

MATTHEW

# KENNEDY



# FIRST

sonata for euphonium and piano

full score

ECHO GROVE PUBLISHING



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FULL SCORE

MATTHEW KENNEDY (ASCAP)

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- I. BRIGHT-EYED
- II. ECHOES
- III. KALEIDOSCOPE
- IV. “HARD NO”
- V. ATTABOY

*total duration: 13'00"*

## about the work

**FIRST** delves into the intricate journey of a first-generation person, expressing the essence of their experience through an exploration of trials, errors, and the often-misunderstood opportunities that shape their path. The work delves into the challenges posed by an unfamiliar landscape, where the goal posts seem to shift continually under the influence of those possessing more institutional knowledge and clout. The composition's five movements are points of reflection on the persistent feeling of failure to coalesce in often dynamic and demanding environments. **FIRST** serves to examine the complexities of existing in an unknown space, inviting listeners to contemplate the many facets of the collective cultural perspective that defines the first-generation experience.

This work was commissioned by a consortium of ten musicians led by Dr. Robert Benton.

## about the composer

The music of composer **MATTHEW KENNEDY** (b. 1987) contains disarming simplicity, often seeking out dark places with an uninhibited wonder and spirit of exploration. His work has been performed on five continents and sixteen countries, receiving critical acclaim including honors and commissions from ASCAP, BMI, Opera on Tap, Boston Musica Viva, Atlantic Center for the Arts, Hartford Opera Theater, bassist Robert Black, Dynamic Music Festival at NYU, and Crosshatch Center for Art and Ecology. His works have recently been performed at Bowling Green New Music Festival, New Music on the Bayou, Indiana State University Contemporary Music Festival, New Music Gathering at Boston Conservatory, Northwestern University New Music Conference, College Music Society National Conference, and the North American Saxophone Alliance International Conference. Matthew is currently the Assistant Professor of Composition and Theory at Heidelberg University, having previously taught composition and theory at University of South Florida and The Hartt School. He currently resides in Tiffin, Ohio with his wife, studio artist Erin Kennedy, and four children.

*Commissioned by a Consortium Including*

*Robert Benton, University of Nebraska-Kearney  
Consortium Organizer*

*Kyohei Ando, Kunitachi College*

*Amy Schumaker Bliss, freelance (Lewis Center, OH)*

*Mark Carlson, Mount St. Mary's University*

*John Hart, Keene State College/Los Angeles Philharmonic YOLA*

*Erik Lundquist, United States Air Force Band*

*Joel Pugh, University of North Dakota*

*Jared Sherman, freelance (Red Oak, IA)*

*William Sutton, Northwest Missouri State University*

*Jonah Zimmerman, Florida State University*

# FIRST

sonata for euphonium and piano

Matthew Kennedy  
(ASCAP)

## I. BRIGHT-EYED

$\text{♩} = 140 \text{ poss.}$

Euphonium

Musical score for Euphonium and Piano, Movement I, Bright-Eyed. The score consists of two staves. The top staff is for the Euphonium, starting with a rest followed by a dynamic instruction. The bottom staff is for the Piano, featuring a rhythmic pattern of eighth-note pairs. The piano part includes dynamic markings **f** and *molto staccato, driving*, and three-measure groups indicated by brackets.

4

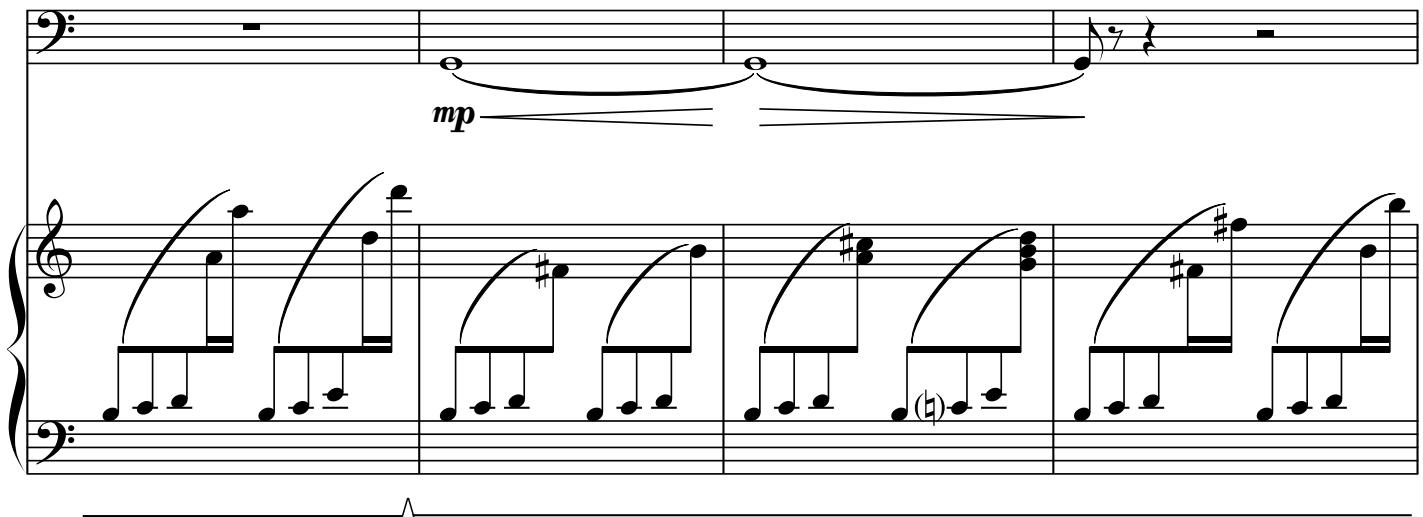
Continuation of the musical score for Euphonium and Piano. The Euphonium staff remains mostly rests. The Piano staff continues its eighth-note pattern, with measure 4 showing a melodic line and measure 5 returning to the eighth-note pairs. Measure 6 features a melodic line again.

8

Continuation of the musical score for Euphonium and Piano. The Euphonium staff remains mostly rests. The Piano staff begins with a dynamic **fff** and a melodic line. Measures 8 through 12 show a rhythmic pattern of eighth-note pairs. A repeat sign is present at the end of the section.

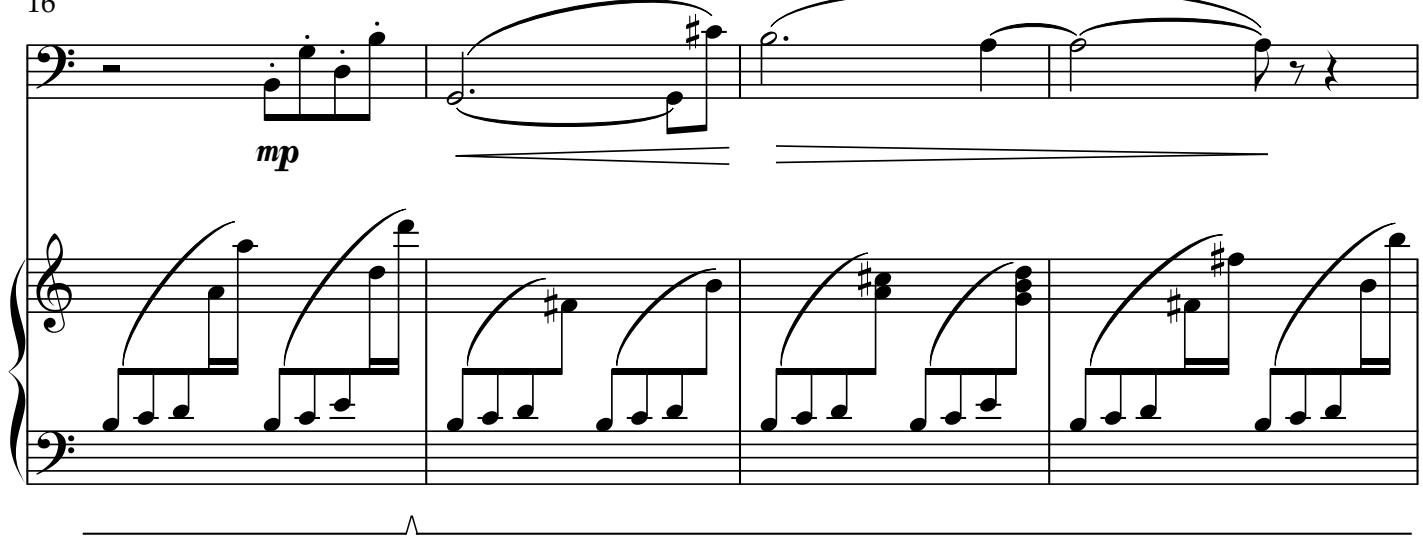


12



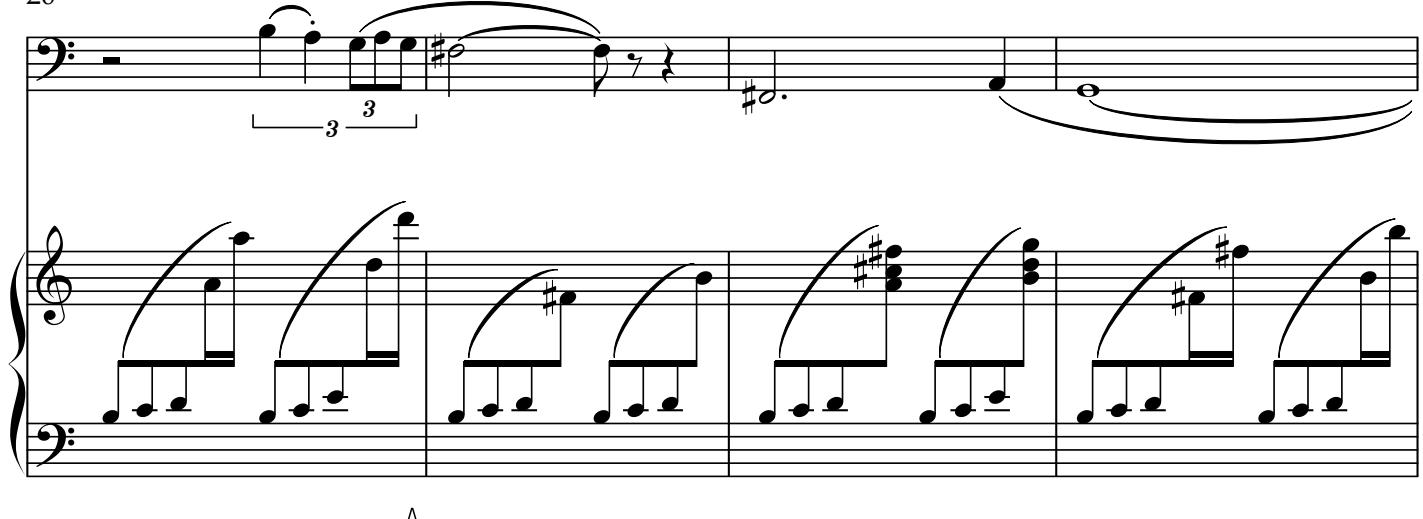
Musical score page 12. The top staff is bass clef, the middle staff is treble clef, and the bottom staff is bass clef. The music consists of six measures. Measure 1: Bass rests. Measure 2: Bass note, piano dynamic (mp). Measures 3-6: Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

16



Musical score page 16. The top staff is bass clef, the middle staff is treble clef, and the bottom staff is bass clef. The music consists of six measures. Measure 1: Bass rests. Measures 2-3: Bass rests. Measures 4-6: Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

20



Musical score page 20. The top staff is bass clef, the middle staff is treble clef, and the bottom staff is bass clef. The music consists of six measures. Measure 1: Bass rests. Measures 2-3: Bass rests. Measures 4-6: Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes. A measure repeat sign is shown above the bass staff.

24

Musical score for page 4, measures 24-27. The score consists of three staves: Bassoon (bottom), Piano (middle), and Trombone (top). Measure 24 starts with a bassoon eighth note followed by sixteenth-note patterns. The piano has sustained notes. The trombone enters with eighth-note patterns. Measure 25 begins with a piano dynamic *mp*. Measures 26 and 27 continue with similar patterns, with the piano dynamic changing to *p* in measure 27.

28

Musical score for page 4, measures 28-31. The score continues with three staves. Measures 28 and 29 show the bassoon and piano playing eighth-note patterns. The piano dynamic *mf sub.* is indicated. Measures 30 and 31 show the bassoon and piano continuing their patterns. The piano dynamic *f sub.* is indicated.

32

Musical score for page 4, measures 32-35. The score continues with three staves. Measures 32 and 33 show the bassoon and piano playing eighth-note patterns. Measure 34 begins with a piano dynamic *6*. Measures 35 and 36 continue with similar patterns.

35

*p leggiero*

*mf driving*

38

*f gleeful joy*

*poco rit.**Alla marcia*

42

*ff<sup>3</sup> sub., berserk*

*ff berserk*

*mf energetic*

45

48

**Andante moderato (♩ = ca. 92)**

52

56

**f** pesante, poco marcato      **mf** spritely

**p** distant

**mp**

**mf**

60

**p** warm

**sfz p** — molto —

Freely, quasi-cadenza

64

**ff**

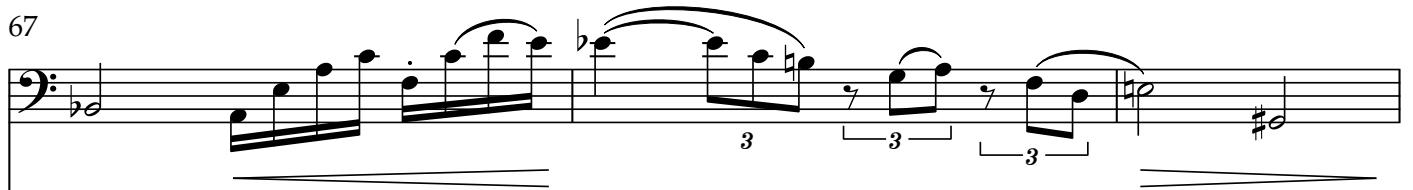
**fp**

**mf** contemplative

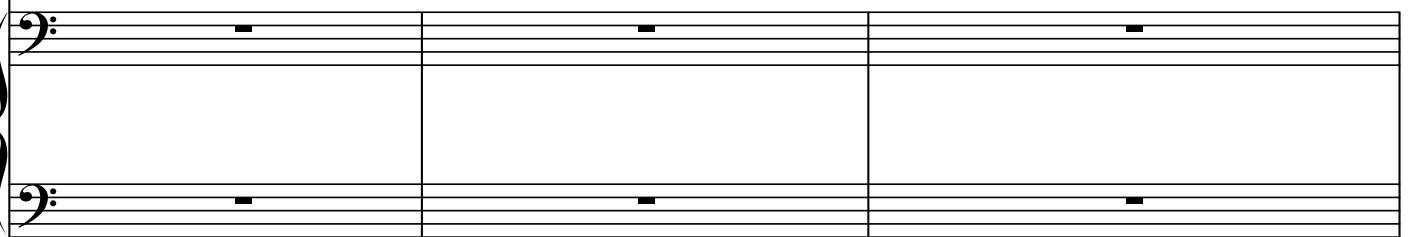
**mf**

**mp**

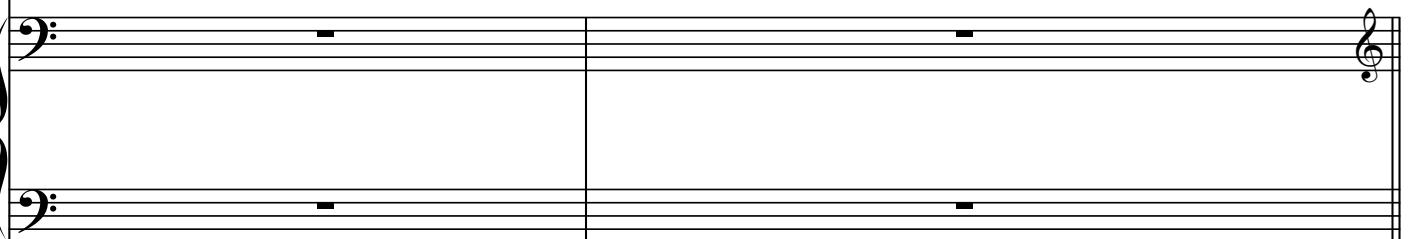
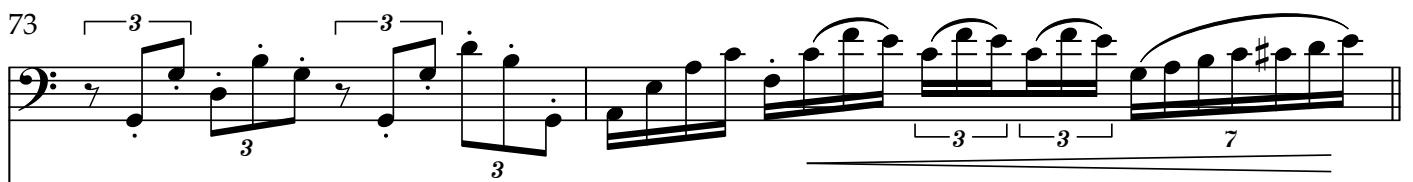
67

*p*

70



73



Faster than before ( $\text{♩} = 152$  poss.)

75

*f*      *mp sub.*      *ff*  
*manic, like you are running late for the school bus*

*mp*

*f*

78

*mf*      *f*

82

*mp sub.*      *f*

*mp sub.*

*f*

86

3 3 3 3 3

3

89

92

flutter/growl

mf

Ped.

96

ord.

*più mf pushing forward*

 $\wedge$  sim.

100

100

3 3

103-107

103

*mp murmuring, muttering*

*dim.**p*

103-107

106

*mp*

*f*

*mp*

109

*mf sub.* — *ff*

*f sub.*

*ff*

rit. . . . . (♩ = ca. 116)

112

*p sub.*

*ff officially bonkers*

*p sub.*

*ff*

*V. v.*