

OTHERSIDE

for mixed choir a cappella

RED HOT CHILI PEPPERS

Arrangement: HENRIK DAHLGREN
(2020)

PROGRAMME NOTES

This arrangement was originally commissioned by the Vilnius Singers in Lithuania but was ultimately premiered by the Vocal Art Ensemble of Sweden under the direction of Jan Yngwe. The deeply somber text, which explores themes of drug abuse and the loss of a close friend, was the primary inspiration behind transforming this piece into an arrangement for choir a cappella. It is my hope that this work serves as a catalyst for meaningful and important discussions on mental health and substance abuse.

Henrik Dahlgren

TEXT

*How long, how long will I slide?
Separate my side, I don't
I don't believe it's bad
Slit my throat it's all I ever*

*I heard your voice through a photograph
I thought it up and brought up the past
Once you know you can never go back
I gotta take it on the other side*

*Centuries are what it meant to me
A cemetery where I marry the sea
Stranger things could never change my mind
I gotta take it on the other side*

*How long, how long will I slide?
Separate my side, I don't
I don't believe it's bad
Slit my throat it's all I ever*

*Pour my life into a paper cup
The ashtray's full and I'm spillin' my guts
She wants to know, am I still a slut?
I've got to take it on the other side*

*A scarlet starlet and she sat on my bed
A candidate for a soul mate bled
Push the trigger and pull the thread
I gotta take it on the other side*

*How long, how long will I slide?
Separate my side, I don't
I don't believe it's bad
Slit my throat it's all I ever*

*Turn me on, take me for a hard ride
Burn me out, leave me on the other side
I yell and tell it that it's not my friend
I tear it down, I tear it down
And then it's born again*

*How long, how long will I slide?
Separate my side, I don't
I don't believe it's bad
Slit my throat it's all I ever*

Anthony Kiedis / Chad Smith / John Frusciante / Michael Balzary

PERFORMANCE NOTES

- The 'aa' should generally be bright and open as in "ice".
- The 'oo' should generally be closed, as in "too".

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

* = Close directly to the consonant.

Arranged 2020

Duration c. 5 minutes

First performance Vocal Art Ensemble of Sweden | conducted by Jan Yngwe
12 November 2022 | St Pauli kyrka, Malmö, Sweden

More information www.henrikdahlgren.com

Commissioned by the Vilnius Singers

OTHERSIDE

for mixed choir a cappella

Anthony Radis, Chad Smith,
John Frusciante, Michael Balzary
Arrangement by Ulf Dahlgren

Dark and mysterious (♩ = c. 60)

ALTO SOLO *mp*

How long, how long — will I slide Se - pe - rate my

SOPRANO *p* Mm

ALTO *p*

TENOR

BASS

for rehearsal only

5

A. Solo side. I don't, I don't be - lieve it's

S. I don't, I don't be - lieve it's

A. I don't, I don't be - lieve it's

for rehearsal only

9

A. Solo

bad. Slit my throat, it's all I e-ver. *rit.*

S. bad. Slit my throat. Oo

A. bad. Slit my throat. Oo

for rehearsal only

13 $\text{♩} = \text{c. } 90$

S. niente *p* misterioso

I heard your voice through a pho-to-graph,

A. Repeat individually, in a free tempo

for rehearsal only

19

S. I thought it up it brought up the past. Once you know you can ne-ver go back I've got to

A.

for rehearsal only

23

S. take it on the o-ther - side. Cen-tu-ries are what it meant to

A.

T. *p* < *mf* How lo - ng. *p* how

B. *p* < *mf* How lo - ng.* *p* how

for rehearsal only

29

S. a ce - me - te - ry where I mar - ry the sea. Stran-ger things could ne - ver

A.

T. *mf* how lo - ng.* *p* < *mf*

B. *mf* how lo - ng.* *p* < *mf*

for rehearsal only

32

S. *mf*
change my mind, I've got to take it on the o-ther - side.

A. *mp* *mf*
Take it on the o-ther - side.

T. *mp* *mf*
Take it on the o-ther - side.

B. *mp* *mf*
Take it on the o-ther side.

for rehearsal only

$\text{♩} = \text{c. } 60$

37

S. *p* *mp* *p* *mp*
How lo ng.* How lo - ng.*

A. *p* *mp* *p* *mp*
How lo ng.* How lo - ng.*

T. *p* *mp* *p* *mp*
How lo - ng.* How long. How

B. *p* *mp* *p* *mp*
How lo - ng.* How lo - ng.*

for rehearsal only

41 *p* How lo - ng.* *mp* How lo - ng.* *p* *mp* $\text{♩} = 90$

S. How long. How lo - ng.*

A. *p* *mp* *p* *mp*
How lo - ng.* How lo - ng.*

T. *mp*
lo - ng.* How

B. *p* *mp* *p* *mp*
How lo - ng.* How lo - ng.*

for rehearsal only

46 *mp* *simile*

S. Pour my life in - to a pa - per cup, the ash-tray's

M-S. *mp* *simile*
Pour my life in - to a pa - per cup, the ash-tray's full

A. *mp* *simile*
Pour my in - to a pa - per cup, the ash-tray's full and I'm

T. *mp*
Oo

B. *mp*
Oo I've got to. Oo

for rehearsal only

49

S. full and I'm spil - lin' my guts. She wants to know, am I still a slut?

M-S. and I'm spil - lin' my guts. She wants to know, am I still a slut? I've

A. spil-lin' my guts. She wants to know, am I still a slut? I've got to

T. I've got to. Oo I've got to.

B. I've got to. Oo I've got to.

for rehearsal only

52

S. I've got to take it on, take it on.

M-S. got to take it on, take it on.

A. take it on, take it on.

T. I've got to take it on.

B. I've got to take it on.

for rehearsal only

56 *f marcato*

S. A scar-let star-let and she's in my bed. A can-di-date my

M-S. A scar-let star-let and she's in my bed. A can-di-date for my

A. Take it on. Take it on. Take it on.

T. Take it on. How long. Take it on.

B. How long. Take it on. How

for rehearsal only

59

S. soul mate bled. Push the trig-ger and pull the thread I've got to

M-S. soul mate bled. Push the trig-ger and pull the thread I've got to

A. Take it on. Will I slide.

T. Will I slide.

B. long. Will I slide.

for rehearsal only

62

S. take it on the o - ther - side. *p*

M-S. take it on the o - ther - side. How - ng.* *p*

A. Take it on the o - ther - side. How lo - ng.* *p*

T. Take it on the o - ther - side. How lo - ng.* *p*

B. Take it on the o - ther - side. How *mp*

for rehearsal only

66

S. Oo Aa Oo I don't, *rit.*

M-S. Oo Aa Oo I don't,

A. Oo Aa Oo I don't,

T. Oo I don't,

B. long will I slide? Se - pe - rate my side. I don't,

for rehearsal only

$\text{♩} = \text{c. } 60$

71

A. Solo *mp* *f* chant-like and very free

I don't be-lieve it's bad.

S. *mp* *p* *mp*

I don't. How long.

M-S. *mp*

I don't.

A. *mp* *p* *mp*

I don't be-lieve it's bad. How long.

T. *mp* *p* *mp*

I don't. How long.

B. *p* *mp*

I don't be-lieve it's bad. How long.

for rehearsal only

75

A. Solo

bad, so bad.

p *mp* *p*

How long. How

S. *p* *mp*

How long. How long. How

A. *p* *mp* *p*

How long. How long. How

T. *p* *mp* *p* *mp*

How long. How long.

B. *p* *mp* *p*

How long. How long. How

for rehearsal only

mp long. $\text{♩} = \text{c. } 90$ accel.

80 long. *p cresc. poco a poco*

S. Turn me on, take me for a hard ride Burn me out, leave

A. long. *p cresc. poco a poco*

Turn me on, take me for a hard ride Burn me out, leave

T. *p cresc. poco a poco*

So turn me on. Burn me out.

B. *mp* long. *p cresc. poco a poco*

Turn me on Burn me out.

for rehearsal only

$\text{♩} = \text{c. } 110$

84 *ff*

S. me on the other-side I yell and tell it that it's not my friend I tear it down and then it's

A. *ff*

me on the other-side I yell and tell it that it's not my friend I tear it down and then it's

T. *ff*

My friend, I tear it down and then it's

B. *ff*

My friend, I tear it down and then it's

for rehearsal only

88 $\text{♩} = 60$ *mp*

A. Solo How long, how long _____ will I slide? Se - pe - ra - my

S. *p* born a-gain Aa

A. *p* born a-gain Aa

T. *p* born a-gain Aa

B. *p* born a-gain Aa

for rehearsal only

93 *rit.* *non dim.*

A. Solo side Slit my throat, it's all I e - ver

S. *non dim.*

A. *non dim.*

T. *non dim.*

B. *non dim.*

for rehearsal only