Nothing Ever Sounds Like It Should

for flute and piano

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.
Completion date: November 12th, 2021.

Depending on the venue, dynamic indications may require adjustment. The flute should always outweigh the piano by a small amount, but not overpower it. A good place to check the balance is in mm. 18–23, where in the flute part the 4-note motif is immediately followed by its echo. Both the original statement and the echo should be clearly audible over the piano backdrop, and the echo should be recognizable as such. (The flute part includes several such echoes, not always immediately following their source, but this logic applies to those echoes as well.)

Accented notes in the piano part are just slightly louder than their unaccented counterparts.

The tempi may be slightly higher or lower than indicated, but the timing of the notes within the chosen tempo must be absolutely exact: no rubato, no slight deceleration at the end of a section, etc. Only the bridge (mm. 88–103) can be an exception.

The flute part of this piece is reprised, in fragmented form, in another work: *Puzzle Piece*, for solo vibraphone. Both works are satellite pieces of an earlier piece: *Many Pink Butterflies* for flute, clarinet, and vibraphone. If they are included in the same program, they would benefit from being separated from each other by other pieces.

Nothing Ever Sounds Like It Should

Jashiin (2021)
based on a piano riff from "To the Music I Belong" by Kate Nash (2019)

Flute

Piano

12

26

39

mf

3

3

3

51

mp

mf

3

3

Ped.

Ped.

Ped.

Ped.

63

mp

mf

3

Ped.

Ped.

Ped.

76

3

mp

Ped.

Ped.

Ped.

88

♩=90

mf

♩=90

3

3

Ped. Ped. Ped. Ped.

101

♩=150

♩=150

p

Ped.

115

mf

3

mp

Ped. Ped. Ped.

126

mf

mp

molto rit.

p

molto rit.

♩=60

♩=60

Ped. Ped. Ped. Ped.