…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 extroverted 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 and meaning but 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 -)

PERUSAL SCORE

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

PERUSAL SCORE

Commissioned by Svanholm Singers & Sofia Söderberg

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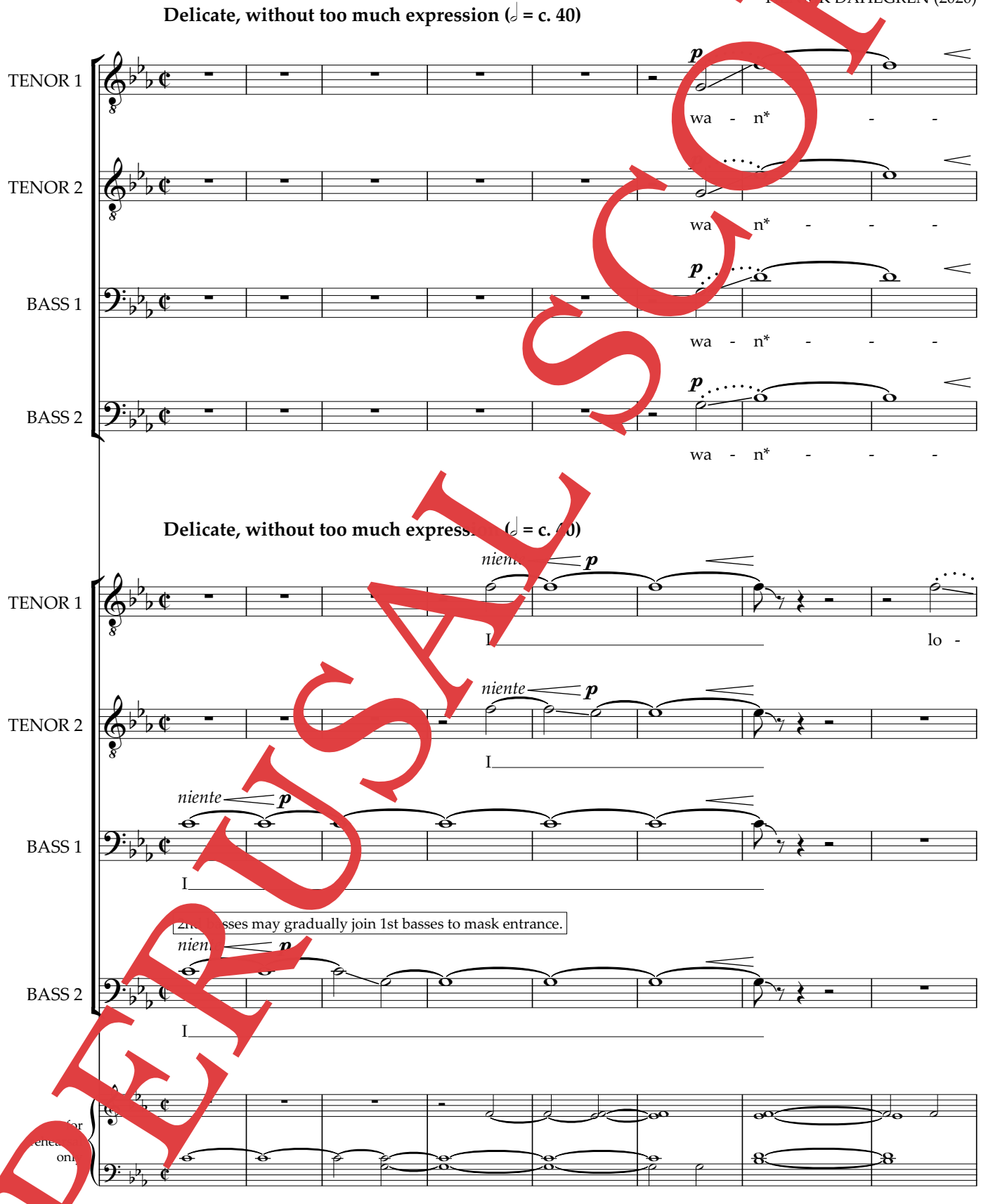
[illegible] DAHLGREN (2020)



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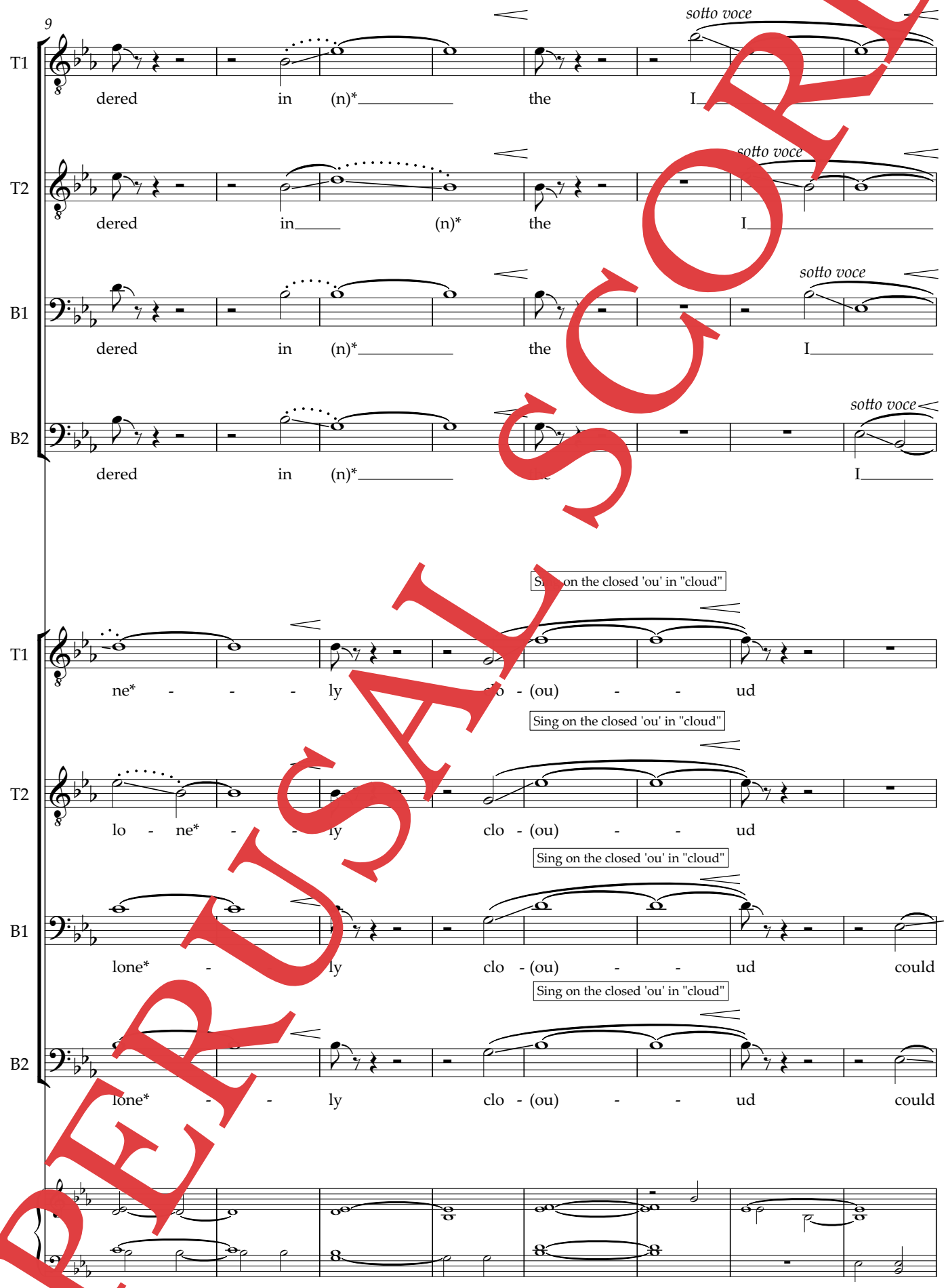

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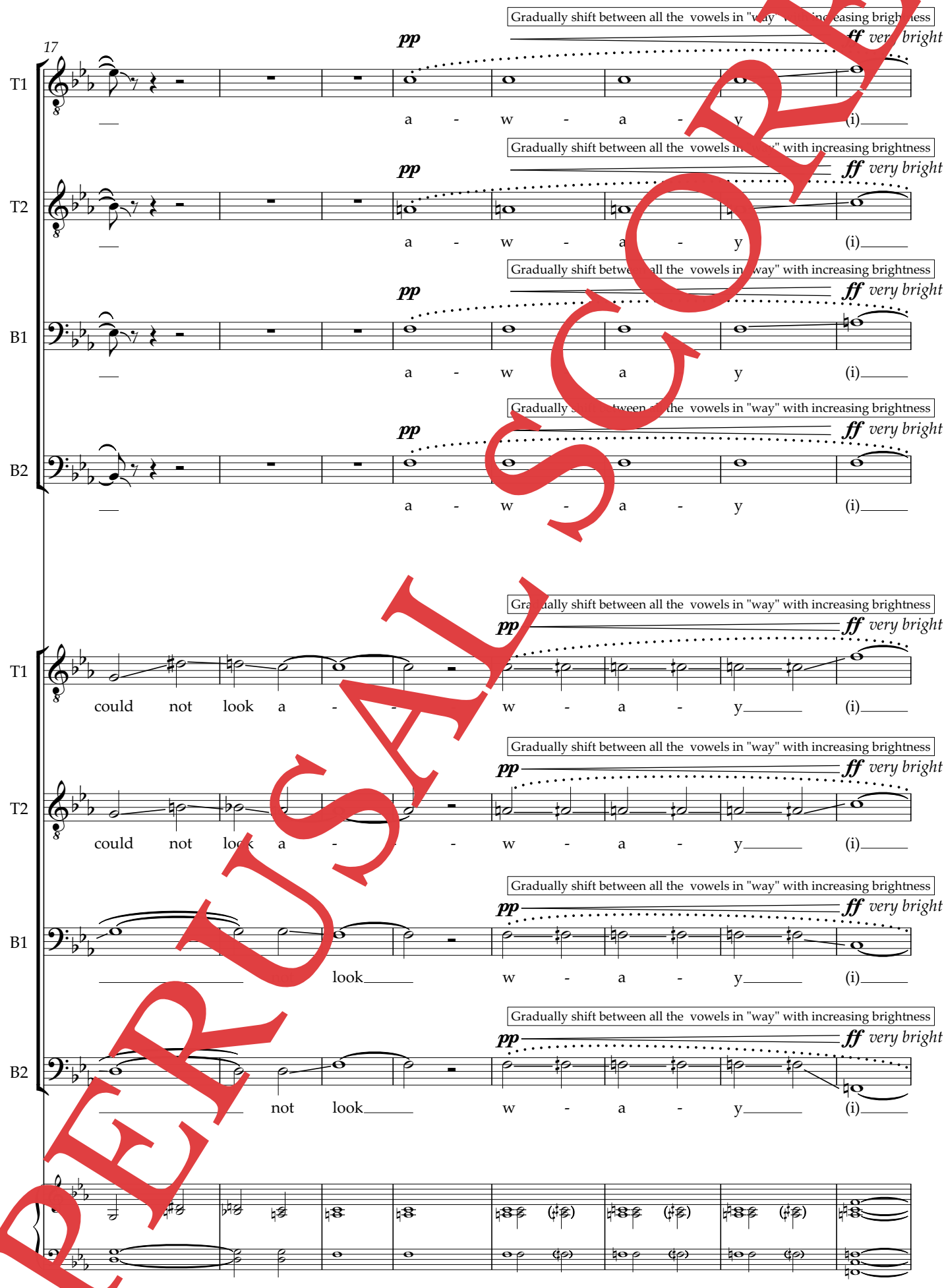

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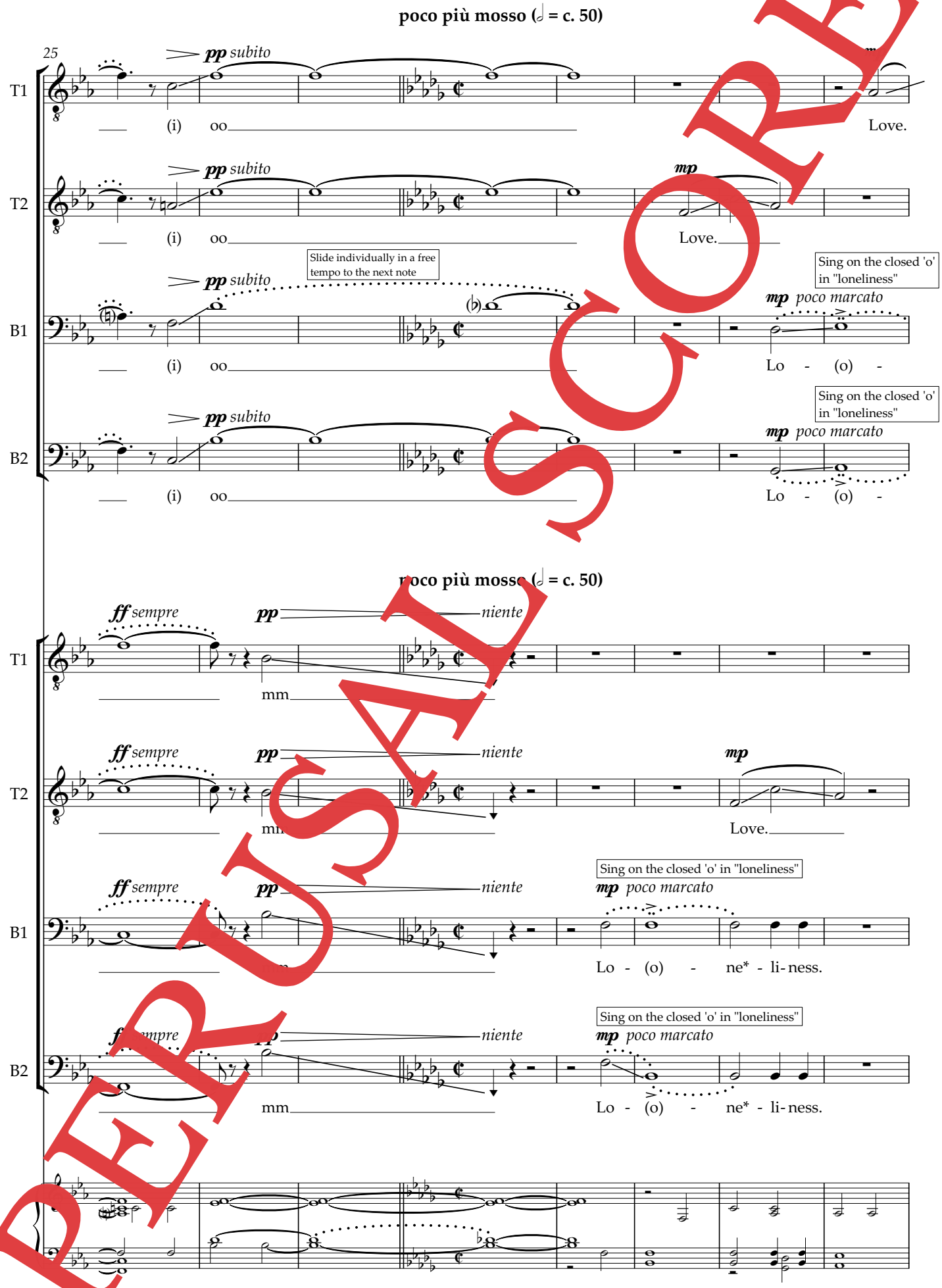

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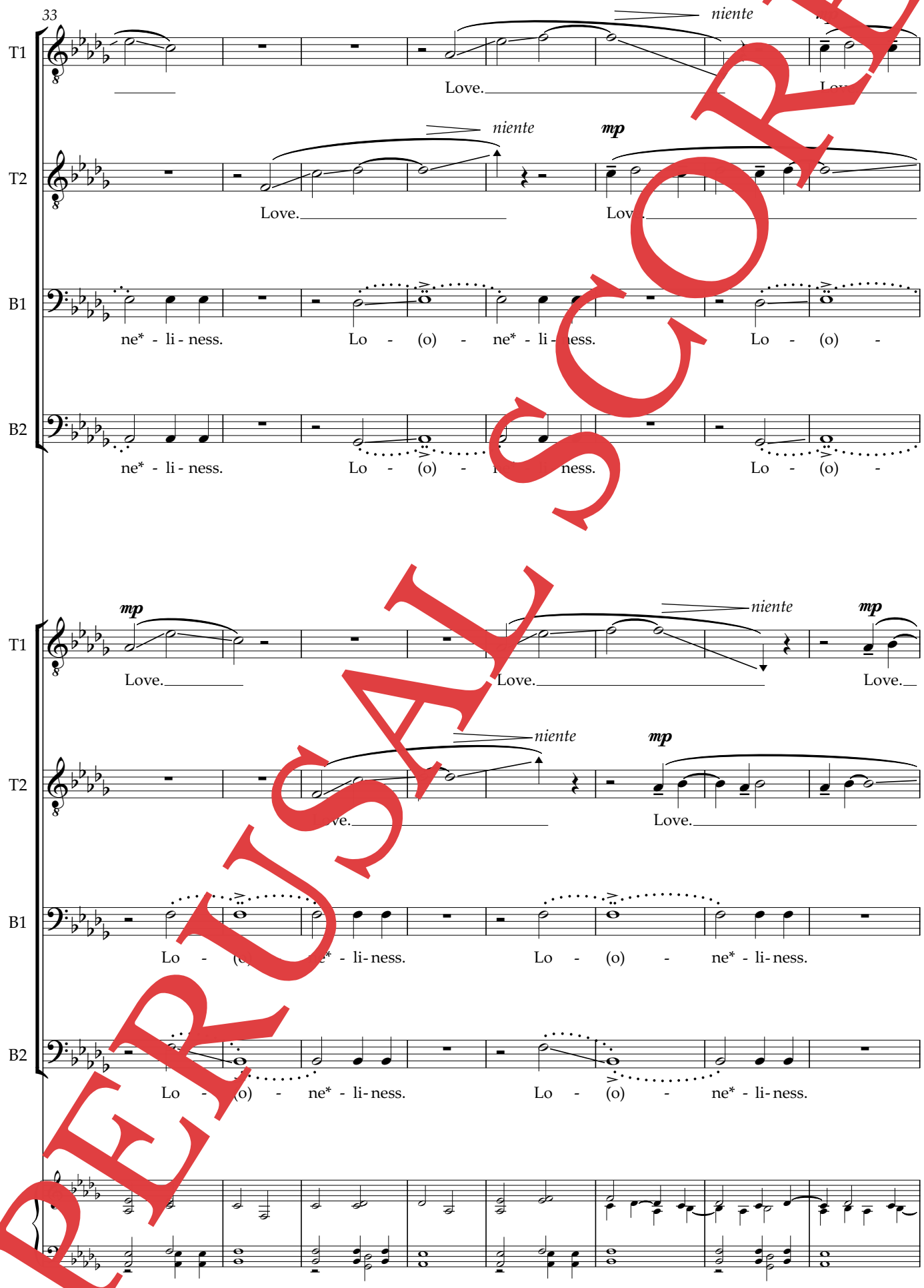

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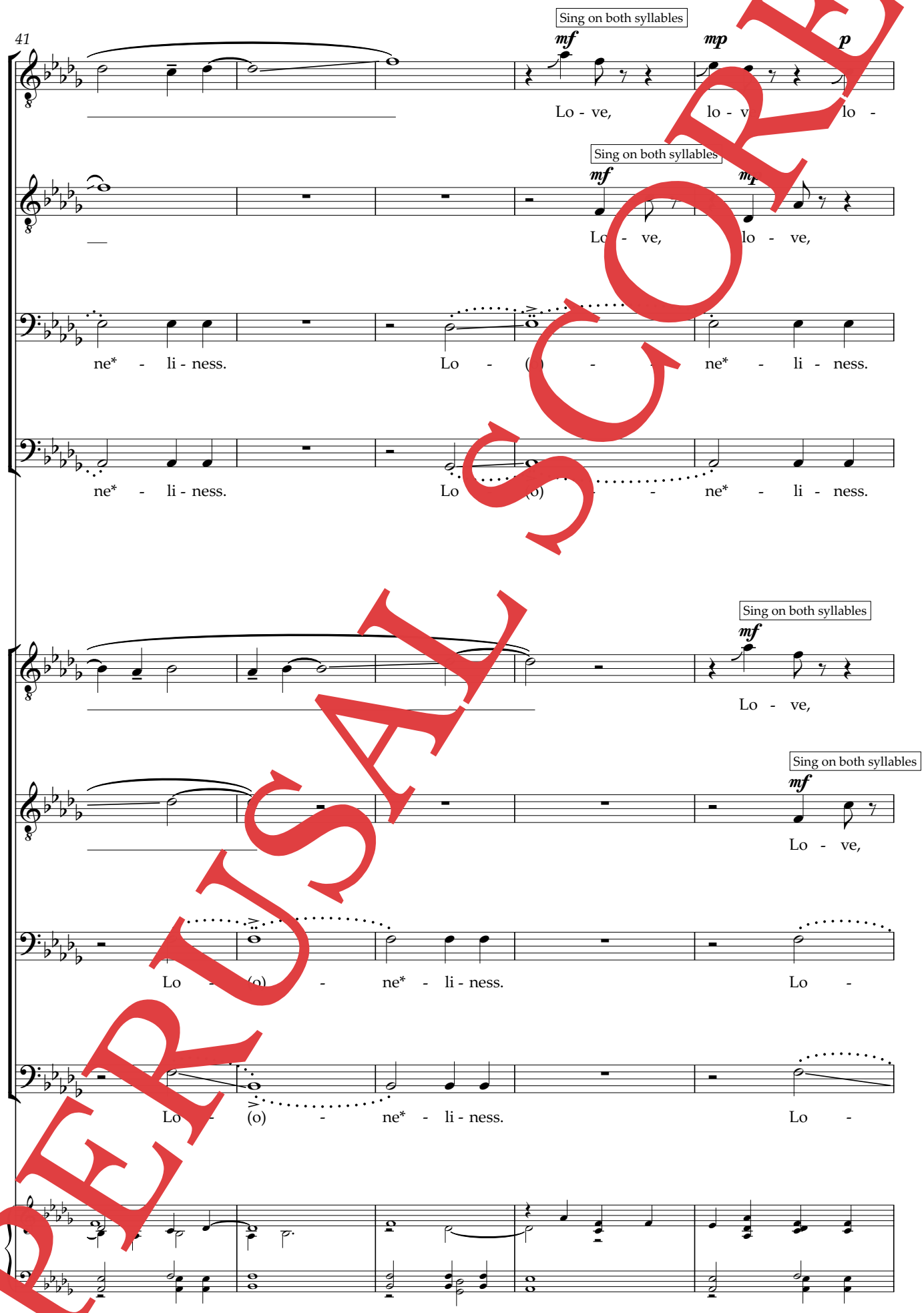

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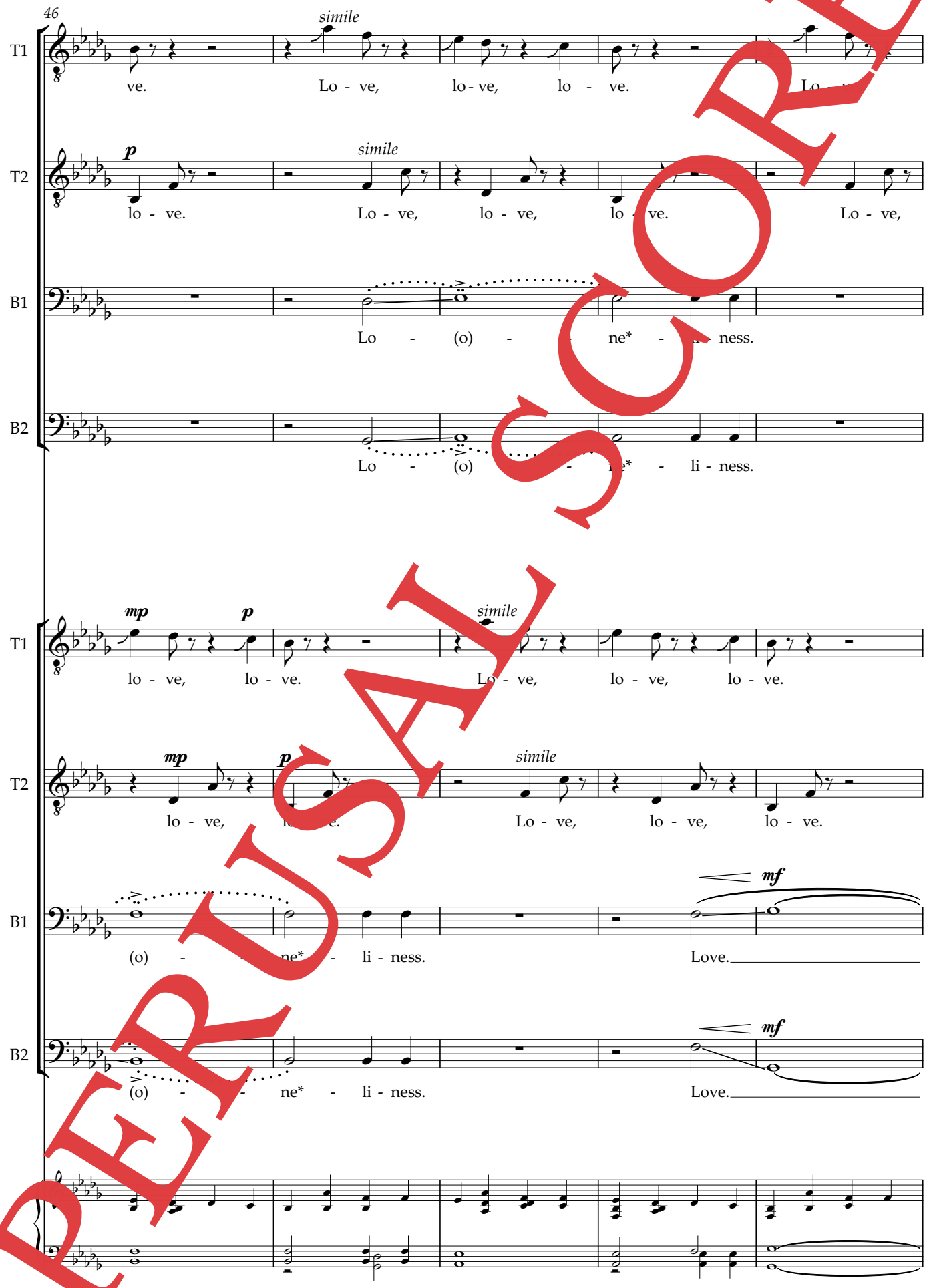

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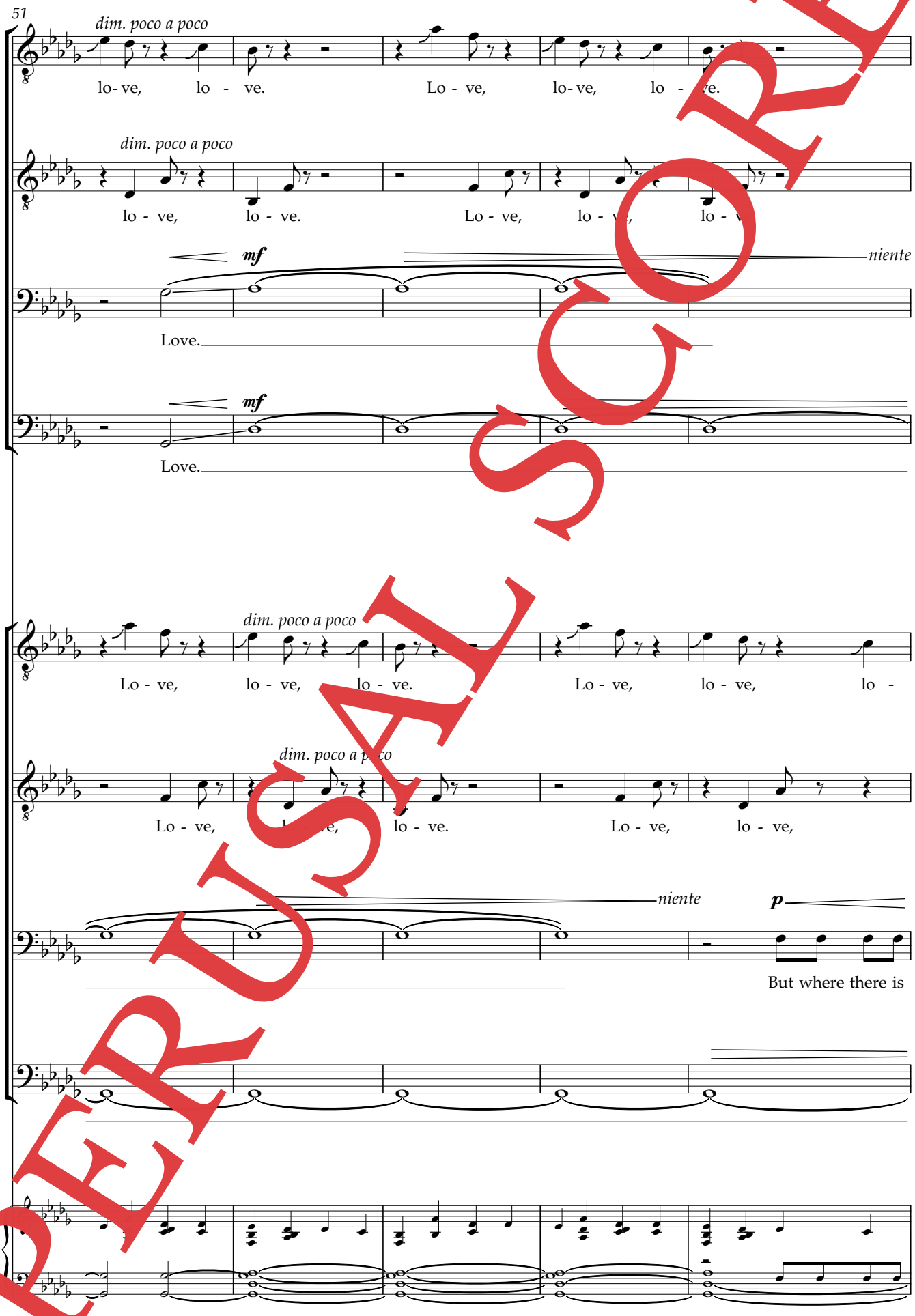

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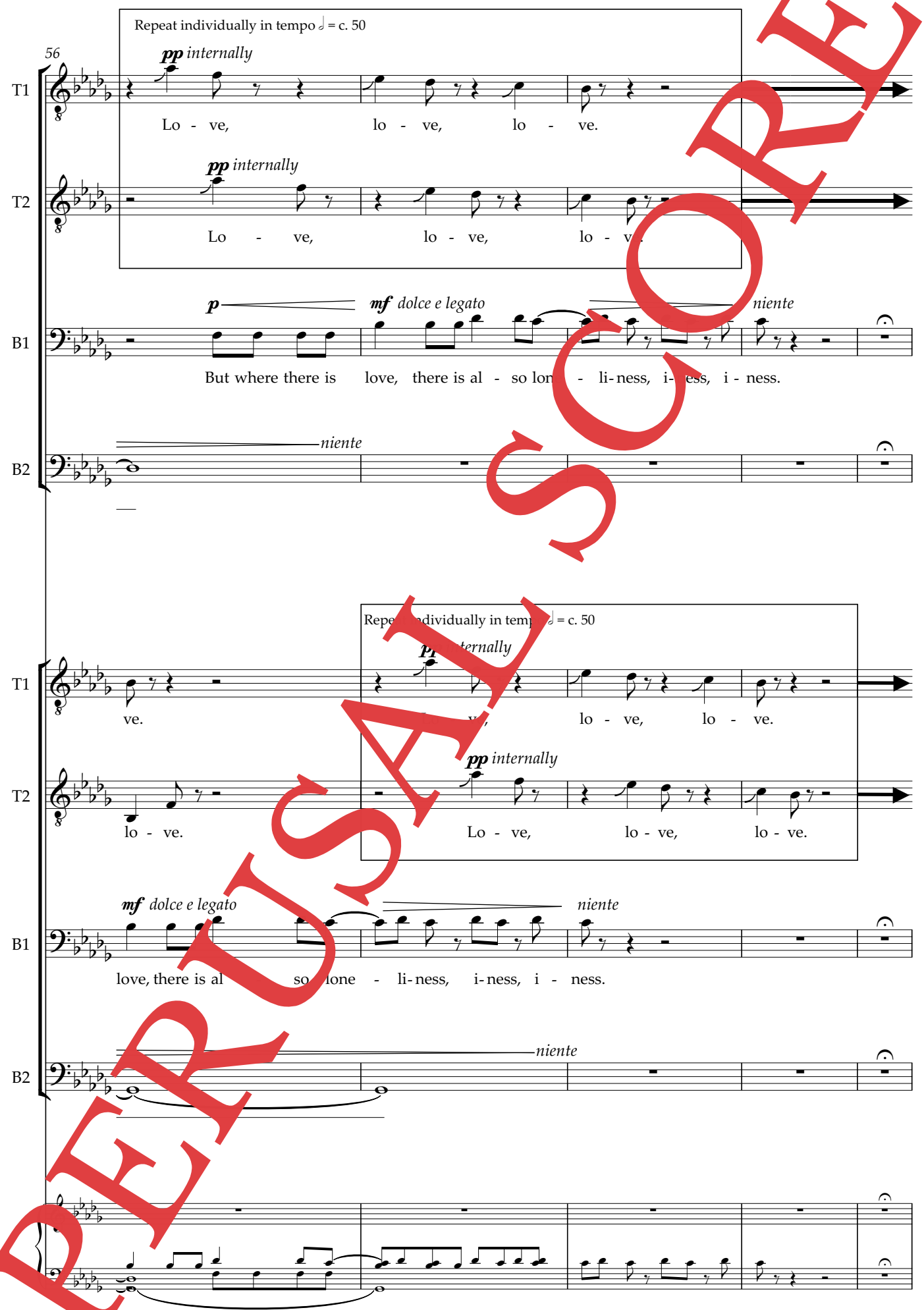

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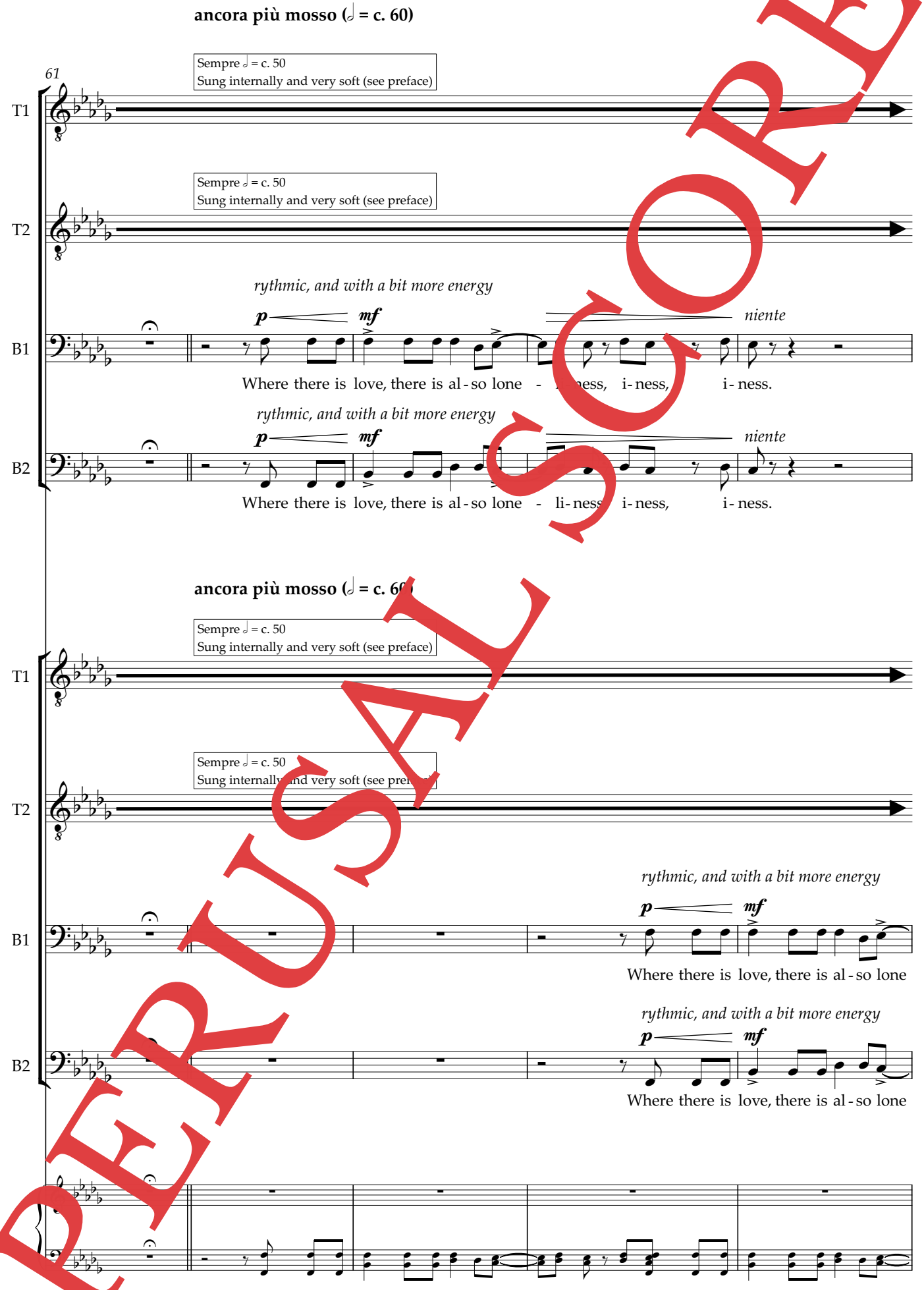

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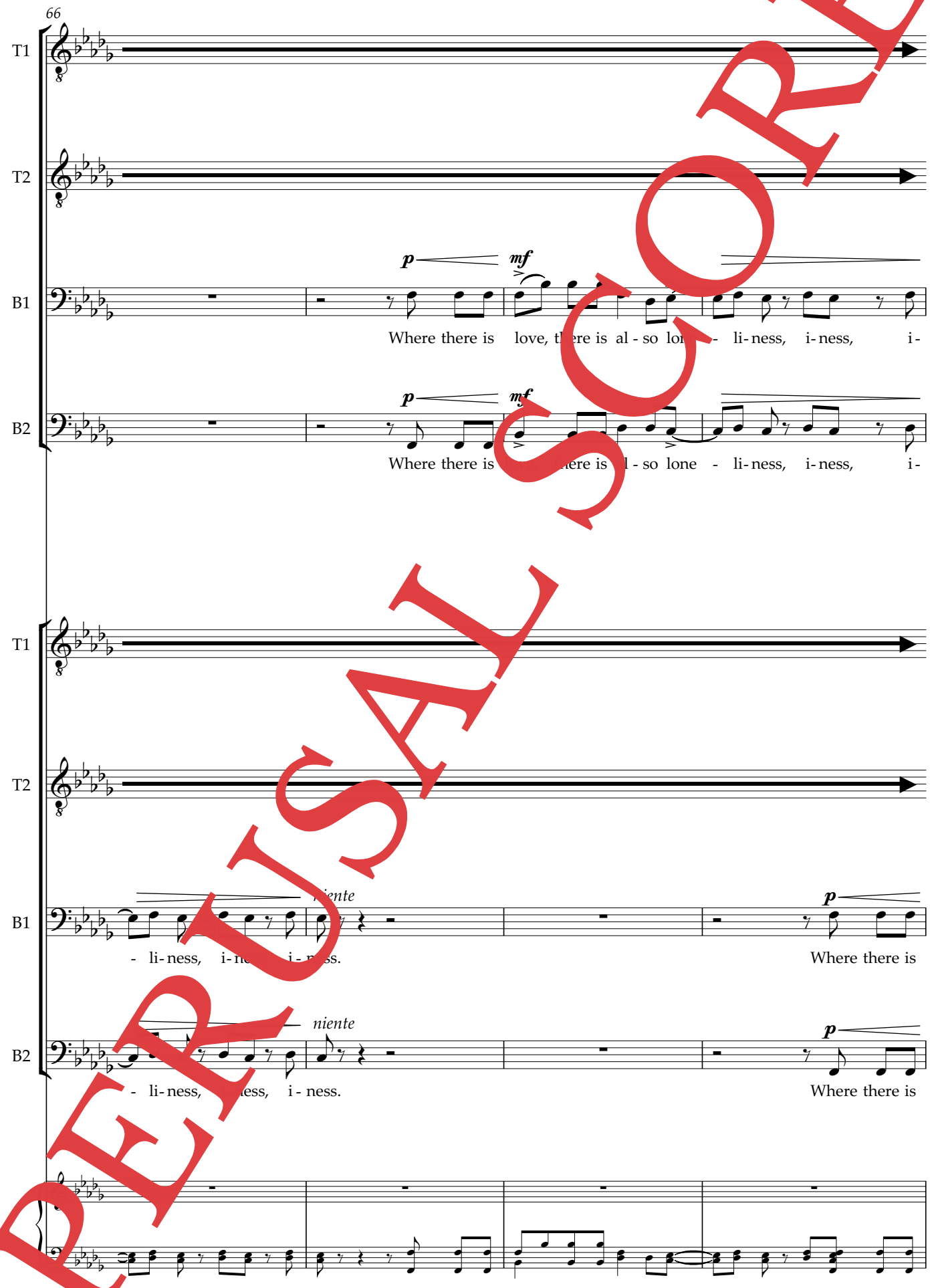

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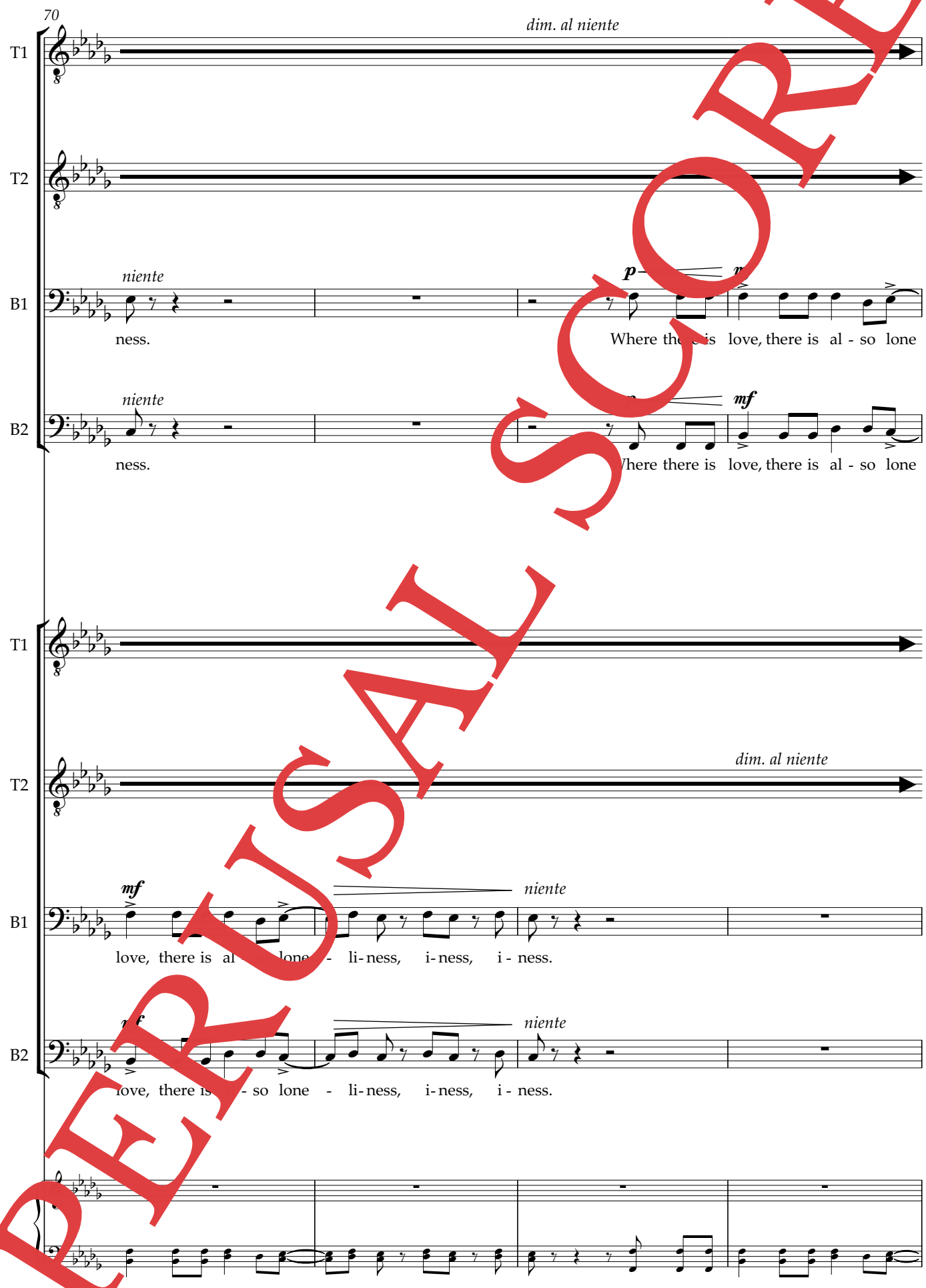

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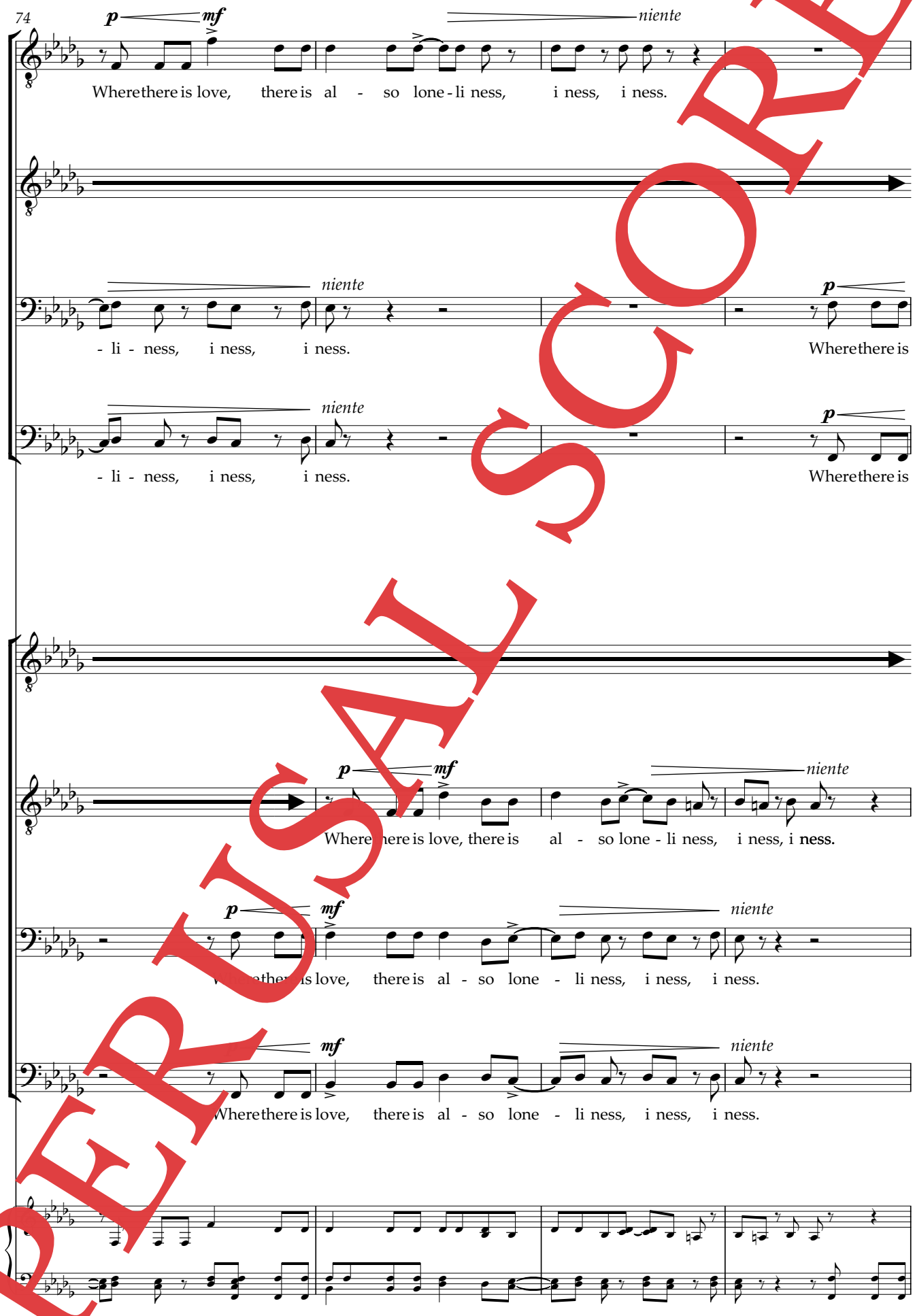

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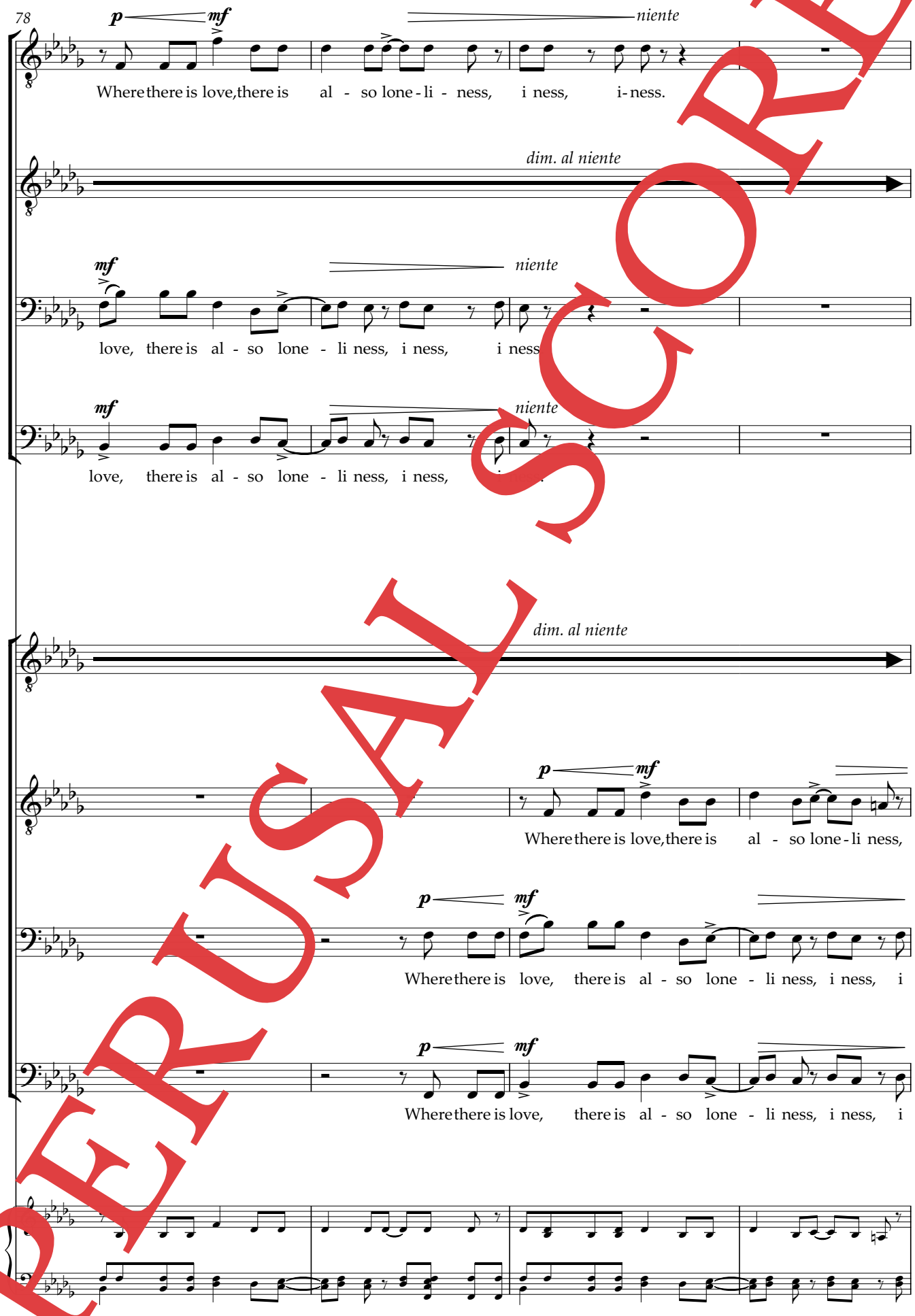

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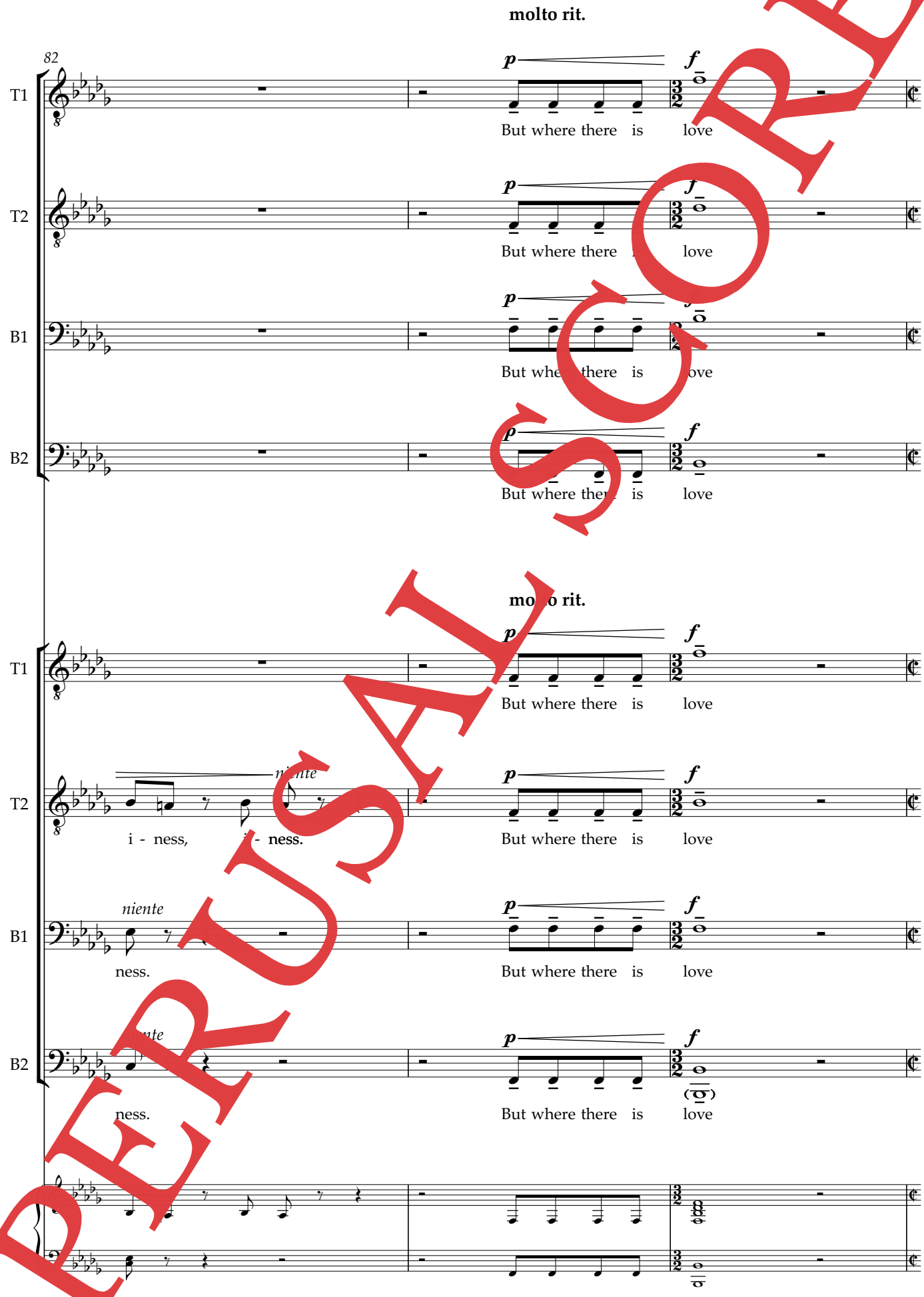

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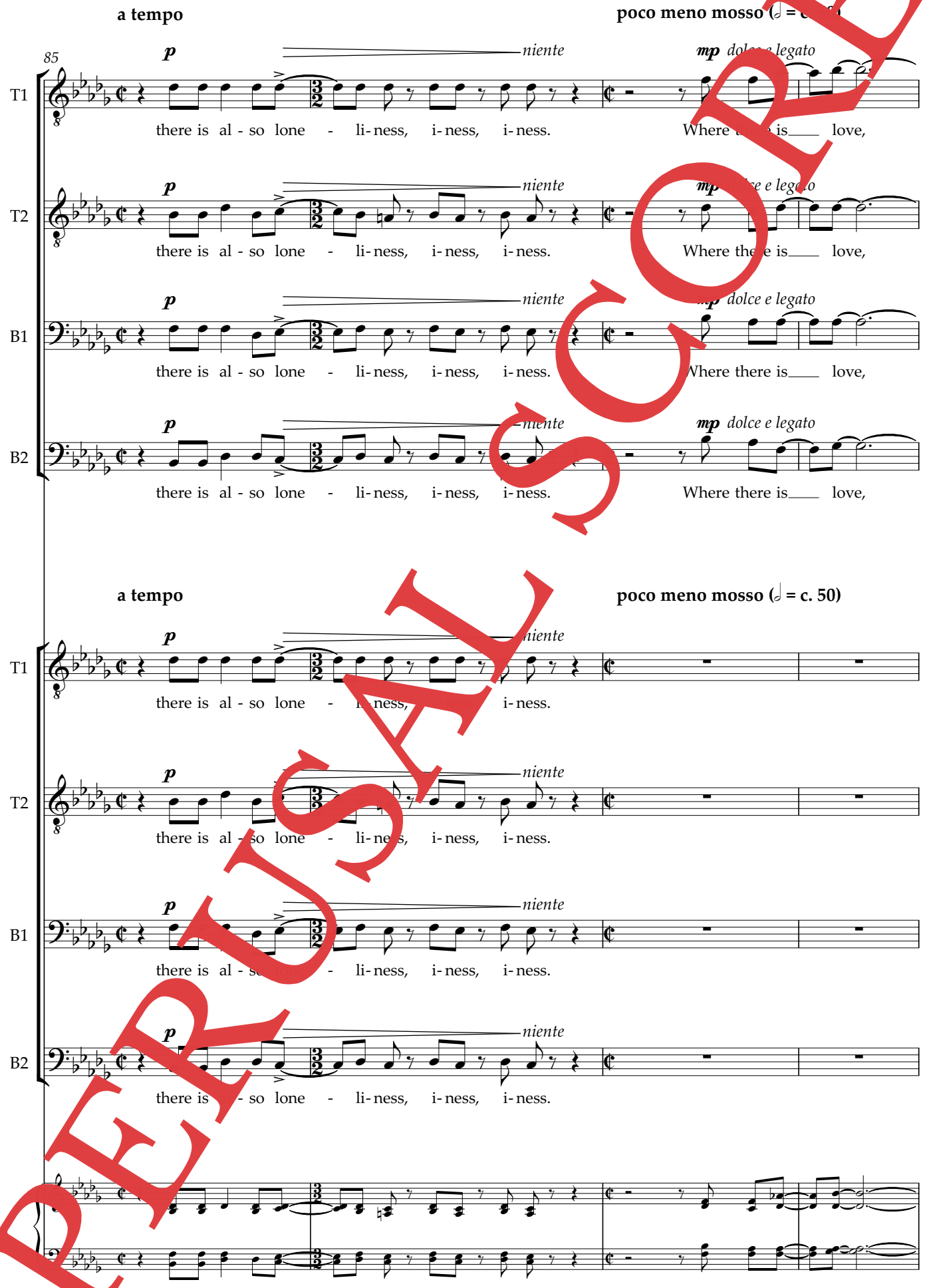

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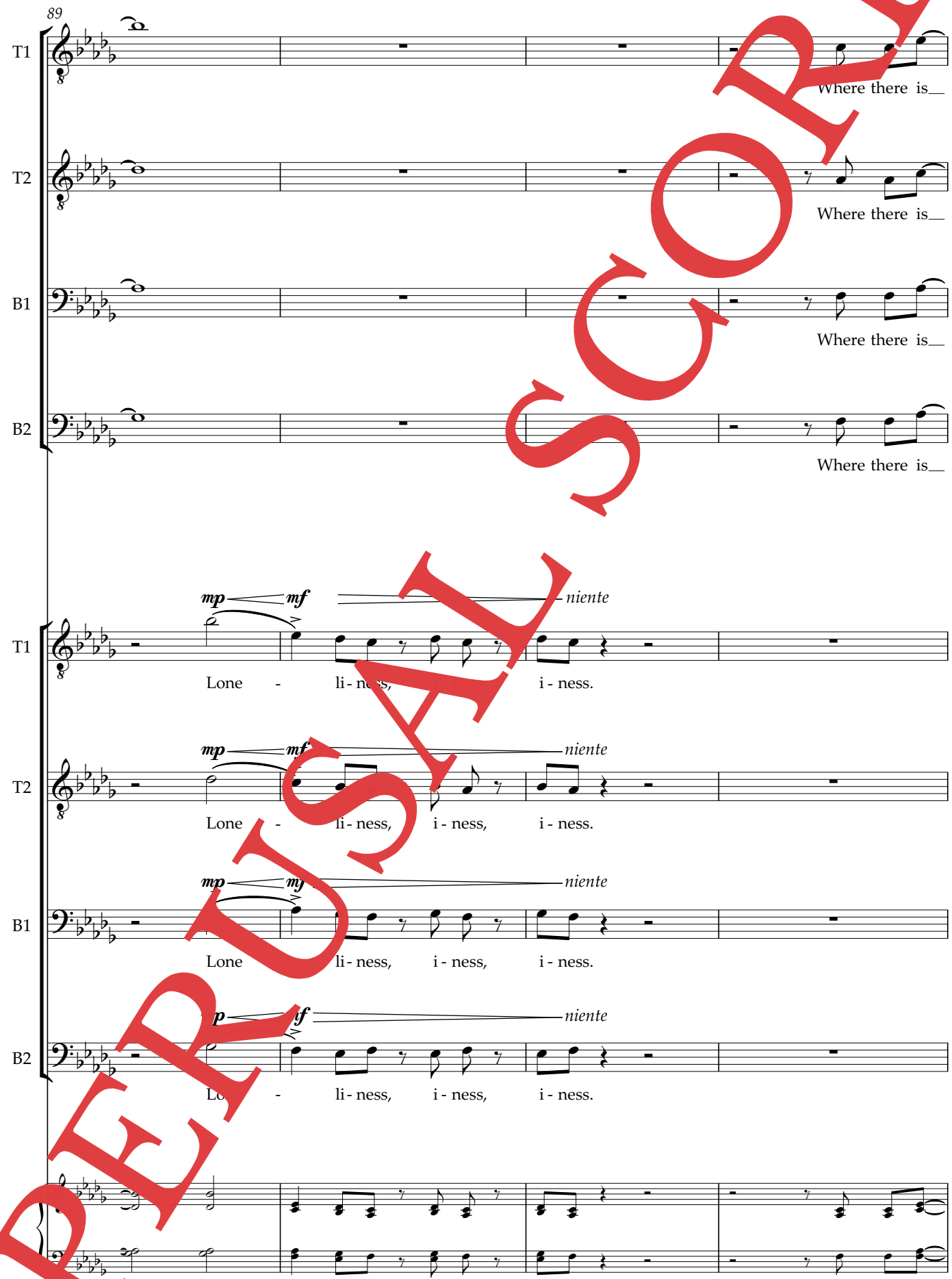

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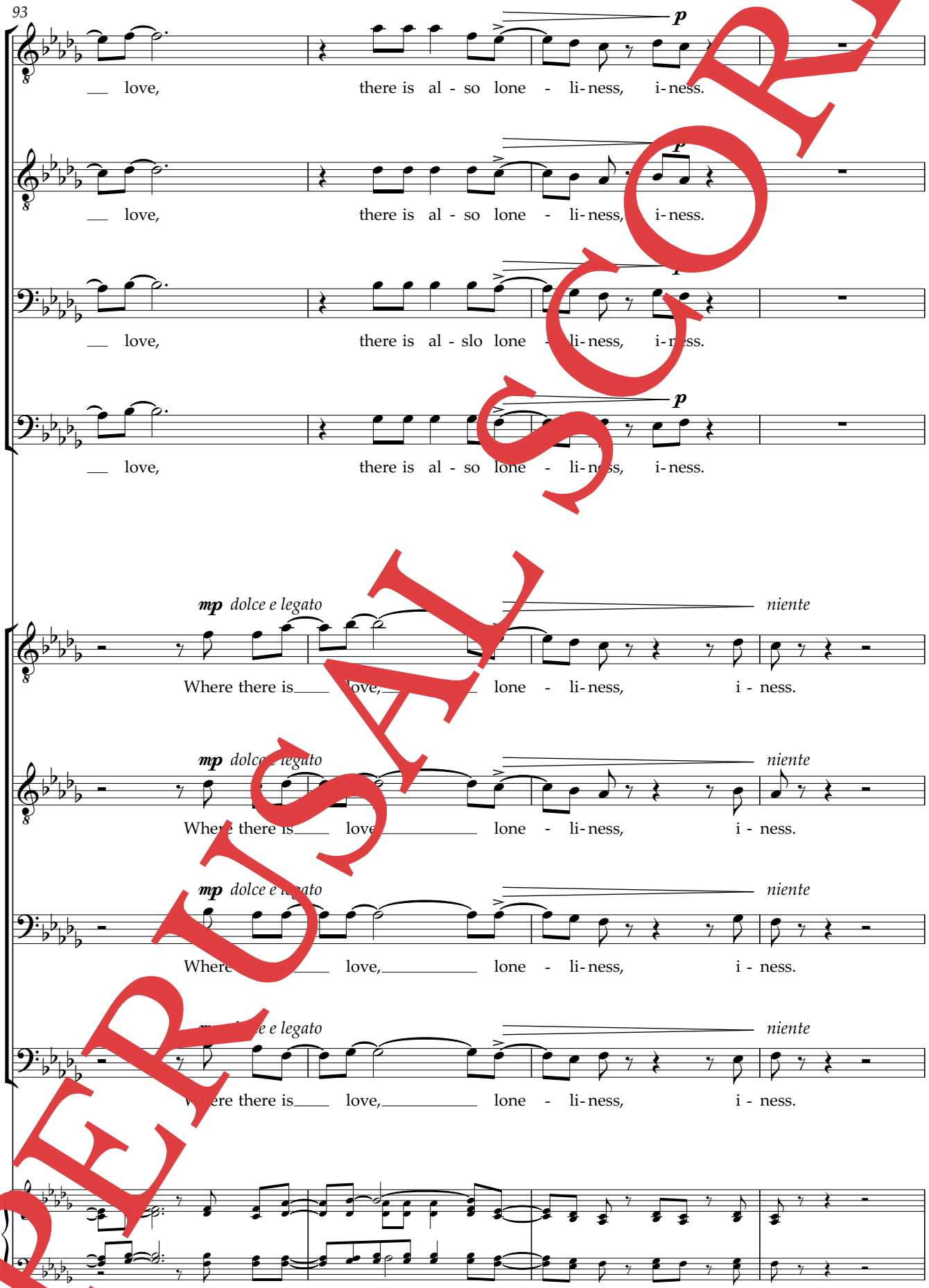

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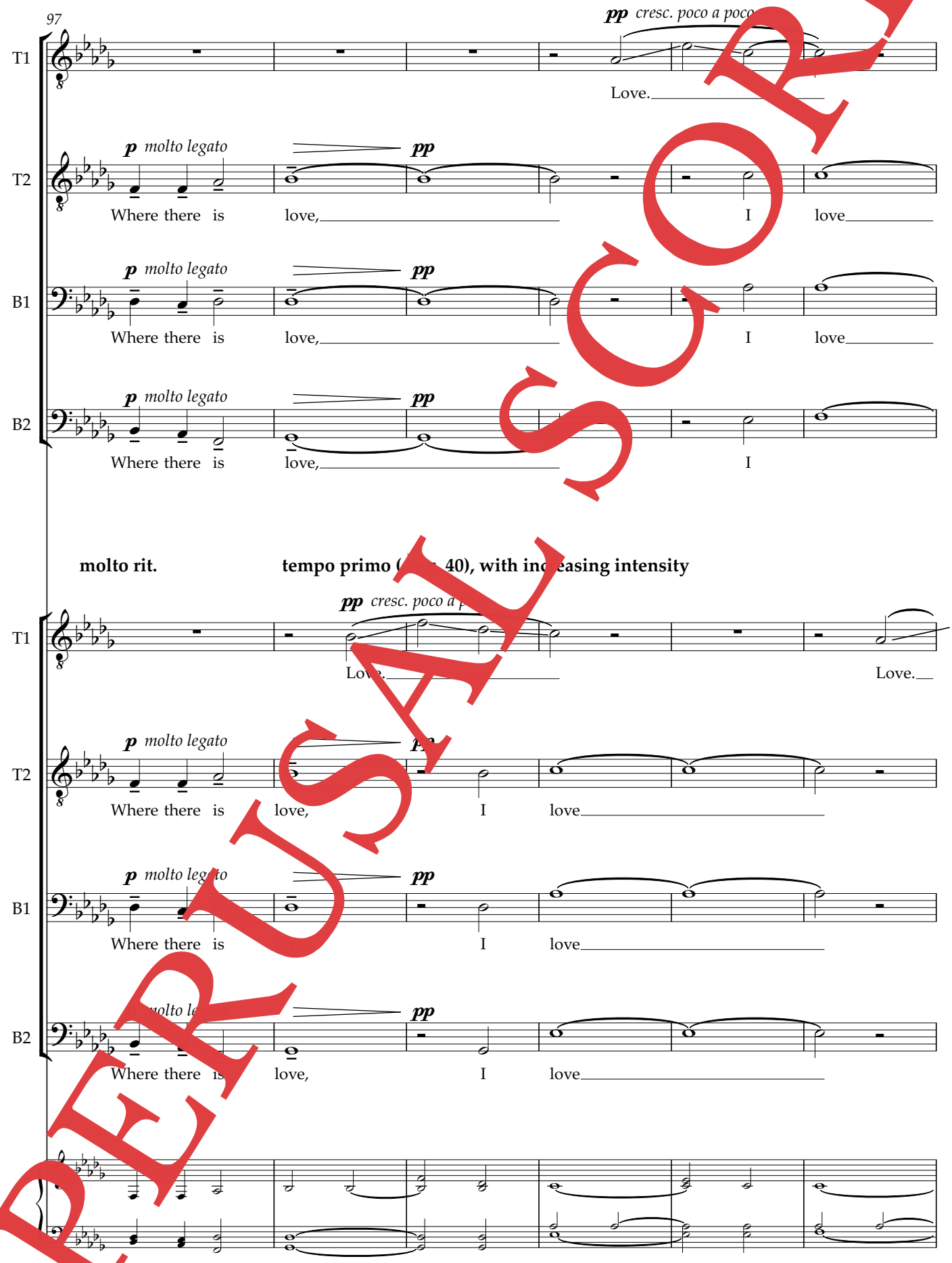

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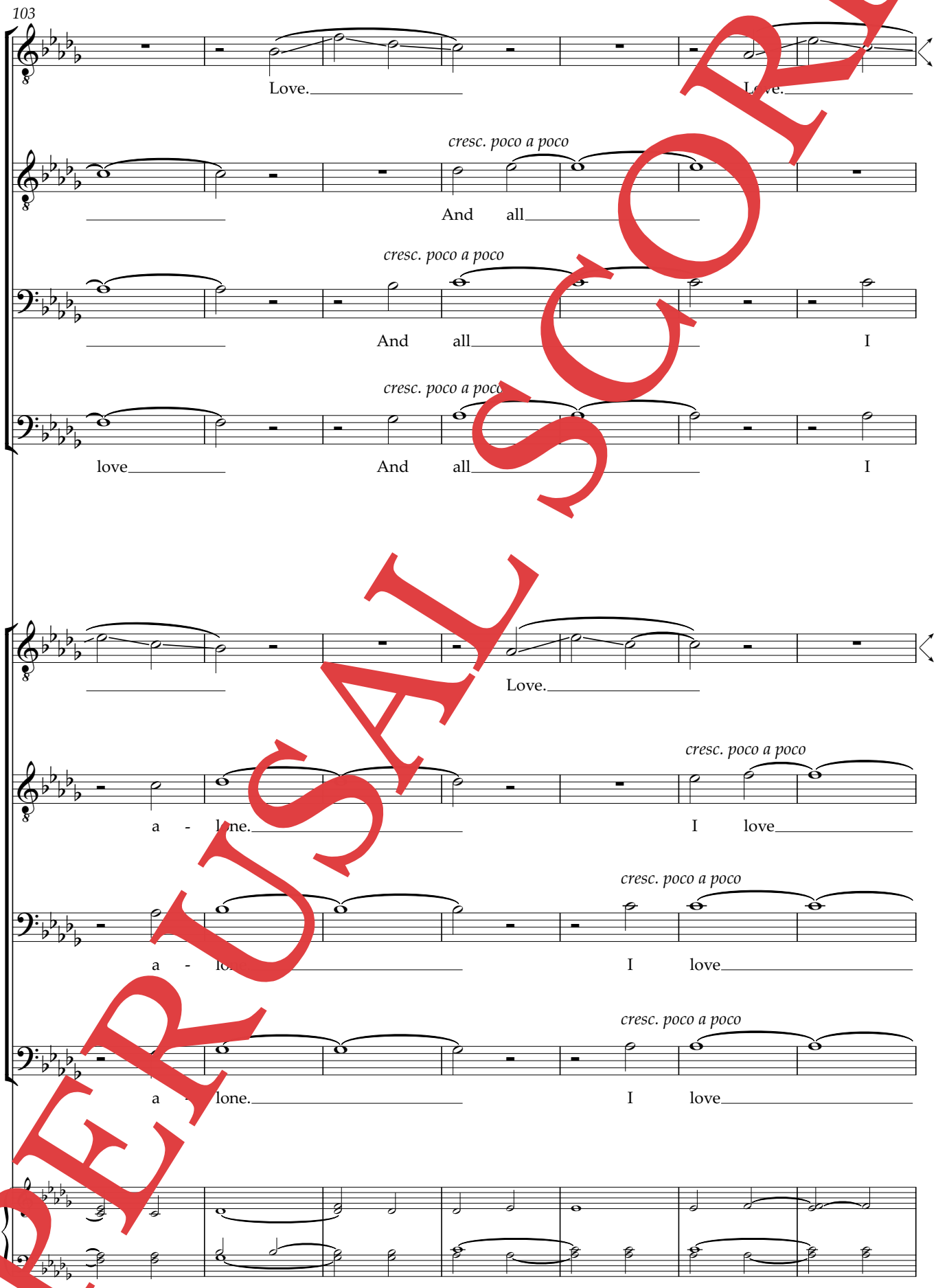

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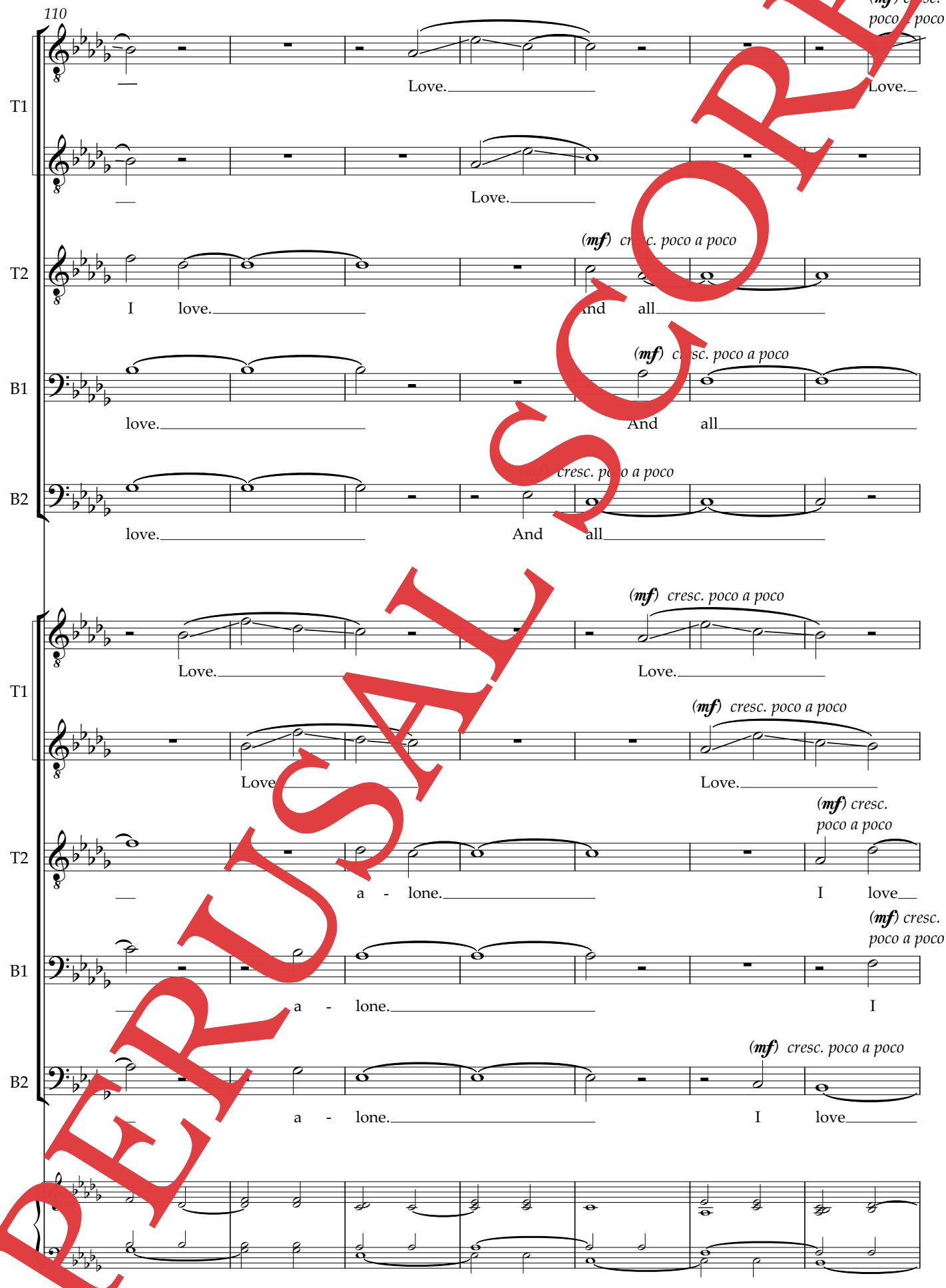

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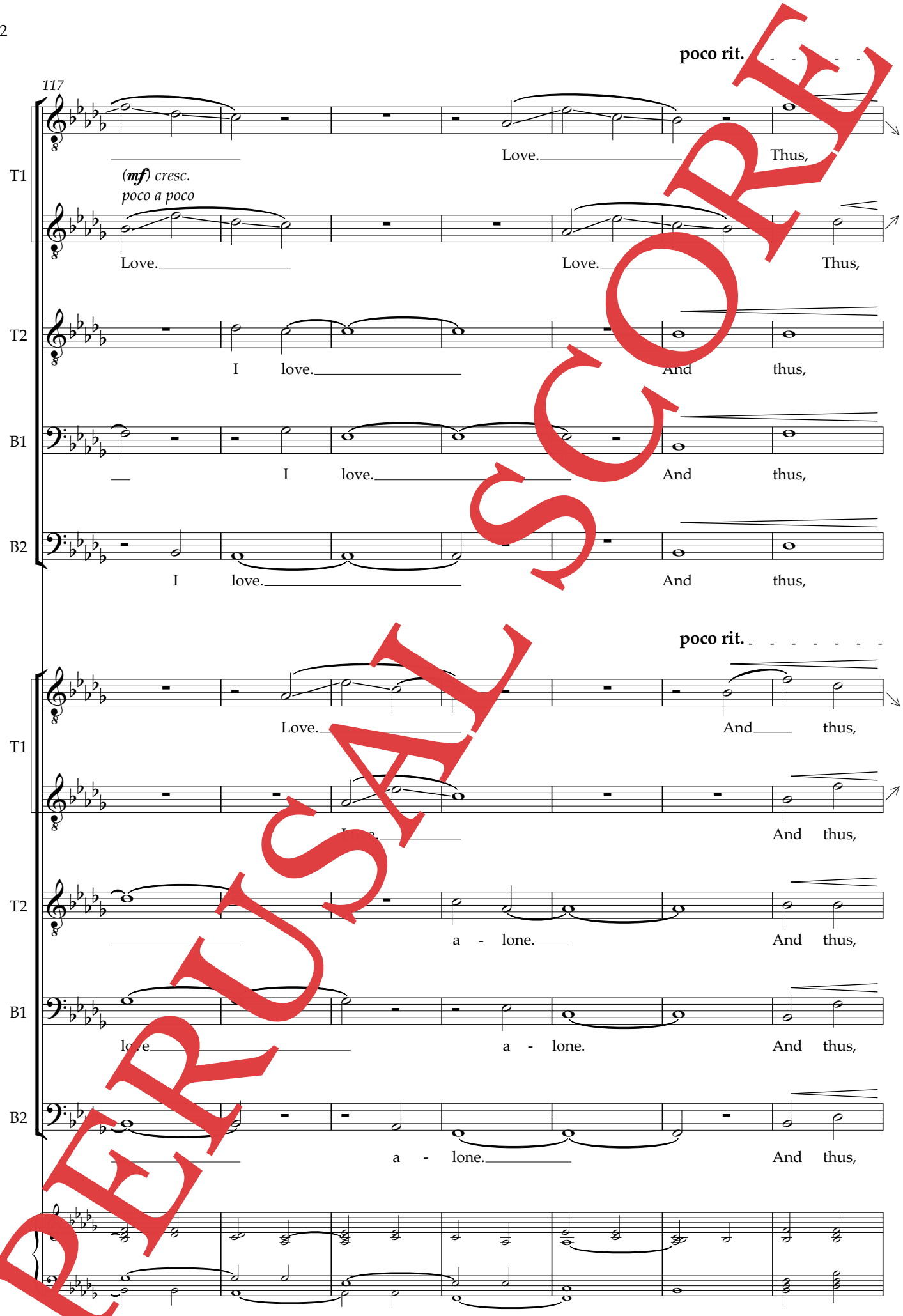

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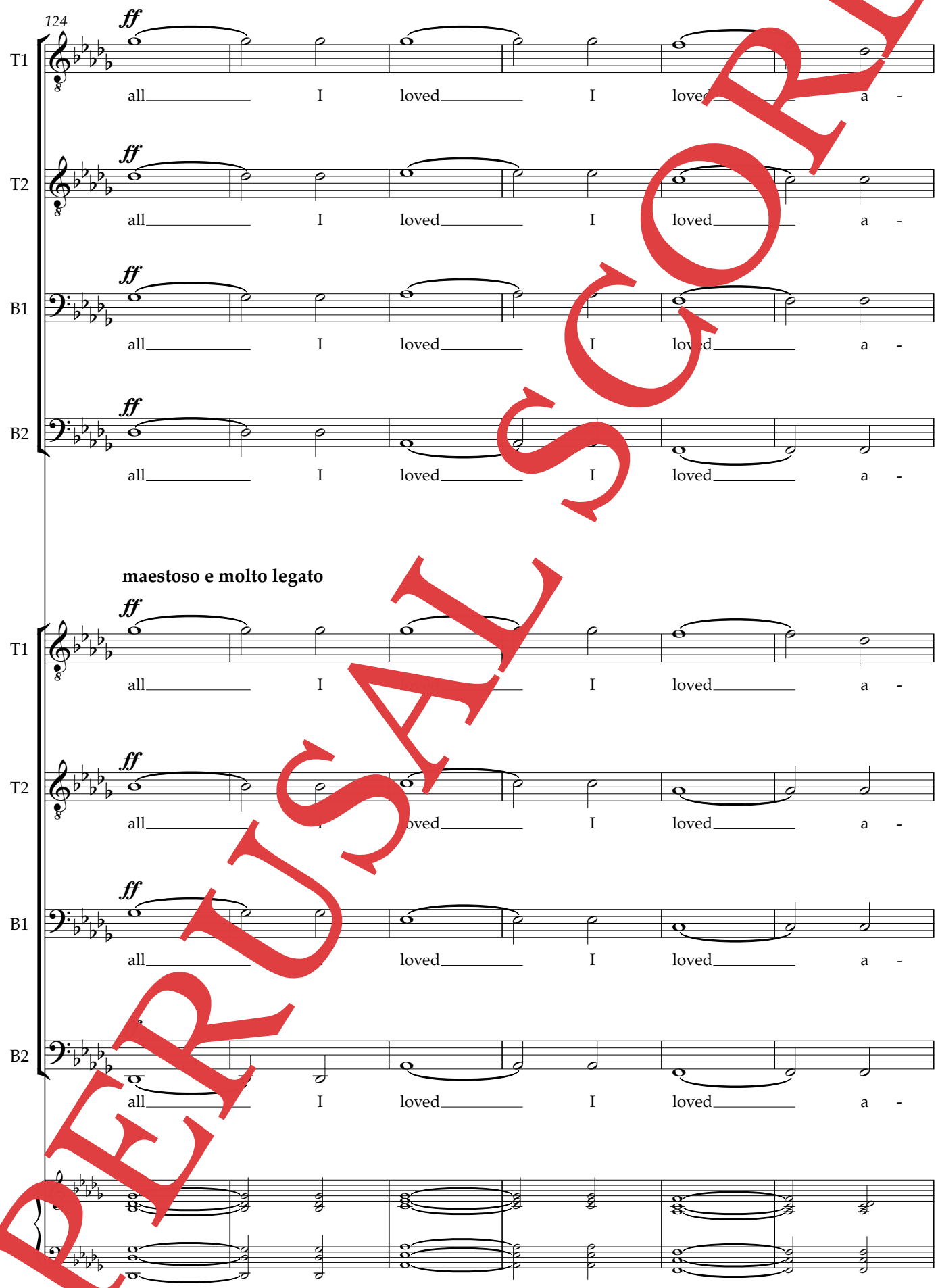

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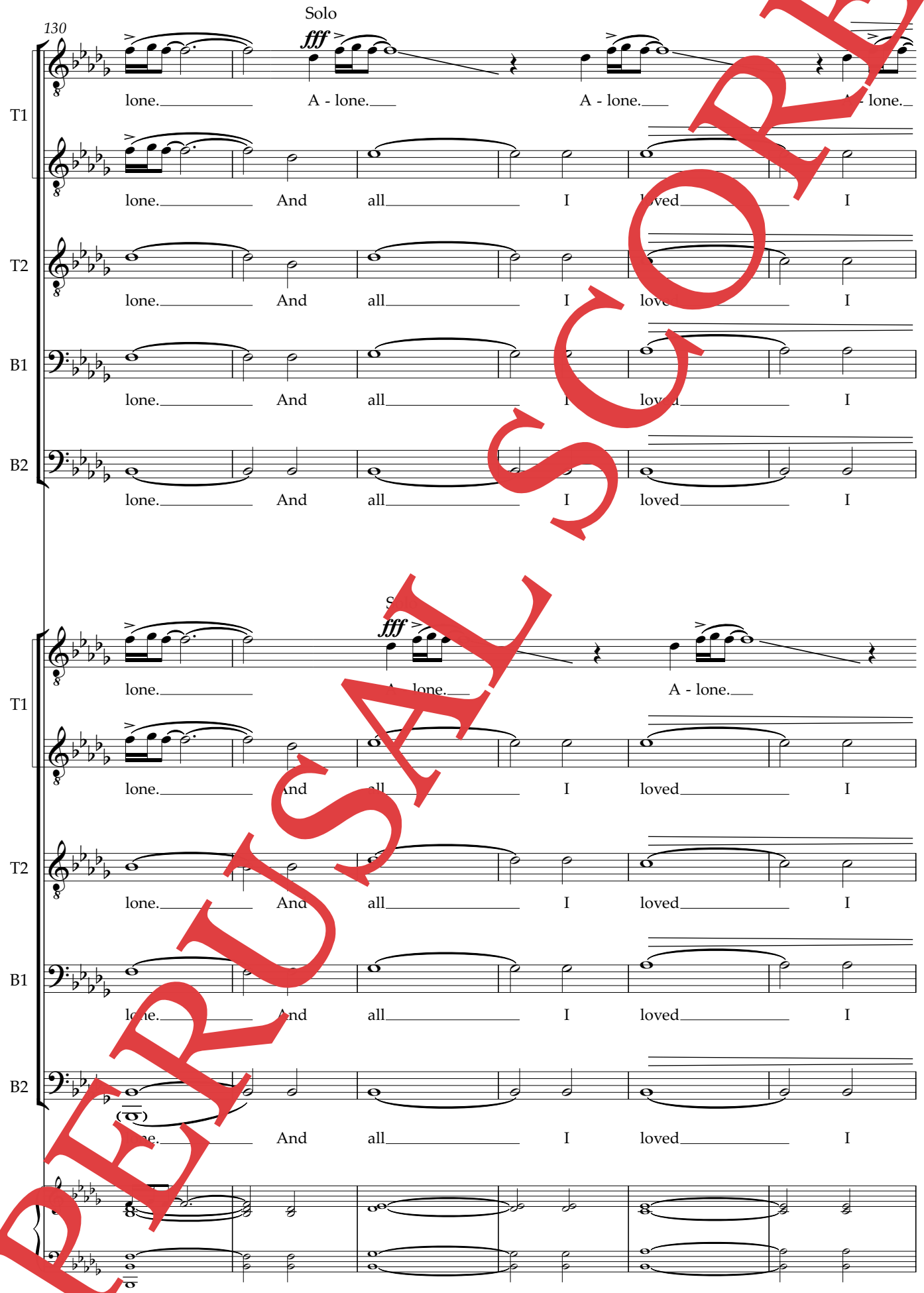

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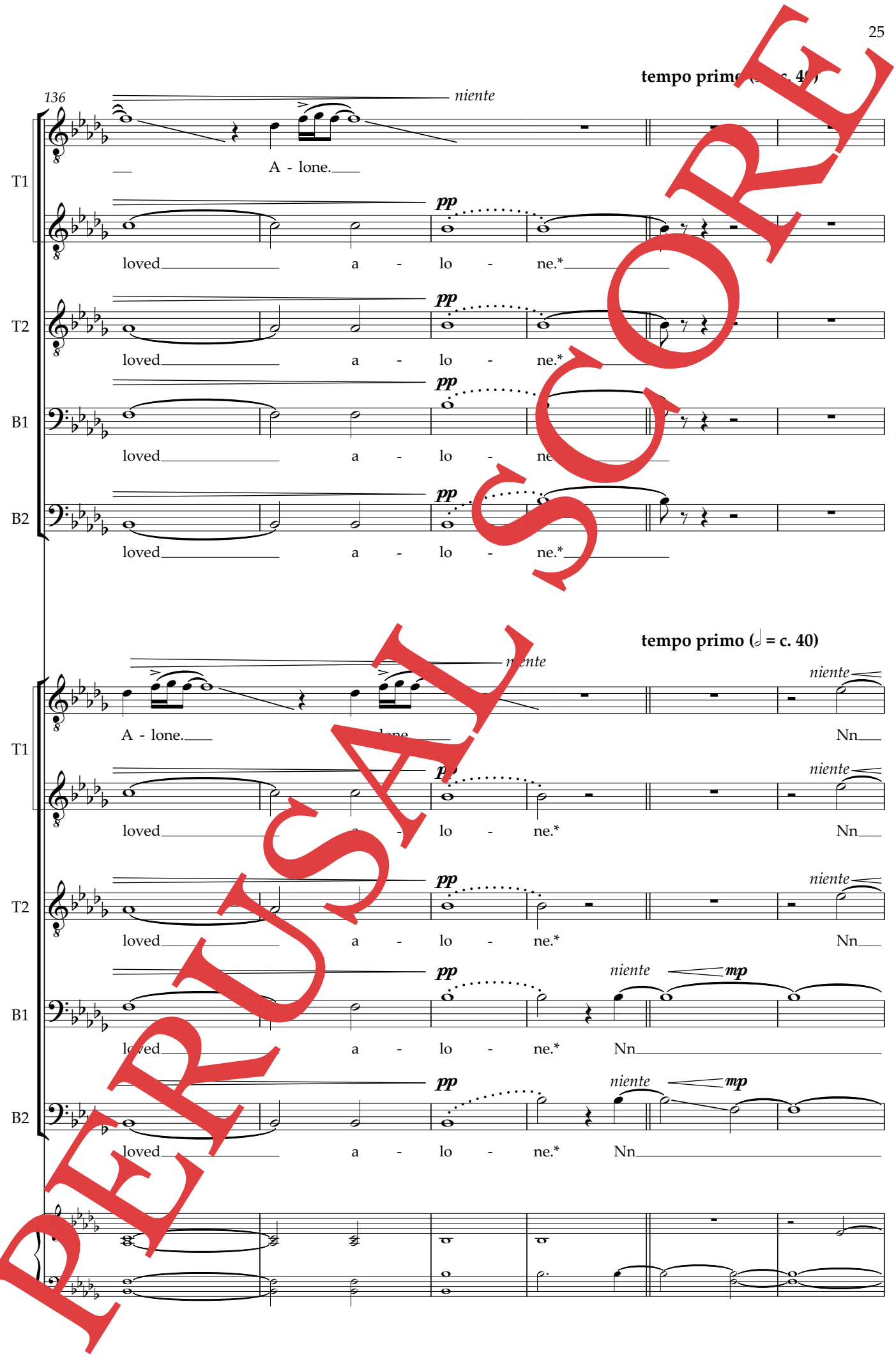

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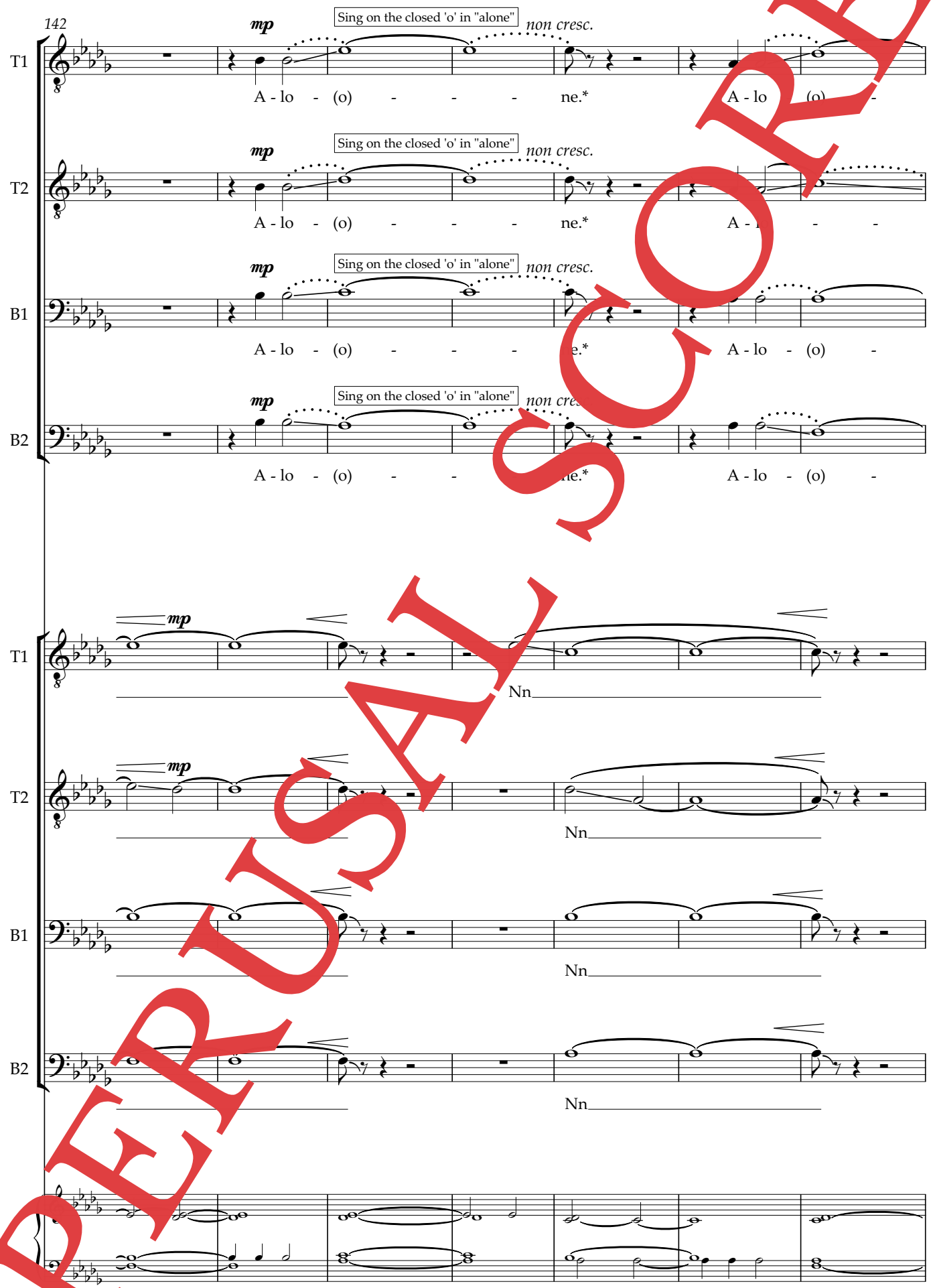

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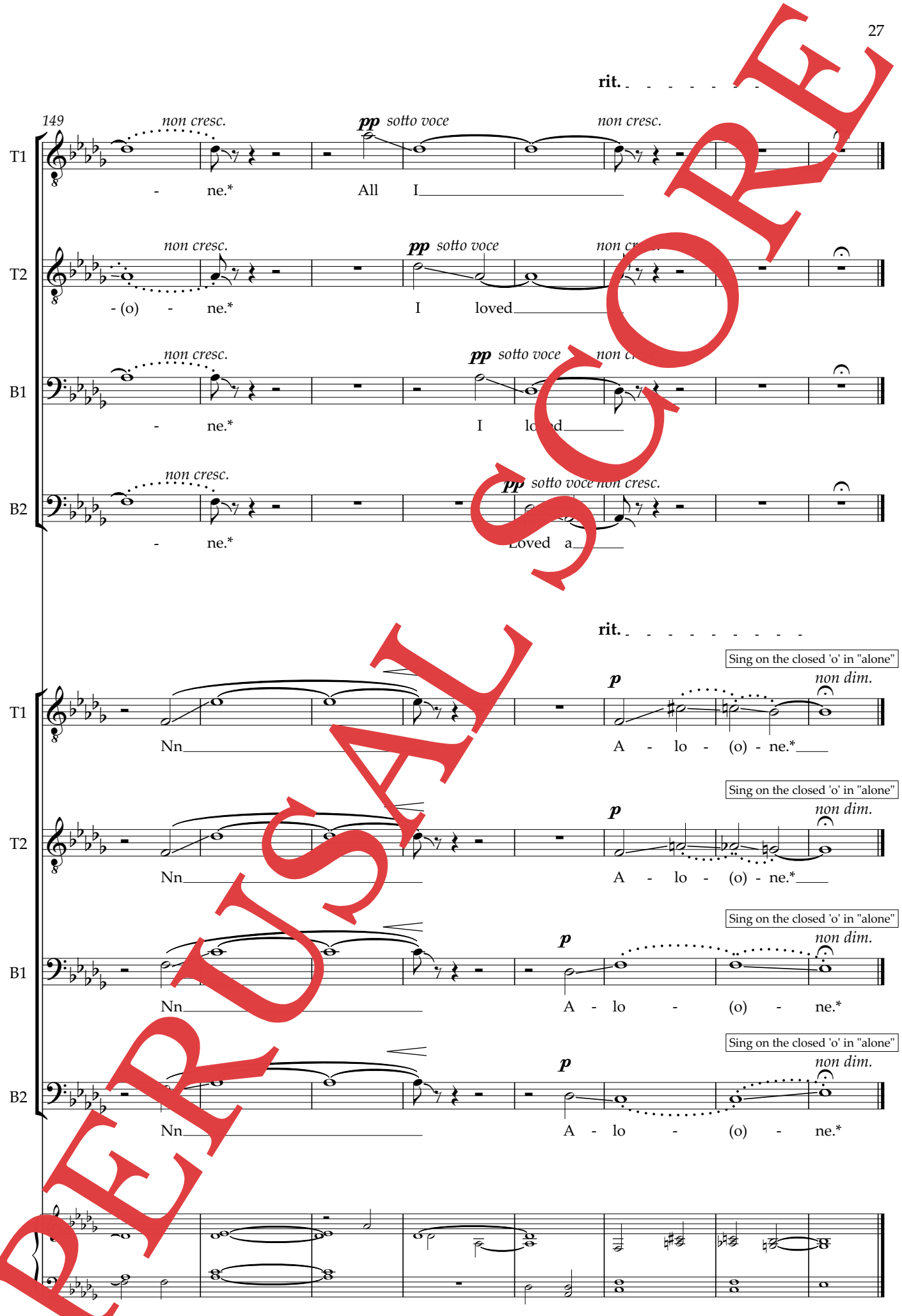

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