



# Ē R I K S EŠĒNVALDS

MB 4144

## ONLY IN SLEEP

Sara Teasdale

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

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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. Mm, -

Pno. (ad lib.)

\* or small group

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9

S. Solo  
Lou - ise comes back with her brown hair\_\_ braid - ed,

S. A.  
Mm, - ah, -

B.  
mp

Pno. (ad lib.)  
mp

13

S. Solo  
An - nie with ring - lets warm\_\_ and\_\_ wild.

S. A.  
mm, - ah,

B.  
mm, - p

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.**

**a tempo** *mf*

35

S. Solo

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

B.

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.  
ah.

Pno. (ad lib.)

**allarg.**

69 **a tempo**

S. Solo  
Ah, ah,

S. A.  
On - ly in sleep Time is for - got - ten:

B.  
what

Pno. (ad lib.)

**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*

*poco rit.*

*mp*

81

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*

Pno. (ad lib.)  
*8va*  
*sempre pp*

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*

**Meno mosso**

106

S. Solo

Oh, a

S.

A.

B.

Susp. cym. (ad lib.)

*pp* *mp*

Pno. (ad lib.)

8<sup>va</sup>

110

S. Solo

child... Oh, oh, am

S.

A.

B.

Susp. cym. (ad lib.)

*pp* *mp*

Pno. (ad lib.)

8<sup>va</sup>

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.)  
*ppp*

*rit.*

*rit.*

*8va*

oh.  
oh.  
oh.



## ĒRIKS EŠVALDS

*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 Ešvalds

Born in 1977 in Latvia, Ēriks Ešvalds 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 Ešvalds is a former Fellow Commoner in Creative Arts at Trinity College, University of Cambridge.

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