



Ē R I K S EŠENVALDS

MB 4144

ONLY IN SLEEP

Sara Teasdale

for solo (S), mixed choir (SAB) and piano ad lib.

**MUSICA
BALTICA**

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ONLY IN SLEEP

Version for S. solo*, choir (SAB) and optional piano accompaniment

Sara Teasdale
(1884–1933)

Ēriks Ešenvalds (*1977)
Arr. SAB choir Andris Sējāns,
Piano ad lib. Graham Welsh

Espressivo, con anima ♩ = 80-86

S. Solo* *mp*
On - ly in sleep I see their fac - es,

Soprano
Alto *p legato*
Mm, -

Bass

Piano
(ad lib.) *p dolcissimo*
sempre con molto ped.

5
S. Solo
chil - dren I played with when I was a child,

S.
A. *p legato*

B. *p legato*
Mm, -

Pno.
(ad lib.)

* or small group

9

S. Solo

Lou - ise comes back with her brown hair__ braid - ed,

S. A.

Mm, - ah, -

B.

Pno. (ad lib.)

mp

13

S. Solo

An - nie with ring - lets warm__ and__ wild.

S. A.

mm, - ah,

B.

mm, -

Pno. (ad lib.)

p

18 *mp*

S. A. (Melody in Altos)
On - ly in sleep Time is for - got - ten:

B.

Pno. (ad lib.) *mp*

22 *mf*

S. A. what may have come to them, who can know?

B.

Pno. (ad lib.) *mf*

26 *p*

S. Solo and the

S. A. *mp* Yet we played last night as long a - go, oh, - *p*

B.

Pno. (ad lib.) *mp* *p*

30 **allarg.** **mp**

S. Solo doll - house stood at the turn of the stair, ah.

S. A. ah.

B.

Pno. (ad lib.) **allarg.**

35 **a tempo** **mf**

S. Solo

S. A. **mf** On - ly in sleep I see their fac - es,

B. **mf**

Pno. (ad lib.) **a tempo** **mf**

39 *mf*

S. Solo Ah, _____

S. A. chil - dren I played with when I was a child,

B.

Pno. (ad lib.)

43

S. Solo _____

S. A. Lou - ise comes back with her brown hair braid - ed,

B.

Pno. (ad lib.)

47 **allarg.**

S. Solo

...wild, ah.

S. A.

An - nie with ring - lets warm and wild, ah.

B.

Pno. (ad lib.)

allarg.

52 **a tempo**

S. Solo

f On - ly in sleep Time is for - got - ten:

S. A.

f On - ly in sleep Time is for - got - ten: what

B.

f

Pno. (ad lib.)

a tempo

f

56

S. Solo

what may have come to them, who can — know?

S. A.

what

— may have come to them, who can know?

B.

Pno. (ad lib.)

60

S. Solo

mf

Ah,

S. A.

mf

Yet we played last night as long a - go, and the

B.

mf

Pno. (ad lib.)

mf

64 **allarg.**

S. Solo

ah, ah.

S. A.

doll - house stood at the turn of the stair, ah.

B.

Pno. (ad lib.)

69 **a tempo**

S. Solo

Ah, ah,

S. A.

f On - ly in sleep Time is for - got - ten:

B.

f what

Pno. (ad lib.)

f **a tempo**

73

S. Solo

ah,

S. A.

what may have come to them, who can know?

B.

Pno. (ad lib.)

77

S. Solo

mf ah,

S. A.

mf Yet we played last night as long a - go, and the

B.

mf

Pno. (ad lib.)

mf

81 **poco rit.** *mp*

S. Solo ah. The

S. A. doll - house stood at the turn of the stair.

B.

Pno. (ad lib.) **poco rit.**

86 **a tempo**

S. Solo years had not sharp - ened their smooth round fac - es,

S. A. *p legato* Mm, -

B. *p* *ppp*

Pno. (ad lib.) **a tempo** *pp molto delicato e sostenuto*

90

S. Solo

I met their eyes_____ and found_____ them_____ mild.

S. A.

p legato

B.

(mm, -)

Pno. (ad lib.)

94

S. Solo

Do they, too, dream of me,_____ I_____ won - der,

S. A.

mp

mm, -

ah, -

B.

mp

8va

sempre pp

Pno. (ad lib.)

98 **molto rit.**

S. Solo
and for them am I, am I too a

S. A.
mm, -

B.
p

Susp. cym.
(ad lib.)
pp

Pno.
(ad lib.)
molto rit.

102 **Meno mosso**

S. Solo
child? Am I a child... Oh,

S.
Mm, - upper voice - *ad lib.* (can be sung by just few singers)
legato
Oh, -

A.
Mm, - upper voice - *ad lib.* (can be sung by just few singers)
legato
Oh, -

B.
legato
Oh, -

Susp. cym.
(ad lib.)
mp pp mp

Pno.
(ad lib.)
sempre pp

106

S. Solo

Oh, a

S.

A.

B.

Susp. cym.
(ad lib.)

pp *mp*

Pno.
(ad lib.)

8va

110

S. Solo

child... Oh, oh, am

S.

A.

B.

Susp. cym.
(ad lib.)

pp *mp*

Pno.
(ad lib.)

8va

114

S. Solo

I a child... Oh, a

S.

A.

B.

Susp. cym.
(ad lib.)

pp *mp*

Pno.
(ad lib.)

118

S. Solo

child... am I a child... a child...

S.

A.

B.

Susp. cym.
(ad lib.)

pp *mp*

Pno.
(ad lib.)

8va

rit.

ppp



ĒRIKS EŠENVALDS

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 Latvia, Ēriks Ešenvalds is an original and sought-after voice of the Baltic music tradition whose works range from opera, orchestral and choral to film scores and multimedia projects. Commissioners have included the Boston Symphony Orchestra, City of Birmingham Symphony Orchestra, the Gewandhaus Leipzig, and many choirs around the world. His work is recorded on a number of albums. Ēriks Ešenvalds is a former Fellow Commoner in Creative Arts at Trinity College, University of Cambridge.

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