

TRINITY TE DEUM – ĒRIK EŠENVALDS

OVERVIEW

Trinity Te Deum was written for the Installation of Sir Gregory Winter of Trinity College in Cambridge, United Kingdom while the composer was a composition professor at the school. The celebratory work is scored for 8-part mixed choir, 3 trumpets, 3 trombones, percussion, harp, and organ. Ešenvalds was born in Priekule, Latvia in 1977 and currently teaches at the Department of Composition of the Latvian Academy of Music where he previously attended as a student.



ĒRIK EŠENVALDS



2012



MUSICAL PERIOD:
21ST CENTURY

1

TEXT

The original text is Latin and dates back to 387 AD. *Te Deum laudamus*, translates to “Thee, O God, we praise”. The complete hymn text is written in three sections; Praise of the Trinity (m. 1-50), Praise of Christ (m.51-101) and the third is omitted in this setting and replaced with “Thou sittest”.

2

TIME

The meter changes frequently between 3/4, 4/4, and 5/4 in the opening (m. 1-30) and closing (m. 101-121) of the composition. Keep the quarter note pulse consistent through these changes. Shifting time signatures are less persistent in the middle of the work. Make sure to understand the hierarchy of strong-weak beats of each meter to emphasize the appropriate text stress.

3

TEXTURE

The texture of this piece is primarily homophonic with vocal parts performing the same, or very similar, rhythmic patterns. The exception to this is the composer's treatment of both instances of the text, “Thou sittest at the right hand of God”. Know if you are foreground or background in these sections.

4

FORM

Trinity Te Deum is predominantly through-composed, without repeated music or refrains. Each section is set with a varied musical character based on the affect of the hymn text. This work can be divided into 3 large sections; the opening, the folk-like 12/8 section, and the ending. Understanding these divisions will help inform appropriate singing tone, articulation, and dynamics.

5

KEYS & SOLFEGE

There are two key centers in this *Te Deum* setting. The opening (m. 1-67) and closing (m. 108-121) sections are in E Major with all voices starting on So. The second tonal center is D Major and begins when the meter shifts to 12/8. The choral parts are almost completely diatonic except for m. 110-111 with the repeat of the “Holy” text.