

**SORROW AND JOY**  
for mixed choir & cello

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**HENRIK DAHLGREN**  
(2021)

PERUSAL SCORE

## PROGRAMME NOTES

This piece was commissioned by the Swedish mixed choir Dalby Kammarkör and their conductor Anita Andersson.

Henrik Dahlgren

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### TEXT

*Varje djup sorg  
har förlorad glädje till föremål.  
Tappa inte bort den riktningen.  
Låt inte sorgen glömma sitt ärende.  
Sorgen är den djupaste ära  
som glädjen kan få.*

Harry Martinson (1904 - 1978)

### Translation:

*Each profound sorrow  
has lost joy as cause.  
Do not lose that path.  
Do not let sorrow forget its purpose.  
Sorrow is the deepest, most profound honour  
that joy can receive.*

Henrik Dahlgren (1991 -)

PERUSAL SCORE

## PERFORMANCE NOTES

- The cello should preferably be placed off stage, not visible to the audience. The sound should be coming from a distance. This could very well be from a different room.
- The tempo should be very free, and it is left up to the discretion of the conductor to decide for how long each chord should be sustained. Also the pauses could very well be treated as fermatas.
- The soprano soloist should line up vertically with what the choir is doing, starting and ending each phrase accordingly. Attention should be given to whether the start/end of a note is in a silent pause, or during a held chord by the choir.
- The 's'-sound in m. 15-17 should be very intimate, a soft gust of wind. It should be initiated by the 's' from the word 'sorrow' in m. 15, and continue with the 's' in the same word in m. 18.
- The ending diminuendo should be done individually by each singer, but the ending notes in the cello should be the last sound heard.

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

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

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

Composer: Henrik Dahlgren

Duration: c. 6 minutes

First performance: Dalby Kammarkör & Anette Helmers (cello) | conducted by Anita Andersson  
15 October 2022 | Dalby kyrka, Dalby, Sweden

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

Commissioned by Anita Andersson & Dalby Kammarkör

# SORROW AND JOY

for mixed choir & off stage cello

HARRY MARTINSSON  
Translation: Henrik Dahlgren

HENRIK DAHLGREN (2021)

Meditative and very free tempo ( $\text{♩} = \text{c. } 40-46$ )

VIOLONCELLO (off stage)

SOPRANO SOLO

SOPRANO

ALTO

TENOR

BASS

For rehearsal only

Each pro - found

Sor - row, sor - row, sor - row,

Sor - row, sor - row, sor - row,

Sor - row, sor - row, sor - row,

Sor - row, sor - row, sor - row,

S solo

S

A

T

B

sor - row, has

sor - row, sor - row, sor - row, has

sor - row, sor - row, sor - row, has

sor - row, sor - row, sor - row, has

sor - row, sor - row, sor - row, has

Vc

S solo

S

A

T

B

*mp* *p* *pp* very soft, from a distance

lost joy lost joy as cause (s)

lost joy, lost joy, as... Sor - row,

lost joy, lost joy, as... row,

lost joy, lost joy, as... or - row,

lost joy, lost joy, as... Sor - row,

Vc

S solo

S

A

T

B

*pp* sempre *p*

*poco più mosso* (♩ = c. 50)

that path, that path.

sor - row, don't lose, don't lose that path.

sor - row, don't lose, don't lose that path.

sor - row, don't lose, don't lose Gu -

*pp* solo ad lib.

3

Vc *molto* *f*

S *pp solo ad lib.* *mf tutti*  
 Gu - te nacht. Gu - te nacht. Don't let sor - row, let

A *pp solo ad lib.* *mf tutti*  
 Gu - te nacht. Gu - te nacht. Don't let sor - row, don't let

T *mf tutti*  
 - te nacht. Don't let sor - row, let sor -

B *p solo ad lib.* *mf*  
 Gu - te nacht o - we - sen. Don't let sor - row, don't

7

S *f* *rit.* *ff*  
 sor - row don't let sor - row, sor - row.

A *f* *ff*  
 sor - row, sor - row, sor - row.

T *f* *ff*  
 row, let sor - row, sor - row, sor - row.

B *f* *ff*  
 let sor - row, sor - row, sor - row.

a tempo, tranquillo

11

S solo

S1

*mp teneramente*

Do not let sor - row for - get its pur - pose.

Very soft and unvoiced, as a breeze from afar.

S2

*p*

Oo

*pp* *poco* *gliss.* *gliss.*

Very soft and unvoiced, as a breeze from afar.

A1

*p*

Oo

*pp* *poco* *gliss.* *gliss.*

Ss\*

A2

*mp teneramente*

Do not let sor - row for - get its pur - pose.

T

*p*

Sor-row... (oo)

B

*p*

Sor - row... (oo)



come primo

free bowing

18

Vc

S solo

S

A

T

B

is the deep - - - est, most pro - found

Sor - row, sor - row, sor - row,

*pp* *p* *simile*

Vc

S solo

S

A

T

B

ho - nour, ho - nour that

sor - row, sor - row, sor - row, that

sor - row, sor - row, sor - row, that

sor - row, sor - row, sor - row, that

row sor - row, sor - row, sor - row, that

*pp* *pp* *pp* *pp*



rit. . . . .

Vc

S solo

S

A

T

B

joy joy can re - cieve.

joy joy can

joy joy can

lost joy, lost joy, can

niente

*mp* *p* *pp*

poco più mosso (♩ = c. 50)  
con sord.

Vc

S solo

S1

S2

A1

A2

T

B

Oo Mm Oo Mm

Oo Mm Oo Mm

Oo Mm Oo Mm

Oo Mm Oo Mm

Mm

*pp* *ppp*

poco rit.

played very soft, as fading away completely

detaché

Vc

*pppp* *niente*

S1

*individually dim. poco a poco al niente*

(mm)

S2

*individually dim. poco a poco al niente*

(mm)

A1

*individually dim. poco a poco al niente*

A2

*individually dim. poco a poco al niente*

(mm)

T

*individually dim. poco a poco al niente*

(mm)

B

PERUSAL SCORE