

I SAW A SWEET
AND SEEMLY SIGHT
for mixed choir a cappella

HENRIK DAHLGREN
(2022)

PERUSAL SCORE

PROGRAMME NOTES

In this piece I have used a melody from the 15th century as my main compositional element. I started improvising with the main theme in my mind and ended up rocking two chords back and forth, as a lullaby, all though interrupting the 9/8 (3/4) pattern with bars of 12/8 (3/4) to create kind of a strange, imprecise feel. For me, the image described in the lyrics, a mother singing her newborn baby to sleep, became a sad story, considering that she is a refugee having to deliver her baby in a stable. The ending features a solo humming. A sad image of Mary singing for her baby, trying to bring some comfort to him in the only way she can.

The original version of this piece was commissioned by the Swedish new voice ensemble Svanholm Singers and their conductor Sofia Söderberg in 2019 and premiered by the same group on 6 December 2019 in Gustav Adolfs kyrka, Helsingborg, Sweden. An adaptation for mixed voices was created in 2022 and premiered by the Helsingborgs Kammarkör and their conductor Sverker Zadig on 30 November 2022 in S:ta Maria Kyrka, Helsingborg, Sweden.

Henrik Dahlgren

TEXT

Lullay, lullow, lully, lullay, bewy, bewy, lully, bewy.

Lully, lullow, lully, lullay. baw, baw, my barne, sleep softly now.

*I saw a sweet and seemly sight, a blissful and a blossom bright,
That mourning made and mirth of mangle.*

*A maiden mother meek and mild, in cradle keep, a knave child,
That softly sleep, she sat and sang.*

Traditional

PERFORMANCE NOTES

- The humming should be done soft and very delicate. The details regarding vowel & mouth shape (closed or open) is left up to the discretion of the singers/conductor.

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

Composed 2022

Duration c. 4-5 minutes

First performance Helsingborgs Kammarkör | conducted by Sverker Zadig
30 November 2022 | S:ta Maria Kyrka, Helsingborg, Sweden

More information www.henrikdahlgren.com

originally commissioned for male choir by Sofia Söderberg and Svanholm Singers
I SAW A SWEET AND SEEMLY SIGHT
for mixed choir a cappella

The piece should be sung like a lullaby,
very simple, without any dramatic gestures.
It could also be sung a semitone higher.

HENRIK DAHLGREN (2022)
Text & melody from the 15th century

Calm & gentle, not too slow (♩ = c. 63)

Emphasize every note

SOPRANO
Lul - lay. Lul - low. Lul - ly. lay (i)

ALTO
Lul - lay. Lul - low. Lul - ly. Lul lay. Bew -

TENOR

BASS

For rehearsal only

poco rit.

5

S. I

A. Emphasize every note p sempre
- y. Bew - y.

T. p Emphasize every note p sempre
Lul - ly. Bew - y.

B. p Emphasize every note p sempre
Lul - ly. Bew - y.

For rehearsal only

$\text{♩} = \text{♩}$
a tempo

9 ***p*** *tenderly*

S. $\text{♩} = \text{♩}$
 saw a sweet and seem - ly light... A

A. *dolce* *simile*
 Lu(l) - - lay. Lu(l) - - low.

T. *dolce* *simile*
 Lu(l) - - lay. Lu(l) - - low.

B. *dolce* *simile*
 Lu(l) - - lay. Lu(l) - - low.

For rehearsal only

13 ***p***

S. bliss - ful bird, a blos - som bright, that

A. Lu(l) - lay Lu(l) - - - low. That

T. Lu(l) - lay. Lu(l) - - - low. That

B. Lu(l) - - lay. Lu(l) - - - low. That

For rehearsal only

17

S. *pp*
mour - ning made and mirth of mangle

A. *pp*
mour - ninng made and mirth of mangle.

T. *pp*
mour - ning made and mirth mangle.

B. *pp*
mour - ning made and mirth of mangle.

For rehearsal only

21

S. *p* *Emphasize every note*
Lul - lay. low. Lul - ly. Lul -

A. *p*
Lul - lay. Lul - low. Lul - ly. Lul -

T. *p*
...lay. ...low. ...ly. Lul -

B. *p*
...lay. ...low. ...ly. Lul -

For rehearsal only

25

poco rit.
Emphasize every note

S. lay. (i) Lul - ly. Bew

A. lay. Bew - y. Bew - y.

T. lay. ...y. Bew - y. ...ly. Bew -

B. lay. ...y. Bew - y. ...ly. Bew -

For rehearsal only

a tempo

29

S. - y. Lu - ly. Lul - low. Lul - ly. Lul - lay. Baw,

A. Lul - ly. Lul - low. ...ly. Lul - lay. Baw,

T. Lul - ly. ...low. Lu - ly. ...lay. Baw,

B. y. Lul - ly. ...low. ...ly. ...lay. Baw,

For rehearsal only

34

Emphasize every note

pp

S.

baw, my bar - ne, sleep soft - ly now.

A.

baw, bar - ne, sleep soft - ly

T.

baw, bar - ne, sleep now.

B.

baw, bar - ne, sleep A

For rehearsal only

$\text{♩} = \text{♩}$

tempo primo (♩ = c. 63)

38

p dolce

S.

Oo

p dolce

A.

Oo

p tend

T.

A ma - ri - den mo - ther, meek and mild, in cra - dle

p tend

B.

ma - ri - den mo - ther, meek and mild, in cra - dle

For rehearsal only

43

S. That soft - ly sleep -

A. That soft - ly sleep; she

T. keep a kna - ve child. That soft - ly sleep; she

B. keep a kna - ve child. That soft - ly sleep; she

For rehearsal only

poco rit. . . . a tempo

48

Soprano solo*

niente *mp*

(Humming, or singing, with the mouth slightly open, emphasize every untied note)

pp *mp*

S. sat and sang. Lul - lay. Lul - low. Lul -

A. sat and sang. Lul - lay. Lul - low. Lul -

T. sat and sang. ...lay. Lul - low. Lul -

B. sat and sang. ...lay. Lul - low. Lul -

For rehearsal only

The solo should preferably be sung by a soprano, but could also be sung by a tenor an octave down.

poco rit.

a tempo

7

52

Soprano solo*

S.

A.

T.

B.

For rehearsal only

mf dolce

mf dolce

mf dolce

mf dolce

mf dolce

ly. Lul - lay. Bew - y. Bew -

ly. Lul - lay. Bew - y. Bew -

ly. Lul - lay. Bew - y. Bew -

ly. Lul - lay. Bew y. Bew -

55

Soprano solo*

S.

M-S.

A.

T.

B.

For rehearsal only

poco rit.

pp

pp

pp

pp

pp

pp

y. (Humming)

y.

y. Sleep soft - ly now.

y.

y.

All female parts from m. 55 should be equal in numbers.

poco meno mosso (♩. = c. 56)

59

S. *p* Emphasize every note

M-S. *p* Emphasize every note
(Humming)

A. *p* Emphasize every note
(Humming)

T.

B.

For rehearsal only

62

S. Emphasize every note

M-S. Emphasize every note

A. Emphasize every note

T. *p* simile
Lul - - - lay. - - - Lul - - -

B. *p* simile
Lul - - - lay. - - - Lul - - -

For rehearsal only

Solo on last reprise only.

(as soft as possible)

65

Soprano solo*

Emphasize every note

(Humming, or sung "sotto voce" with the mouth slightly open, emphasize every untied note.)

M-S.

A.

T.

B.

- low. Lul

- low. Lul ly.

For rehearsal only

68

Soprano solo*

rit.

mp

(G-sharp may be very soft. E could be added for extra stability.)

niente

lay.

niente

lay.

For rehearsal only