

# Nothing Ever Sounds Like It Should

for flute and piano

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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  $\text{♩} = 150$

*mf*

Piano  $\text{♩} = 150$

*p*

Ped.

12

*mp*

Ped.

26

*mf*

Ped.

39

mf

3

Ped.

Ped.

Detailed description: This system covers measures 39 to 50. The right-hand part begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It features a melodic line with a triplet of eighth notes in measure 39, followed by a series of eighth and sixteenth notes. A dynamic marking of *mf* is present. The left-hand part, in bass clef, provides a harmonic accompaniment with a steady eighth-note pattern. Pedal points are indicated by 'Ped.' markings under the first and fourth measures of the system.

51

mp

mf

3

Ped.

Ped.

Ped.

Ped.

Detailed description: This system covers measures 51 to 62. The right-hand part continues with a melodic line, featuring a dynamic shift from *mp* to *mf* in measure 54. It includes a triplet of eighth notes in measure 54. The left-hand part maintains its accompaniment. Pedal points are indicated by 'Ped.' markings under the first, third, fifth, and eighth measures of the system.

63

mp

mf

3

Ped.

Ped.

Ped.

Detailed description: This system covers measures 63 to 75. The right-hand part features a melodic line with a dynamic marking of *mp* in measure 63 and *mf* in measure 66. It includes a triplet of eighth notes in measure 66. The left-hand part continues with its accompaniment. Pedal points are indicated by 'Ped.' markings under the third, fifth, and eighth measures of the system.

76

mp

3

Ped.

Ped.

Ped.

Detailed description: This system covers measures 76 to 87. The right-hand part begins with a treble clef, a key signature of one flat, and a 7/8 time signature. It features a melodic line with a triplet of eighth notes in measure 76 and a dynamic marking of *mp* in measure 80. The left-hand part continues with its accompaniment. Pedal points are indicated by 'Ped.' markings under the first, third, and fifth measures of the system.

88  $\text{♩} = 90$   
*mf*  
 $\text{♩} = 90$   
3  
Ped. Ped. Ped. Ped.

101  $\text{♩} = 150$   
 $\text{♩} = 150$   
*p*  
Ped.

115  
*mf* *mp*  
3  
Ped. Ped. Ped.

126 *mf* *mp* *p*  $\text{♩} = 60$   
**molto rit.**  
 $\text{♩} = 60$   
Ped. Ped. Ped. Ped.