ĒRIKS EŠENVALDS
choral anthology 2
for mixed choir (SATB)
in collaboration with
AMAZING GRACE

John Newton
(1725-1807)

Traditional American tune

arranged by Ėriks Ešenvalds
(*1977)

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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.

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

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

Ah Mm Ah Oh white and

Ah Mm Ah Oh white and

Myr-i-ads with beat-ing hearts of fire

Oh mist-y red; Oh the e-a- ons can-not vex or tire;

Myr-i-ads with beat-ing hearts of fire vex or tire;

Oh mist-y red; Oh the e-a- ons can-not vex or tire;

to-paz and mist-y red; Oh Mm

to-paz and mist-y red; Oh Mm
Sara Teasdale
(1884–1933)

Ériks Ešenvalds
(*1977)

ONLY IN SLEEP
TIKAI MIEGĀ

Espressivo, con anima — 80–86

Solo

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

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

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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

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IN MY LITTLE PICTURE FRAME

 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

can not match its beau-ty,
in a tea-pot spout.
Long Road is the English version of my recent choral composition Tāls celš (text by Latvian poet Paulīne Bārda), and it is dedicated to Stephen Layton and Polyphony who first performed it on April 8th, 2010 in Trinity College Chapel Cambridge.

LONG ROAD

Espressivo, rubato \( \dot{=} 66 \)

I love, I love you night and day as a star in the distant sky. And I

mourn for this one thing alone that to love, our life-time was so short, so short. Mm

A long

road to heav-en's shining meadow, and never could I reach its end. But a

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A long road leads to your heart, which to me seems distant as a star, to me.

I love you night and day as a star in the distant sky. Ah

...love you night and day star in the distant sky. And I mourn for this one thing a-

A long road to heaven's...
For me, harmony is most important – how it flows and becomes a new harmony. The melodic line is secondary. Perhaps this is because my ear is trained primarily to perceive harmonies. Nevertheless, I don’t want to write simple music... it is important for me to create sounds that I truly feel. I conclude that I am constantly changing, searching for new paths, but absolutely not, once having found them, mass-producing them.

Ēriks Ešenvalds

Born in 1977 in Priekule, Latvia, Ēriks Ešenvalds studied composition with Selga Mence at the Latvian Academy of Music. He has continued his studies with Michael Finnissy, Trevor Wishart, Richard Ayres and Jonathan Harvey, amongst others. For 2011–2013, he holds the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge.