

As We Like or Should

Chamber Ensemble, Piano, and Soprano

Colin Payne

Instrumentation

Flute
Clarinet (Bb)
Alto Saxophone (Eb)

Piano

Soprano

Violin I
Violin II
Viola
Cello
Double Bass

Movements

Drones Become Rhythm (8')

Interlude /Aria* (8' 30")

Epilogue (7')

Duration: approx. 24 min.

*text from the poem "As We Like or Should"

As We Like or Should is a piece for mixed chamber ensemble, piano, and soprano. The work is inspired by mathematician Stephen Strogatz's research on the theory of Synchronicity. Synchronicity as explained by Strogatz is the spontaneous tendency of separate entities to act as a unit. This theory is what I have integrated into my work to compose both the form and outline of the piece as well as the musical phrases that define the interactions of the chamber ensemble. These phrases are created based on different metrical implications which coincide with one another every 15 bars in a 4/4 time signature. The correlation of these phrases are what define climatic events within the entire work.

While the piece is structurally divided into four sections, the piece perceptively is heard as three sections as the middle movements are played attacca. This was designed as a larger introduction for the Aria, but also so that the Interlude and the Aria itself could exist as separate and independent pieces of music. Additionally, the extra-musical content has a relevance to the growing social isolation among millenials in which constant advancements in technology have "connected" us in a virtual world but have isolated us in our basic forms of communication.

As We Like or Should

A gust of wind blows down the hall
Where life was vibrant and brave
Now only shadows fake your presence
As the candle's light begins to fade.

Dimming.
No Pulse.
You're gone.

For a moment, we were happy.
I was happy.
You were out of chaos finding beauty.

But slowly,
The clicks, the tabs,
Phone calls forming new windows
Your virtual you
Shutting me out and I was lost.

Turning to strangers
Losing myself.

Can't you see I'm here?!
I've always been here.
To Fight;
To Scream;
To Love;
As we like or should

Our fear
Our love
Alone
Gone.

I remember that summer
Where fireflies danced in sync
And we were beautiful.

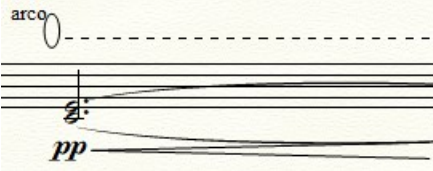
-Colin Payne (2015)

Symbol directory

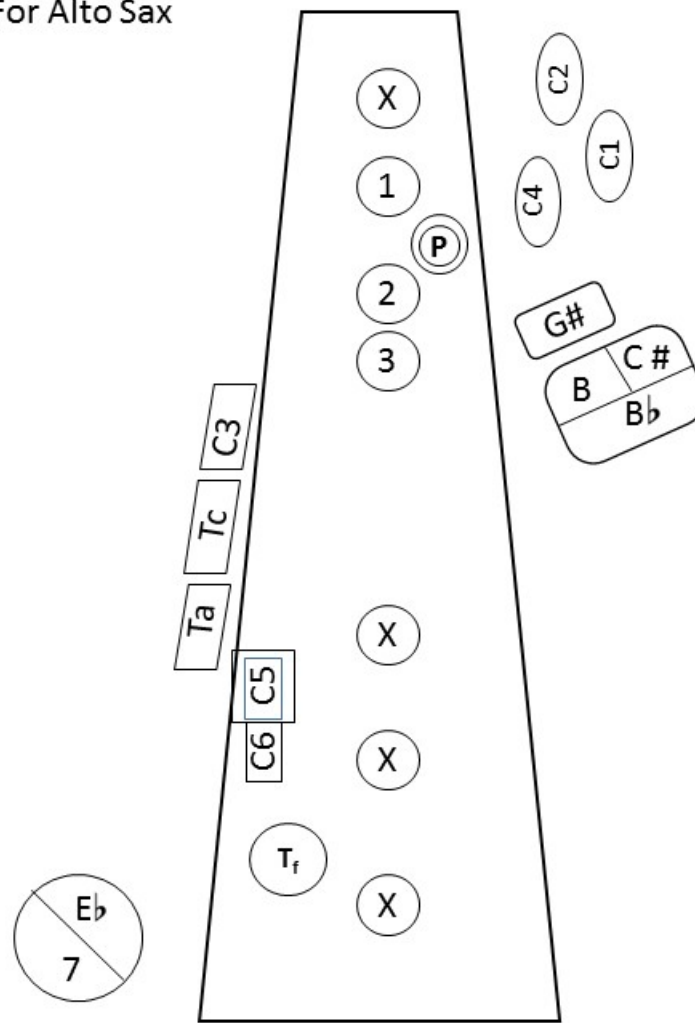
♯ ¼ tone sharp ♭ ¼ tone flat

♯ ¾ tone sharp ♭ ¾ tone flat

Circular Bowing

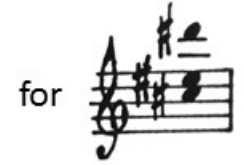


For Alto Sax



Fingering will be represented as

1 C2
2 B
3
4
5 T_f
6



Notes about the piece

I-Drones Become Rhythm

The first movement is about transformation. To create the textures and rhythms, I was often drawn to images of traffic and ocean currents from a bird's eye view. This is where the piece starts with a drone in the strings. As the piece progresses I wanted to focus more attention on the gestures in the woodwinds. Additionally I added accents to the sustained notes in the strings, as well as, foreshadowing the pulsating activity in the fast section by composing metric equivalents of the fast eighth notes in the slow section (i.e. 5 sixteenth notes). These gestures are echoed throughout the piece by the strings and piano eventually meet in a unity at bar 87. Similar to events in nature, in synchronicity, there is a tendency to scatter and reform, which is the overall effect of the first and final movements.

The "Largo" section at bar 43 was initially where I started my earliest compositions. I considered the violin line a motif rather than developing it as a melody. This motif is orchestrated with different harmonies and instruments throughout the piece. The motif appears in *Aria* and *Epilogue*.

The Piano

I composed the musical material found in the piano part by constantly referring to the instrument as an echo of the ensemble, as well as a soloist. In this way, the piano represented an individual in society that is at times completely connected with the world, yet alone. This is observed in the "Largo" section of the first movement where the piano juxtaposes the rhythm of the violin by accenting on a 7/16 rhythm. Additionally, there are virtuosic moments, particularly at the end of the first movement where the piano separates itself from the ensemble, similar to the interplay found in a piano concerto.

IV-Epilogue

In composing the form for the whole piece, I conceptualized the first and final movements similar to the "nesting" technique employed by Benjamin Britten in his work "Serenade for Tenor, Horn, and Strings". Similar to Britten, I begin the fourth movement by returning material from the first movement. Additionally, material from the preceding movements is transposed, re-articulated, and re-orchestrated to create new textures while retaining the familiarity heard in the first movement. Using the pitch material from the soprano to create a swarm of gestures that build to the climactic moment, I conclude the piece by re-introducing the drone chords from the opening of the first movement.

Furthermore, I wanted to create a piece that re-introduced the soprano as ensemble instrument rather than as a soloist. My approach was to recreate and reset sections of the text by echoing textures voiced by the other instruments as well as inverting melodic phrases from the *Aria* movement.

A note to the soprano: In the final movement, *Epilogue*, I use a form of developing the text for "candle light begins to fade" by having the soprano emphasizing certain syllables as if the vocal line was sampled and dispersed similar to glitches in electronic music.

When seeing the text "ca-can-dle" it should be sung as "kuh- kan-dle".

For my Parents, Dr. Ricardo Lorenz, Dr. Gordon Sly, and Dr. Mark Sullivan

As We Like Or Should

Drones Become Rhythm

Colin Payne

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Slow ♩ = 50

Flute

B♭ Clarinet

E♭ Alto Sax.

Piano

Violin I

Violin II

Viola

Cello

Double Bass

5

Fl.

B♭ Cl.

A. Sax.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

9

Fl.

B♭ Cl.

A. Sx.

Pno.

This system contains the woodwind and piano parts for measures 9 through 12. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are mostly rests. The Alto Saxophone (A. Sx.) part begins in measure 10 with a triplet of eighth notes marked *f*, followed by a melodic line that ends with a triplet of eighth notes marked *p < f*. The Piano (Pno.) part is silent throughout these measures.

9

Vln. I

Vln. II

Vla.

Vc.

D.B.

This system contains the string parts for measures 9 through 12. The Violin I (Vln. I) part starts with a *p* dynamic, followed by a *mf* dynamic in measure 10. The Violin II (Vln. II) part starts with a *p* dynamic, followed by a *f* dynamic in measure 10, and then a *mf* dynamic in measure 12. The Viola (Vla.) part starts with a *p* dynamic, followed by a *mf* dynamic in measure 10, and then a *p* dynamic in measure 12. The Violoncello (Vc.) part starts with a *[mf]* dynamic in measure 9 and continues with a melodic line. The Double Bass (D.B.) part starts with a *mf* dynamic in measure 10 and ends with a *p* dynamic in measure 12.

13

Fl.

B♭ Cl.

A. Sx.

Pno.

This system contains the woodwind and piano parts for measures 13 through 16. The Flute (Fl.) part begins in measure 14 with a triplet of eighth notes marked *f*, followed by a sixteenth-note triplet marked *f* in measure 15. The B♭ Clarinet (B♭ Cl.) part begins in measure 14 with a triplet of eighth notes marked *mf*, followed by a melodic line. The Alto Saxophone (A. Sx.) part begins in measure 14 with a triplet of eighth notes marked *mf*, followed by a melodic line. The Piano (Pno.) part is silent until measure 15, where it plays a chord marked *mf*.

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

This system contains the string parts for measures 13 through 16. The Violin I (Vln. I) part starts with a *mf* dynamic in measure 13, followed by a *p* dynamic in measure 14. The Violin II (Vln. II) part starts with a *f* dynamic in measure 13, followed by a melodic line with triplets, and ends with a *p* dynamic in measure 16. The Viola (Vla.) part starts with a *mf* dynamic in measure 13, followed by a *p* dynamic in measure 14. The Violoncello (Vc.) part starts with a *mf* dynamic in measure 13, followed by a *p* dynamic in measure 14. The Double Bass (D.B.) part is silent throughout these measures.

15

Fl. *mf* *fp* *f*

B♭ Cl. [*mf*] *mp* *f* *mf*

A. Sx. [*mf*] *mp* *f* *mf*

Pno. *mf* [*mf*]

Vln. I *mf* *fp* *f* *fp*

Vln. II *mf* *fp* *mp*

Vla. *mf* *fp* *f*

Vc. [*p*] *mf* *mf*

D.B. *mp* *mf*

A

18

Fl. *mf* *mp* *f*

B♭ Cl. [*mf*]

A. Sx. [*mf*] *mf* *f*

Pno. *f* *p*

Vln. I *fp* *p*

Vln. II *mp* *fp* *p*

Vla. *p*

Vc. *mf* *p*

D.B. *p*

B ♩=100

22

Fl. *p*

B♭ Cl. *mf* *f*

A. Sx.

Pno.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

D.B. *f* pizz.

B ♩=100

25

Fl. *f* *fp* *f*

B♭ Cl. *f* *p* *fp* *f*

A. Sx. *f* *fp* *f*

Pno. *mf* *p*

Vln. I *fpp*

Vln. II *f* *p* *fpp*

Vla. *f* *p* *fpp*

Vc. *f* *p* *fpp* *f* *mp*

D.B.

Slow ♩ = 50

Slow ♩ = 50

29

Fl. *fp* *f*

B♭ Cl. *fp* *f*

A. Sx. *p*

Pno. *f* *f*

staccatissimo

Vln. I *f* *p* *fp*

Vln. II *f*

Vla. *p*

Vc. *f* *mp* *f* *mp* *pizz. arco* *p* *f* *mp*

D.B. *mf* *pizz.* *arco* *fp*

31

Fl. *mf* *f*

B♭ Cl. *mf*

A. Sx. *f* *mp* *f*

Pno. *ff* *p* *mf* *f* *mf* *f*

Vln. I *fp*

Vln. II *p* *marcato* *mf* *f*

Vla. *p* *mf* *p* *f*

Vc. *fp* *fp*

D.B. *p* *f*

C

34

Fl. *f* \rightarrow *p* *f*

B♭ Cl. *f* \rightarrow *p* *f*

A. Sx. *mp* \rightarrow *f*

Pno. *f* *mf* *p*

Vln. I *mf* *f* *mf* \rightarrow *f*

Vln. II *f* *mf* \leftarrow *f* \rightarrow *mf* *fp* \rightarrow *mf*

Vla. *f* *mf* \leftarrow *f* \rightarrow *mf* \rightarrow *f* *mf* \rightarrow *f* *mf*

Vc. *mp* \rightarrow *f* *mp*

D.B. *mp* \rightarrow *f* *mp*

pizz. *arco*

scord. *scord.* *scord.* *scord.*

38

Fl. *mp* \rightarrow *mf* *mp* *rit.*

B♭ Cl. *mf* *mp*

A. Sx. *p* *mp*

Pno. *p* *mp* *scord.* *scord.* *scord.* *scord.*

Vln. I *mp* *fp* *f* *rit.*

Vln. II *p* *f*

Vla. *mf* \rightarrow *f* *p* \rightarrow *fp*

Vc. *mp* *mp*

D.B. *mp*

D Largo (♩ = 48)

Fl. *mf* ³ ₆ ₃

B♭ Cl.

A. Sx. *mp* *p*

Pno. *mp*

Vln. I *mf*

Vln. II

Vla. *p*

Vc. *pp* *p* *senza vibrato*

D.B.

48

Fl. *mf* *f*

B♭ Cl. *mf* *mf* *f* *p*

A. Sx. *mf* *mp*

Pno. *mf* *f* *p*

Vln. I *f*

Vln. II *p* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf* *f*

D.B. *mf*

53

Fl. *mf* *mf* *ff*

B♭ Cl. *mf*

A. Sx.

Pno. *p* *f*

Vln. I *p* *mf* *pp*

Vln. II *p*

Vla. *fp* *mf*

Vc. *p*

D.B. *p*

57

Fl. *f*

B♭ Cl. *mf* *pp* *mf*

A. Sx.

Pno. *f* *mf*

Vln. I *mf* *f*

Vln. II *mp* *f* *marcato* *p*

Vla. *pp* *mf* *p*

Vc. *mf* *marcato* *p*

D.B. *p*

62 E ♩ = 80

Fl.

B♭ Cl.

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

fp

mp

marcato

marcato

marcato

f

mf

66

Fl.

B♭ Cl.

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

f

f

f

p

f

marcato

poco accel.

71

Fl.

B. Cl.

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

[mf] *f* *mf* *f* *mp*

mf *f* *p*

marcato *marcato*

poco accel.



75

Fl.

B. Cl.

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

F ♩=100

mp *f* *mf* *f*

mf *f*

sim.

acc.

pizz.

80

Fl.

B♭ Cl.

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

84

Fl.

B♭ Cl.

A. Sx.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

G Aggressive ♩=126

As We Like Or Should

12

88

Fl. B♭ Cl. A. Sx. Pno. Vln. I Vln. II Vla. Vc. D.B.

Measures 88-91. Flute, Clarinet, and Saxophone are silent. Piano has chords in measures 89-90. Violins and Viola play rhythmic patterns. Violoncello and Double Bass play a steady eighth-note accompaniment.

92

Fl. B♭ Cl. A. Sx. Pno. Vln. I Vln. II Vla. Vc. D.B.

Measures 92-95. Flute, Clarinet, and Saxophone are silent. Piano is silent. Violins and Viola play rhythmic patterns. Violoncello and Double Bass play a steady eighth-note accompaniment.

98

Fl. *p* \rightarrow *f* *p* \leftarrow *ff* *p* \leftarrow *ff*

B♭ Cl. *p* \rightarrow *f* *p* \leftarrow *ff* *p* \leftarrow *ff*

A. Sx. *p* \leftarrow *ff* *p* \leftarrow *ff*

Pno. *p* \leftarrow *ff* *p* \leftarrow *ff*

98

Vln. I *fz* *fz* *mf* \leftarrow *p*

Vln. II *fz* *mf* \leftarrow *p*

Vla. *fz* *f* *f*

Vc. *fz* *f*

D.B. *f*

105

Fl. *f* *p* \leftarrow *ff* *p* \leftarrow *ff*

B♭ Cl. *p* \leftarrow *ff* *p* \leftarrow *ff*

A. Sx. *p* \leftarrow *ff* *p* \leftarrow *ff*

Pno. *f*

105

Vln. I *mp* *f* *f*

Vln. II *mp* *f* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

110

Fl.

B♭ Cl.

A. Sx.

Pno.

Measures 110-116. Woodwinds (Flute, B♭ Clarinet, Alto Saxophone) and Piano. The piano part features a rhythmic accompaniment with chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present. A rehearsal mark 'J' is located above the first measure of this system.

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

Measures 110-116. Violins I and II, Viola, Violoncello, and Double Bass. The strings play a rhythmic accompaniment. Dynamic markings include *mf*, *f*, *fp < f*, *f*, *mf*, *f*, and *mp*. A rehearsal mark 'J' is located above the first measure of this system.

117

Fl.

B♭ Cl.

A. Sx.

Pno.

Measures 117-123. Woodwinds (Flute, B♭ Clarinet, Alto Saxophone) and Piano. The piano part is mostly silent. A dynamic marking of *mf* is present. The instruction *poco accel.* is written above the woodwind staves.

117

Vln. I

Vln. II

Vla.

Vc.

D.B.

Measures 117-123. Violins I and II, Viola, Violoncello, and Double Bass. The strings play a rhythmic accompaniment. Dynamic markings include *mf*, *mf*, and *mf*. The instruction *poco accel.* is written above the Violin I staff.

124 *a tempo*

Fl.

B♭ Cl.

A. Sx.

Pno. *mf* *slightly rushed* *f*

Vln. I *mf* *a tempo*

Vln. II *mf*

Vla. *mf* *fp*

Vc. *mf* *fp*

D.B. *mf* *fp*

129

Fl. *f* [K]

B♭ Cl. *f*

A. Sx.

Pno. *f*

Vln. I *f* [K]

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *fp* *fp* *f*

134

Fl. *f*

B♭ Cl. *f*

A. Sx. *mf*

Pno.

134

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *f*

140

Fl. *f*

B♭ Cl. *f*

A. Sx. *f*

Pno. *f*

140

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

146

Fl. *f*

B♭ Cl. *f*

A. Sx. *f*

Pno. *dolce* *mf* *f* *mf* *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla.

Vc.

D.B.

use damper pedal

151

Fl. *f*

B♭ Cl. *f*

A. Sx. *f* *mp* *f*

Pno. *f*

Vln. I *fp* *f*

Vln. II *f*

Vla. *mf* *f*

Vc.

D.B. *f*

M ♩=100

Fl. *f*

B♭ Cl. *mf* *f*

A. Sx. *mf* *f*

Pno. *f* *f* *slightly rushed*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*



157

Fl.

B♭ Cl.

A. Sx.

Pno.

157

Vln. I

Vln. II

Vla.

Vc.

D.B.

Interlude

$\text{♩} = 66$
Very Breathy
**as much pitch as air with key click sounds.*

B♭ Clarinet *pp* *mp* *mf* *p*

B♭ Cl. *p* *f* *p* *mp* [*mp*]

B♭ Cl. *f*

B♭ Cl. *p* *pp*

B♭ Cl. *Very Breathy*
**as much pitch as air with key click sounds.*
pp *mp*

Vc. *sul pont.* *pp* *mf*

Pno. *p*

D.B.

B♭ Cl. *mp* *f*

Vc. *ord.* *p* *mf*

Pno. *mp*

D.B.

30

B \flat Cl. *mf*

Vc. *mf* *mp*

Pno. *mp*

D.B.

34

B \flat Cl. *f*

Vc. *mf* *mp* *f* *mf* *pizz.* *arco* *mf*

Pno. *mf* *f* *p*

D.B.

38

B \flat Cl. *f*

Vc. *mp* *mf*

Pno. *mf*

D.B.

40

B♭ Cl. *ff*

Vc. *f*

Pno. *ff*

D.B.

42

B♭ Cl. *ff* *p* *mp*

Vc. *p* *f* *p*

Pno. *mp* *ff* *mp*

D.B. *mp* *f* *p* *mf*

46

B♭ Cl. *mp* *f*

Vc. *mf* *mp* *f* *mf* *f*

Pno. *mf* *p*

D.B. *mp* *f* *mf* *f*

50

B♭ Cl.

Vc.

Pno.

D.B.

mf

mf

mp

B

B♭ Cl.

Vc.

Pno.

D.B.

f

f

f

C

54

B♭ Cl.

Vc.

Pno.

D.B.

f

mf

mp

f

mp

f

58

B♭ Cl.

Vc.

Pno.

D.B.

mf *f*

f *p*

62

B♭ Cl.

Vc.

Pno.

D.B.

D

f *mp*

pizz. arco

RH LH

mp

66

B♭ Cl.

Vc.

Pno.

D.B.

ppp

RH LH

ppp

68

B \flat Cl. *mf* *f*

Vc.

Pno. *f* *Leo* *RH* *LH* *5* *5*

D.B.

70

B \flat Cl.

Vc. *f* *pizz.* *p* *5* *3*

Pno. *p* *f* *5*

D.B.

74

B \flat Cl.

Vc. *mf* *f* *pizz.* *arco* *ppp* *mf* *p* *mf* *Leo*

Pno. *mp* *Leo*

D.B. *ppp* *mp* *pp*

78

B♭ Cl.

Vc.

Pno.

D.B.

mp

ppp *mp* *p* *mf*

mf *p*

ppp *mp*

81

B♭ Cl.

Vc.

Pno.

D.B.

mp *f* *mp*

ppp *mf*

ppp *mp*

attacca

Aria

Tempo of Interlude ♩=66

Flute *fp*

B♭ Clarinet *p* *p* *mf* *p*

Alto Sax. *mp* *fp*

Soprano

Piano *mf* *mf*

Violin I *pp* *fp* ord.

Violin II *pp* *fp* ord.

Viola *p*

Cello

Double Bass

5

Fl. *mp*

B♭ Cl. *mp* *f*

A. Sax. *f* *mf*

Sop.

Pno. *mf* *p*

Vln. I *f* *mf* *mf* *p*

Vln. II

Vla. *mp* *mf*

Vc. *fp* *mf* *p* *mp*

D.B. *mf*

8 A ♩ = 52

Fl. *p*

B♭ Cl. *p*

A. Sx. *pp* *Very breathy; more air than sound*

Sop. *mp*
A gust of wind blows down the hall where life was vi- rant and

Pno. *mp*

Vln. I *mp* *p*

Vln. II *mp*

Vla. *p*

Vc. *p*

D.B. *mp*

13

Fl.

B♭ Cl.

A. Sx. *p*

Sop. *mp*
brave. Now on - ly shad - ows fake your pres - ence As the can - dle's light be - gins to fade.

Pno. *mp* *p*

Vln. I *sul pont.* *> p*

Vln. II *f*

Vla. *p* *mf > pp*

Vc. *mf* *p* *sul pont.*

D.B. *mf*

16

Fl. *mp*

B♭ Cl. *ppp* *mp* *pp*

A. Sx.

Sop. *mf* *p*
Dim - ming. No pulse. You're gone.

Pno. *f* *p*

B

16

Vln. I *mf* *pizz.* *3*

Vln. II

Vla. *ppp* *pp* *sul tasto* *3*

Vc. *3* *sul tasto* *f* *mp*

D.B. *3*

B

19

Fl. *p* *f*

B♭ Cl. *3* *mf* *f* *mp*

A. Sx. *mp* *p* *mf* *Very breathy; more air than sound*

Sop. *f*
For a mo - ment we were hap - py.

Pno. *p* *f*

19

Vln. I *f* *arco*

Vln. II *mp* *f*

Vla. *pp* *f* *6*

Vc. *p* *f* *ord.*

D.B. *p* *f*

22

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I was hap - py. You were out of cha - os

p, *f*, *mf*, *f*, *mf*, *mp*, *p*, *mf*, *mp*, *mf*, *mp*

24

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

C **Meno Mosso; Recitativo (50 < ♩ > 60)**

find - ing beau - ty. But slow - ly the clicks, the tabs,

p, *mf*, *p*, *mf*, *p*, *p*, *p*

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

C **Meno Mosso; Recitativo (50 < ♩ > 60)**

pizz., *mf*, *pizz.*, *mf*, *f*, *p*, *mf*, *p*, *f*, *p*

26

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f* *mf* *f*

mf *f*

mf *f*

Phone - calls form - ing new wind - ows your vir - tu - al you shut - ting me out. And I was lost.

mf *f*

arco

arco

pizz.

mp

D Slightly faster,
with a foreboding nature ♩ = 69

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

p

pp *p* *pp*

p

Turn - ing to strang - ers Los - ing my - self

mp *p*

D Slightly faster,
with a foreboding nature ♩ = 69

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

arco

arco

pizz.

pp *mp* *pp*

p *mp* *p*

mf

E Freely

34

Fl. *p*

B♭ Cl. *ppp* *mp* *mf*

A. Sx. *mf* *pp*

Sop.

Pno. *mf*

E Freely

34

Vln. I *mp* *pp* *mf*

Vln. II

Vla. *mp* *p* *mf*

Vc. *p* *mf*

D.B. *mf* arco

38

Fl. *mf*

B♭ Cl. *f*

A. Sx. *mf*

Sop.

Pno. *mp* *mf* *f* LH

38

Vln. I *[mf]* *f* *mp* *f*

Vln. II *f*

Vla. *p* *mf* *mp* *mf* V s

Vc. *mf*

D.B. *mp* *f* arco

40

Fl. *f*

B♭ Cl.

A. Sx. *mp*

Sop.

Pno. *mp* *mp* *f* *p* RH

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *fp* *mf* *mf*

D.B. *mf* *mf*

43

Fl. **F**

B♭ Cl. *mf* *f* *mf* *f*

A. Sx. *mf* *mp* *mf* *f*

Sop. *mf* *f*
Can't you see I'm here?! I've al - ways been

Pno. *mf* *f*

Vln. I *mf* *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

48

Fl.

B♭ Cl.

A. Sx.

Sop.

here. To fight; To scream; To love

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

G

Fl.

B♭ Cl.

A. Sx.

Sop.

As we like or should Our fear Our love A - lone _____ Gone

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

G

Vln. I

Vln. II

Vla.

Vc.

D.B.

H

Fl. *mp*

B♭ Cl.

A. Sx.

Sop.

Pno. *p* RH

54

H

Vln. I

Vln. II

Vla.

Vc.

D.B.

f



58

Fl. *mf*

B♭ Cl.

A. Sx.

Sop.

Pno. *mf* RH

I re - mem - ber that sum - mer where fire - flies danced _____ in

58

Vln. I *mf* *p*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

61

Fl.

B♭ Cl.

A. Sx.

Sop.

sync

p

and we were beau - ti - ful

Pno.

pp

Vln. I

Vln. II

Vla.

Vc.

p

D.B.

pp *mf* *p*

65

Fl.

mp *pp*

B♭ Cl.

A. Sx.

pp *fp*

Sop.

Pno.

p *mf* *p*

Vln. I

ppp

Vln. II

ppp

Vla.

ppp

Vc.

D.B.

p

69

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

mf

69

Vln. I

p

Vln. II

p

Vla.

p

Vc.

D.B.

Epilogue

$\text{♩} = 108$

Flute *f* *mf*

B♭ Clarinet *mf* *fp* *mf* *f*

Alto Sax. *mf* *f* *f* *mp*

Soprano

Piano *f*

$\text{♩} = 108$

Violin I *f* *mp* *f*

Violin II *f* *mp* *f*

Viola *f* *mp* *f*

Cello *f* *mp* *f*

Double Bass *f* *mp* *f*

Fl. *f*

B♭ Cl. *mf* *f*

A. Sax. *f* *f*

Sop.

Pno. *f*

Vln. I *f*

Vln. II *mf* *p* *f* *mp*

Vla. *mf* *f*

Vc. *mf*

D.B. *mf*

A

Fl. *ff*

B♭ Cl. *f*

A. Sx. *f* *p* *f* *p*

Sop.

Pno. *ff*

Vln. I *f*

Vln. II *ff*

Vla. *f*

Vc. *f* *ff*

D.B. *f*

1
2
3 Bb
4 C3
7

very breathy:
slightly more air than pitch

pp

saltando

sim.

B

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I *p*

Vln. II

Vla.

Vc.

D.B.

14

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ord.

mf *fp* *pp* *mp* *f* *mf* *f* *mf* *f* *mf*

to full pitch very breathy:

out of cha - os we

16

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *p* *f* *very breathy:* *ff* *pp* *p* *mf* *p* *mf* *f* *f* *mf* *f*

were we were

As We Like or Should

40
19

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

p

mf

f

mf

f

mf

f

mf

f

mf

I was _____ I was a lone

23

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

mp

p

f

mf

pp

mf

pp

mf

pp

27

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

31

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

35

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

pp

mp

mp

pp

35

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

C

mf

fp

mp

fp

p

mf

f

mf

mf

mf

mf

Musical score for measures 43-45. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Soprano (Sop.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Fl.:** Measures 43-45. Measure 43 is marked *mf*. Measure 45 begins with a *f* dynamic.
- B♭ Cl.:** Measures 43-45. Measure 45 begins with a *f* dynamic.
- A. Sx.:** Measures 43-45. Measure 43 is marked *mf*. Measure 45 begins with a *f* dynamic.
- Sop.:** Measures 43-45. Measure 45 begins with a *f* dynamic.
- Pno.:** Measures 43-45. Measure 43 is marked *mf*. Measure 45 begins with a *f* dynamic. Includes a *LH* marking and a *pizz.* marking.
- Vln. I:** Measures 43-45. Measure 45 begins with a *f* dynamic.
- Vln. II:** Measures 43-45. Measure 45 begins with a *f* dynamic.
- Vla.:** Measures 43-45. Measure 45 begins with a *f* dynamic.
- Vc.:** Measures 43-45. Measure 45 begins with a *f* dynamic.
- D.B.:** Measures 43-45. Measure 45 begins with a *f* dynamic.

Musical score for measures 46-48. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Soprano (Sop.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Fl.:** Measures 46-48. Measure 46 is marked *mf*. Measure 47 is marked *f*. Measure 48 is marked *f*.
- B♭ Cl.:** Measures 46-48. Measure 46 is marked *mf*. Measure 47 is marked *f*. Measure 48 is marked *f*.
- A. Sx.:** Measures 46-48. Measure 46 is marked *mf*. Measure 47 is marked *f*. Measure 48 is marked *f*.
- Sop.:** Measures 46-48. Measure 48 is marked *f*.
- Pno.:** Measures 46-48. Measure 48 is marked *mf*.
- Vln. I:** Measures 46-48. Measure 48 is marked *f*.
- Vln. II:** Measures 46-48. Measure 46 is marked *mf*. Measure 47 is marked *f*. Measure 48 is marked *f*.
- Vla.:** Measures 46-48. Measure 48 is marked *f*.
- Vc.:** Measures 46-48. Measure 48 is marked *f*.
- D.B.:** Measures 46-48. Measure 48 is marked *f*.

As We Like or Should

D

44
49

Fl. *mf* *f* *mf*

B♭ Cl. *mp* *mf*

A. Sx. *mp* *mf*

Sop.

Pno. *mf* *f* *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. arco *mf*

Vc. *mf*

D.B. *mf*

52

Fl. *mf*

B♭ Cl. *mf*

A. Sx. *mf*

Sop.

Pno. *mf*

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *fp*

D.B. *mp* *fp*

55

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

E

58

Vln. I

Vln. II

Vla.

Vc.

D.B.

E

60

Fl. *mf*

B♭ Cl. *mf*

A. Sx. *f* *Raspy, with crunch (almost distorted/overblow)* *mf*

Sop.

Pno. *ff* *mp* *f* LH

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

D.B. *arco* *mf*



63

Fl. *f* *ff*

B♭ Cl. *mf* *ff*

A. Sx. *Raspy, with crunch (almost distorted/overblow)* *(mf)* *ff*

Sop.

Pno. *ff*

F ♩ = 120

63

Vln. I *f* *mp*

Vln. II *mp*

Vla. *arco* *f*

Vc. *f* *mp*

D.B. *arco* *f*

F ♩ = 120

66

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Musical score for measures 66-69. The woodwind section (Flute, B♭ Clarinet, Alto Saxophone) and Soprano vocal line are mostly silent, indicated by horizontal lines. The Piano part is also silent. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are active, with dynamic markings of *ff*, *f*, *mp*, and *mf*.

66

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for measures 66-69, string section. Violin I has dynamics *ff*, *f*, and *mp*. Violin II has triplets and a *mf* dynamic. Viola and Violoncello have *mp* and *f* dynamics. Double Bass has a *mf* dynamic.

70

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Musical score for measures 70-73. The woodwinds (Flute, B♭ Clarinet, Alto Saxophone) and Soprano vocal line are active, with a *f* dynamic. The Piano part has a *f* dynamic and includes triplets in the right hand (LH).

70

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for measures 70-73, string section. Violin I and II have *mf* and *f* dynamics. Viola, Violoncello, and Double Bass have *mf* and *f* dynamics.

G

74

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

fp *f* *ff* *ff*

LH

G

74

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f* *mp* *f* *mf* *f* *mf* *f*



78

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

f *p* *mf*

78

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff *mp* *f* *mp* *f* *mp* *f*

82

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

mf

mp

mf

f

mf

86

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mf

f

mf

As We Like or Should

50

90

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

93

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

96

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

H

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

H

Vln. I

Vln. II

Vla.

Vc.

D.B.

102

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

102

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

106

Fl. *mf* *f* **J**

B♭ Cl. *mf* *f*

A. Sx. *p* *f* *mf* *f*

Sop.

Pno. *mp* *f*

Vln. I 106 *f* **J**

Vln. II *arco* *f*

Vla.

Vc.

D.B. *f*

110

Fl. *f* *mp*

B♭ Cl. *f* *mp*

A. Sx. *f* *mp* *fp*

Sop. *mp* *f* *mp* *f*
ca can_ ca can_

Pno. *f*

Vln. I 110 *f* *mp*

Vln. II *f* *mp*

Vla. *mf* *f* *mp*

Vc. *f* *mp*

D.B. *mf*

114

Fl. *mf* *p* *f*

B♭ Cl. *p*

A. Sx. *p*

Sop. *mp* *f* *p*
 ca - can-dle's light be - gins to fade

Pno. *p* *f*

Vln. I *p* *f*

Vln. II *p* *mf*

Vla.

Vc.

D.B. *p*

K $\text{♩} = \text{♩}$

118

Fl. *f*

B♭ Cl.

A. Sx.

Sop.

Pno. *mp* *f*

118

Vln. I

Vln. II

Vla.

Vc.

D.B.

121 L

Fl. *fp*

B♭ Cl. *fp*

A. Sx. *fp*

Sop.

Pno. *f*

Vln. I *f* *mf* *fp*

Vln. II *f* *mf* *fp*

Vla. *f* *mf* *fp*

Vc. *f* *fp*

D.B. *fp*

124

Fl. *mp* *mf*

B♭ Cl. *mp* *mf*

A. Sx. *mp* *mf*

Sop.

Pno. *mp*

Vln. I *f* *f* *mf* *f*

Vln. II *f* *f* *mf* *f*

Vla. *f* *f* *mf* *f*

Vc.

D.B.

127

Fl. *p*

B♭ Cl. *p*

A. Sx. *p*

Sop.

Pno. *mf* *f*

127

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

130

Fl. *p* *f* **M**

B♭ Cl. *p* *f*

A. Sx. *p* *f*

Sop. *mp*
shad - ows fake shad - ows

Pno. *f*

130

Vln. I *f* **M**

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D.B. *mp* *f*

133

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

fake shad - ows fake your pres - ence

p *f* *p* *mp* *f* *p*

133

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mp*

137

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

f *mf* *f* *p* *f* *mf* *f*

137

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *f* *mp* *f* *fpp* *f* *pp* *f* *mp* *f* *f*

N

141

Fl. *p*

B♭ Cl. *p*

A. Sx. *mf* *p*

Sop.

Pno.

N

141

Vln. I *fpp*

Vln. II *fpp < f* *fpp*

Vla. *pp < f* *mp* *fpp*

Vc. *pp < f* *mp* *f* *pp*

D.B.

145

Fl.

B♭ Cl.

A. Sx. [*p*] *fp* *fp* *p*

Sop.

Pno.

145

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B.

149

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

p

p

149

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

153

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

mp

mf

153

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

f

mf

155

Fl. *f*

B♭ Cl. *mf*

A. Sx. *f*

Sop. *mp*
fire flies danced in

Pno. *f*

Vln. I *[mf]* *f*

Vln. II

Vla. *f* *mp*

Vc. *mf*

D.B. *f*

Percussive and short; sprechstimme
Repeat phrase 7 times
Getting slightly faster each time

158

Fl. *f*

B♭ Cl. *f* *fp* *mf* *f*

A. Sx. *f* *f* *f*

Sop. danced

Pno. *f* *f*

Vln. I *f*

Vln. II *f* *mf* *p*

Vla. *ff* *f*

Vc. *f*

D.B. *f*

f

f

158

Vln. I *f*

Vln. II *f* *mf* *p*

Vla. *ff* *f*

Vc. *f*

D.B. *f*

f

f

162

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

162

Vln. I

Vln. II

Vla.

Vc.

D.B.

164

Fl.

B♭ Cl.

A. Sx.

Sop.

Pno.

164

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score block covers measures 166 through 170. It features the following instruments and parts:

- Flute (Fl.):** Measure 166 starts with a melodic line in D major, marked with *f* (forte). A dynamic marking of *mp* (mezzo-piano) appears later in the measure.
- B♭ Clarinet (B♭ Cl.):** Provides a rhythmic accompaniment in the lower register.
- Alto Saxophone (A. Sx.):** Features a melodic line in D major, starting with *f* and transitioning to *mp*.
- Soprano (Sop.):** Remains silent throughout these measures.
- Piano (Pno.):** The right hand has a sustained chord in D major, while the left hand provides a bass line. A dynamic marking of *ff* (fortissimo) is present.
- Violin I (Vln. I):** Plays a sustained chord in D major.
- Violin II (Vln. II):** Provides a rhythmic accompaniment with a dynamic marking of *mp* in measure 166.
- Viola (Vla.):** Plays a sustained chord in D major with a dynamic marking of *mp*.
- Violoncello (Vc.):** Plays a low sustained chord in D major with a dynamic marking of *f*.
- Double Bass (D.B.):** Provides a bass line with a dynamic marking of *ff*.

This musical score block covers measures 170 through 174. It features the following instruments and parts:

- Flute (Fl.):** Remains silent, with a dynamic marking of *f* at the start of measure 170.
- B♭ Clarinet (B♭ Cl.):** Remains silent, with a dynamic marking of *f* at the start of measure 170.
- Alto Saxophone (A. Sx.):** Remains silent, with a dynamic marking of *f* at the start of measure 170.
- Soprano (Sop.):** Remains silent.
- Piano (Pno.):** The right hand has a sustained chord in D major, while the left hand provides a bass line. A dynamic marking of *ff* is present.
- Violin I (Vln. I):** Starts with a melodic line in D major, marked with *f*, and then transitions to a sustained chord in G major with a dynamic marking of *p* (piano).
- Violin II (Vln. II):** Provides a rhythmic accompaniment, marked with *f* and *pp*.
- Viola (Vla.):** Plays a sustained chord in D major with a dynamic marking of *f*.
- Violoncello (Vc.):** Provides a bass line, marked with *f* and *p*.
- Double Bass (D.B.):** Provides a bass line, marked with *f*.

174

Fl. *f*

B♭ Cl. *f*

A. Sx. *f*

Sop. *mf* *f*
To scream To fight Our love

Pno. *ff*

Vln. I *mf*

Vln. II *ff*

Vla. *mf*

Vc. *mf*

D.B. *mf*

178

Fl. *mf*

B♭ Cl. *mf*

A. Sx. *mf*

Sop.

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B.

This musical score page, numbered 64, is titled "As We Like or Should". It features a series of staves for various instruments and a vocal line. The staves are arranged vertically from top to bottom: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Soprano (Sop.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is divided into three measures. The Flute part begins at measure 181 with a long note. The B♭ Clarinet part has a triplet of eighth notes in the first measure. The Alto Saxophone part has a long note in the first measure, marked *pp*. The Piano part has a complex chordal structure in the first measure, with a double bar line and a repeat sign in the second measure, and a double bar line and a repeat sign in the third measure. The Violin I and II parts have a double bar line in the first measure. The Viola, Violoncello, and Double Bass parts have a double bar line in the first measure. The Soprano part has a double bar line in the first measure. A small asterisk (*) is located below the Piano staff in the third measure.