

Commissioned by the Lotte Lehmann Foundation with funding from Margo Garrett  
in honor of Martha Macgoey Sollenberger, 2006

for Jen and Kurt

# I would live in your love

Sara Teasdale

Michael Djupstrom

Flowing, flexible ♩ = 46-50

poco accel. . . . .

Voice

Piano

*p*

*poco*

*poco*

*Ped.*

5 7 6 7

*Ped.*

*Ped. sempre*

6

3 e ritardando al . . . . . Tempo I (poco rit., a tempo)

*mf e dim.*

*p*

6 5 3 5 5

*pp*

*pp*

*Ped.*  
(flutter)

6

*p*

*ppp*

*pp*

*ppp*

*Ped.*

*Ped.*

2

(senza rigore . . . . . a tempo)

9

*p* *cresc.*

would live in your love

*poco dim.* *ben p, cresc.*

*Ped.* *Ped.*

11

*mf*

*mf* *ff*

*mp* 6

13

(senza rigore . . . . .)

*p* *pp*

as the sea - grass - es live in the

*mp* *pp*

*pp* *Ped.*

una corda ad libitum

a tempo)

15

sea,

*p sempre*

6 5

7

Ped.

17

Ped.

Ped.

Ped.

Con moto, non troppo lento (♩ = ca. 56)

19

*mp*

3 3 3

Borne up by each wave as it

*mf*

5 5

*p*

Ped.

Ped. ad libitum

for Kimberly Walton

# Absence

Sara Teasdale

Michael Djupstrom

Lento ♩ = ca. 76

Voice

Piano

RH sempre *8<sup>va</sup>* →

*mp dolce*

*ped.* sempre →

5 *mp molto sostenuto*

I cannot sleep, \_\_\_\_\_ the night is hot and

*mp*

(*ped.*) sempre simile: *poco in rilievo*,  
like the shadow of the vocal line

10

emp - ty, \_\_\_\_\_ My thoughts leave

(*ped.*)

13 *cresc.*

no - thing love - ly in my heart, You love me, and I

(Ped.)

16 *f* *largamente*

love you, life is

*ff*

accel. poco a poco  
molto cresc.

(Ped.)

18 *a tempo* *f* *poco accel.*

passing, We are a - part.

*f* *(f)* *mf e dim.*

*mp* *f*

(Ped.) *(Ped. sempre)*

for Kimberly Walton  
**Spring Rain**

Sara Teasdale

Michael Djupstrom

Moderately fast ♩ = 120-132

The first system of the musical score consists of three staves. The top staff is a vocal line in 3/4 time, starting with a whole rest, followed by a half rest, and then a quarter note G4 with a dynamic marking of *p*. The middle staff is a piano accompaniment in 3/4 time, starting with a *ff* dynamic marking and a melodic line with a slur and a fermata. The bottom staff is a piano accompaniment in 3/4 time, featuring a continuous eighth-note pattern. Below the bottom staff, there are performance instructions: *f* Ped. sempre and *p* sempre una corda ad libitum.

4

The second system of the musical score consists of three staves. The top staff is a vocal line in 3/4 time, with lyrics: "thought I had for - got - ten,". The middle staff is a piano accompaniment in 3/4 time, with a melodic line and a fermata. The bottom staff is a piano accompaniment in 3/4 time, featuring a continuous eighth-note pattern. Below the bottom staff, there is a performance instruction: (Ped.).

7

The third system of the musical score consists of three staves. The top staff is a vocal line in 3/4 time, with lyrics: "But it". The middle staff is a piano accompaniment in 3/4 time, with a melodic line and a fermata. The bottom staff is a piano accompaniment in 3/4 time, featuring a continuous eighth-note pattern. Below the bottom staff, there is a performance instruction: (Ped.).

10

all came back a - gain To - -

(Ped.)

13

*cresc.*

night with the first

*cresc.*

*mp*

(Ped.) Ped. Ped. ad lib.

16

spring thun - der In a

*molto cresc.*

19 *f*

rush of rain.

*ff*

*f* *p sempre*

*Ped. sempre*

22 *mp*

I re -

*pp* *p sempre*

*pp*

(*Ped.*)

25

mem - bered a dark - ened door - way

(*pp*)

(*Ped.*)



28 *poco cresc.*

Where we stood while the

*sempre p* *cresc.*

(Ped.)

31 *p*

storm swept by, Thun - der

(l.h.) *mp* *sub. pp*

Ped. Ped.

34 *molto cresc.*

> grip - ping the earth And

Ped.

**molto accel.**

37

light - ning scrawled on the sky.

*Ped.*

*sfz*

*molto cresc.*

**Più mosso** ♩ = 160-168

40

*f*

The pass - ing mo - tor bus - ses swayed, For the

*f pesante*

*sim.*

*Ped.*

*Ped. ad lib.*

45

*f*

street was a ri - ver of rain, Lashed in - to

*più f*

(l.h.) (r.h.) (l.h.)