

Stŭpki po Pyasŭka
(Footsteps in the Sand)
by Anna Semple
(AATTBB)

Stůpki po Pyasůka

Vůlnite verolomno mi govoryat
i grůmoglasno vyatůnřt priglasi,
v svirepiya im razkaz nyama khora,
ni bogove. Tam v tařnstvena sůglasnost

voda i průst i vůzdukh sa se splavili
i v byasnata im iznachalma radost
materiyata chudotvorno ozhivyala.
Taka ze pův půt sůshtestva prolazili,

krile rastvorili, za da gi vdigne vůzdukhůt,
kraka razgůnali da stůpyat na zemyata
i v razmnozhavashtata im se mnogdyudnost
sred tyakh yavili se můzhůt, zhenata,

v more - leviyatan, v nebe - zhav ptitsa,
po skalni stenopsi - bogave se razhdali,
zhenata i můzhůt, ot razuma si slisani,
zapochnali da slavyat svoyata vazhnost...

No tuk kůdeto na brega zemyata
v obyatiyata na okeana se raznezhva
vůlnite mi napomnyat, che sledata
dori chovek da ya ostavi, pak izchezva.

Footsteps in the sand

The waves are telling me perfidiously
and the wind joins in with thunder,
in their ferocious narrative there are no people,
no gods. There in mysterious agreement

water and earth and air have merged
and in their furious primordial joy
matter miraculously comes to life.
Thus, for the first time, creatures started creeping out

wings spread to float on air,
legs unfolded to step firmly on the ground
and in their multiplying multiplicity
among them came Man, and Woman,

in the sea - Leviathan, in the sky - a fire bird,
in rock frescoes gods were born,
Woman and Man, baffled by reason,
began to celebrate their own importance ...

But here where the land on the shore
dissolves in the arms of the ocean
the waves remind me that the trail,
even if one leaves it, is brief and then gone.

Vallery Vergilov (b.1956)

Notes:

Stemless notation - indicates free rhythm. This should be sung in the style of chant.

Glissando line - indicates portamento. These should be sung lightly and last approximately half of the value of the note which precedes it.

Grace notes - These should be sung quickly and on the beat, but not accented.

Boxed notation - indicates that the enclosed notes should be sung independently of other singers and conductor. In tutti sections singers should not enter at the same time, but give each other space. In soli sections the soloists similarly stagger their entries. Where the notes within the box are stemless, they should be sung in free rhythms. The cell should be sung only once, unless otherwise indicated.

Forward arrow - indicates that the boxed cell should be repeated until conductor indicates the final notes should be held.

Tr* - A trill with an asterisk indicates a 'Monteverdi-style' trill where the singer re-iterates the same note as quickly as possible for the length written.

Cross-head notation - words are whispered with no pitch

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First performed by St John's College Choir directed by Andrew Nethsingha, on Wednesday 5th June 2019.

Stupki po Pyasuka (Footsteps in the Sand)

Anna Semple (b.1997)
poetry by Vallery Vergilov (b.1956)

Free

Alto *p*
no tuk kŭ de - to na bre - ga zem - ya - ta___

Tenor *p*
na bre - ga zem - ya - ta___

A. ²
v'ob-ya - ti - ya - ta na o-kea-na___

T. *mp*
na o-kea-na___ o - kea - na

In time ♩ = 144
rhythm should be marked but not accented

A. ⁴ *p* *pp* *mf*
o - kea - na___ no tuk kŭ de to na bre - ga zem - ya - ta___

T. *p* *pp* *mf*
o - kea - na___ no tuk kŭ de - to o -

A. ⁷ *p*
o - kea - na

T. *p*
- kea - na o - kea - - - na

B. *p*
o - kea - - - - na

B. *p*
o - kea - na, o - kea - - - - na

9 *fp* *gliss.* *2 soli* *hushed mp*

A. *fp* *gliss.* *gliss.* *f* *mp*

T. *fp* *gliss.* *gliss.* *f* *mp*

B. *2 soli* *mf* *tr* *mp*

na o-kea-na se ra - zne-zva vül-ni te mi, vül ni te
 vül ni te vül ni te
 v'ob-bya-ti-ya - ta vül ni te vül ni - te

14 *mf legato*

A. na-pom - nyat do-ri cho-vek da ya os - ta - vi pak iz - chez - va

T. che sle - da - ta pak iz - chez - va

B. do-ri cho-vek da ya os - ta - vi

19 *non dim.* *non dim.* *non dim.* *tr*

A. *non dim.* *tr* *non dim.*

T. *non dim.* *tr* *non dim.*

B. *non dim.* *tr* *non dim.*

os - ta - vi pak iz - chez - va pak iz - chez - va.
 os - ta - vi pak iz - chez - va pak iz - chez - va.
 os - ta - vi pak iz - chez - va pak iz - chez - va.

positioning of boxes indicates approximate staggering of each vocal part, i.e. piece should end with altos finishing their respective phrases.

singers hold note until joining entering with boxed cell