

THE BUTCHER'S BOY
for mixed choir & hammer

HENRIK DAHL GREN
(2022)

PERUSAL SCORE

PROGRAMME NOTES

This piece was written for the University of Aberdeen Chamber Choir in Scotland and their conductor Sam Paul.

Henrik Dahlgren

TEXT

*In London town where I did dwell
Lived a butcher's boy I loved so well*

*He stole from me my heart away
But with me now he will not stay*

*There is a house in London town
Where my love goes and sits him down*

*And he takes a strange girl on his knee
And he tells to her what he won't tell me*

*It's grief to me, I'll tell you why
Because she has more gold than I*

*But gold will melt, and silver fly
In time of need she'll be poor as I (but truehearted love will never die)*

*Must I go bound as he goes free
Must I love a boy who doesn't love me*

*Oh, mother, mother, you do not know
What grief and pain and sorrow, woe*

*Go get a chair to sit me down
And pen and ink to write it down*

*Go dig my grave, bow long and deep
Place a marble stone at my head and feet*

*And over my grave plant a snow-white dove
To show the world I died for love*

Excerpts from a traditional American folk song, probably from the 19th century. Freely put together by the composer.

PERFORMANCE NOTES

- The sound of the hammers should be a fairly high-pitched, “clinking” sound. This could be obtained by beating the heads of two hammers against each other. Any other form of striking against metal could very well work as a substitute. The part should be played in a visually dramatic way that is clearly visible to the audience.
- The soloist is free to expand on the given melody in a fitting manner, especially in m. 1-28, and m. 113-17. Focus should be on telling the story.
- All glissandos should be done moderately, and a relaxed, well-blended sound is preferred.
- Staggered breathing should be implemented on all the long notes, to keep a sustained and well-balanced tone.

..... = No breath (or gap between the notes).

↘ = Glissando (for the duration of the note value).

→ = Gradually move from one vowel to the next.

↘ = Fast fall off (the duration of the note) to an undefined pitch.

Composed 2022

Duration c. 6 minutes

First performance University of Aberdeen Chamber Choir | conducted by Sam Paul
25 February 2023 | St. Andrew Cathedral, Aberdeen, UK

More information www.henrikdahlgren.com

Written for Sam Paul, & the University of Aberdeen Chamber Choir

THE BUTCHER'S BOY

for mixed chorus and hammers

TRADITIONAL

American folk song from the 19th century

HENRIK DALBY (2022)

Ominous (♩ = c. 92)

HAMMERS
(see preface)

mp

SOLO

mp *rit. to rubato*

In Lon-don town nn

SOPRANO

ALTO

p *pp*

In Lon-don town. nn

TENOR

p *pp*

In Lon-don town. nn

BASS

for
rehearsal
only

8

H.

Solo

where I did dwell,

lived a but-cher's_ boy

A.

T.

14

H.

Solo

I loved so well. He stole from me

A.

T.

He stole from me

pp

20

H.

Solo

my heart a - way, but with me now

A.

T.

26

H.

Solo

he will not stay.

S.

p *gliss.* *(b)*
ng

A.

T.



32

H.

Solo *non rubato*
There is a house in Lon-don

S. *simile*
gliss.
ng

A. *mp*
There is a house in Lon-don

T. *p*
oo

B. oo

38

H.

Solo town, where love goes and sits him down.

S. *gliss.*
ng

A. town, where my love goes and sits him down.

T. oo

B. *simile*
oo

43

H.

Solo
 And he takes a strange girl on his knee and he tells to

S.
 ng *gliss.* ng

A.
 And he takes a strange girl on his knee and he tells to

T.

B.

48

H.
mf

Solo
 her what he won't tell me. Tell me. *mf*

S.
 Tell me. *p* *gliss.* *mf*

A.
 her what he won't tell me. Tell me. *p* *mf*

T.
 Tell me. *p* *gliss.* *mf*

B.
 It's grief to me, *mp* *mf*

53

H.

Solo *mf*
Tell me.

S. I'll tell you why, be - cause she has more gold than

A. I'll tell you why, be - cause she has more gold than

T. I'll tell you why, be - cause she has more gold than

B. I'll tell you why, be - cause she has more gold than

58

H.

S. I. But gold will melt, and sil - ver fly,

A. I. But gold will melt, and sil - ver fly,

T. I. But gold will melt, and sil - ver fly,

B. I. But gold will melt, and sil - ver fly,

63

H.

S. in time of need she'll be poor as I. but true-heart-ed love will ne - ver

A. in time of need she'll be poor as I. True-heart - ed

T. in time of need she'll be, as I

B.

67

Very dramatic

H.

S. *f marcato* Must I go bound as he goes

A. *f marcato* die. Must I go bound as he goes

T. *f marcato* love. Must I go bound, mo - ther,

B. *f marcato* die. Must I go bound, mo - ther,

71

H.

S. free? Must I love a boy who does - n't love

A. free? Must I love a boy who does - n't love

T. mo - ther, I love a boy.

B. mo - ther, I love a boy.

75

H.

S. 1 me. Mo - ther. Mo - ther.

S. 2 me. Mo - ther. Mo - ther.

A. me. Mo - ther.

T. Mo - ther. Mo - ther, oh mo - ther,

B. oh mo - ther, oh mo - ther,

ff sostenuto

ff sostenuto

ff sostenuto

ff sostenuto e legato

ff sostenuto e legato

79

rit.

H.

S. 1 Mo - ther, you do not

S. 2 Mo - ther, you do not

A. Mo - ther. Mo - ther, you do not

T. oh mo - ther, oh mo -

B. oh mo - ther.

83 poco meno mosso (♩ = c. 72)

H.

S. know, what grief and pain and sor - row...

A. know, what grief and pain Woe.

T. Sor - row... oo Woe.

B. Sor - row... oo

88

H.

S. *pp* *simile*
oo Sor - row... oo Sor - row... oo

A. *pp* *simile*
oo Woe. gliss. oo Woe. gliss. oo

T. *pp* *simile*
oo Woe. gliss. oo Woe. gliss. oo

B. *p pesante*
Go get a chair to sit me

93

H.

S. Sor - row... oo Sor - row... oo

A. Woe. gliss. oo Woe. gliss. oo

T. Woe. gliss. oo Woe. gliss. oo

B. down and pen and ink to write it down.

98

H. *mp*

Solo *mp* *gliss.* *lento*
Sor - row. → oo

S. *pp* *p*
"Go dig my grave, both long and deep.

A. *pp* *p*
Go dig my grave, both long and deep.

T. *pp* *p*
Go dig my grave, both long and deep.

B. *pp* *p* *gliss.*
→ nn oo

103

H. *mp* *niente*

Solo *mp* *gliss.*
- row. → oo

S. Place a mar - ble - stone at my head and feet.

A. Place a mar - ble - stone at my head and feet.

T. Place a mar - ble - stone at my head and feet.

B.

108

rit. poco meno mosso (♩ = c. 60)

tempo primo (♩ = c. 92)

H.

Solo

S.

A.

T.

B. 1

B. 2

* = Sung by a few singers only. The glissando should be extremely soft and delicate, and disappear to nothing.

113

H.

Solo

H.

Solo