

# PRAYER

for mixed choir a cappella & piano

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HENRIK DAHLGREN

(2021)

PERUSAL SCORE

## PROGRAMME NOTES

When creating a choral composition, we have the ability to re-focus the lens on the lyrics, highlighting certain words, phrases, or feelings, and neglecting others. In this piece, I wanted to keep the written text, as personal as possible. Laura Kasischke's poetry is written in an almost "diary-type" way, and I wanted to keep that private, intimate feeling. To me, the piece is about giving thanks to the ordinary, and the normalities that is life. Small things that happen to us all. Too short to remember to be appreciative about.

Henrik Dahlgren

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## TEXT

*The windshield's dirty, the squirter stuff's all gone, so  
we drive on together into a sun-gray pane of grime  
and dust. My son*

*puts the passenger seat back as far as it will go, closes  
his eyes. I crack my window open for a bit  
of fresher air. It's so*

*incredibly fresh out there.*

*Rain, over.  
Puddles left  
in ditches. Black mirrors with our passing*

*reflected in them, I suppose, but I'd  
have to pull over and kneel down at the side  
of the road to know.*

*The day ahead—*

*for this, the radio  
doesn't need to be played.  
The house we used to live in*

*still exists  
in a snapshot in which  
it yellows in another family's scrapbook.*

*And a man on a bicycle  
rides beside us  
for a long time, very swiftly, until finally*

*we can't keep up—*

*but before he slips  
behind us, he salutes us  
with his left hand—*

*a reminder:*

*that every single second—  
that every prisoner on death row—  
that every name on every tombstone—*

*that everywhere we go—  
that every day, like this one, will  
be like every other, having never been, never*

*ending. So  
thank you. And, oh—  
I almost forgot to say it: amen.*

Laura Kasischke (1961 - )

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## PERFORMANCE NOTES

- The reciter should be separated from the choir (as a soloist), and should preferably not sing in the choir. The reciting should be done in a soft and intimate way, as reading from a diary. Great attention should be given to the flow and pauses of the text, indicated by horizontal gaps in the score. Try to align the reading vertically with what the choir is doing, but at the same time, keep a natural flow.
- The soloist in m. 49-55 should become more and more passionate and is at this time free to improvise and alter the musical material slightly.

— = Hold note for the duration of the line (approximately).

— = *ritardando* (for the duration of the note value).

Composed 2021

Duration c. 6 minutes

First performance Pro Coro Canada | conducted by Michael Zaugg  
18 June 2022 | All Saints' Anglican Cathedral, Edmonton, Canada

More information [www.henrikdahlgren.com](http://www.henrikdahlgren.com)

# PRAYER

LAURA KASISCHKE

HENRIK DAHLGRÖN (2021)

Thoughtfully, and with great seriousness (♩ = c. 60)

5-10 sec

Spoken: soft and intimate,  
as reading from a diary.

The windshield's dirty, the squirter stuff's all gone, so we drive on

RECITAL

SOPRANO  
ALTO

TENOR  
BASS

pp  
pp  
Oo

R. together into a sun-gray pane of grime and dust. My son puts the passenger seat back as far as it will go,

S.  
A.

T.  
B.

gliss.  
gliss.

R. closes his eyes. I crack my window open for a bit of fresher air. It's so incredibly fresh out there.

2 female solo voices

S.  
A.

T.  
B.

mf  
Oo

R. Rain. Over. Puddles left in ditches.

Solo voices

A.

T.  
B.

gliss.  
pp

Join choir

R. Black mirrors with our passing reflected in them, I suppose,

4 female solo voices

Rapid individual entries

*liberamente*  
*mp* *mf*

Oo

Join choir

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

R. but I'd have to pull over and kneel down at the side of the road to know.

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

With a little more excitement.

R. for this the record doesn't need to be played. The house we used to live in still exists in a snapshot,

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

*p*  
*gliss.*

As before.

R. in which it yellows in another family's scrapbook.

S. \_\_\_\_\_

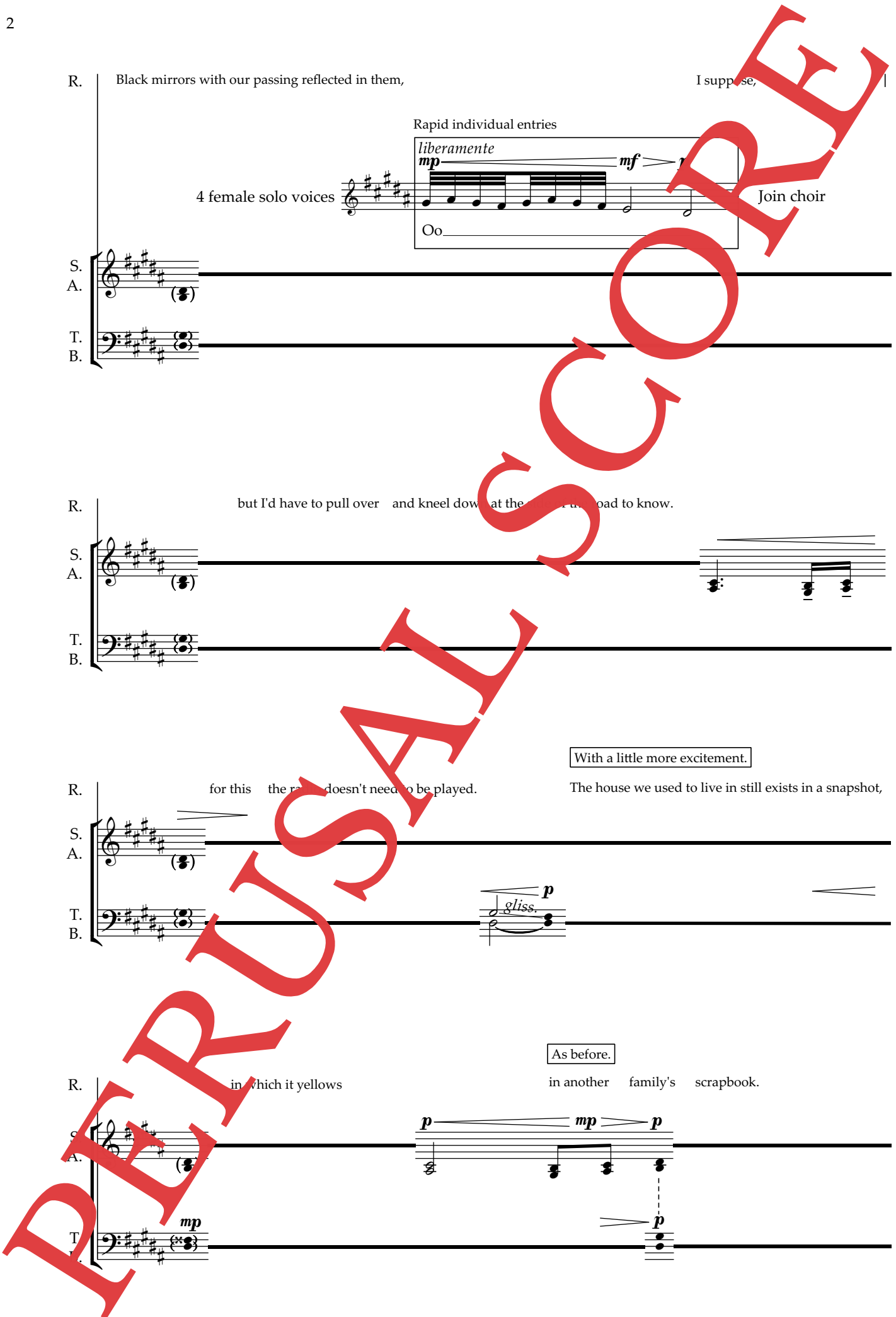
A. \_\_\_\_\_

T. \_\_\_\_\_


B. \_\_\_\_\_

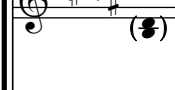
*p* *mp* *p*


*mp* *p*

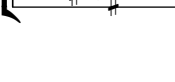


R. And a man on a bicycle rides beside us for a long time, very swiftly, until finally he can't keep up,

S. 

A. 


T. 


B. 

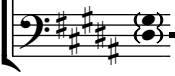
*mp\** *p\**


\* = basses only

R. but before he slips behind us, he salutes with his left hand, a reminder: ||

S. 

A. 


T. 


B. 


*on dim.*


soft and delicate (♩ = c. 50)

25

S. 

A. 

T. 

B. 

That ev - 'ry sin - gle se - cond, that ev - 'ry pri so ner on death - row, —

That ev'ry sin - gle se - cond, that ev - 'ry pri so ner on death - row, —

That ev'ry sin - gle se - cond, that ev - 'ry pri - so - ner on death row,

The ev'ry sin - gle se - cond, that ev - 'ry pri - so - ner on death row, that

*pp* *p*

for rehearsal only

30 *mp* *mf* *p* *rit.* *a tempo* *mp legato*

S. *mp* *mf* *p* *pp* S.1 only

A. *mp* *mf* *p* *pp* A.1 only

T. *mp* *mf* *p* *pp*

B. *mp* *mf* *p* *pp*

for rehearsal only

that ev - 'ry name on ev - ery tomb - stone, that ev - 'ry - where we go, that

that ev - 'ry name on ev - ery tomb - stone, that ev - 'ry - where we go, that

that ev - 'ry name on ev - ery tomb - stone, that ev - 'ry - where we go,

ev - 'ry name on ev - ery tomb - stone, that ev - 'ry - where we go,

33 with gradually increased joy

S.1 *mp legato*

S.2 *mp legato*

A.1 *mp legato*

A.2 *mp legato*

T. *p* *legato*

B. *p* *legato*

for rehearsal only

ev - 'ry day, like this one will be like ev - 'ry o - ther, that

that ev - 'ry day, like this one, will be like ev - 'ry o - ther,

ev - 'ry day, like this one, will be like ev - 'ry o - ther,

that ev - 'ry day, like this one, will be like ev - 'ry o - ther,

- 'ry day, like this, will be like

ev - 'ry day, like this, will be like

accel. . . . .

35

*cresc. poco a poco*

S.1

ev - 'ry day, like this one, will be like ev - 'ry o - ther, ha - ving

S.2

*cresc. poco a poco*

that ev - 'ry day, like this one, will be like ev - 'ry o - ther,

A.1

*cresc. poco a poco*

that ev - 'ry day, like this one, will be like ev - 'ry o - ther, ha -

A.2

*cresc. poco a poco*

that ev - 'ry day, like this one, will be like ev - 'ry o - ther,

T.

*cresc. poco a poco*

ev - 'ry o - ther day like this ha - ving

B.

*cresc. poco a poco*

ev - 'ry o - ther, like ev - 'ry o - ther, ha - ving

for rehearsal





poco più mosso (♩ = c. 120)

rit.

S.1

ne-ver been, ne-ver been, ne-ver been, ne-ver en - ding.

S.2

ne-ver been, ne-ver been, ne-ver been, ne-ver en - ding.

A.1

ving ne-ver been, ne-ver been, ne-ver been, ne-ver en - ding.

A.2

ne-ver been, ne-ver been, ne-ver been, ne-ver en - ding.

T.

ne - ver been, ne - ver been, ne - ver en - ding.

B.

ne - ver been, ne - ver been, ne - ver en - ding.

for rehearsal only



heavy and with great seriousness (♩ = c. 60)

43

*p* < *mp* > *p* *mp* > *p* *simile*

A. Solo  
So thank\_ you, thank\_ you, thank\_ you, thank\_ you, thank

S.  
*mp* > *p* *simile*  
Thank\_ you, thank you, thank\_ you, thank you,

A.  
*mp* > *p* *simile*  
Thank you, thank you, thank\_ you, thank you,

T.  
*mp* > *p* *simile*  
Thank you, thank yo, thank you, thank you,

B.  
*mp* > *p* *simile*  
Thank you, thank\_ you, thank you, thank you,

for rehearsal only

*Soloist: cresc. poco a poco (keep initial phrasing)  
becoming more and more passionate and free  
(feel free to add improvisatory notes)*

48

A. Solo  
\_ you, thank\_ you, thank\_ you, thank\_ you, thank\_ you, thank

S.  
thank\_ you, thank\_ you, thank\_ you, thank you, thank you,

A.  
thank you, thank you, thank\_ you, thank you, thank you,

T.  
thank you, thank you, thank you, thank you, thank you,

B.  
thank you, thank you, Thank you, thank you, thank you,

for rehearsal only

53

*f* *mp* *p*

A. Solo  
— you, thank— you, thank— you.

S.  
thank you, thank you, thank you, Oo.

A.  
thank you, thank you, thank you. Oo Oo.

T.  
thank you, thank you, thank you Oo Oo.

B.  
thank you, you, thank you. Oo.

for rehearsal only

calmly (♩ = c. 40)

R. | | And of | I almost forgot | | amen. ||  
to say it:

S. *pp sotto voce*  
Aa Aa

A. *mp > pp* *mp > pp* *pp sotto voce*  
Aa Aa

T. *mp > pp* *mp > pp*  
Oo

B.

for rehearsal only