



Ē R I K S
EŠENVALDS

WHERE IS HEAVEN?

Rabindranath Tagore

**for mixed choir (SSAATTBB)
and chimes/handbells ad libitum**

PARAUGS
SAMPLE FILE
FOR PERUSAL
USE ONLY

WHERE IS HEAVEN?

To Ruth McCartney and the Chapel Choir of Methodist College Belfast to celebrate the 150th anniversary of the school.

Rabindranath Tagore

Ēriks Ešņvalds

Espressivo ♩ = ca. 60, **rubato**

(Chimes/Handbells - *ad lib.*)

Chimes/
Handbells

S

A

T

B

mp *mf* *mp* *mp* *mf* *mp*

Where is heav-en?- you ask me, my child,- the sag-es tell us it is be -

Where is heav-en?- you ask me, my child,- the sag-es tell us it is be -

...you ask me, my child,- the sag-es tell us it is be -

...my child,- the sag-es tell us it is be -

rall. poco a poco

4

S

A

T

B

mf *mf* *mf* *mf*

yond the lim - its of birth and death, un - swayed by the rhy - thm of day and night, un -

yond the lim - its of birth and death, un - swayed by the rhy - thm of day and night, un -

yond the lim - its of birth and death, un - swayed by the rhy - thm of day and night, un -

yond the lim - its of birth and death, un - swayed by the rhy - thm of day and night,

♩ = 48-52

(poco accel. - ad lib.)

8 *p*

S swayed by the rhy - thm of day and night, day and night. A

A swayed by the rhy - thm of day and night, day and night. A

T swayed by the rhy - thm of day and night, day and night. A

B 0 of day and night, day and night. A

12 *f* (allarg.) *Agitato* ♩ = ca. 63

S It is be - yond the lim - its of birth and death, un - swayed by the rhy - thm of

A unis. It is be - yond the lim - its of birth and death, un - swayed by the rhy - thm of

T unis. It is be - yond the lim - its of birth and death, un - swayed by the rhy - thm of

B unis. It is be - yond the lim - its of birth and death, un - swayed by the rhy - thm of

16 *mf*

S day and night. You ask me, child, - where heav - en is? It is not of the

A day and night. You ask me, child, - where heav - en is? It is not of the

T day and night. You ask me, child, - where heav - en is? ...not of the

B day and night. You ask me, child, - where heav - en is? ...not of the

a tempo

36

S *f* A A

A *f* A A A

T *f* unis. A A A

B *f* A A A

40

S A A

A unis. A A

T unis. A A

B A A

rit. tempo primo

44 *p* *mp*

S ...is for time and

A ...is for time and

T *p* *mp* *mp* unis.
But your po - et knows that its e - ter - nal hun - ger is for time and

B *p* *mp* *mp*
But your po - et knows that its e - ter - nal hun - ger is for time and

48 unis. *mf* *p* rit. $\text{♩} = \text{ca. } 52$

S space; it strives ev - er - more to be born in the fruit - ful dust. Ful - filled is heav - en in

A space; it strives ev - er - more to be born in the fruit - ful dust. Ful - filled is heav - en in

T space; it strives ev - er - more to be born in the fruit - ful dust. Ful - filled is heav - en in

B unis. *mf* *p*
space; it strives ev - er - more to be born in the fruit - ful dust. O ...in

(poco accel. - ad lib.)

(allarg.)

Agitato $\text{♩} = \text{ca. } 63$

52 *ff* *ff* *ff* *ff*

S your sweet bod - y, in your pal - pi - tat - ing heart. The sea is beat - ing, beat - ing its

A your sweet bod - y, in your pal - pi - tat - ing heart. The sea is beat - ing, beat - ing its

T your sweet bod - y, in your pal - pi - tat - ing heart. The sea is beat - ing, beat - ing its

B unis. *ff*
your sweet bod - y, in your pal - pi - tat - ing heart. The sea is beat - ing, beat - ing its

56

S
drums in joy, the flow'rs are a - tip - toe to kiss you. For heav-en is born, is

A
drums in joy, the flow'rs are a - tip - toe to kiss you. For heav-en is born, is

T
8 drums in joy, the flow'rs are a - tip - toe to kiss you. For heav-en is born, is

B
drums in joy, the flow'rs are a - tip - toe to kiss you. For heav-en is born, is

f *mf* *f*

60

Chimes/
Handbells

S
born in you, heav'n is born in you, in the arms of the

A
born in you, heav'n is born in you, in the arms of the

T
8 born in you, heav'n is born in you, in the arms of the

B
born in you, heav'n is born in you, in the arms of the

mf *mf* *mf* *mf*

unis. unis. unis. unis.

rit. molto

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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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