

HYMN

for female choir a cappella

HENRIK DAHLGREN
(2019)

PERUSAL SCORE

PROGRAMME NOTES

Edgar Allan Poe's poem appealed to me since it is so versatile. At the same time as it is expressing a hope for a brighter future it has a darkness and seriousness over it. The text originates from a song that is sung by the character Morella in Poe's short story with the same name, but it has since then been published as a stand alone poem with the title 'A Catholic Hymn'. In a letter, Poe crosses out the word 'catholic' and thus leaves us with 'A Hymn'. The text, which had been in one of my drawers for many years was perfect when my former mentor and now good friend Anita Andersson asked for a piece for one of her youth choirs. Anita and I both knew that we wanted a somewhat 'semi-sacred' text and it was important for us that the piece worked both during sacred occasions and as concert music. Poe's poem was perfect! For me personally, the text evokes an inner picture. A picture of a dramatic coast line where a storm slowly builds up in the horizon and where a woman sings the hymn to mother Mary. At first very clear but later more clouded by the sound of the storm. At last the storm passes and all that is left is the sound of the waves against the shore. Poe's poem is timeless and will unfortunately always be urgent in its hope for a brighter future." – Henrik Dahlgren

This piece was originally composed for mixed choir and commissioned in 2016 by Anita Andersson and Dalby Vokalensemble.

Henrik Dahlgren

TEXT

*Sancta Maria! turn thine eyes
Upon the sinner's sacrifice
Of fervent prayer and humble love
From thy holy throne above*

*When the hours flew brightly by
And now a cloud obscured the sky
My soul, lest it should truant be
Thy love did guide to thine and thee*

*At morn, at noon, at twilight dim
Maria! thou hast heard my hymn
In joy and wo, in good and ill
Mother of God! be with me*

*Now, when storms of fate o'ercast
Darkly my present, and my past
Let my future radiant shine
With sweet hopes of thee and thine*

Edgar Allan Poe (1809 - 1849)

Composed 2019

Duration c. 7 minutes

First performance Damkören Salt | conducted by Katarina Hellberg
9 March 2019 | Söderhöjds kyrkan, Stockholm, Sweden

More information www.henrikdahlgren.com

Originally composed for mixed choir
HYMN
for female choir a cappella

EDGAR ALLAN POE

HENRIK DAHL GREN

Worthy, poco rubato (♩ = c. 65)

mp

SOPRANO 1
Sanc-ta Ma - ri - a turn thine eyes up-on the sin-ners sac-ri-fice

SOPRANO 2
Sanc-ta Ma - ri - a _____ up-on the sin-ners sac-ri-fice

ALTO 1

ALTO 2

for rehearsal only

6

S. 1
of fer-vent prayer and hum-ble love from thy ho-ly throne a-bove.

S. 2
of fervent prayer and hum-ble love from thy ho-ly throne a-bove.

A. 1
mp
Of _____ and hum-ble love

A. 2
p niente
Mm. _____

rehearsal only

10 *mp*

S. 1
When the hours fly bright-ly by and not a cloud ob-scure the sky

S. 2
When the hours fly bright-ly by and not a cloud ob - scure the sky

A. 1
When the hours fly bright-ly by

A. 2
When the hours fly bright-ly by and not a cloud ob-scure the sky

for rehearsal only

14

S. 1
Sanc - ta Ma - ri - a turn thine eyes up - on the sin - ners

S. 2
Sanc - ta Ma - ri - a, up - on the

A. 1
Sanc - ri - a, up - on the

A. 2
Sanc - ta Ma - ri - a turn thine eyes up - on the

for rehearsal only

poco rit. a tempo

18

S. 1 *mf* sac - ri - fice. At morn at noon at twi-light dim. *f legato*

S. 2 *mf* sac - ri - fice. At morn at noon at twi-light dim. Ma - *f legato*

A. 1 *mf* sa - cri - fice. At morn at noon at twi-light dim. Ma - *f legato*

A. 2 *mf* sa - cri - fice. At morn at noon at twi-light dim. Ma - *f legato*

for rehearsal only

poco meno mosso

21

S. 1 *p* ri - a, Ma - ri - a, Ma - ri - a thou hast heard my hymn

S. 2 *p* ri - a, Ma - ri - a, Ma - ri - a thou hast heard my hymn. In joy and

A. 1 *p* ri - a, Ma - ri - a, Ma - ri - a thou hast heard my hymn

A. 2 *p* ri - a, Ma - ri - a, Ma - ri - a thou hast heard my hymn

for rehearsal only

24

S. 1 *p*
In joy and woe mo-ther of god, mo-ther of god,

S. 2
woe in good and ill mo-ther of God, mo-ther of God, mo-ther of

A. 1 *p*
In joy and woe mo-ther of god, mother of God,

A. 2 *p*
In joy and woe mo-ther of God, mo-ther of God,

for rehearsal only

28

S. 1
mo-ther of God, be with me still.

S. 2
God, be with me still.

A. 1
ther of God, be still.

A. 2
mo-ther of God, mo-ther be still.

for rehearsal only

tempo primo

32

S. 1 *mp* When the hours flew bright - ly by

S. 2 *mp* When the hours flew bright - ly by and

A. 1 *mp* When the hours flew bright - ly by

A. 2 *mp* When the hours flew bright - ly by and not a

for rehearsal only

34

S. 1 *mf* and not cloud ob - scured the sky, my

S. 2 *mf* not cloud ob - scured the sky, my

A. 1 *mf* my soul, lest it should

A. 2 *mf* cloud ob - scured the sky, my

for rehearsal only

36

S. 1 *mp* soul, thy *p* grace,

S. 2 *mp* soul, thy *p* grace, to

A. 1 *mp* tru - ant be, thy *p* grace, did guide to

A. 2 *mp* soul, thy *p* grace, to

for rehearsal only

poco rit.

38

S. 1 thine and thee. At morn at noon at twi - light

S. 2 *mf* thine and thee. At morn at noon at twi - light

A. 1 *mf* thine and thee. At morn at noon at twi - light

A. 2 *mf* thine and thee. At morn at noon at twi - light

for rehearsal only

a tempo

7

40

S. 1 *dim.* *legato* *f*
Ma - ri - a, Ma - ri - a, Ma - ri - a!

S. 2 *dim.* *legato* *f*
Ma - ri - a, Ma - ri - a, Ma - ri - a!

A. 1 *dim.* *legato*
Ma - ri - a, Ma - ri - a, Ma - ri - a!

A. 2 *dim.* *legato*
Ma - ri - a, Ma - ri - a, Ma - ri - a!

for rehearsal only

43

A. solo *p dolce* *niente*
Sanc-ta Ma - ri - a.

S. 1 *p*
In joy and woe

S. 2 *p*
In joy and woe

A. 1 *p*
In joy and woe

A. 2 *p*
In joy and woe

for rehearsal only

calm and meditative (♩ = ♩. = c. 55)

49

mp niente

Sanc-ta Ma-ri - a.

S. 1

mp niente

Sanc-ta Ma-ri - a.

mp niente

Sanc-ta Ma-ri - a.

mp niente

Sanc-ta Ma-ri - a.

S. 2

mp niente

Sanc-ta Ma-ri - a.

mp niente

Sanc-ta Ma-ri - a.

A. 1

mp niente

Sanc-ta Ma-ri - a.

A. 2

mp niente

Sanc-ta Ma-ri - a.

for
rehearsal
only

for rehearsal only



53

mp

niente

Sanc-ta Ma - ri - a.

S. 1

mp

niente

Sanc-ta Ma - ri - a.

mp

niente

Sanc-ta Ma - ri - a.

mp

niente

Sanc-ta Ma - ri - a.

S. 2

mp

niente

Sanc-ta Ma - ri - a.

mp

niente

Sanc-ta Ma - ri - a.

A. 2

mp

niente

Sanc-ta Ma - ri - a.

for rehearsal only



57

mp

niente

Sanc-ta Ma-ri - a.

S. 1

mp

niente

Sanc-ta Ma-ri - a.

mp

niente

Sanc-ta Ma-ri - a.

mp

niente

Sanc-ta Ma-ri - a.

S. 2

niente

Sanc-ta Ma-ri - a.

mp

niente

Sanc-ta Ma-ri - a.

A. 1

mp

niente

Sanc-ta Ma-ri - a.

A. 2

mp

niente

Sanc-ta Ma-ri - a.

for
rehearsal
only



61

mp niente

S. 1

Sanc-ta Ma-ri-a.

mp niente

S. 2

Sanc-ta Ma-ri-a.

mp niente

A. 1

Sanc-ta Ma-ri-a.

mp niente

A. 2

Sanc-ta Ma-ri-a.

mp niente

A. 1

Sanc-ta Ma-ri-a.

mp niente

A. 2

Sanc-ta Ma-ri-a.

mp

A. 1

Sanc-ta Ma-ri-a.

mp

A. 2

Sanc-ta Ma-ri-a.

for
rehearsal
only

65

mp *niente*
Sanc - ta Ma - ri - a.

S. 1 *mp*
Sanc - ta Ma - ri - a.

mp *niente*
Sanc - ta Ma - ri - a.

mp *niente*
Sanc - ta Ma - ri - a.

S. 2 *mp*
Sanc - ta Ma - ri - a.

mp
Sanc - ta Ma - ri - a.

A. 1 *pp* *p*
(aa)

A. 2 *mp*
Sanc - ta Ma - ri - a.

for rehearsal only



68

mp

niente

Sanc - ta Ma - ri - a.

S. 1

mp

Sanc - ta Ma - ri - a.

mp

niente

Sanc - ta Ma - ri - a.

mp

niente

Sanc - ta Ma - ri - a.

S. 2

niente

mp

Sanc - ta Ma - ri - a.

niente

mp

Sanc - ta Ma - ri - a.

A. 1

(aa)

A. 2

mp

Sanc - ta Ma - ri - a.

for
rehearsal
only



71 *mp* *niente mp*

Sanc - ta Ma - ri - a. Sanc Ma - ri - a.

S. 1 *mp* *niente mp*

Sanc - ta Ma - ri - a. Sanc - ta Ma - ri -

mp *niente mp*

Sanc - ta Ma - ri - a. Sanc - ta

mp *niente*

Sanc - ta Ma - ri - a.

S. 2 *niente* *mp*

Sanc - ta Ma - ri - a.

niente *mp*

Sanc - ta Ma - ri - a.

A. 1 (aa)

A. 2 *mp* *mp*

Sanc - ta Ma - ri - a. Sanc - ta Ma - ri - a.

for rehearsal only

niente

S. 1
a. *niente*

niente

Ma - ri - a.

mp *niente*

Sanc - ta Ma - ri - a.

S. 2 *niente* *mp* *niente*

Sanc - ta Ma - ri - a.

niente *mp* *niente*

Sanc - ta Ma - ri - a.

A. 1 *mf*

(aa)

A. 2 *mf*

for rehearsal only



worthy, poco maestoso (♩. = ♩ = c. 65)

accel.

77 *mf*

S. 1
Now when storms of fate o'er - cast dark - ly my pre - sent and

S. 2
Now when storms of fate o'er - cast dark - ly my pre - sent and my

A. 1
Now when storms of fate o'er - cast, dark - ly my

A. 2
Now when storms of fate o'er - cast, dark ly my

for rehearsal only

80 *f* rit.

S. 1
past, let my fu - ture rad - iant

S. 2
past, let my fu - ture rad - iant

A. 1
pre - sent and my past, let my fu - ture rad - iant

A. 2
pre - sent and my past, let my fu - ture rad - iant

for rehearsal only

a tempo

84

S. Solo *ff* legato Ma - ri - a, Ma - ri - a, Ma - ri - a!

S. 1 *ff* shine! *non dim.* *mp* Of thee and thine.

S. 2 *ff* shine! *non dim.* *mp* Of thee and

A. 1 *ff* shine! *non dim.*

A. 2 *ff* shine! *non dim.*

for rehearsal only

88

S. 1 *mf dolce* With sweet

S. 2 *mf dolce* thine. With sweet

A. 1 *mf dolce* of thee and thine. With sweet

A. 2 *mp* Of thee and thine. *mf dolce* With sweet

for rehearsal only

91 *mp* *poco più mosso* *p*

S. 1 hopes of thee and thine. Sh - ine.

S. 2 hopes of thee and thine. Sh - ine. Sh -

A. 1 hopes of thee and thine. Sh - ine. Sh -

A. 2 hopes of thee and thine. Sh - ine. Sh -

for rehearsal only

95 *poco rit.* . . . *a tempo* *mp* *pp* *p*

S. 1 ine. Sh - ine.

S. 2 ine. Sh-ine. Sh-ine.

A. 1 Sh - ine. Sh - ine.

A. 2 ine. Sh - ine. Sh - ine.

for rehearsal only

101 *mp*

S. 1 Mo - ther of God. Mo - ther of God. Mo - ther

S. 2 Sh - ine. Sh - ine. Sh -

A. 1 Sh - ine. Sh - ine. Sh -

A. 2 Sh - ine. Sanc - Ma - ri - a.

for rehearsal only

106 *mp*

S. 1 God. Mo - ther of God. Mo - ther of God.

S. 2 ine Sh - ine. Sh - ine.

A. 1 ine. Ma - ri - a, Ma - ri - a, Ma -

A. 2 Sanc - ta Ma - ri - a. Sanc - ta Ma - ri - a. Sanc - ta Ma -

for rehearsal only

111

S. 1
Mo - ther of God. Mo - ther of God. Mo - ther

S. 2
Sh - ine. Sh - ine.

A. 1
ri - a. Ma - ri - a, Ma - a, Ma - ri - a.

A. 2
ri - a. Sanc - ta Ma - ri - a. Sanc - Ma - ri - a.

for rehearsal only

116

S. 1
God.

S. 2
p Sanc - ta Ma - ri - - a.

A. 1
p Sanc - ta Ma - ri - - a.

A. 2
p Sanc - ta Ma - ri - - a.

for rehearsal only