

# ...THERE IS ALSO LONELINESS

for mixed double choir a cappella

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**HENRIK DAHLGREN**

(2022)

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 has 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 British 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

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### TEXT

*I wandered lonely in the cloud  
I could not look away  
But where there is love there is 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 gesture.
- 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 sopranos and altos boxed notation, from m. 56 and 57, should be sung very soft and delicate, almost internally. The sopranos and altos 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 two solos from m. 131 should be very loud, and sung with a shrill voice. If possible belting might be applied. If the piece is sung by only 8 voices, the solos should be sung instead of the "tutti-line" (i.e. tenor in choir one, and alto in choir two).

— = 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 2022

Duration c. 7-8 minutes

First performance Voces8 Scholars  
October 12 2022 | St Bride's Church, London, UK

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

dedicated with love to Voces8  
...THERE IS ALSO LONELINESS  
for mixed double choir a cappella

HENRIK DAHLGREN (2022)

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

SOPRANO  
ALTO  
TENOR  
BASS

wa - n\* - - -

wa - n\* - - -

wa - n\* - - -

wa - n\* - - -

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

SOPRANO  
ALTO  
TENOR  
BASS

niente *p*  
I lo -

niente *p*  
I

niente *p*  
I

niente *p*  
I

Bass may gradually join tenors to mask entrance.

rehearsal only

9

S  
 dered in (n)\* the I *sotto voce*

A  
 dered in (n)\* the I *sotto voce*

T  
 dered in (n)\* the I *sotto voce*

B  
 dered in (n)\* the I *sotto voce*

S  
 ne\* - - - ly (o) - - - ud  
 Sing on the closed 'ou' in "cloud"

A  
 lo - ne\* - - - clo - (o) - - - ud  
 Sing on the closed 'ou' in "cloud"

T  
 lone\* ly clo - (o) - - - ud could

B  
 lone\* - - - ly clo - (o) - - - ud could

Sing on the closed 'ou' in "cloud"

Instrumental accompaniment for the second system, showing piano and bass staves with chords and melodic lines.



Gradually shift between all the vowels in "way" with increasing brightness

17

S *pp* a - w - a - y *ff* very bright

A *pp* a - w - a - y (i) *ff* very bright

T *pp* a - w a y (i) *ff* very bright

B *pp* a - w - a - y (i) *ff* very bright

Gradually shift between all the vowels in "way" with increasing brightness

S *pp* could not look a - w - a - y - (i) *ff* very bright

A *pp* could not look a - w - a - y - (i) *ff* very bright

T *pp* not look w - a - y - (i) *ff* very bright

B *pp* not look w - a - y - (i) *ff* very bright

Gradually shift between all the vowels in "way" with increasing brightness

Accompanying piano accompaniment with chords and bass line.



poco più mosso (♩ = c. 50)

25

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

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

T *pp subito* *mp poco marcato*  
 (i) oo Lo - (o) -  
 Slide individually in a free tempo to the next note  
 Sing on the closed 'o' in "loneliness"

B *pp subito* *mp poco marcato*  
 (i) oo Lo - (o) -  
 Sing on the closed 'o' in "loneliness"

poco più mosso (♩ = c. 50)

S *pp* niente *mm*

A *pp* niente *mp*  
 niente Love.

T *pp* niente *mp poco marcato*  
 niente Lo - (o) - ne\* - li-ness.  
 Sing on the closed 'o' in "loneliness"

B *pp* niente *mp poco marcato*  
 niente Lo - (o) - ne\* - li-ness.  
 Sing on the closed 'o' in "loneliness"

Instrumental accompaniment for piano, showing chords and melodic lines.

33

S *niente*  
Love. Love.

A *niente mp*  
Love. Love.

T  
ne\* - li - ness. Lo - (o) - ne\* - li - ness. Lo - (o) -

B  
ne\* - li - ness. Lo - (o) - ne\* - li - ness. Lo - (o) -

S *mp niente mp*  
Love. Love. Love.

A *niente mp*  
Love. Love.

T  
Lo (o) - ne\* - li - ness. Lo - (o) - ne\* - li - ness.

B  
Lo (o) - ne\* - li - ness. Lo - (o) - ne\* - li - ness.

Instrumental accompaniment (piano) with chords and melodic lines.





41

S *mf* *mp* *p*  
 Sing on both syllables  
 Lo - ve, lo - ve lo -

A *mf*  
 Sing on both syllables  
 Lo ve, lo - ve,

T 8  
 ne\* - li - ness. Lo - (o) - ne\* - li - ness.

B  
 ne\* - li - ness. Lo (o) - ne\* - li - ness.

S *mf*  
 Sing on both syllables  
 Lo - ve,

A *mf*  
 Sing on both syllables  
 Lo - ve,

T 8  
 (o) - ne\* - li - ness. Lo -

B  
 Lo (o) - ne\* - li - ness. Lo -

Accompanying piano part with chords and bass line.



46 *simile*  
 S ve. Lo - ve, lo - ve, lo - ve. Lo - ve,

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

T  
 8 Lo - (o) - ne\* - ness.

B  
 Lo - (o) - ne\* - li - ness.

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

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

T  
 8 (o) - ne\* - li - ness. *mf* Love.

B  
 (o) - ne\* - li - ness. *mf* Love.

Piano accompaniment



51 *dim. poco a poco*

S lo - ve, lo - ve. Lo - ve, lo - ve, lo - ve.

A lo - ve, lo - ve. Lo - ve, lo - ve, lo - ve.

T *mf*  
Love.

B *mf*  
Love.

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

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

T niente

B niente *p*  
But where there is

Piano accompaniment for the second system, featuring chords and melodic lines in both hands.



Repeat in tempo ♩ = c. 50 (see preface)

56 *pp* internally

S Lo - ve, lo - ve, lo - ve.

A Lo - ve, lo - ve, lo - ve.

T niente

B niente

Repeat in tempo ♩ = c. 50 (see preface)

S ve. *mf* *mp* *p*  
lo - ve, lo - ve, lo - ve.

A lo - ve. *mf* *mp* *p*  
Lo - ve, lo - ve, lo - ve.

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

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

Piano accompaniment



ancora più mosso (♩ = c. 60)

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

S

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

A

T

*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.

B

*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)

S

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

A

T

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

Where there is love, there is al - so lone

B

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

Where there is love, there is al - so lone



66

S

A

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

B *p* *f*  
 Where there is love, there is al - so lone - li-ness, i-ness, i -

S

A

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

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

Instrumental accompaniment



70 *dim. al niente*

S *dim. al niente*

A *dim. al niente*

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

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

S *dim. al niente*

A *dim. al niente*

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

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

*mf*

74 *p* *mf* *niente*

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

A

T *niente* *p*

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

B *niente* *p*

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

S

A *p* *mf* *niente*

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

T *p* *mf* *niente*

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

B *mf* *niente*

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

Instrumental accompaniment (piano) with two staves.





78

*p* *mf* *niente*

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

*dim. al niente*

A

*mf* *niente*

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

*mf* *niente*

B  
love, there is al - so lone - li ness, i ness, i -

*dim. al niente*

S

*p* *mf*

A  
Where there is love, there is al - so lone - li - ness,

*p* *mf*

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

*p* *mf*

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

**molto rit.**

82

S *p* But where there is *f* love

A *p* But where there is *f* love

T *p* But where there is *f* love

B *p* But where there is *f* love

**molto rit.**

S *f* But where there is love

A *niente* i - ness, i - n *p* But where there is *f* love

T *niente* ness. *p* But where there is *f* love

B *niente* ness. *p* But where there is *f* love

83

S *f* But where there is love

A *niente* i - ness, i - n *p* But where there is *f* love

T *niente* ness. *p* But where there is *f* love

B *niente* ness. *p* But where there is *f* love

a tempo

poco meno mosso (♩ = c. 50)

85 *p* niente *mp dolce e legato*

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

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

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

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

a tempo

poco meno mosso (♩ = c. 50)

*p* niente

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

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

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

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

89

S Where there is—

A Where there is—

T Where there is—

B Where there is—

S *mp* *mf* — niente  
Lone - li - ness, i - ness, i - ness.

A *mp* *mf* — niente  
Lone li - ness, i - ness, i - ness.

T *mp* *mf* — niente  
Lone li - ness, i - ness, i - ness.

B *mp* — niente  
Lone li - ness, i - ness, i - ness.

Instrumental accompaniment for piano.

93

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

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

T — love, there is al - slo lone - li-ness, i-ness. *p*

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

S *mp dolce e legato* Where there is love, lone - li-ness, niente

A *mp dolce e legato* Where there is love, lone - li-ness, niente

T *mp dolce e legato* Where there is love, lone - li-ness, niente

B *mp dolce e legato* Where there is love, lone - li-ness, niente

Piano accompaniment for the second system, showing chords and melodic lines in both hands.



**molto rit.**

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

97

S *pp* *cresc. poco a poco*  
Love.\_\_\_\_\_

A *p* *molto legato* *pp*  
Where there is love,\_\_\_\_\_ I love.\_\_\_\_\_

T *p* *molto legato* *pp*  
Where there is love,\_\_\_\_\_ I love.\_\_\_\_\_

B *p* *molto legato* *pp*  
Where there is love,\_\_\_\_\_ I love.\_\_\_\_\_

**molto rit.**

**tempo primo** (♩ = 40), with increasing intensity

S *pp* *cresc. poco a poco*  
Love.\_\_\_\_\_ Love.\_\_\_\_\_

A *p* *molto legato* *pp*  
Where there is love. I love\_\_\_\_\_

T *p* *molto legato* *pp*  
Where there is I love\_\_\_\_\_

B *p* *molto legato* *pp*  
Where there is love. I love\_\_\_\_\_

\_\_\_\_\_

103

S Love. Love.

A *cresc. poco a poco* And all

T *cresc. poco a poco* And all I

B *cresc. poco a poco* And all I

S Love.

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

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

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

110

*(mf) cresc.  
poco a poco*

S  
Love. Love.

A  
I love. And

*(mf) cresc. poco a poco*

T  
love. And all

*(mf) cresc. poco a poco*

B  
love. And all

*(mf) cresc. poco a poco*

S  
Love. Love.

*(mf) cresc. poco a poco*

A  
a - lone. I love

*(mf) cresc.  
poco a poco*

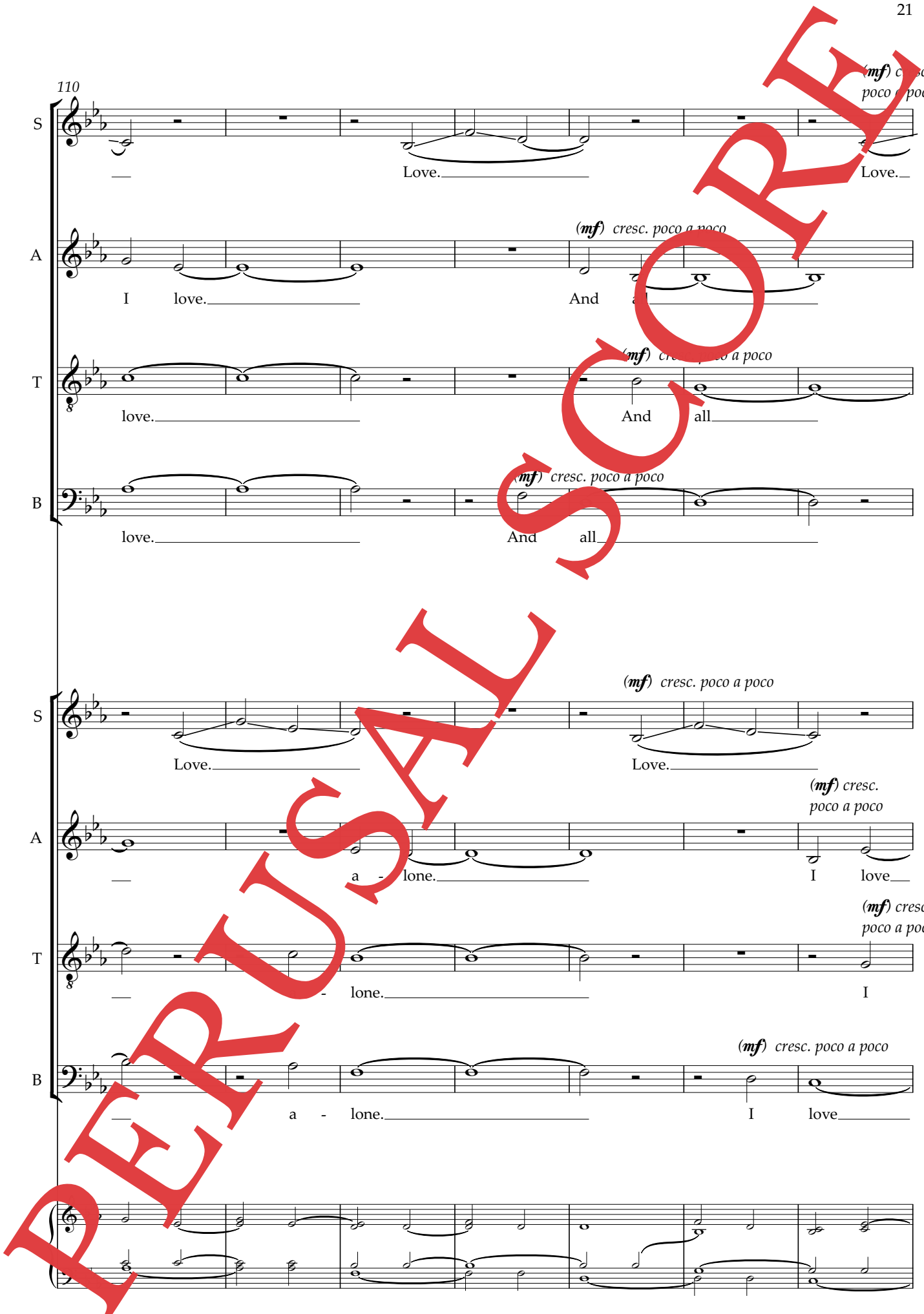
T  
lone. I

*(mf) cresc.  
poco a poco*

B  
a - lone. I love

*(mf) cresc. poco a poco*

Piano accompaniment





poco rit. . . . .

117

S  
Love. . . . . And thus,

A  
I love. . . . . And thus,

T  
I love. . . . . And thus,

B  
I love. . . . . And thus,

poco rit. . . . .

S  
Love. . . . . And thus

A  
a - lone. . . . . And thus,

T  
love a - lone. . . . . And thus,

B  
a - lone. . . . . And thus,

Instrumental accompaniment for piano.



maestoso e molto legato

124 *ff*

S all \_\_\_\_\_ I loved, \_\_\_\_\_ I loved \_\_\_\_\_ a -

A *ff*  
all \_\_\_\_\_ I loved, \_\_\_\_\_ I loved \_\_\_\_\_ a -

T *ff*  
all \_\_\_\_\_ I loved, \_\_\_\_\_ I loved \_\_\_\_\_ a -

B *ff*  
all \_\_\_\_\_ I loved, \_\_\_\_\_ I loved \_\_\_\_\_ a -

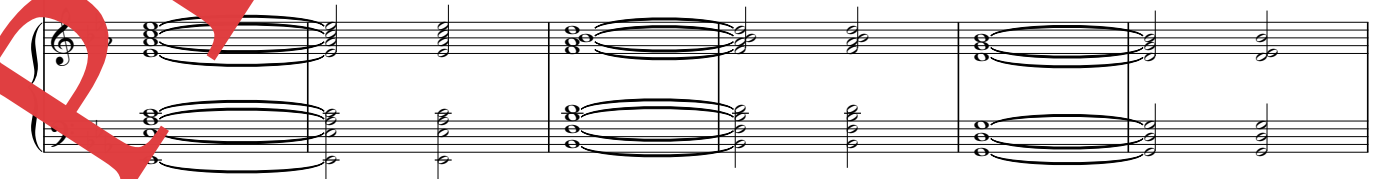
maestoso e molto legato

S *ff*  
all \_\_\_\_\_ I loved, \_\_\_\_\_ I loved \_\_\_\_\_ a -

A *ff*  
all \_\_\_\_\_ I loved, \_\_\_\_\_ I loved \_\_\_\_\_ a -

T *ff*  
all \_\_\_\_\_ I loved, \_\_\_\_\_ I loved \_\_\_\_\_ a -

B *ff*  
all \_\_\_\_\_ I loved, \_\_\_\_\_ I loved \_\_\_\_\_ a -



130

S lone. And all I loved, I

A lone. And all I loved, I

T lone. A - lone. A - lone. A - lone.

B lone. And all I loved, I

S lone. And all I loved, I

A lone. A - lone. A - lone.

T lone. And all I loved, I

B lone. And all I loved, I

Solo (see preface)

*fff*

*ff*

tempo primo (♩ = c. 40)

136

S  
loved a - lo - ne.\*

A  
loved a - lo - ne.\*

T1  
A - lone.

B  
loved a - lo - ne.\*

*pp*

*niente*

tempo primo (♩ = c. 40)

S  
loved a - lo - ne.\* niente < Nn

A2  
A - lone. A - lone.

T  
loved a - lo - ne.\* niente < mp Nn

B  
loved a - lo - ne.\* niente < mp Nn

*pp*

*niente*

*mp*

Piano accompaniment



142

S *mp* Sing on the closed 'o' in "alone" *non cresc.*  
A - lo - (o) - - - - ne.\* A lo - (o)

A *mp* Sing on the closed 'o' in "alone" *non cresc.*  
A - lo - (o) - - - - ne.\* A - lo -

T1 *mp* Sing on the closed 'o' in "alone" *non cresc.*  
A - lo - (o) - - - - ne A - lo - (o) -

B *mp* Sing on the closed 'o' in "alone" *non cresc.*  
A - lo - (o) - - - - ne\* A - lo - (o) -

S *mp* Nn

A2 *mp* Nn

T *mp* Nn

B *mp* Nn

8

PERUSAL

SCORE

rit. . . . .

149

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

S ne.\* All I

A (o) ne.\* I loved

T1 ne.\* I loved

B ne.\* Loved

rit. . . . .

*pp sotto voce* *non dim.*

S Nn A - lo - (o) - ne.\*

*pp sotto voce* *non dim.*

A2 Nn A - lo - (o) - ne.\*

*pp sotto voce* *non dim.*

T Nn A - lo - (o) - ne.\*

*pp sotto voce* *non dim.*

B Nn A - lo - (o) - ne.\*

Sing on the closed 'o' in "alone"

Sing on the closed 'o' in "alone"

Sing on the closed 'o' in "alone"

Sing on the closed 'o' in "alone"

