

I should not dare to leave my friend

*for two choirs of 12 female voices,
two choirs of four flutes, (2 x c; alto; bass),
and two harps*

by Cliff Crego

[I should not dare to leave my friend]

I should not dare to leave my friend,
Because—because if he should die
While I was gone, and I—too late—
Should reach the heart that wanted me;

If I should disappoint the eyes
That hunted, hunted so, to see,
And could not bear to shut until
They "noticed" me—they noticed me;

If I should stab the patient faith
So sure I'd come—so sure I'd come
It listening, listening, went to sleep
Telling my tardy name,—

My heart would wish it broke before
Since breaking then, since breaking then,
Were useless as next morning's sun,
Where midnight frosts had lain!

Emily Dickinson

"I should not dare to leave my friend"
 for double chorus of 24 female voices (12 + 12), 8 flutes,
 2 harps, based on a poem by Emily Dickinson

by Cliff Crego

$\text{♩} = 76 (152)$ **A1** (all voices: first time: a2; second time a6)

soprano I
(lead voice; bring out slightly) *mp* I should not dare to leave my friend, Be - cause— be-cause if he should die While I was gone, and I— too late— Should reach the heart that wanted me;—

alto I
(sempre senza vibrato) *mp* I should not... I should not (simile) dar to...

soprano II
(second time only; a6) *pp* I—

alto II
(second time only; a2) *mp* I— *pp* I—

2 flutes
mp *(second time only; a2)*

alto / bass flutes
mp *(second time only)*

harp I
 DCB|E#FGA *mp* **A1** *(second time only)*

2 flutes
(second time only) *pp*

alto / bass flutes
mp *pp* *pp* *(play both times; first time to bar # 19)*

harp II
 DCB|EFGA *mp*

(dynamics: very restrained throughout, with a warm, intimate timbre; generally, the collective sound should have a somewhat inward trajectory)

9 A2

s I *mp* If I should dis-ap-point the eyes that hunt-ed, hunt-ed so to see, And could not bear to shut un-til They "ho-ticed" me— they noticed me;

a I *mp* I should not...

s II

a II *mp* I should not... I should not... I should not dare to leave...

(sing both times)

9 A2

2 fl *mp*

a / b fl *mp*

hp I *mp*

9 A2

2 fl

a / b fl *mp*

hp II *mp*

(a2)

(play both times)

A3

s I *mp* If I should stab the pa-tient faith So sure I'd come— so sure I'd come It list-'ning, list-'ning, went to sleep

a I *mp* I _____ should, _____ I should not dare _____ to _____ leave _____ my friend... _____

(sing both times)

s II 17 *mp* I should not dare to leave my _____ friend... _____

(sing both times)

a II *mp* I should not dare to leave my _____ friend... _____

A3

2 fl *mp*

a / b fl *mp*

hp I *mp*

A3

2 fl *mp* (simile)

a / b fl *mp* (second time only) (simile)

hp II *mp*

A4

s I Tel-ling my tar - dy name, — *mp* My heart would wish it broke be - fore Since break - ing then, since break - ing then, Were use-less as next morn-ing's sun,

a I I should not dare... *mp* I should not dare... I

s II I should not dare... *mp* not dare... I I

a II I should not dare... *mp* not dare... I

A4

2 fl *mp*

a / b fl *mp*

hp I *mp*

A4

2 fl *mp*

a / b fl *mp*

hp II *mp*

A5 (echo)

B. = 3:2 = 51

s I
Where mid-night frosts had lam! (had lam!)
a I
should not.../ had lam! (lam!)
p Where mid-night... had lam! lam!

s II
28 had lam!
a II
had lam!
p Where... had lam!

2 fl
28
a / b fl
non arp. lv. p (alto) (a2)
hp I
p [E F#]

2 fl
28
a / b fl
hp II
p [F#]

(poco) f p *(conduct in one beat per bar)*

mf pp

C

p lam! *had* *lam!* *had...* *(bass flute)* *mf pp* *had..* *mf pp had...*

p lam! *pp lam!* *mf* *pp* *(sonoro) p lam!* *mf pp* *had..* *mf pp had...*

p lam! *pp lam!* *mf* *pp* *had..* *mf pp had...*

p lam! *f lam!* *pp* *(poco)* *mf pp* *had..* *mf pp had...*

p *f* *p* *(solo)* *(bass flute)* *mf pp* *had..* *mf pp*

p *pp* *mf* *pp* *(sonoro) p* *(sec)* *mf p* *p* *(poco)*

p *pp* *mf* *pp* *(poco: près de la table)* *mf (normale)* *p* *(poco)*

p *pp* *mf* *pp* *(bass flute)* *mf pp* *pp* *mf pp had...*

p *pp* *mf* *pp* *(bass flute)* *mf pp* *pp* *mf pp had...*

f sec *p* *(près de la table)* *mf* *p* *(normale)* *p*

C

s I *pp* had... *pp* lam! *I, I, I etc..* *(two solo voices) tutti* *mf* *f* *tutti: pp*

a I *mp* had... *(non-synch)* *mf* *pp* I should not... *f* *f* I should not dare to leave... *f* I should not dare to leave...

s II *mp p* had... *pp* lam! *(non-synch)* *I, I, I etc..* *(two solo voices) tutti* *mf* *f* *tutti: pp*

a II *mp p* had... *(non-synch)* *I, I, I etc..* *pp* I should not... *f* *f* I should not dare to leave... *f* I should not dare to leave...

2 fl *pp* *p* *(non-synch)* *pp* *mf* *f* *tutti: pp*

a / b fl *mp p* *f* *pp* *(solo)* *(a2)* *f* *f* *tutti: pp*

hp I *mp p* *f* *pp* *(poco)* *pp* *mf* *f* *tutti: pp*

2 fl *mp p* *pp* *f* *pp* *(solo)* *(a2)* *f* *f* *tutti: pp*

a / b fl *mp p* *f* *pp* *(solo)* *(a2)* *f* *f* *tutti: pp*

hp II *mp p* *f* *pp* *(poco)* *pp* *mf* *f* *tutti: pp*

2 fl *mp p* *pp* *f* *pp* *(solo)* *(a2)* *f* *f* *tutti: pp*

a / b fl *mp p* *f* *pp* *(solo)* *(a2)* *f* *f* *tutti: pp*

hp II *mp p* *f* *pp* *(poco)* *pp* *mf* *f* *tutti: pp*

DCB|EFG-flat A

DCB|EFG-flat A

D1 = 102 (*decelerando*) = 81 = 64 = 102 = 81 = 64 = 102 = 81 = 64

54
s I
ff I
p
f I
p
mf I
p

a I
I, I, I, etc.
f I
I
p
f I
p
mf I
p

3

54
s II
ff I
ff I
p I
f I
f I
p I
f I
should not dare...

a II
ff I
I
ff I
p I
f I
p I
f I
should...

D1 54 = 102 (*decelerando*) = 81 = 64 = 102 = 81 = 64 = 102 = 81 = 64

2 fl
ff
p
f
p
mf
p

a / b fl
ff
p
f
p
mf
p

hp I
ff
p
f
p
mf
p

D1 54 3

2 fl
ff
ff
p
f
p
f

a / b fl
ff
ff
p
f
p
f

hp II
ff
ff
p
f
p
f

Score for vocal soloists and orchestra. The score is divided into two systems, each containing vocal parts and piano accompaniment.

System 1:

- Vocal Soloists (s I, a I, s II, a II):** Singing in D₂ (63) and D₃ (63). Lyrics include: "sh-ou-ou-ou... ld", "I should not dare...", and "I, I, I, I, etc.".
- Piano (hp I):** Accompaniment in D₂ (63) and D₃ (63). Features triplets and sixteenth-note patterns.

System 2:

- Piano (hp II):** Accompaniment in D₂ (63) and D₃ (63). Features triplets and sixteenth-note patterns.

Tempo and Dynamics: The score includes tempo markings such as =102, =81, and =64. Dynamic markings include *f*, *mf*, *p*, and *mp*.

74 =64 =102 =81 =64 =102 =81 =64 =51 =40 =32 =51 =40 =32 =51

s I *p* *mf* should... *p* *mp* not... *p* *mf* I, I, I, etc. should...

a I *p* *mf* should... *p* *mp* not... *p* *mf* I, I, I, etc. I should...

3/8 (*poco pesante*)

s II *p* *mf* should... *p* *mf* I should not dare... *mf* I... I, I, I, etc. I should, I should, I should, I-

a II *p* *mf* should... *p* *mf* I should... *mf* I should... *mf* I should... I, I, I, I should...

2 fl *p* *mf* *p* *mp* *p* *mf* (*poco pesante*)

a / b fl *p* *mf* *p* *mp* *p* *mf* (*poco pesante*)

hp I *p* *mf* *p* *mp* *p* *mf* (*poco pesante*)

D4 3/8

2 fl *p* *mf* *p* *mp* *p* *mf* (*poco pesante*)

a / b fl *p* *mf* *p* *mp* *p* *mf* (*poco pesante*)

hp II *p* *mf* *p* *mp* *p* *mf* (*poco pesante*)

= 40 = 32

E $\text{♩} = 51$

88

tutti: *p*

s I I, I, If I should dis-ap-point dis-ap-point dis - ap-point, *mf* If I should dis - ap-point the eyes, If I should dis-ap-point If/ *mf* eyes That hurt - ed so/

a I *mf* If I should dis - ap-point the eyes, If I should dis-ap-point If/ *mf* eyes That hurt - ed so/

s II I- If I should dis - ap - point/ *mf* If I should, etc. dis-ap-point, etc... If/ *mf* dis-ap-point, etc... so/

a II I- I, I, etc... *mf* should- should- dis-ap-point, etc... If/ *mf* dis-ap-point, etc... so/

2 fl = 40 = 32 **E** $\text{♩} = 51$ (*simile*)

a / b fl *mf* (*simile*)

hp I *mf* (*simile*)

2 fl *mf* (*simile*)

a / b fl *mf* (*simile*)

hp II *mf* (*simile*)

Musical score for vocal soloists (Soprano I, Alto I, Soprano II, Alto II) and woodwinds (Flutes, Clarinets, Horns). The score includes lyrics and dynamic markings such as *p*, *mf*, and *pp*.

F

pp So sure I'd come, so sure I'd come, so sure I'd come, so sure I'd come, so sure I'd come, so sure I'd come, so sure I'd come, so sure I'd come, so sure I'd come.

p If I should pa- tient faith... *mp*

p sure I'd come. *mf* I, I, I, etc. *p* I —

pp So sure I'd come so sure I'd come, So sure I'd come so sure I'd come, So sure I'd come so sure I'd come, So sure I'd come so sure I'd come, So sure I'd come so sure I'd come, So sure I'd come so sure I'd come, So sure I'd come so sure I'd come, So sure I'd come so sure I'd come.

pp so sure, so sure etc ...

p stab the pa- tient faith... *mp*

p so sure I'd come. *mf* I, I, I, etc. *p* I —

pp I'd come, I'd come etc ...

F

pp

p

p

pp (*près de la table*) (*simile*)

(*normale*) *p* D-flat

mf *p*

(*non-arp*) *f*

F

pp

p

pp

pp (*près de la table*)

(*normale*) *p* D-flat

mf *p*

(*non-arp*) *f*

(echo)

s I *f* not. not *mf* not. *pp* I should not... *mf* dare. *mp* not. *pp* I—

a I *f* not. not *f* not. *pp* I—

(lead voice; bring out slightly)

s II *f* not. not *mp* I should not dare to leave my friend, Be - cause — be - cause if he should die While

a II *f* not. not *pp* I— *mf* dare. *p* I— should not...

2 fl *f* *mf* *pp* *mf* *mp* *pp*

a / b fl *f* *f* *pp*

hp I *f* D# C# B | E# F G-flat A# (sec) *pp* *mf* *mp* *p*

2 fl *f* *mp*

a / b fl *f* *pp* *mf* *p*

hp II *f* C-flat | E# F# *mp*

G₂

s I
should...
Should reach the heart that want - ed me;
mf not. (echo)

a I
mf not. I—
pp If I should dis - ap - point the eyes

s II
109 I was gone, and I— too late— Should reach the heart that want - ed me;
mp If I should dis - ap - point the eyes that

a II
p I— should— not— dare— to— pp [m] p I— should— not—
(simile) (simile)

G₂

2 fl
pp

a / b fl
mf pp

hp I
p mf

G₂

2 fl
mp

a / b fl
p (simile)

hp II
mp

s I *mp* not. *pp* so to see... *mp* They 'no-ticed" me— they noticed me;

a I *pp* so to see... so to *pp* see... *pp* —I— [m]

s II hunt - ed hunt - ed so to see, And could not bear to shut un - til They 'no-ticed" me— they noticed me; *mp* If I should

a II *p* I should not... *p* I should not dare to leave... *p* I—

(*simile*)

2 fl *mp* *pp* *mp*

a / b fl *pp* *pp* *gliss*

hp I *mp* *p* *p* *p*

2 fl *mp* *mp* *mp*

a / b fl *p* *p* *p* *mp*

hp II *mp* *mp* *mp* *mp*

(*simile*)

(legato molto)

s I

I should not dare to leave my friend I should not dare

a I

p I should not dare to leave my friend I should not dare

s II

mp stab the pa-tient faith So sure I'd come so sure I'd come It list-ning, list-ning, went to sleep Tel-ling my tar-dy name,— *mp* My

a II

p should I should not dare to leave my friend I should not dare...

2 fl

p

a / b fl

p

hp I

p

2 fl

mp

a / b fl

p

hp II

mp

s I *p* not dare I I had

a I *p* not dare I had

s II heart would wish it broke be - fore Since break - ing then, since break - ing then, Were use - less as next morn - ing's sun, *mp* Where mid - night frosts had

a II *p* I should not dare I should not had

2 fl *p*

a / b fl *p*

hp I

2 fl *mp*

a / b fl *p*

hp II *mp*

133 **G5** (echo) **H** ♩ = 51 (without movement)

s I
mf lam! *pp* Where had *mp* lam! *p* lam. _____

a I
mf lam! *pp* Where had *mp* lam! *p* lam. _____

s II
mf lam! had lam. *p* Where mid-night frosts had *mp* lam! had lam. *p* lam. _____ (without movement)

a II
mf lam! lam. *pp* mid-night frosts had *mp* lam! lam. *pp* *p* lam. _____

2 fl
133 **G5** **H** ♩ = 51

a / b fl
mf *pp* *pp* *mp* *p* *p*

hp I
mf *p* *pp* *mp* *p* F# *p*

2 fl
133 **G5** **H**

a / b fl
mf *p* *pp* *mp* *pp* *p* *p*

hp II
mf *p* *pp* *mp* *p*

I 140

s I

a I

s II

a II

mf *mp* *p* *pp*

not *to* *my...!*

* (a2) I should not dare to leave my friend, be- cause be- cause if he should die While I was gone, and I— too late should reach the heart that want- ed me; If I should dis- ap- point the eyes that hunt- ed...!

mf *mf* *p* *pp* *ppp*

I should dare to leave my friend, be- cause— be- cause if he should die While I was gone, and I— too late— should reach the heart that want...!

I should dare leave friend...!

I 140

2 fl

a / b fl

hp I

2 fl

a / b fl

hp II

mf *mp* *p* *pp*

f *mf* *mp* *p* *pp*

* (without accent, the text emptying itself of all emotion)

"I should not dare to leave my friend"

for double chorus of 24 female voices (12 + 12),
2 choirs of 4 flutes (2 x c; alto and bass) and 2 harps,
based on a poem by Emily Dickinson

by Cliff Crego

quarter = 82 *strophe I*

soprano I

I should not dare to leave my friend, - Be - cause— be-cause if he should die While I was gone, and I— too late— should -

strophe II

s I

reach the heart that want-ed me;_____ If I should dis-ap-point the eyes that hunt-ed, hunt - ed so to see, And could not bear to shut un-til -They --

strophe III

s I

"no-ticed" me— they no-ticed me;_____ If I should stab the pa-tient faith So sure I'd come— so sure I'd come It

strophe IV

s I

list'ning list'ning went to sleep Tel-ling my tar-dy name,—_____ My heart would wish it broke be-fore Since break-ing then, since break - ing then, Were

s I

use - less as next morn - ing's sun, Where mid - night frosts had lain!_____