

AMAZING GRACE

John Newton
(1725-1807)

Traditional American tune
arranged by Ēriks Ešenvalds
(*1977)

♩ = 54 **Semplice, limpido e con espressione**

legatissimo p

Soprano solo A - maz - ing grace, how sweet the sound That saved a

legatissimo pp

Soprano II Mm,

legatissimo pp

Alto I Mm,

legatissimo pp

Alto II Mm,

legatissimo pp

Tenor I Mm,

legatissimo pp

Tenor II Mm,

7

S. solo wretch like me, I once was lost, but

legatissimo pp

S. I Mm A - maz - ing! Mm,

S. II A - maz - ing! Mm,

A. I A - maz - ing! Mm,

A. II A - maz - ing! Mm,

T. I A - maz - ing! Mm,

T. II A - maz - ing! Mm,

legatissimo pp

B. I Mm,

legatissimo pp

B. II Mm,

13

S. solo *p* now am found, Was blind, but now I see. *p* A - maz - ing

S. I A - maz - ing

S. II A - maz - ing! 'Twas

A. I A - maz - ing

A. II A - maz - ing

T. I A - maz - ing

T. II A - maz - ing

B. I A - maz - ing! Mm, A - maz - ing

B. II A - maz - ing! Mm, A - maz - ing

20 *mp* *niente*

S. solo grace! *p* *niente*

S. I grace! *p* Fears re -

S. II grace that taught my heart to fear, And grace my fears re -

A. I *p* grace! *niente*

A. II *p* grace! Grace my

T. I *p* grace! *niente*

T. II *p* grace! My heart to fear, grace my

B. I *p* grace! Grace my

B. II *p* grace! *niente*

STARS

Sara Teasdale

Ēriks Ešenvalds

Espressivo e rubato ♩ = 76-84

S
A
T
B
Glasses

p *mp* *p*

A - lone, a - lone in the night on a dark hill,

p *mp* *p*

A - lone, a - lone in the night on a dark hill,

p

In the

p

In the

p

9

Mm with pines a-round me spic - y and still, and still, Mm

mp *p*

Mm with pines a-round me spic - y and still, and still, Mm

mp *p*

night on a dark hill, Mm spic - y and still, and still, Mm

mp *p*

night on a dark hill, Mm spic - y and still, and still, Mm

mp *p*

* Choose resonant glasses and use as little water to tune them as possible - the less water, the more resonant the sound. There must be some water, however, as the glasses are played with wet fingertips. Every second singer plays a glass. The pitches of every glass-sound chord should be divided equally between the players. For bars 42-76 you may also add a few larger glass or Tibetan-type bowls with pitches D, E and A to add more lower sounds than the sounds produced by the glasses.

16

Ah Mm Ah and heav-en, a heav-en full of stars o-ver my head, white and

Ah Mm Ah and heav-en, a heav-en full of stars o-ver my head, white and

Ah Mm Ah Oh white and

Ah Mm Ah Oh white and

mp

24

Myr-i-ads with beat-ing hearts of fire Oh mist-y red; Oh the ea-ons can-not vex or tire;

Myr-i-ads with beat-ing hearts of fire Oh mist-y red; Oh the ea-ons can-not vex or tire;

to-paz and mist-y red; Oh Mm

to-paz and mist-y red; Oh Mm

mp

ONLY IN SLEEP

TIKAI MIEGĀ

Sara Teasdale
(1884–1933)

Ēriks Ešenvalds
(*1977)

Espressivo, con anima ♩ = 80–86

mp

Solo On - ly in sleep I see their fac - es, chil-dren I played with when I was a

p

S Mm

p

A Mm

p

T Mm

8

Solo child, Lou - ise comes back with her brown hair braid - ed, An - nie with ring - lets

mp

S Mm Ah Mm

mp

A Mm Ah Mm unis.

mp

T Mm Ah Mm

p *mp*

B Mm Ah Mm

15

Solo

warm and wild.

p *mp*

Ah Time is for - got - ten, Ah

p *mp* div. unis.

Ah On - ly in sleep Time is for - got - ten: what may have

p *mp*

Ah On - ly in sleep Time is for - got - ten: what may have

p *mp*

Ah On - ly in sleep Time is for - got - ten: what may have

23

mf *mp* unis.

S who can know? Yet we played last night as long a -

mf *mp*

A come to them, who can know? Yet we played last night as long a -

mf *mp* unis.

T come to them, who can know? Yet we played last night as long a -

mf *mp*

B come to them, who can know? Yet we played last night as long a -

IN MY LITTLE PICTURE FRAME

Lyrics by Imants Ziedonis
(*1933)
English transl. by Ieva Lešinska-Geiber
and Elaine Singley Lloyd

Music by Renārs Kaupers
(*1974)
Arranged by Ēriks Ešenvalds
(*1977)

Con amore ♩ = 108–112

pp

2 soloists
S and T

S I
baM__ baM baM baM pa ra baM__ baM baM baM baM

S II
ba da baM__ ba da baM ba da ba daM__ ba da baM ba da ba daM

S III
ba da baM ba d ba daM ba da baM__ ba da baM ba da baM

A I
ba daM ba daM ba daM__ ba daM ba daM baM baM__ baM__ baM__ baM__

A II
baM baM__ baM__ baM baM ba daM ba daM ba da__ ba da ba daM__

T

B

Perc.

5

S I

S II

S III

A I

A II

T

In my lit - tle
It's a qui - et

10

S I

S II

S III

A I

A II

T

pic-ture frame
af - ter-noon,

it is you I see.
sun is fad-ing out.

oth - er pic-tures in this world
You put dan - de - li - on blooms

15

S I

S II

S III

A I

A II

T

can not match its beau-ty.
in a tea - pot spout.

Perc.

Shaker

LONG ROAD

Paulīne Bārda

(1890-1983)

English transl by Elaine Singley Lloyd

Edis Enevalds

(1977)

Espressivo, rubato ♩ 66

Choir

S A T B

P

I love, I love you night and day as a star in the dis-tant sky. And I

I love you

6

mp

re-turn for this one thing a lone that to love, our life time was so short, so short. Mm

Group

S A

P

A lone

11

P

Choir

S A T B

Mm

Group

S A T B

road to heaven's shin-ing road-ow, and nev-er could I reach its end. But a

...to heaven's

15 *mp*

S
A

Choir

T
B

mp

S
A

Group

T
B

long - er road leads to your heart, which to me seems dis-tant as a star, to me.

star. I

20

Few
S and A

mf

S
A

Choir

T
B

p

mf

...love you night and day star in the dis-tant sky. Ah

love, I love you night and day as a star in the dis-tant sky. And I mourn for this one thing a-

...love you night and day star in the dis-tant sky. I

25

Few
S and A

mp

S
A

Choir

T
B

mp

mp

A long road to

short. A long...

lone that to love, our life-time was so short, so short. ...road to heav-en's

...road to