

Marianne Reidarsdatter Eriksen

[ə'meɪzɪŋ]

for 8-part vocal ensemble

SSAATTBB

Performance notes



A slim arrow between or underlining the lyrics means the vowels flow into the next vowel. The vowels in these sections should be sung a little nasally to create a metallic atmosphere.

Thick arrows are used as symbols of accelerating rhythm. See explanations on wah-wah.



The sign < in front of a vowel means you should close the sound with your tongue. The tongue curls backwards behind the upper teeth, touching the palate, and makes the tone resonates back in the oral cavity.

E.g. <r sounds like a broad american 'r'.

Wah-wah

The wha-wah-sound should be repeated rapidly, notated both as accelerating rhythm or tremolos. In accelerating notated rhythms such as ,  and  the vowel changes from a dark to a light nuance by gradually turning the sound into a metallic timbre to imitate a brassy wah-wah mute.

This could be done by opening and twisting the sound as the lips turn into a smile, to create a slim and metallic impression.



is the phonetic symbol of the first a-vowel in 'amazing'

Lyrics:

Amazing grace, how sweet the sound
that saved a wretch like me.
I once was blind, but now I see
I was lost, I was found

(inspired by the original John Newton text)

This piece was premiered by Vivianne Sydnes and Oslo Domkirkes Vokalensemble, October 2021

Amazing

M.R. Eriksen
2017/2021

Lento
♩ = 60-70

Soprano 1

ni - ao

Soprano 2

ni - a - o

Alto 1

mo

Alto 2

mo

Tenor 1

mo

(tongue curled backwards behind the upper front teeth, touching the palate, "closing" the sound)

Tenor 2

mo - - - - - <a - - - - - <å

Bass 1

my - u - o - å - a (sim...)

Bass 2

my-u-o-å-a (sim...) my-u-o-å-a (sim...)

pp *p* *pp* *p* *pp* *pp* *pp* *pp*

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7

(like saying "oj" inside the mouth)

pp

S1

pp

S2

ppp

A1

accel..

(mo)(sim..)

ppp

A2

ppp

pp

rit.

T1

accel..

wah...(sim.)

pp

ppp

T2

pp

pp > *ppp*

mo -<r a o wah o wah o

B1

pp

my → <i <o

B2

ppp

11

(sim.)

accel.
p > ***pp*** *p*

S1 wah... (sim.)

accel. *rit.* ***ppp***

S2 o wah wah... (sim.) wah....(sim.)

A1 my o my i

A2 ni

T1 *rit.*

T2 mo < a o m m

B1 ***ppp*** *accel.* ***pp*** > *rit.* ***ppp***

B1 > < m wah....(sim.)

B2 m

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pp *rit.* *ppp*

S1 wah... (sim.) ni

pp

S2 ni, â -

A1 a o m

A2 â *ppp*

T1 <r

accel. *pp* *rit.* *ppp*

T2 wah...(sim..) (gradually to a whisper)

B1

B2

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18

S1 *accel...* *ppp*
wah....

S2 *p* *pp* *ppp* *pp* *p* *ppp*
ni - ã < r

A1 *ppp*
m m

A2 *ppp*
m

T1 *pp*
a ma(i)

8

24

S1

S2 *p* 3 *pp*
how sweet

A1 *p* *pp* *p* 3
A - ma - zing a - ma-zing

A2 *p* *pp* *p* 3
A - ma - zing, a - ma - zing

T1

8

29

S1

S2

A1

A2

T1

p *mp*

the sound

p

how sweet,

mp *p*

grace

p

how sweet,

how

p

how sweet, _____ how

32

S1

S2

A1

A2

T1

p *mp* *pp*

how sweet_ the sound_ that saved

pp

how sweet_ the sound

sweet, _____ how sweet the sound

pp

me

sweet the sound

p

that_ saved

35 *ppp*

S1

S2 *p* *mp* *pp* *pp*
 A-mazing grace like me

A1 *p*
 that saved

A2 *p*
 that saved a wretch like

T1 *pp*
 a - ma - zing grace, a - mazed

T2 *p* *pp*
 that saved

B1 *ppp* *pp*
 A - ma - zing, ma - zing, ma - zing grace

B2 *ppp*
 (s)aved that

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40

S1 *p* I once *3 pp* was blind *p* *pp*

S2 *pp* like

A1 *p* A - ma - zing, *3* how

A2 *pp* me *p* A - ma - zing

T1

T2 *p* *3* I once was blind

B1 *pp* a mΘ

B2 *pp* a - ma - zing how sweet

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44

S1 *p* *mp* *pp*
I the sound

S2 *pp*
me a

A1 sweet

A2 *p* *mp* *p*
a - ma - zing grace how

T1 *p* *p* *pp*
a - ma - zing grace the _____ sound

T2 *pp* *p*
zing the

B1 *pp* *p* *pp*
a - ma - zing grace how sweet the sound

B2 *pp*
a - ma - zing grace how sweet

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47

S1 *p* but_ now *mf* *mp* I

S2 *pp* *accel.* wah... wah...(sim.)

A1 *p* how_sweet *pp* A -

A2 sweet how sweet, how sweet A - ma - zing_ grace,

T1 *p* how sweet, how sweet, how sweet_ the sound the

T2 *p* how sweet the soun - (n) -

B1 *pp* sweet

B2 *pp* sweet my-o-u-<r-â

50

S1

see

I

ppp

p

pp

S2

rit.

ppp

A1

ma - zing grace, a - ma zing grace, a - ma - zing grace, a - ma - zing grace,

A2

a - ma - zing grace, a - ma - zing grace, a - ma - zing grace, a - ma - zing

T1

I see

wah (sim.)

pp

T2

(d)

B1

I

B2

pp

my-u-o-a-å

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55 *p* *legato* *pp*

S1 I I

S2 I was lost I

A1 a - ma - zing grace a ma - zing grace, a - ma - zing grace

A2 grace a

T1 *pp*

T2 *pp* *pp* *pp* *pp*
wah (sim.)

B1

B2

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59

S1

S2

A1

A2

T1

T2

B1

B2

p *legato*

pp *p* *pp* *p* *pp*

pp *p*

a - ma - zing

my - u - o - a - å

my - u - o - a - å

a

(m)

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The musical score is for a choir with 8 parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The time signature is 3/4. The key signature has one sharp (F#). The lyrics are 'a - ma - zing' and 'my - u - o - a - å'. The score includes dynamic markings: *p* (piano), *pp* (pianissimo), and *legato*. There are also slurs and accents. A large watermark 'NB noter' is visible across the center of the page, with the text 'This music is copyright protected' written diagonally across it.

63

S1 *pp*
my i o u

S2 *pp* (optional) *ppp*
my i-o-u i - o - u

A1 *pp*
m

A2 *pp*
m

T1 *pp*
m

T2 *pp* *p* *pp* *pp*
m m

B1 *pp* 3
I was found

B2

The musical score is for a choir with eight parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The key signature has one sharp (F#) and the time signature is 3/4. The score begins at measure 63. S1 has a melodic line with a *pp* dynamic and lyrics 'my i o u'. S2 has a similar line with *pp* and an optional *ppp* section, with lyrics 'my i-o-u' and 'i - o - u'. A1 and A2 have accompaniment lines with *pp* dynamics and a 'm' marking. T1 and T2 have accompaniment lines with *pp* dynamics and a 'm' marking. B1 has a triplet accompaniment with *pp* dynamic and the lyrics 'I was found'. B2 is a silent part. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.