

...THERE IS ALSO LONELINESS

for male double choir a cappella

HENRIK DAHLGREN

(2020)

PERUSAL SCORE

PROGRAMME NOTES

In the middle of the Covid pandemic, during September 2020, I was observing how people were turning to social media for communication, comfort, and cultural exchange. At the same time, as many critics have commented, social media is a serious factor of increasing loneliness and associated mental health issues. This inspired me to write the piece *There is Also Loneliness*.

The piece was supposed to be a "quick-learner", nothing too complicated, well, that didn't happen. Rather than an easy piece in four parts, this became an intricate exploration of sounds and vowels for double choir. The piece was first written as workshop material for male voices, not really conceived as being a concert piece. I wanted to explore the possibilities of glissandos and the sounds of different vowels, not in an exaggerated expressive way, but in a more subtle, understated way. The text at this point consisted of vocal sounds such as 'mm' and 'oo', and a more traditional text for the piece became secondary. My idea was always to not put the lyrics at the forefront, but the music. The poetry that meaning about the important part of this composition is the build-up and the sound of the words.

The original version of this piece was commissioned by the Swedish male voice ensemble Svanholm Singers and their conductor Sofia Söderberg in 2020, and premiered by the same group on 15 October 2020 in Domkyrkan, Lund, Sweden. An adaptation for mixed voices was created in 2022 for a workshop with the British ensemble Voces8, hosted by JAM (John Armitage Memorial Trust), and the festival Jam on the Marsh, UK, and was later publicly premiered by the Voces8 Scholars on 15 October 2022 in St Bride's Church, London, UK.

Henrik Dahlgren


TEXT


*I wandered lonely in the cloud
I could not look away
But where there is love there is also loneliness
And thus, all I loved, I loved alone*

Henrik Dahlgren (1991 -)

PERFORMANCE NOTES

- The piece does not aspire to be an "effect-piece" and thus all extended singing techniques and effects should be sung carefully with no dramatic gestures.
- The singers, are in this piece asked to sing on vowels not normally emphasized, great attention should be given to this, as the sought after effect is that specific sound and not a clear understanding of the word in itself.
- All glissandos should be done moderately. A relaxed, well blended sound is preferred..
- The tenors boxed notation, from m. 56 and 57, should be sung very soft and delicate, almost internally. The tenors don't necessarily need to be exactly together, but they should stay in tempo and great attention should be given to the two different tempos happening at the same time.
- The lower line in tenor 1 (both choirs), m. 110-123, may be omitted if sung by a smaller group.

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


 = No breath (or gap between the notes).

* = Sing on the consonant.

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

 = As low as possible (without being extreme).

 = As high as possible (without being extreme).

 = Fast slide up (before the beat) to the notated pitch.

Composed 2020

Duration c. 7-8 minutes

First performance Svanholm Singers | conducted by Sofia Söderberg
12 October 2020 | Domkyrkan, Lund, Sweden

More information www.henrikdahlgren.com

Commissioned by Svanholm Singers & Sofia Söderberg
...THERE IS ALSO LONELINESS
for male double choir a cappella

BY PER-ÅRNE DAHLGREN (2020)

Delicate, without too much expression (♩ = c. 40)

TENOR 1
TENOR 2
BASS 1
BASS 2

wa - n*
wa - n*
wa - n*
wa - n*

Delicate, without too much expression (♩ = c. 40)

TENOR 1
TENOR 2
BASS 1
BASS 2

niente
I lo -
niente
I
niente
I

2nd Basses may gradually join 1st basses to mask entrance.

9

T1
 8 dered in (n)* the I *sotto voce*

T2
 8 dered in (n)* the I *sotto voce*

B1
 8 dered in (n)* the I *sotto voce*

B2
 8 dered in (n)* the I *sotto voce*

T1
 ne* - - - ly clo - (ou) - - - ud
 Sing on the closed 'ou' in "cloud"

T2
 lo - ne* - - - ly clo - (ou) - - - ud
 Sing on the closed 'ou' in "cloud"

B1
 lone* - - - ly clo - (ou) - - - ud could
 Sing on the closed 'ou' in "cloud"

B2
 lone* - - - ly clo - (ou) - - - ud could

8

8

8

8



Gradually shift between all the vowels in "way" with increasing brightness *pp* *ff* very bright

T1

a - w - a - y (i)

Gradually shift between all the vowels in "way" with increasing brightness *pp* *ff* very bright

T2

a - w - a - y (i)

Gradually shift between all the vowels in "way" with increasing brightness *pp* *ff* very bright

B1

a - w - a - y (i)

Gradually shift between all the vowels in "way" with increasing brightness *pp* *ff* very bright

B2

a - w - a - y (i)

Gradually shift between all the vowels in "way" with increasing brightness *pp* *ff* very bright

T1

could not look a - w - a - y (i)

Gradually shift between all the vowels in "way" with increasing brightness *pp* *ff* very bright

T2

could not look a - w - a - y (i)

Gradually shift between all the vowels in "way" with increasing brightness *pp* *ff* very bright

B1

look - w - a - y (i)

Gradually shift between all the vowels in "way" with increasing brightness *pp* *ff* very bright

B2

not look - w - a - y (i)

poco più mosso (♩ = c. 50)

25

T1 *pp subito* (i) oo Love.

T2 *pp subito* (i) oo *mp* Love.

B1 *pp subito* (i) oo (b) *mp poco marcato* Lo - (o) -

B2 *pp subito* (i) oo *mp poco marcato* Lo - (o) -

Slide individually in a free tempo to the next note

Sing on the closed 'o' in "loneliness"

poco più mosso (♩ = c. 50)

T1 *ff sempre* *pp* niente mm

T2 *ff sempre* *pp* niente *mp* Love.

B1 *ff sempre* *pp* niente *mp poco marcato* Lo - (o) - ne* - li-ness.

B2 *f sempre* *pp* niente *mp poco marcato* Lo - (o) - ne* - li-ness.

Sing on the closed 'o' in "loneliness"

Accompanying piano part with chords and melodic lines.

33

T1 *niente*
Love. Love.

T2 *niente mp*
Love. Love.

B1
ne* - li - ness. Lo - (o) - ne* - li - ness. Lo - (o) -

B2
ne* - li - ness. Lo - (o) - ness. Lo - (o) -

T1 *mp niente mp*
Love. Love. Love.

T2 *niente mp*
ve. Love.

B1
Lo - (o) - ne* - li - ness. Lo - (o) - ne* - li - ness.

B2
Lo - (o) - ne* - li - ness. Lo - (o) - ne* - li - ness.

Accompanying piano part with chords and melodic lines.



41

T1 *mf* *mp* *p*
 Lo - ve, lo - ve, lo -

T2 *mf* *mf*
 Lo - ve, lo - ve,

B1 ne* - li - ness. Lo - (o) - ne* - li - ness.

B2 ne* - li - ness. Lo - (o) - ne* - li - ness.

Sing on both syllables

T1 *mf*
 Lo - ve,

T2 *mf*
 Lo - ve,

B1 Lo - (o) - ne* - li - ness. Lo -

B2 Lo - (o) - ne* - li - ness. Lo -

Sing on both syllables

Accompanying piano accompaniment for the vocal parts.



46

T1 *simile*
ve. Lo - ve, lo - ve, lo - ve. Lo - ve,

T2 *p simile*
lo - ve. Lo - ve, lo - ve, lo - ve. Lo - ve,

B1
Lo - (o) - ne* - ness.

B2
Lo - (o) - ne* - li - ness.

T1 *mp p simile*
lo - ve, lo - ve. Lo - ve, lo - ve, lo - ve.

T2 *mp p simile*
lo - ve, lo - ve. Lo - ve, lo - ve, lo - ve.

B1
(o) - ne* - li - ness. Love. *mf*

B2
(o) - ne* - li - ness. Love. *mf*

Accompanying piano part with chords and bass line.



51 *dim. poco a poco*

T1 lo - ve, lo - ve. Lo - ve, lo - ve, lo - ve.

T2 lo - ve, lo - ve. Lo - ve, lo - ve, lo - ve.

B1 *mf* Love. *niente*

B2 *mf* Love.

T1 *dim. poco a poco* Lo - ve, lo - ve, lo - ve. Lo - ve, lo - ve, lo -

T2 *dim. poco a poco* Lo - ve, lo - ve, lo - ve. Lo - ve, lo - ve,

B1 *niente* *p* But where there is

B2

Accompanying piano part with chords and bass line.



Repeat individually in tempo ♩ = c. 50

T1 *pp internally*
 Lo - ve, lo - ve, lo - ve.

T2 *pp internally*
 Lo - ve, lo - ve, lo - ve.

B1 *p* ————— *mf dolce e legato* ————— *niente*
 But where there is love, there is al - so lone - li-ness, i-ness, i - ness.

B2 ————— *niente*

Repeat individually in tempo ♩ = c. 50

T1 *pp internally*
 ve. lo - ve, lo - ve.

T2 *pp internally*
 lo - ve. Lo - ve, lo - ve, lo - ve.

B1 *mf dolce e legato* ————— *niente*
 love, there is al - so lone - li-ness, i-ness, i - ness.

B2 ————— *niente*

—



ancora più mosso (♩ = c. 60)

Sempre ♩ = c. 50
Sung internally and very soft (see preface)

61

T1

T2

B1

B2

rythmic, and with a bit more energy
p — *mf* — *niente*

Where there is love, there is al-so lone - li-ness, i-ness, i-ness.

rythmic, and with a bit more energy
p — *mf* — *niente*

Where there is love, there is al-so lone - li-ness i-ness, i-ness.

ancora più mosso (♩ = c. 60)

Sempre ♩ = c. 50
Sung internally and very soft (see preface)

T1

T2

B1

B2

rythmic, and with a bit more energy
p — *mf*

Where there is love, there is al-so lone

rythmic, and with a bit more energy
p — *mf*

Where there is love, there is al-so lone



66

T1

T2

B1 *p* *mf*
 Where there is love, there is al - so lone - li - ness, i - ness, i -

B2 *p* *mf*
 Where there is love, there is al - so lone - li - ness, i - ness, i -

T1

T2

B1 *niente* *p*
 - li - ness, i - ness, i - ness. Where there is

B2 *niente* *p*
 - li - ness, i - ness, i - ness. Where there is



70 *dim. al niente*

T1

T2

B1 *niente* *p* *r*
 ness. Where there is love, there is al - so lone

B2 *niente* *mf*
 ness. Where there is love, there is al - so lone

T1

T2 *dim. al niente*

B1 *mf* *niente*
 love, there is al - lone - li-ness, i-ness, i - ness.

B2 *mf* *niente*
 love, there is - so lone - li-ness, i-ness, i - ness.

8



74 *p* *mf* *niente*

T1
 8 Where there is love, there is al - so lone - li ness, i ness, i ness.

T2

B1 *niente* *p*

- li - ness, i ness, i ness. Where there is

B2 *niente* *p*

- li - ness, i ness, i ness. Where there is

T1

T2 *p* *mf* *niente*

Where there is love, there is al - so lone - li ness, i ness, i ness.

B1 *p* *mf* *niente*

Where there is love, there is al - so lone - li ness, i ness, i ness.

B2 *mf* *niente*

Where there is love, there is al - so lone - li ness, i ness, i ness.

Piano accompaniment



78 *p* *mf* *niente*

T1
Where there is love, there is al - so lone - li - ness, i ness, i - ness.

T2 *dim. al niente*

B1 *mf* *niente*
love, there is al - so lone - li ness, i ness, i ness

B2 *mf* *niente*
love, there is al - so lone - li ness, i ness,

T1 *dim. al niente*

T2 *p* *mf*
Where there is love, there is al - so lone - li ness,

B1 *p* *mf*
Where there is love, there is al - so lone - li ness, i ness, i

B2 *p* *mf*
Where there is love, there is al - so lone - li ness, i ness, i

molto rit.

82

T1 *p* ————— *f*
But where there is love

T2 *p* ————— *f*
But where there is love

B1 *p* ————— *f*
But where there is love

B2 *p* ————— *f*
But where there is love

molto rit.

T1 *p* ————— *f*
But where there is love

T2 *niente*
i - ness, i - ness. *p* ————— *f*
But where there is love

B1 *niente*
ness. *p* ————— *f*
But where there is love

B2 *niente*
ness. *p* ————— *f*
But where there is love

83

84



a tempo

poco meno mosso (♩ = c. 50)

85 *p* niente *mp dolce e legato*

T1 there is al - so lone - li-ness, i-ness, i-ness. Where there is ___ love,

T2 there is al - so lone - li-ness, i-ness, i-ness. Where there is ___ love,

B1 there is al - so lone - li-ness, i-ness, i-ness. Where there is ___ love,

B2 there is al - so lone - li-ness, i-ness, i-ness. Where there is ___ love,

a tempo

poco meno mosso (♩ = c. 50)

T1 there is al - so lone - li-ness, i-ness.

T2 there is al - so lone - li-ness, i-ness, i-ness.

B1 there is al - so lone - li-ness, i-ness, i-ness.

B2 there is al - so lone - li-ness, i-ness, i-ness.

89

T1
Where there is__

T2
Where there is__

B1
Where there is__

B2
Where there is__

T1
mp *mf* *niente*
Lone - li - ness, i - ness.

T2
mp *mf* *niente*
Lone - li - ness, i - ness, i - ness.

B1
mp *mf* *niente*
Lone li - ness, i - ness, i - ness.

B2
p *f* *niente*
Lo - li - ness, i - ness, i - ness.

89

89



93

T1 *p*
 — love, there is al - so lone - li-ness, i-ness.

T2
 — love, there is al - so lone - li-ness, i-ness.

B1
 — love, there is al - slo lone - li-ness, i-ness.

B2 *p*
 — love, there is al - so lone - li-ness, i-ness.

T1 *mp dolce e legato* *niente*
 Where there is — love, — lone - li-ness, i - ness.

T2 *mp dolce e legato* *niente*
 Where there is — love — lone - li-ness, i - ness.

B1 *mp dolce e legato* *niente*
 Where — love, — lone - li-ness, i - ness.

B2 *mp dolce e legato* *niente*
 Where there is — love, — lone - li-ness, i - ness.

— love, there is al - so lone - li-ness, i-ness.

molto rit.

tempo primo (♩ = c. 40), with increasing intensity

pp cresc. poco a poco

97

T1
Love.

T2
p molto legato
Where there is love, I love

B1
p molto legato
Where there is love, I love

B2
p molto legato
Where there is love, I

molto rit.

tempo primo (♩ = c. 40), with increasing intensity

pp cresc. poco a poco

T1
Love. Love.

T2
p molto legato
Where there is love, I love

B1
p molto legato
Where there is I love

B2
p molto legato
Where there is love, I love

103

T1 Love. Love.

T2 *cresc. poco a poco* And all

B1 *cresc. poco a poco* And all I

B2 *cresc. poco a poco* love And all I

T1 Love.

T2 *cresc. poco a poco* a - lone. I love

B1 *cresc. poco a poco* a - lone. I love

B2 *cresc. poco a poco* a lone. I love

Accompanying piano part with chords and melodic lines.

(mf) cresc. poco a poco

110

T1

Love. Love.

T2

Love.

T2

I love. and all

B1

love. And all

B2

love. And all

(mf) cresc. poco a poco

cresc. poco a poco

T1

Love. Love.

T2

Love. Love.

(mf) cresc. poco a poco

T2

a - lone. I love

B1

a - lone. I

B2

a - lone. I love

(mf) cresc. poco a poco

B1

B2

PERUSAL

SCORE

poco rit.

117

T1

*(mf) cresc.
poco a poco*

Love. Thus,

T2

Love. Love. Thus,

B1

I love. And thus,

B2

I love. And thus,

T1

Love. And thus,

T2

a - lone. And thus,

B1

love a - lone. And thus,

B2

a - lone. And thus,

poco rit.

PERUSAL

SCORE

maestoso e molto legato

124 *ff*

T1 all I loved I loved a -

T2 *ff* all I loved I loved a -

B1 *ff* all I loved I loved a -

B2 *ff* all I loved I loved a -

maestoso e molto legato

T1 *ff* all I I loved a -

T2 *ff* all I loved I loved a -

B1 *ff* all I loved I loved a -

B2 all I loved I loved a -

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

130

Solo *fff*

T1 lone. A - lone. A - lone.

T2 lone. And all I loved I

B1 lone. And all I loved I

B2 lone. And all I loved I

T1 lone. A - lone. A - lone.

T2 lone. And all I loved I

B1 lone. And all I loved I

B2 lone. And all I loved I

Accompanying piano part with chords and bass line.



tempo primo (♩ = c. 40)

136

niente

T1

A - lone.

T2

B1

B2

loved a - lo - ne.*

loved a - lo - ne.*

loved a - lo - ne.*

loved a - lo - ne.*



tempo primo (♩ = c. 40)

niente

niente

T1

A - lone.

A - lone.

Nn

T2

loved a - lo - ne.*

Nn

B1

loved a - lo - ne.*

niente

mp

Nn

B2

loved a - lo - ne.*

niente

mp

Nn

Piano accompaniment staves showing chords and melodic lines.



142

mp Sing on the closed 'o' in "alone" *non cresc.*

T1 A - lo - (o) - - - - ne.* A - lo (o) - -

mp Sing on the closed 'o' in "alone" *non cresc.*

T2 A - lo - (o) - - - - ne.* A - lo - - -

mp Sing on the closed 'o' in "alone" *non cresc.*

B1 A - lo - (o) - - - - ne.* A - lo - (o) - -

mp Sing on the closed 'o' in "alone" *non cresc.*

B2 A - lo - (o) - - - - ne.* A - lo - (o) - -

mp

T1 Nn

mp

T2 Nn

mp

B1 Nn

mp

B2 Nn

Chordal accompaniment for piano.



rit.

149

non cresc. *pp sotto voce* *non cresc.*

T1 - ne.* All I

T2 - (o) - ne.* I loved

B1 - ne.* I loved

B2 - ne.* Loved a

rit.

T1 Nn A - lo - (o) - ne.* *p* *non dim.* Sing on the closed 'o' in "alone"

T2 Nn A - lo - (o) - ne.* *p* *non dim.* Sing on the closed 'o' in "alone"

B1 Nn A - lo - (o) - ne.* *p* *non dim.* Sing on the closed 'o' in "alone"

B2 Nn A - lo - (o) - ne.* *p* *non dim.* Sing on the closed 'o' in "alone"

149

non cresc. *pp sotto voce* *non cresc.*

T1 - ne.* All I

T2 - (o) - ne.* I loved

B1 - ne.* I loved

B2 - ne.* Loved a

