*

Tpt. in C 1/2 straight mutes *sfz* *pp*

Tbn. 1/2 *mf* *f*

Tba. *mf* *f*

Timp. *f* *mp*

Perc. I S.D. *f* *mp*

Perc. II Large sus. cym. w/ snare sticks *mp* *f* Sus - stick Tam - tr. beater *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *pizz.* *ff*

Vc. *pizz.* *ff*

Cb. *sul G* *arco* *div. a 2* *f*

7 8 9 10 11

♩ = ♩ *sempre*

12

13

14

15

16

17

Picc. *mf molto leggero*

Fl. *f*

Ob. 1/2 *f sfz snarled, gnarly, with bite p*

Cl. in B♭ 1/2 *f sfz p*

Bsn. 1/2 *f ff f p*

Hn. in F 1/2/3 *flz. sfz mp*

Tpt. in C 1/2 *(mute) mp f sfz mp*

Tbn. 1/2 *mp f fff outrageous sfz mf mp*

Tba. *mf f fff outrageous f mp*

Timp. *mp mf p fff*

Perc. I *Tam slowly dampen mp f*

Perc. II *l.v. Claves mf*

♩ = ♩ *sempre*

12

13

14

15

16

17

Vln. I *arco mf p fp sffz*

Vln. II *arco mf p fp sffz*

Vla. *(pizz.) arco f fff*

Vc. *arco mf f più f div. a 2 snap pizz. arco unis. f p*

Cb. *mf più f fff f p*

ord. → sul pont. - do not line up [like fireworks falling]

18 19 20 21 22 23

Picc. *mf capriccioso* *ff*

Fl. *ff*

Ob. 1/2 *mf* *ff*

Cl. in Bb 1/2 *mf* *ff*

Bsn. 1/2 *mf* *ff*

Hn. in F 1/2/3 *stopped* *mf* *p*

Tpt. in C 1/2 *(mute)* *mf* *mp*

Tbn. 1/2 *mf* *f* *p*

Tba. *f*

Timp. *ff*

Perc. I Glockenspiel *mf* *ff* *l.v. Spring coil w/ glock. mallet*

Perc. II *p* *mp* *ff* *Large sus. cym.*

Vln. I *pp* *pp poco timido (at first holding back)* *mf*

Vln. II *pp* *div. a 2* *mf* *ff*

Vla. *pp* *mf* *ff* *pizz. quasi gitara* *mf*

Vc. *mf* *ff* *pizz. quasi gitara* *mf*

Cb. *mf* *ff*

18 19 20 21 22 23

24

25

26

27

28

Picc. *mf* *f*

Fl. *mf* *f* 1. *mp dolce (momentarily)* *mf sub.*

Ob. 1 2 *mp* *f*

Cl. in B $\flat$  1 2 *mp* *f* *mp dolce (momentarily)* *mf sub.*

Bsn. 1 2 *mp* *f* *mp dolce (momentarily)* *mf sub.*

Hn. in F 1 2 3 *mf*

Tpt. in C 1 2 *mf* senza sord.

Tbn. 1 2 *mf*

Tba.

Timp. *mp* 3

Perc. I

Perc. II

Vln. I *mf* *pizz. quasi guitarra* 3 *arco* *mp*

Vln. II *unis.* *p* *mf* *pizz.* *mp*

Vla. *(pizz.)* *mf* *arco* *mp dolce (momentarily)*

Vc. *(pizz.)* *mf* *pizz.* *mp* 3

Cb. *pizz.* I 3 II III *p*

24

25

26

27

28

29 30 31 32 33 34

Picc. *mp* *p* *ff* più pesante ma non troppo

Fl. *ff* più pesante ma non troppo

Ob. 1/2 *mp* *p* *ff* più pesante ma non troppo

Cl. in Bb 1/2 *ff* più pesante ma non troppo

Bsn. 1/2 *ff* più pesante ma non troppo

Hn. in F 1/2/3 1. 2. 3. *ff* più pesante ma non troppo

Tpt. in C 1/2 *ff* più pesante ma non troppo

Tbn. 1/2 *ff* più pesante ma non troppo

Tba. *ff* più pesante ma non troppo

Timp. *mf* *sub. ff*

Perc. I S.D. *ff*

Perc. II Tam-tam *mp* *ff*

Vln. I *mf* *sub. p* *sub. ff* più pesante ma non troppo *f*

Vln. II non-div. *mf* arco *ff* più pesante ma non troppo *f*

Vla. *mf* *sub. p* *sub. ff* più pesante ma non troppo

Vc. pizz. *mf* arco, div. a 2 *ff* più pesante ma non troppo

Cb. *mf* unis., arco *ff* più pesante ma non troppo

29 30 31 32 33 34

35 36 37 38 39

Picc. *f* *mf*

Fl. *mf*

Ob. 1/2 *mf*

Cl. in Bb 1/2 *f* *mf*

Bsn. 1/2 *f poco staccato e marcato*

Hn. in F 1/2/3 *f poco staccato e marcato*

Tpt. in C 1/2 *f*

Tbn. 1/2 *f poco staccato e marcato*

Tba. *f poco staccato e marcato*

Timp.

Perc. I *r.s.* *mp* *f*

Perc. II *f* *f* *Tam-tam*

Vln. I *poco staccato e marcato*

Vln. II

Vla. *unis.* *f* *div. a 2* *poco staccato e marcato*

Vc. *f poco staccato e marcato*

Cb. *f poco staccato e marcato*

35 36 37 38 39

40 41 42 43 44

Picc. *f* *f* *ff*

Fl. *f* *f*

Ob. 1/2 *f* *ff*

Cl. in B $\flat$  1/2 *f* *ff*

Bsn. 1/2 *f* *ff*

Hn. in F 1/2/3 *f* *ff*

Tpt. in C 1/2 *f* *ff*

Tbn. 1/2 *f* *ff* a 2

Tba. *f* *ff*

Timp. *fff* with great vengeance and furious anger

Perc. I

Perc. II *mf* *ff* Large sus. cym.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* unis.

Vc. *ff* unis.

Cb. *ff* unis.

40 41 42 43 44

L'istesso tempo, maestoso eroica (♩ = ♩)

45

46

47

48

Picc. -

Fl. *ff* leggiero virtuoso, molto brillante

Ob. 1 2 *ff* leggiero virtuoso, molto brillante

Cl. in B♭ 1 2 *ff* leggiero virtuoso, molto brillante

Bsn. 1 2 *ff* legato, lush

Hn. in F 1 2 3 *ff* legato, lush

Tpt. in C 1 2 *ff* legato, lush

Tbn. 1 2 *ff* legato, lush

Tba. *ff* legato, lush

L'istesso tempo, maestoso eroica (♩ = ♩)

45

46

47

48

Timp. *ff*

Perc. I Glockenspiel *ff*

Perc. II *ff*

Vln. I *ff* legato, lush *div. a 2*

Vln. II *ff* legato, lush *non-div.*

Vla. *ff* legato, lush *non-div.*

Vc. *ff* legato, lush *div. a 2*

Cb. *ff* legato, lush *div. a 2*

49 50 51 52 53

Picc.

Fl.

Ob. 1 2

Cl. in Bb 1 2

Bsn. 1 2

Hn. in F 1 2 3

Tpt. in C 1 2

Tbn. 1 2

Tba.

Timp.

Perc. I

Perc. II

Vibraphone

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rip!*

*ff*

*mf*

*ff*

*at frog*

*unis.*

*unis.*

*unis.*

*unis.*

*unis.*

*unis.*

*unis.*

*secco*

*a 2*

49 50 51 52 53

54 55 56 57 58 59

Picc. Fl. Ob. 1/2 Cl. in Bb 1/2 Bsn. 1/2 Hn. in F 1/2/3 Tpt. in C 1/2 Tbn. 1/2 Tba. Timp. Perc. I Perc. II Vln. I Vln. II Vla. Vc. Cb.

mf mp 1. closed + harmon - stem out mf sfz snap pizz. div. a 2

Detailed description of the musical score: This page contains measures 54 through 59 of a full score. The score is divided into two systems. The first system includes Piccolo, Flute, Oboe 1/2, Clarinet in Bb 1/2, Bassoon 1/2, Horn in F 1/2/3, Trumpet in C 1/2, Trombone 1/2, and Tuba. The second system includes Timpani, Percussion I, Percussion II, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is primarily in 2/4 time, with a change to 3/4 time at measure 57. Dynamics include *mf*, *mp*, and *sfz*. Performance instructions include accents, slurs, and specific techniques like 'snap pizz.' and 'div. a 2'. The score is marked with measure numbers 54 through 59 at the top and bottom.

54 55 56 57 58 59