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# FRAGMENTATION 1

(after Ravel)



for amplified solo flute & flute choir

*Matthew Kennedy*

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echo grove publishing



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(2019)

Matthew Kennedy

(ASCAP)

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## about the work

*Fragmentation 1* is a kaleidoscopic reimagining of material from Ravel's marvelous ballet *Daphnis et Chloé* (1912). Quotations are distilled into their simplest representations and allowed the space to develop in a rhythmically free (yet very active) setting. The use of amplification and audio delay for the soloist is a specter of the past; a memory that is partially out of focus.

## 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), Atlantic Center for the Arts (FL) 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 scores and recordings have been published by Parma Recordings, Soundset Recordings, and Ink&Coda Journal. Matthew is currently on faculty at the University of South Florida.

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

## note for performers

As with all works, listening is imperative for a successful performance of this piece. The notion of "repeat freely" may be interpreted in a multitude of ways. Allow space for your fellow performers, both temporally and in terms of rhythmic/tempo variety. Dynamics may sway, grow, and diminish throughout the work, with the undoubted high point being at measure 13.

For the soloist, the volume of amplification matters only as much as it is needed to hear the delay effect in relation to the ensemble. The delay effect (a simple multitap whose time variable should be set based on the hall) may be achieved through a number of DAW's or even through analog hardware.

*Commissioned by and Dedicated to the Studio of Francesca Arnone  
University of South Florida*

*Premiered November 7<sup>th</sup>, Contemporary Art Museum  
Tampa, Florida USA*

# FRAGMENTATION 1 (after Ravel)

for amplified solo flute and flute choir

Matthew Kennedy  
(ASCAP)

20" 10"

Solo Flute

Flute I

Flute II

Flute III

Flute IV

Alto Flute

Bass Flute

Repeat freely

sim.



15" 20"

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.



5 10" 15"

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

7 10" 15"

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

9

15"

20"

Repeat freely - full breaths

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

11

15"

10"

3

*molto cresc. poco a poco*

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

*molto cresc. poco a poco*

*molto cresc. poco a poco*

*molto cresc. poco a poco*

*molto cresc. poco a poco*

*molto cresc. poco a poco*

*molto cresc. poco a poco*

10" 25" *Freely arpeggiate - fluttering* *cont.*

13

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl. *div. a2*

15"  $\neq$

15

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

♩ = ca. 48

molto rit. . . . . 5

16

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.



19

A tempo (♩ = ca. 48)

Freely

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

*pp sub.*

*molto cantabile*

*mp sub.*

★ Pause until the sound has almost entirely left the hall

20" 15"

Solo Fl. 22 to picc.

Picc.

Cued for end of section

6

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

10" 15"

Solo Fl. 24

Freely - molto rubato

legatissimo

*sfpz* < bursting forth!

Cued for end of section

6

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

Play 1x

*ff*

Play 2x

*ff*

Cued for end of section (w/picc.)

Cued for end of section (w/picc.)

26 ♩ = ca. 48

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*



29

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

*p*

*p*

*p dim. poco a poco*

Repeat freely - thin, harmonic tone

32 **molto rit.**

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.



35

Solo Fl.

Fl. I

Fl. II

Fl. III

Fl. IV

A. Fl.

B. Fl.

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