

# *I lost a world*

*a setting of texts by*

*Emily Dickinson  
Robert Frost  
Sara Teasdale*

*based on the paintings of*

*Reid Richardson*



*Kurt M. Mehlenbacher*



## Instrumentation

Soprano Voice  
Flute  
Viola  
Harp

## Program Notes

In my new-found desire to tell stories through music, I really wanted to try my hand at another set of songs. Per usual, I approached my poet friend, Leah Soderberg, to inquire about getting another set of poems from her for this purpose, but this ultimately proved to be poor timing due to events within her own life. It was now my task to come up with text that told a story that could be amplified through music—an hugely horrifying prospect for me.

While searching for the story, I was exposed to the paintings of Reid Richardson ([www.reidrichardson.com](http://www.reidrichardson.com)), an artist residing in Arizona. His catalogue consists heavily of images of clouds and trees—often combined—in subtle variations. Given the expansiveness of the catalogue, my assumption was that I could find a story of images or at least a progression that could be twisted into a story. Luckily, my assumption proved to be true, and I was able to create a progression through the following paintings from Reid’s gallery:

*Growing Towards the Stars*  
*Heart of Life*  
*Both Sides of Life*  
*Windtalkers*  
*Flowering Shadows*  
*Blue Enchantment*

So then I had my “story” of sorts, but still no text. The next step was digging through anthologies of poetry, aimlessly searching for some textual context between the story I derived from Reid’s paintings. Given the vast amount of poetry in the world, it was pure coincidence that not only did I find six poems that supported the interpretation of the paintings, but also that they were all public domain. Four of the poems came from the same anthology of Emily Dickinson works, and the last two came from collections of early works by Robert Frost and Sara Teasdale. The benefit to this arrangement is that the Dickinson provides a strong, present link across the songs, while the Frost and Teasdale offer a point of contrast and alternate color due to their use of language.

After all of this, I still have no clue what the actual story is that I wanted to tell, but I do feel like the combination of all of these elements fused together a compelling progression of life and death, loss and rebirth, and eternal wonderment of the subtleties in our world.

*Kurt M. Mehlenbacher*

## Text

### *Lost* by Emily Dickinson

I lost a world the other day.  
Has anybody found?  
You'll know it by the row of stars  
Around its forehead bound.  
A rich man might not notice it;  
Yet to my frugal eye  
Of more esteem than ducats.  
Oh, find it, sir, for me!

### *Contrast* by Emily Dickinson

A door just opened on a street—  
I, lost, was passing by—  
An instant's width of warmth disclosed,  
And wealth, and company.  
The door as sudden shut, and I,  
I, lost, was passing by,—  
Lost doubly, but by contrast most,  
Enlightening misery.

### *The Wind* by Sara Teasdale

A wind is blowing over my soul,  
I hear it cry the whole night through,  
Is there no peace for me on earth  
Except with you?

Alas, the wind has made me wise,  
Over my naked soul it blew,  
There is no peace for me on earth  
Even with you.

### *Choice* by Emily Dickinson

I have no life but this,  
To lead it here;  
Nor any death, but lest  
Dispelled from there;  
Nor tie to earths to come,  
Nor action new,  
Except through this extent,  
The realm of you.

### *The Sound of the Trees* by Robert Frost

I wonder about the trees.  
Why do we wish to bear  
Forever the noise of these  
More than another noise  
So close to our dwelling place?  
We suffer them by the day  
Till we lose all measure of pace,  
And fixity in our joys,  
And acquire a listening air.  
They are that that talks of going  
But never gets away;  
And that talks no less for knowing,  
As it grows wiser and older,  
That now it means to stay.  
My feet tug at the floor  
And my head sways to my shoulder  
Sometimes when I watch trees sway,  
From the window or the door.  
I shall set forth for somewhere,  
I shall make the reckless choice  
Some day when they are in voice  
And tossing so as to scare  
The white clouds over them on.  
I shall have less to say,  
But I shall be gone.

### *Untitled* by Emily Dickinson

I died for beauty, but was scarce  
Adjusted in the tomb,  
When one who died for truth was lain  
In an adjoining room.  
He questioned softly why I failed?  
"For beauty," I replied.  
"And I for truth,—the two are one;  
We brethren are," he said.  
And so, as kinsmen met a night,  
We talked between the rooms,  
Until the moss had reached our lips,  
And covered up our names.

**All text set in this piece is  
in the public domain.**

# I lost a world

Kurt M. Mehlenbacher

## I. Growing Towards the Stars after Emily Dickinson

Gently (♩ = c. 66)

The score is divided into two systems. The first system includes staves for Soprano, Flute, Viola, and Harp. The Soprano part is mostly rests. The Flute part plays a rhythmic pattern of eighth notes with a grace note, marked *p subtly*. The Viola part has rests followed by a half note, marked *p*. The Harp part has rests followed by a chord, marked *mf*. The second system starts at measure 4 and includes staves for Soprano (S), Flute (Fl.), Viola (Vla.), and Harp (Hp.). The Soprano part has a note marked *p warmly* with a dashed line above it. The Flute part continues its rhythmic pattern, marked *pp*. The Viola part has a half note marked *mf* followed by a half note marked *pp*. The Harp part has a chord marked *f* followed by a chord marked *p* with the instruction *l.v.* below it.

I lost a world – I. Growing Towards the Stars

7

S  
lost a world  
*mf* *f*

Fl.  
*p*

Vla.  
sul pont. *p* norm.

Hp.  
*p*

10

S  
the oth - er  
*pp* *mf*

Fl.  
*mf*

Vla.  
*mf* *pp* pizz. *mf*

Hp.  
*mf*

I lost a world – I. Growing Towards the Stars

13

Soprano (S): *p*, *pp*

Flute (Fl.): *p*

Viola (Vla.): *p*

Piano (Hp.): *f*

16 Rustling; like a spinning sky

Soprano (S):

Flute (Fl.): *pp* sempre

Viola (Vla.): *p*, *f*

Piano (Hp.): *p*, *pp*, *p*

I lost a world – I. Growing Towards the Stars

18

S *mf* *p*  
Has an - y - bod - y found?

Fl.

Vla. *pp*

Hp. *pp* *p* *pp* *p*

20

S *f*  
You'll know it by the row of

Fl. *mf* *p* *f* with voice

Vla. *f*

Hp. *ppp* *sub. f*

I lost a world – I. Growing Towards the Stars

22

Musical score for measures 22-23. The score includes parts for Soprano (S), Flute (Fl.), Viola (Vla.), and Piano (Hp.).

**Soprano (S):** *stars a-round its fore-head bound.*

**Flute (Fl.):** Melodic line with a slur over measures 22-23.

**Viola (Vla.):** *pp* in measure 22, *p* in measure 23.

**Piano (Hp.):** *ppp* in measure 22, *f ppp* in measure 23.

24

Musical score for measures 24-26. The score includes parts for Soprano (S), Flute (Fl.), Viola (Vla.), and Piano (Hp.).

**Soprano (S):** *A rich man might not no-tice it; yet to*

**Flute (Fl.):** Melodic line with a slur over measures 24-26.

**Viola (Vla.):** *fp* in measure 24, *fp* in measure 26.

**Piano (Hp.):** *mf* in measure 24.



I lost a world – I. Growing Towards the Stars

27

S. my fru - gal eye of more es -

Fl. *f* *p*

Vla. *fp*

Hp. *fp*

29

S. teem than duc - ats. Oh,

Fl. *f* *p*

Vla. *mf*

Hp. *ff*

I lost a world – I. Growing Towards the Stars

Defeatedly; broken

31 *mf* *p* *mf*

S find it, sir, for

Fl. *f* *pp* *p* inside the voice

Vla. *ff* *pp* *p* *ppp* senza vib.

Hp. *f* l.v.

35 *rit.*

S me!

Fl.

Vla. *pp* con vib.

Hp.

I lost a world – I. Growing Towards the Stars

38

S. *pp*

Fl. *ppp*

Vla. *ppp*

Hp. *p*

attacca

II. Heart of Life  
after Robert Frost

Glassy; brittle (♩ = 126)

Soprano

Flute *p* airy

Viola *f* pizz.

Harp *f*

I lost a world – II. Heart of Life

4

S

Fl. *mf* *p*

Vla.

Hp. *p* *ff*

Detailed description: This system contains measures 4, 5, and 6. The Soprano (S) part has whole rests. The Flute (Fl.) part begins with a dynamic of *mf* and a breath mark, followed by a *p* dynamic and a series of eighth notes. The Viola (Vla.) part has whole rests in measure 4, then eighth notes in measures 5 and 6. The Piano (Hp.) part has a *p* dynamic in measure 4, a *ff* dynamic in measure 5, and a half note with a sharp sign in measure 6.

7

S

Fl. *ft.* *f*

Vla.

Hp. *p* *f*

Detailed description: This system contains measures 7, 8, and 9. The Soprano (S) part has whole rests. The Flute (Fl.) part has eighth notes in measure 7, then a *ft.* (flute) marking and a *f* dynamic in measure 8, and a *f* dynamic in measure 9. The Viola (Vla.) part has eighth notes in measure 7, a half note with a sharp sign in measure 8, and a half note with a sharp sign in measure 9. The Piano (Hp.) part has a half note with a sharp sign in measure 7, then a *p* dynamic in measure 8, and a *f* dynamic in measure 9. The time signature changes from 4/4 to 3/4 at the end of measure 9.

I lost a world – II. Heart of Life

10

S

Fl.

Vla.

Hp.

*p* *sfz* *p* *f*

arco *ff* *p* pizz. *f*

*f* *p f*

Detailed description: This system contains measures 10 through 13. The vocal line (S) is silent. The flute (Fl.) plays a melodic line starting with a piano (*p*) dynamic, followed by a sforzando (*sfz*) accent, then a piano (*p*) section, and ending with a forte (*f*) section. The viola (Vla.) plays a rhythmic accompaniment, starting with a fortissimo (*ff*) dynamic, then a piano (*p*) section, and ending with a forte (*f*) section. The piano (Hp.) plays a bass line, starting with a forte (*f*) dynamic, then a piano (*p*) section, and ending with a forte (*f*) section. The time signature is 3/4.

14

S

Fl.

Vla.

Hp.

*sfz* *p*

con sord. arco con sord. senza vib. *p* *fp*

*fpp*

Detailed description: This system contains measures 14 through 17. The vocal line (S) is silent. The flute (Fl.) plays a melodic line starting with a sforzando (*sfz*) accent, then a piano (*p*) section. The viola (Vla.) plays a rhythmic accompaniment, starting with a piano (*p*) dynamic, then a fortissimo (*fp*) section. The piano (Hp.) plays a bass line, starting with a fortissimo-pianissimo (*fpp*) dynamic. The time signature changes from 3/4 to 4/4 at measure 14 and back to 3/4 at measure 17.

I lost a world – II. Heart of Life

18 *mf* wispy

S I won - der a - bout the trees.

Fl. *p* sempre

Vla. *pp* *p* sempre

Hp. *p* *f*

22 *f*

S Why do we wish to bear for - ev - er the noise of these

Fl. *p* sempre

Vla.

Hp. *p* *mf* *p*

I lost a world – II. Heart of Life

26

*p* *mf*

S. *3*

more than an - oth - er noise so

Fl.

Vla.

Hp.

29

*f*

S. *p* *sempre*

close to our dwell - ing place?

Fl.

Vla.

Hp.

I lost a world – II. Heart of Life

32 *p*

S

Fl. *p* sempre

Vla. pizz. *mf* senza sord.

Hp.

35

S

Fl.

Vla. arco *p* senza sord.

Hp.



I lost a world – II. Heart of Life

38

S *f*  
We suf-fer them by the day till

Fl. *f* *mf*

Vla. *fp*

Hp. *fp* *mf* *p* *mf* *p sim.*

41

S *ff*  
we lose all meas-ure of pace, and

Fl. *p*

Vla.

Hp.

I lost a world – II. Heart of Life

44

S  
fix-it-y in our joys, and ac - quire a

Fl.  
*f* *mf* *p* *f*

Vla.  
*f*

Hp.  
*p* *mf* *p sim.*

47

S  
lis - ten - ing air.

Fl.  
*p* *ff*

Vla.  
*f*

Hp.

I lost a world – II. Heart of Life

49 Ghostly

*p* straight tone

S They are that that talks of go - ing but

Fl. senza vib.  
*pp* *p* *pp* *p*

Vla. pizz.  
*p* *mf* *p* *mf* sim.

Hp. l.v. *f*

53

S nev - er gets a - way; and that talks no less

Fl. *pp* *p*

Vla.

Hp. *pp*

I lost a world – II. Heart of Life

57

S  
for know-ing, as it grows wis-er and

Fl.  
*pp* *mf*

Vla.

Hp.

61

S  
old-er, that now it means to stay.

Fl.  
*pp* *mf* *pp*

Vla.  
arco sul pont.  
*p* *mf*

Hp.  
*p*

I lost a world – II. Heart of Life

65

pp

Fl.

Vla. *pp* *p* *ppp* con sord.

Hp. *pp* *f*

Detailed description: This musical system covers measures 65 to 68. The Soprano (S) part begins with a half note G4, followed by rests. The Flute (Fl.) part has a half note G4 with a breath mark, followed by rests. The Viola (Vla.) part starts with a half note G3, then a half note A3, and a half note B3, all with a breath mark. The Harp (Hp.) part features a continuous eighth-note accompaniment in the right hand, starting on G4 and moving up stepwise, while the left hand has rests. Dynamics range from *pp* to *ppp* and *f*. A 3/4 time signature change occurs at measure 67. The instruction 'con sord.' is placed above the Viola part.

69 More direction; tense

S

Fl. *sfz* *sfz* *sfz*

Vla. arco con sord. *f*

Hp. *p f* *p f*

Detailed description: This musical system covers measures 69 to 72. The Soprano (S) part has rests. The Flute (Fl.) part has three accented half notes: G4, A4, and B4, each with a breath mark and a *sfz* dynamic. The Viola (Vla.) part has a continuous eighth-note accompaniment in the right hand, starting on G4 and moving up stepwise, while the left hand has rests. The instruction 'arco con sord.' is placed above the Viola part. Dynamics include *f* and *p f*. The Harp (Hp.) part has rests in the first measure, followed by accented half notes G4 and A4 in the right hand, and accented half notes G3 and A3 in the left hand, each with a *p f* dynamic.

I lost a world – II. Heart of Life

72

S My feet *f*

Fl. *sfz* *sfz* *sfz* *sfz*

Vla.

Hp. *mf* *p* *f*

76

S tug at the floor and *f* *pp*

Fl. *sfz* *f* *p* *mf* *pp*

Vla. *mf*

Hp. *f* *p*

I lost a world – II. Heart of Life

80

S  
my head sways \_\_\_\_\_ to my shoul - der some - times

Fl.  
*p* inside the voice; pale; legato

Vla.

Hp.  
*f* *p* sim.

84

S  
when I watch \_\_\_\_\_ trees sway, from the win - dow or the door.

Fl.  
flt. *p* *f* *pp*  
senza sord.

Vla.

Hp.

I lost a world – II. Heart of Life

88

S

Fl. *sffz*

Vla. *f* senza sord.

Hp. *f*

91

S *mf* I shall set *ff* forth for

Fl. *sffz* *sffz* *sffz* *sffz*

Vla.

Hp.



I lost a world – II. Heart of Life

94

S *mf* \_\_\_\_\_ *f*  
some - where, \_\_\_\_\_ I shall make \_\_\_\_\_ the

Fl. *sffz* *sffz* *sffz* *sffz*

Vla. *f*

Hp.

97

S *mf* \_\_\_\_\_ *ff*  
reck - less choice \_\_\_\_\_ some day when they \_\_\_\_\_ are in

Fl. *fp* \_\_\_\_\_ *f* *sffz* *sffz* *sffz*

Vla. *f*

Hp.

I lost a world – II. Heart of Life

100

S voice and toss - ing *mf*

Fl. *ff*

Vla.

Hp.

103 Creeping away

S *p* straight tone so as to scare the

Fl. *p*

Vla. pizz. *mf*

Hp. *ff*

I lost a world – II. Heart of Life

106

S. white clouds o - ver them on. \_\_\_\_\_

Fl.

Vla. *f*

Hp.

110 *short* **a tempo**

S. I shall have less to say, \_\_\_\_\_

Fl. *short* *p*

Vla. *short* *mf*

Hp. *short* *mf*

I lost a world – II. Heart of Life

114

S. *p* but I shall be gone. *ppp*

Fl. *f*

Vla. *f*

Hp.

118

S.

Fl. *mf*

Vla. *mf*

Hp. *mf*

### III. Two Sides of Life

after Emily Dickinson

A song; molto rubato (♩ = c. 72)

Soprano

Flute

Viola

Harp

*p* espress. e legato

*mf*

5

*poco rit.* ----- *a tempo*

S *p* elegant; airy

A door

Fl.

Vla.

Hp. *p*

I lost a world – III. Two Sides of Life

9

S just o - pened

Fl.

Vla.

Hp. *mf*

12

*p* *poco accel.* *pp*

S on a street

Fl.

Vla.

Hp. *p*

I lost a world – III. Two Sides of Life

15 Moving (♩ = c. 78 - 84)

Musical score for measures 15-19. The score is in 4/4 time. It features five staves: Soprano (S), Flute (Fl.), Viola (Vla.), Piano (Hp.), and Bass. The Soprano part is mostly rests. The Flute and Viola parts are also mostly rests. The Piano part has a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *mf* pained; espress., *f*, and *p*.

slight push forward ..... broaden

Musical score for measures 20-24. The score is in 4/4 time. It features five staves: Soprano (S), Flute (Fl.), Viola (Vla.), Piano (Hp.), and Bass. The Soprano part has lyrics: "I, lost, was pass - ing by". The Flute part has dynamics *pp* and *p*. The Piano part has dynamics *f*, *pp*, and *f*. The time signature changes from 4/4 to 3/4 at measure 20 and back to 4/4 at measure 22.

I lost a world – III. Two Sides of Life

24 *slight push forward* *broaden*

S *p* *mf*  
an in - stant's width of warmth dis -

Fl. *ppp* *p*

Vla.

Hp. *p* *f*

28 *Warmly* ( $\text{♩} = \text{c. } 72$ )

S *p* *straight tone*  
closed, \_\_\_\_\_ and wealth, \_\_\_\_\_ and

Fl. *ppp*

Vla.

Hp. *p* *p.d.l.t.*



I lost a world – III. Two Sides of Life

32

S  
com - pa - ny. *pp*

Fl.

Vla.

Hp. *norm.* *mf*

36

S

Fl.

Vla.

Hp. *pp* *mf*

I lost a world – III. Two Sides of Life

39 *poco rit.*

S  
Fl.  
Vla.  
Hp.

42 *Sorrowfully; molto rubato* ( $\text{♩} = \text{c. } 84$ ) *rit.*

S  
Fl.  
Vla.  
Hp.

The door as

I lost a world – III. Two Sides of Life

46 *mf* a tempo *pp*

S. sud - den shut,

Fl. *pp* warmly

Vla.

Hp. *mf*

50 poco rit. a tempo poco accel.

S. and I,

Fl. *ppp*

Vla.

Hp. *pp* *f* *mf*

I lost a world – III. Two Sides of Life

54 *poco rit.* *f* *poco accel.* *p* *mf* *poco rit.* *pp*

S  
I, lost, was pass - ing by—

Fl.  
*pp*

Vla.

Hp.  
*ff* *p* *f*

58 *a tempo* *p* airy

S  
lost doub - ly, but by con - trast most, —

Fl.  
*p*

Vla.

Hp.  
*p* *espress. e legato*

I lost a world – III. Two Sides of Life

62 *poco rit.*

S  
en - light - en - ing mis - er - y.

Fl.  
*ppp* *pp* *ppp*

Vla.

Hp.

Detailed description: This system contains measures 62 through 66. The vocal line (S) begins with the lyrics 'en - light - en - ing' in 4/4 time, followed by 'mis - er - y.' in 3/4 time. The flute (Fl.) part features a melodic line with dynamics *ppp*, *pp*, and *ppp*. The viola (Vla.) part is mostly silent with some rests. The piano (Hp.) part provides harmonic support with chords and moving lines in both hands.

67

S

Fl.

Vla.

Hp.

**attacca**

Detailed description: This system contains measures 67 through 71. The vocal line (S) is mostly silent with some rests. The flute (Fl.) and viola (Vla.) parts are also mostly silent. The piano (Hp.) part continues with harmonic accompaniment. The word 'attacca' is written at the end of the system.

IV. Windtalkers  
after Sarah Teasdale

Wispy; fast-moving particulate (♩ = c. 154 - 168)

Soprano

Flute

Viola

Harp

4

S

Fl.

Vla.

Hp.

4

I lost a world – IV. Windtalkers

7

S

Fl.

Vla.

Hp.

10

S

Fl.

Vla.

Hp.

*ff*

*p* *ff* *p*

*ff*

arco

*fp* *ff* *p*

*f* *ff*

*f* *p*

I lost a world – IV. Windtalkers

13

Musical score for measures 13-15. The score is for Soprano (S), Flute (Fl.), Viola (Vla.), and Piano (Hp.).

- Soprano (S):** Rests in all measures.
- Flute (Fl.):** Measures 13-14: 3/4 time signature, eighth-note pattern. Dynamics: *p* → *ff* → *p*. Measure 15: 3/4 time signature, eighth-note pattern. Dynamics: *p* → *ff* → *p*. Measure 16: 4/4 time signature, eighth-note pattern. Dynamics: *p* → *ff* → *p*.
- Viola (Vla.):** Measures 13-14: Rests. Measure 15: 3/4 time signature, eighth-note pattern. Dynamics: *fp* → *ff* → *p*. Measure 16: Rests.
- Piano (Hp.):** Measures 13-14: Treble clef, quarter notes. Bass clef, quarter notes. Measure 15: Treble clef, quarter notes. Bass clef, quarter notes. Measure 16: Treble clef, quarter notes. Bass clef, quarter notes.

16

Musical score for measures 16-18. The score is for Soprano (S), Flute (Fl.), Viola (Vla.), and Piano (Hp.).

- Soprano (S):** Rests in all measures.
- Flute (Fl.):** Measures 16-17: 4/4 time signature, eighth-note pattern. Dynamics: *f* → *p*. Measure 18: 3/4 time signature, eighth-note pattern. Dynamics: *p* → *ff*.
- Viola (Vla.):** Measures 16-17: 3/4 time signature, eighth-note pattern. Dynamics: *fp* → *ff* → *p*. Measure 18: Rests.
- Piano (Hp.):** Measures 16-17: Treble clef, eighth-note pattern. Bass clef, quarter notes. Dynamics: *f*. Measure 18: Treble clef, eighth-note pattern. Bass clef, quarter notes. Dynamics: *p*.



I lost a world – IV. Windtalkers

19

Soprano (S): Rests in measures 19 and 20. A wavy line with a flat sign is written above the staff in measure 20.

Flute (Fl.): Measure 19 starts with a rest, followed by a series of eighth notes with accents. Measure 20 continues with eighth notes and a final quarter note. Dynamics: *p* in measure 19, *fp* in measure 20.

Viola (Vla.): Measure 19 starts with a rest, followed by eighth notes with accents. Measure 20 continues with eighth notes and a final quarter note. Dynamics: *f* in measure 19, *p* in measure 19, *fp* in measure 20.

Piano (Hp.): Measure 19 has a bass line with a dotted half note and a half note. Measure 20 has a treble line with a series of eighth notes and a final quarter note. Dynamics: *fp* in measure 20.

21

Soprano (S): Rests in measures 21 and 22.

Flute (Fl.): Measure 21 starts with a rest, followed by a quarter note with an accent. Measure 22 continues with eighth notes and a final quarter note. Dynamics: *ff* in measure 21, *fp* in measure 22, *ff* in measure 22.

Viola (Vla.): Measure 21 starts with a rest, followed by a quarter note with an accent and a pizzicato marking. Measure 22 continues with a rest. Dynamics: *ff* in measure 21.

Piano (Hp.): Measure 21 has a treble line with a series of eighth notes and a final quarter note. Measure 22 has a bass line with a dotted half note and a half note. Dynamics: *ff* in measure 21.

I lost a world – IV. Windtalkers

24

S

Fl.

Vla.

Hp.

*fp* *ff* *fp*

arco *fp*

*p*

*b♭.*

26

S

Fl.

Vla.

Hp.

*f* *p*

*mf* *ff* *p*

*b♭.*

I lost a world – IV. Windtalkers

29

S *p* legato  
A

Fl. *mf* *p*

Vla. *ppp* *p* inside the voice

Hp. *pp* *mf*

32

S wind is blow-ing o-ver my soul, *mf*

Fl. *p* inside the voice *fp*

Vla. pizz. *ff*

Hp. *p* *f*

I lost a world – IV. Windtalkers

35

S *pp*

Fl. *mf*

Vla.

Hp. *p* *mf*

38

S *p*  
I hear it cry the whole        night

Fl. *pp* *mf*

Vla. *f* *ff*

Hp. xylophonic *p* *f*

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41 *mf* *f*

S through,

Fl. *p* *f*

Vla. *p* *ff*

Hp. *mf* *p* *f*

44 *p* straight tone

S is there no peace for

Fl. *p*

Vla. arco *fp* *f*

Hp. *p*

I lost a world – IV. Windtalkers

47

S  
me on earth ex - cept for

Fl.  
*f* *p*

Vla.  
*fp* *f* *fp* *f*

Hp.  
*f* *p*

50

S  
you? *pp*

Fl.  
*f* *p* *f*

Vla.  
pizz. *ff*

Hp.  
*f* *p* *f*

vio

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53 poco rit. -----

S. Fl. Vla. Hp.

*p* *f* evaporate evaporate

53 54

55 Glistening with dew; half-time feel; a tempo ( $\text{♩} = \text{c. } 78 - 84$ )

S. Fl. Vla. Hp.

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

55 56 57 58

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59

S

Fl. *ppp* *p* *ppp*

Vla.

Hp.

Detailed description: This system contains measures 59 through 62. The Soprano (S) part has whole rests. The Flute (Fl.) part begins with a *ppp* dynamic, followed by a *p* dynamic section with a slur over two measures, and ends with a *ppp* dynamic. The Viola (Vla.) part consists of a series of chords. The Piano (Hp.) part features a melodic line in the right hand and a bass line in the left hand, with various dynamics and articulations.

63

S

Fl. *p* *ppp*

Vla. *p*

Hp.

Detailed description: This system contains measures 63 through 66. The Soprano (S) part has whole rests. The Flute (Fl.) part starts with a *p* dynamic section with a slur, followed by a *ppp* dynamic section. The Viola (Vla.) part continues with chords, including a *p* dynamic section. The Piano (Hp.) part continues with its melodic and bass lines, featuring a sharp sign in the right hand.



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67

S

Fl.

Vla.

Hp.

*p* *pp* *p* *pp*

(b)

71

S

Fl.

Vla.

Hp.

*mf* *mf*

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75

S

Fl.

Vla.

Hp.

*ppp*

*pp*

*ppp*

*p*

Detailed description: This system of music covers measures 75 to 78. The Soprano (S) part is silent, indicated by a whole rest in each measure. The Flute (Fl.) part begins in measure 75 with a half note B-flat, followed by a half note G, and a half note F. A slur covers these three notes, with a *ppp* dynamic marking below. In measure 76, the flute plays a half note E-flat, followed by a half note D, and a half note C. A slur covers these notes, with a *pp* dynamic marking below. In measure 77, the flute plays a half note B-flat, followed by a half note A, and a half note G. A slur covers these notes, with a *ppp* dynamic marking below. In measure 78, the flute plays a half note F, followed by a half note E, and a half note D. A slur covers these notes, with a *pp* dynamic marking below. The Viola (Vla.) part begins in measure 75 with a half note B-flat, followed by a half note G, and a half note F. A slur covers these notes, with a *ppp* dynamic marking below. In measure 76, the viola plays a half note E-flat, followed by a half note D, and a half note C. A slur covers these notes, with a *ppp* dynamic marking below. In measure 77, the viola plays a half note B-flat, followed by a half note A, and a half note G. A slur covers these notes, with a *ppp* dynamic marking below. In measure 78, the viola plays a half note F, followed by a half note E, and a half note D. A slur covers these notes, with a *ppp* dynamic marking below. The Piano (Hp.) part begins in measure 75 with a half note B-flat in the right hand and a half note B-flat in the left hand. In measure 76, the right hand plays a half note G and a half note F, while the left hand plays a half note E-flat and a half note D. In measure 77, the right hand plays a half note E-flat and a half note D, while the left hand plays a half note C and a half note B. In measure 78, the right hand plays a half note C and a half note B, while the left hand plays a half note A and a half note G. Dynamics include *p* in measure 78.

79

S

Fl.

Vla.

Hp.

*p*

*p*

Detailed description: This system of music covers measures 79 to 82. The Soprano (S) part is silent, indicated by a whole rest in each measure. The Flute (Fl.) part begins in measure 79 with a half note B-flat, followed by a half note G, and a half note F. A slur covers these notes. In measure 80, the flute plays a half note E-flat, followed by a half note D, and a half note C. A slur covers these notes. In measure 81, the flute plays a half note B-flat, followed by a half note A, and a half note G. A slur covers these notes. In measure 82, the flute plays a half note F, followed by a half note E, and a half note D. A slur covers these notes. The Viola (Vla.) part is silent in measures 79 and 80. In measure 81, the viola plays a half note B-flat, followed by a half note G, and a half note F. A slur covers these notes, with a *p* dynamic marking below. In measure 82, the viola plays a half note E-flat, followed by a half note D, and a half note C. A slur covers these notes, with a *p* dynamic marking below. The Piano (Hp.) part begins in measure 79 with a half note B-flat in the right hand and a half note B-flat in the left hand. In measure 80, the right hand plays a half note G and a half note F, while the left hand plays a half note E-flat and a half note D. In measure 81, the right hand plays a half note E-flat and a half note D, while the left hand plays a half note C and a half note B. In measure 82, the right hand plays a half note C and a half note B, while the left hand plays a half note A and a half note G. Dynamics include *p* in measure 82.

I lost a world – IV. Windtalkers

82

S

Fl.

Vla.

Hp.

*pp*

*p*

pizz.

85

S

Fl.

Vla.

Hp.

*pp* warmly

*p*

I lost a world – IV. Windtalkers

88 Cylclonic; Tempo I (♩ = c. 156 - 168)

S

Fl.

Vla.

Hp.

*ff* *arco* *fp* *ff* *f* *sfz* *p*

91

S

Fl.

Vla.

Hp.

*ff* *ff*

I lost a world – IV. Windtalkers

94

S

Fl.

Vla.

Hp.

*pizz.*

*sfz*

*fp*

*pp*

*ff*

*sfz*

*p*

98

S

Fl.

Vla.

Hp.

*mf < fp*

A - las, the wind has made me

*ff*

*fp*

*f*

*arco*

*mf*

*p*

*sfz*

*sfz*

*sfz*

*mf*

*f*

I lost a world – IV. Windtalkers

102

S. *f* *pp*  
wise, o - ver my

Fl. *fp* *f* *fp*

Vla. *arco* *mf* *p*

Hp. *sfz* *mf* *sfz* *8va*

105

S. *mf* *p*  
nak - ed soul it blew,

Fl. *f* *p*

Vla. *ff* *p*

Hp. *f* *p*

I lost a world – IV. Windtalkers

109

S

Fl.

Vla.

Hp.

*ff*

pizz.

*sfz*

arco

*fp*

*f*

112

S

Fl.

Vla.

Hp.

*fp*

*ff*

8va

*sffz*

*p*

I lost a world – IV. Windtalkers

115

S

Fl.

Vla.

Hp.

*f* *ff*

117

S

Fl.

Vla.

Hp.

*p* *ff*

there is no peace for

*ff* *fp* *f* *ff* *mf* *p*



I lost a world – IV. Windtalkers

120

S. *pp*  
me on earth

Fl. *fp* *ff*

Vla. *ff*

Hp.

123

S.

Fl. *fp* *f* *fp* *f*

Vla. *fp* *f*

Hp. *f*

I lost a world – IV. Windtalkers

126

S

Fl.

Vla.

Hp.

*p* *mf*

*fp* *f*

*pp* *f* *fp* *f*

129

S

Fl.

Vla.

Hp.

*sfz* *f*

e - ven with you.

*pp*

*fp* *f*

*p* *f*

I lost a world – IV. Windtalkers

133

S. *pp*

Fl. *fp*

Vla. *pizz.* *fp* *ff*

Hp. *p* *mf* *pp* *f* *p*

136

S.

Fl.

Vla.

Hp.

I lost a world – IV. Windtalkers

139

S

Fl.

Vla.

Hp.

This musical score is for the piece 'I lost a world – IV. Windtalkers'. It features four staves: Soprano (S), Flute (Fl.), Viola (Vla.), and Harp (Hp.). The Soprano part is mostly silent, with a few notes at the end. The Flute part has a melodic line with a crescendo leading to a fortissimo (fff) dynamic. The Viola part has a melodic line with a crescendo leading to a forte (f) dynamic. The Harp part has a melodic line with a crescendo leading to a fortissimo (ff) dynamic.

V. Flowering Shadows  
after Emily Dickinson

Stars at sunset (♩ = 66 - 72)

Soprano

Flute

Viola

Harp

This musical score is for the piece 'V. Flowering Shadows' after Emily Dickinson. It features four staves: Soprano, Flute, Viola, and Harp. The Soprano part is mostly silent. The Flute part has a melodic line with dynamics of pp legato, ppp, pp, and ppp. The Viola part has a melodic line with dynamics of ppp legato, p, ppp, and p. The Harp part has a melodic line with dynamics of p legato and p. The score includes a tempo marking of 66-72 bpm and a key signature of one sharp (F#).

I lost a world – V. Flowering Shadows

5

Soprano (S): Rests in all measures.

Flute (Fl.): Measures 5-8. Dynamics: *pp*, *ppp*, *pp*, *ppp*.

Viola (Vla.): Measures 5-8. Dynamics: *ppp*, *p*, *ppp*, *mf*.

Piano (Hp.): Measures 5-8. Treble clef has notes, bass clef has rests.

9

*p legato*

Soprano (S): Measures 9-12. Lyrics: "I died for". Dynamics: *p*, *ppp*, *pp*, *ppp*.

Flute (Fl.): Measures 9-12. Dynamics: *pp*, *ppp*, *pp*, *ppp*.

Viola (Vla.): Measures 9-12. Dynamics: *ppp*, *p*, *ppp*, *p*.

Piano (Hp.): Measures 9-12. Treble clef has notes, bass clef has rests.

I lost a world – V. Flowering Shadows

13 poco rit.

S  
beau-ty, but was scarce ad-just-ed in the tomb,

Fl.  
*pp* > *ppp* *pp* *ppp* *pp* *ppp*

Vla.  
*ppp* *p* *ppp* *mf*

Hp.

18 **Twinkling** ( $\text{♩} = 78$ )

S  
when one who died for truth was lain in an ad-join - ing

Fl.  
*mf* *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf*

Vla.  
*ppp* *p*

Hp.

I lost a world – V. Flowering Shadows

22 *poco rit.*  
*pp*

S  
room.

Fl.  
*pp* *mf* *ppp*

Vla.  
*mf* *p*

Hp.

26 ♩ = 66 - 72

S  
He ques-tioned soft-ly why I failed?

Fl.  
*pp* *ppp* *pp* *ppp*

Vla.  
*ppp* *pp* *p* *ppp* *p*

Hp.

I lost a world – V. Flowering Shadows

30 *pp* *p* *mf* poco rit.

S "For beau - ty," I re - plied.

Fl. *pp* *ppp*

Vla. *ppp*

Hp.

34  $\text{♩} = 78$  *pp* *f* with resolve

S "And I for

Fl. *p* *mf* *p* *mf* *p*

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

Hp. *mf*



I lost a world – V. Flowering Shadows

36

S  
truth, — the two are one; we

Fl.  
3 *mf* *p* 3 *mf* *p*

Vla.  
*p* 3 *mf* *p* 6 *mf*

Hp.  
3 3

38 *poco rit.*

S  
breth - ren are," he said.

Fl.  
3 *mf* *p* *mf* *ppp*

Vla.  
*p* 3 *mf* *pp*

Hp.  
3

I lost a world – V. Flowering Shadows

42 Fog (♩ = 66 - 72)

S *pp* *p* straight tone  
And so, as kins - men met at night,

Fl. *pp* non vib.

Vla.

Hp. *p*

46

S we talked be - tween the rooms,

Fl. *pp*

Vla. *pp* non vib.

Hp.

I lost a world – V. Flowering Shadows

50

S  
un - til the moss had reached our lips,

Fl.  
*p*

Vla.  
*p*

Hp.

54

S  
and

Fl.  
con vib.  
*p* *ppp*

Vla.  
con vib.  
*pp* *p*

Hp.  
8va

I lost a world – V. Flowering Shadows

58

S  
cov-ered up our names.

Fl.  
*p* *pp*

Vla.  
*pp* *p*

Hp.

62 rit. ....

S

Fl.

Vla.  
*pp*

Hp.

attacca

### VI. Blue Enchanted

after Emily Dickinson

Ethereal; a ticking clock (♩ = 60)

Soprano

Flute

Viola

Harp

con sord.

*p* espress. e legato *mf* *pp*

Right hand: play moderately quickly in a nonscalar, unarticulated, improvised manner. Repeat ad lib. to create a cloud effect.

8va

*pp*

*f*

5

S

Fl.

Vla.

Hp.

*p*

I have no

*ppp*

*pp* *f*

I lost a world – VI. Blue Enchanted

10

S. life but this, \_\_\_\_\_ *mf*

Fl. \_\_\_\_\_ *pp* — *f* — *ppp*

Vla. senza sord. \_\_\_\_\_ *pp* N. —> S.P. senza sord.

Hp. *pp* *f*

15

S. \_\_\_\_\_ *p* nor an - y

Fl. \_\_\_\_\_ *pp* — *f* — *pp*

Vla. \_\_\_\_\_ *ff* — *pp*

Hp. *ff* *mf*

I lost a world – VI. Blue Enchanted

18

S death, but lest dis-pelled from there; *f*

Fl. *sfz* *f*

Vla. (sul pont.) *ppp* *f*

Hp. *mf* *ff* rattle

22

S

Fl. *ff* *ppp*

Vla. norm. *f* pained *p* N. → S.P.

Hp.

I lost a world – VI. Blue Enchanted

26 *mf* pained; *espress.* *f*

S nor tie to earths to come,

Fl. *p* *mf* *pp*

Vla. *ff*

Hp. *f* *ff* rattle

30

S

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

Vla. unpitched *f* growl

Hp. *ff* *ff* rattle



I lost a world – VI. Blue Enchanted

32

*mf*

S  
nor ac-tion new, \_\_\_\_\_ ex-cept through this \_\_\_\_\_ ex-tent, *f*

Fl.  
*ppp* *pp*

Vla.  
con sord. *pp* con sord.

Hp.  
*pp* *f*

37

S  
the realm of you. \_\_\_\_\_ *pp* 10"

Fl.  
\* *mf* *ppp* 10"

Vla.  
senza sord. *p* *ppp* 10"

Hp.  
*p* *f* *ppp* 10"

\* bend only a 1/2-step, but move slowly from a harmonic A to fundamental G# and then back to the harmonic A.