

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

HENRIK DAHLGREN
(2019)

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 10/8 (4/4) 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 male 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 seed, 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 (gap between the notes).

Composed 2019

Duration c. 4-5 minutes

First performance Svanholm Singers | conducted by Sofia Söderberg
6 December 2019 | Gustav Adolfs kyrka, Helsingborg, Sweden

For more information www.henrikdahlgren.com

commissioned by Sofia Söderberg and Swanholm Singers

I SAW A SWEET AND SEEMLY SIGHT

for male choir a cappella

The piece should be sung like a lullaby,
very simple, without any dramatic gestures.

HENRIK ... (2019)
Text ... from the 15th century

Calm & gentle, not too slow ($\text{♩} = \text{c. } 63$)

Emphasize every note

Musical score for the first system, measures 1-4. It includes staves for TENOR 1, TENOR 2, BASS 1, BASS 2, and a piano accompaniment section labeled "For rehearsal only". The lyrics for the tenors are: "Lul - lay. Lul - low. Lul - ly. Lul - lay. (i)" and "Lul - lay. Lul - low. Lul - ly. Lul - lay. Bew -". The piano part features a simple accompaniment with a fermata over the final notes.

poco rit.

Musical score for the second system, measures 5-8. It includes staves for T. 1, T. 2, B. 1, B. 2, and a piano accompaniment section labeled "For rehearsal only". The lyrics for the tenors are: "I" and "- y. Bew y.". The lyrics for the basses are: "Lul - ly. Bew - y." and "Lul - ly. Bew - y.". The piano part features a simple accompaniment with a fermata over the final notes. Performance markings include "Emphasize every note", "p", "p sempre", and "ppp".

$\text{♩} = \text{♩}$
a tempo

9 *p* tenderly *pp*

T. 1 saw a sweet and seem - ly sight A

T. 2 *dolce* *simile*
Lu(l) - - lay. Lu(l) - - low.

B. 1 *dolce* *simile*
Lu(l) - - lay. Lu(l) - - low.

B. 2 *dolce* *simile*
Lu(l) - - lay. Lu(l) - - low.

For rehearsal only

13 *p*

T. 1 bliss - ful bir, a blos - som bright, that

T. 2 Lu(l) - - lay. Lu(l) - - low. That

B. 1 Lu(l) - - lay. Lu(l) - - low. That

B. 2 Lu(l) - - lay. Lu(l) - - low. That

For rehearsal only

17

T. 1
mour - ning made and mirth of mänge.

T. 2
mour - ning made and mirth of mänge.

B. 1
mour - ning made and mirth of mänge.

B. 2
mour - ning made and mirth of mänge.

For rehearsal only

21

T. 1
Lul - lay. Lul - low. Lul - ly. Lul -

T. 2
Lul - lay Lul - low. Lul - ly. Lul -

B. 1
...lay. ...low. ...ly. Lul -

B. 2
...lay. ...low. ...ly. Lul -

For rehearsal only

poco rit. - -

Emphasize every note

25

T. 1
lay... (i) Lul - ly... Bew -

T. 2
lay. Bew - y. Bew - y.

B. 1
lay. ...y. Bew - y. ...ly. Bew -

B. 2
lay. ...y. Bew - y. ...ly. Bew -

For rehearsal only

a tempo

29

T. 1
- y. Lul - low. Lul - ly. Lul - lay. Baw,

T. 2
Lul - ly. Lul - low. ...ly. Lul - lay. Baw,

B. 1
y. Lul - ly. ...low. Lu - ly. ...lay. Baw,

B. 2
y. Lul - ly. ...low. ...ly. ...lay. Baw,

For rehearsal only

34

Emphasize every note

pp

T. 1
baw, my bar - ne, sleep soft - ly now

T. 2
baw, bar - ne, sleep soft - ly now.

B. 1
baw, bar - ne, sleep now.

B. 2
baw, bar - ne, sleep A

For rehearsal only

$\text{♩} = \text{♩}$

tempo primo (♩ = c. 63)

38

p dolce

T. 1
Oo

T. 2
Oo

B. 1
Oo

B. 2
tr ma - den mo - ther, meek and mild, in cra - dle

pp *p*

For rehearsal only

43

T. 1 That soft - ly sleep;

T. 2 That soft - ly sleep; she

B. 1 That soft ly sleep; she

B. 2 keep a kna - ve child. That soft - ly sleep; she

For rehearsal only

poco rit. a tempo

niente *mp*

48

Tenor solo

(Humming, or singing "sotto voce" with the mouth slightly open, emphasize every tied note)

T. 1 sat Lul - - lay. Lul - low. Lul -

T. 2 sat and sang Lul - lay. Lul - low. Lul -

B. 1 sat and sang. ...lay. Lul - low. Lul -

B. 2 sat and sang. ...lay. Lul - low. Lul -

For rehearsal only

poco rit.

a tempo

52

Tenor solo

T. 1

T. 2

B. 1

B. 2

For rehearsal only

mf dolce

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

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

ly. Lul - lay. Bew y. Bew -

ly. Lul - lay. Bew -

ly. Lul - lay. Bew -

55

Tenor solo

T. 1

T. 2

T. 3

B. 1

B. 2

For rehearsal only

pp poco rit. *pp*

y. (Humming)

y.

y. Sleep soft - ly now.

y.

y.

f 1, 2 & 3 from m. 55 should be equal in numbers.

59 *p* Emphasize every note

T. 1

T. 2 (Humming) *p* Emphasize every note

T. 3 (Humming) *p* Emphasize every note

B. 1

B. 2

For rehearsal only

62 Emphasize every note

T. 1

T. 2 Emphasize every note

T. 3 Emphasize every note

B. 1 *p* simile lay. Lul

B. 2 *p* simile Lul lay. Lul

For rehearsal only

Solo on last reprise only.
(as soft as possible)

65

Tenor solo

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

Emphasize every note

T. 1

Emphasize every note

T. 2

Emphasize every note

T. 3

(Humming)

B. 1

-low. Lul - - - ly.

B. 2

-low. Lul - - - ly.

For rehearsal only

68

rit. mp

Tenor solo

(E may be very soft. C could be added for extra stability.)

niente

B. 1

Lul - - - lay. niente

B. 2

Lul - - - lay. niente

For rehearsal only