



**Ē R I K S
EŠENVALDS**

A SHADOW

Henry Wadsworth Longfellow

**for mixed choir (SSAATTBB)
and metallophones/campanelli**

A SHADOW

Henry Wadsworth Longfellow
(1807-1882)

Ēriks Ešenvalds
(*1977)

Espressivo ♩ = 56-60

ff

S *ff* unis.
I said, I said un - to my - self, if I were, if I were

A *ff* unis.
I said, I said un - to my - self, if I were, if I were

T *ff* unis.
I said, I said un - to my - self, if I were, if I were

B *ff*
I said, I said un - to my - self, if I were, if I were

5 *mf*

S *mf*
dead, What would be - fall, what would be - fall these chil - dren, Nn

A *mf*
dead, What would be - fall, what would be - fall these chil - dren, Nn

T *mf*
dead, What would be - fall, what would be - fall these chil - dren, Nn

B *mf*
dead, I were dead, Oh what would be - fall these chil - dren, Nn
dead, Oh what would be - fall, be - fall these chil - dren, Nn

poco rit. *mp* **a tempo** *ff*

S chil - dren, Nn What, what would be their

A chil - dren, Nn What, what would be their

T chil - dren, Nn What, what would be their

B chil - dren, Nn What, what would be their

14 *unis.*

S fate, who now are look-ing up to me for help and fur - ther - ance? What would be -

A *unis.* fate, who now are look-ing up to me for help and fur - ther - ance? what would be -

T *unis.* fate, who now are look-ing up to me for help and fur - ther - ance? what would be -

B up, up to me. Oh what would be -
fate, who now are look-ing up to me. Oh what would be -

poco rit.

18

S fall these chil - dren, Nn chil - dren, Nn Their

A fall these chil - dren, Nn chil - dren, Nn Their

T fall these chil - dren, Nn chil - dren, Nn Their

B fall, be - fall these chil - dren, Nn chil - dren, Nn Their

mf *mp* *p*

Limpido ♩ = 48-52

23

Perc. several Metallophones/Campanelli (sounding 8va higher)

p Irregular and rather slow repeatance of every note; like a shimmering cloud. Playing approx. 1-2 beats behind the Sopranos will add an impression of "a shadow".

S unis. legato *mp* lives would be a vol - ume Mm Mm

A unis. legato *mp* lives would be a vol - ume Mm where - in I have read but the first

T legato *mp* lives would be a vol - ume Mm O

B legato *mp* lives would be a vol - ume Mm O

30

Perc.

S Mm Mm Mm

A *mf* *mp*
 chap - ters, and no long - er see to read the rest of their dear his - to - ry, So full of

T *mp* *p*
 o o

B *mp* *p*
 o o

36

Perc.

S *p* rit.
 Mm dread Mm The

A *p*
 beau - ty and so full of dread Mm dread Mm The

T *p*
 Mm dread Mm The

B *p*
 Mm dread Mm The
 o

Agitato ♩ = 63

42

S I world is old, is ver - y old, And gen - er -

S II world is old, is ver - y old, is ver - y old,

A world, the world is old, is ver - y old,

T world, the world is old, is ver - y old,
world, the world is old, is ver - y old, And gen - er -

B

(rall.)

46

S I a - tions pass, as they have passed, A

S II gen - er - a - tions pass, as they have passed, A

A gen - er - a - tions pass, as they have passed, A

T gen - er - a - tions pass, as they have passed, A

B a - tions pass, gen - er - a - tions pass, as they have passed, they have passed, A

O O as they have passed, O

Agitato ♩. = 66

50 *mp*

S I troop of shad - ows mov - ing with the sun; Thou - sands of

S II troop of shad - ows mov - ing with the sun, mov - ing with the sun;

A troop, a troop of shad - ows mov - ing with the sun;

T troop, a troop of shad - ows mov - ing with the sun;

B troop, a troop of shad - ows mov - ing with the sun; Thou - sands of

0

(rall.)

54

S I times has the old tale been told; The

S II Thou - sands of times has the old tale been told; The

A Thou - sands of times has the old tale been told; The

T Thou - sands of times has the old tale been told; The

B times, thou - sands of times has the old tale been told, old tale been told; The

0 0 has the old tale been told; The

Agitato ♩. = 66-69

58

mf

S world be - longs to those, to those who come the last, They will

A world be - longs to those, to those who come the last, They will

T world be - longs to those, to those who come the last, They will

B world be - longs to those, to those who come the last, They will

(allarg.)

62

S find their hope and strength as we have

A find their hope and strength as we have

T find their hope and strength as we have

B find their hope and strength as we have

Agitato ♩. = 72

allarg.

66 *ff*

S done, They will find hope and strength, they will find, I said. I

A done, They will find hope and strength, they will find, I said. I

T done, They will find hope and strength, they will find, I said. I

B done, They will find hope and strength, they will find, I said. I

Espressivo ♩ = 56-60

70 *ff*

S said, I said un-to my - self, if I were, if I were dead, What would be -
unis.

A said, I said un-to my - self, if I were, if I were dead, What would be -
unis.

T said, I said un-to my - self, if I were, if I were dead, What would be -

B said, I said un-to my - self, if I were, if I were dead, dead, I were dead,

poco rit.

75

S
fall, what would be - fall these chil - dren, Nn chil - dren, Nn The

A
fall, what would be - fall these chil - dren, Nn chil - dren, Nn The

T
fall, what would be - fall these chil - dren, Nn chil - dren, Nn The

B
Oh what would be - fall these chil - dren, Nn chil - dren, Nn The
Oh what would be - fall, be - fall these chil - dren, Nn chil - dren, Nn O

mf *mp* *p*

Agitato ♩ = 63

81

SI
world is old, is ver - y old, And gen - er -

SII
world is old, is ver - y old, is ver - y old,

A
world, the world is old, is ver - y old,

T
world, the world is old, is ver - y old,
world, the world is old, is ver - y old, And gen - er -

B
O

(rall.)

85

S I a - tions pass, as they have passed, A

S II gen - er - a - tions pass, as they have passed, A

A gen - er - a - tions pass, as they have passed, A

T gen - er - a - tions pass, as they have passed, A

B a - tions pass, gen - er - a - tions pass, as they have passed, they have passed, A

O O as they have passed, O

Agitato ♩ = 66

89

S I *mf* troop of shad - ows mov - ing with the sun; Thou - sands of

S II *mf* troop of shad - ows mov - ing with the sun, mov - ing with the sun;

A *mf* troop, a troop of shad - ows mov - ing with the sun;

T *mf* troop, a troop of shad - ows mov - ing with the sun;

B *mf* troop a troop of shad - ows mov - ing with the sun; Thou - sands of

O

rall.

93 *f*

S I times has the old tale been told; The

S II Thou-sands of times has the old tale been told; The

A Thou-sands of times has the old tale been told; The

T Thou-sands of times has the old tale been told; The

B times, thou - sands of times has the old tale been told, old tale been told; The

O O has the old tale been told; The

Agitato ♩ = 66-69

97 *mp*

S world be - longs to those, to those who come the last, They will

A world be - longs to those, to those who come the last, They will

T world be - longs to those, to those who come the last, They will

B world be - longs to those, to those who come the last, They will

(allarg.)

101

S
find their hope and strength as we have

A
find their hope and strength as we have

T
find their hope and strength as we have

B
find their hope and strength as we have

Material "A"

Agitato $\text{♩} = 72$

105 *ossia:*

several Metallophones/Campanelli (sounding 8va higher)

Perc. *f* rhythmically precise!

S *ff*
done, They will find hope and strength, they will find, as we've

A *ff*
done, They will find hope and strength, they will find, as we've

T *ff*
done, They will find hope and strength, they will find, as we've

B *ff*
done, They will find hope and strength, they will find, as we've

PARAUGS
SAMPLE FILE
FOR PERUSAL
USE ONLY

PARAUGS
SAMPLE FILE
FOR PERUSAL
USE ONLY



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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