

for New York Polyphony

Missa Charles Darwin

dedicated to Catherine Cramer

— REVISED VERSION FOR MIXED CHORUS —

N.B. — some of the devices and symmetries present in the original (alto/tenor/bari/bass) version have been modified due to the necessities of reimagining the piece for mixed voices.

Texts taken from the writings
of Charles Darwin and the
Latin Mass compiled and
edited by Craig Phillips

Gregory W. Brown

I. Introitus; Tropus ad Kyrie

could be solo tenor, or solo tenor answered by ensemble of tenors

*P. crassirostris**: A T T T G G A A G G A T T T A A T C T A T C A

Ig - no - rance, ig - no - rance, ig - no - rance more fre - quent - ly be - gets con - fi - dence__ than does know - ledge.

* part of the genetic sequence of *Platyspiza crassirostris*, part of the bird group commonly known as Darwin's Finches, found in Freeland, J. R. and P. T. Boag. 1999. Phylogeny of Darwin's Finches. The Auk 116(3): 577–588.

NB: This piece is here presented in transposition at the fourth — suitable for mixed chorus.

A musical score for four voices: soprano, alto, tenor, and bass. The music is in common time (indicated by '3' over '4') and has a key signature of one flat. The tempo is approximately 88 BPM. The vocal parts are as follows:

- Soprano:** Starts with a rest, followed by a melodic line: G, A, A, A, T, C, C. Dynamics include a forte dynamic (f) at the end of the first measure and another forte dynamic (f) at the beginning of the second measure.
- Alto:** Starts with a rest, followed by a melodic line: AA, C, AA, C, T, G, T, C, T, T. Dynamics include a forte dynamic (f) at the beginning of the first measure.
- Tenor:** Starts with a rest, followed by a melodic line: Ky, - ri, - e, e, - lei, - son, Ky, - ri, - e, e, - lei, - son, Ky, - ri, -
- Bass:** Starts with a rest, followed by a melodic line: Ky, - ri, - e, e, - lei, - son, Ky, - ri, -

The lyrics are written below each note, corresponding to the vocal parts. The score includes a 4/4 time signature, a key signature of one flat, and a tempo of approximately 88 BPM. The vocal parts are soprano, alto, tenor, and bass. The music consists of two measures of soprano and alto parts, followed by two measures of tenor and bass parts. The soprano part starts with a rest, followed by a melodic line: G, A, A, A, T, C, C. The alto part starts with a rest, followed by a melodic line: AA, C, AA, C, T, G, T, C, T, T. The tenor part starts with a rest, followed by a melodic line: Ky, - ri, - e, e, - lei, - son, Ky, - ri, - e, e, - lei, - son, Ky, - ri, -

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© 2013 revision for mixed choir

[revised for SATB November 2013 and performed by the London Concord Singers, Malcolm Cottle, director, in April 2014;
further revisions and corrections made in 2015 for a 2017 performance by The Esoterics, Eric Banks, director]

VI. Agnus Dei

freely

[solo]

$\text{♩.} \approx 40$

mf [sop: 2nd time only]

nat' - ral se - lec - tion is work - ing through-out all the world at the im -

nat' - ral se - lec - tion is work - ing through-out all the world at the im -

nat' - ral se - lec - tion is work - ing through-out all the world at the im -

nat' - ral se - lec - tion is work - ing through-out all the world at the im -

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6

1. 2. *mp*

prove - ment of all
be - ings; scruti - ni - zing the slight - est var - i -

prove - - ment of all _____ be - ings; be - ings; scruti - ni - zing the slight - est var - i -

8 prove - ment of _____ all be - ings; be - ings; scruti - ni - zing the slight - est var - i -

prove - - ment of all be - ings; be - ings; scruti - ni - zing the slight - est var - i -

13

- a - tions,
pre - serv - ing the good.
mf
If we must mar - vel,

- a - tions, re - jec - ting the bad,
pre - serv - ing the good.
mf
If

8 - a - tions, re - jec - ting the bad,
pre - serv - ing the good.
mf
If we must mar - vel,

- a - tions, re - jec - ting the bad,
pre - serv - ing the good.
mf
If

20

cresc.

if we must mar - vel let it be at our pre - sump - tion in im - a - gin - ing that

cresc.

we must mar - vel let it be at our pre - sump - tion in im - a - gin - ing *(#)* that

cresc.

if we must mar - vel let it be at our pre - sump - tion in im - a - gin - ing that

cresc.

we must mar - vel let it be at our pre - sump - tion in im - a - gin - ing that

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26 *f* *sub. p* *cresc.* *4* *3* we, that we... if we must mar - vel, let it be at our pre - sump - tion that

we, that we... if we must mar - vel, let it be at our pre - sump - tion that

we, that we... if we must mar - vel, let it be at our pre - sump - tion that

we, that we... if we must mar - vel, let it be at our pre - sump - tion that

we, that we... if we must mar - vel, let it be at our pre - sump - tion that

31 *mf* *sub. p* *cresc.* *4* *3* we un - der - stand the man - y com - plex con - tin - gen - cies on which ex -

we un - der - stand the man - y com - plex con - tin - gen - cies on which ex -

we un - der - stand the man - y com - plex con - tin - gen - cies on which ex -

we un - der - stand the man - y com - plex con - tin - gen - cies on which ex -

we un - der - stand the man - y com - plex con - tin - gen - cies on which ex -

37 *broaden* *f* *f* *Al* *le - lu - ia,* *al - le - lu - ia,*

-ist - ence de - pends. Al le - lu - ia, al - le - lu - ia,

-ist - ence de - pends. Al le - lu - ia, al - le -

8 *f* *f* *Al* *le - lu - ia,* *al - le - lu - ia,*

-ist - ence de - pends. Al le - lu - ia, al - le - lu - ia,

-ist - ence de - pends. Al - le - lu - ia,

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43

al - le - lu - ia,
al - le - lu - ia, I - - - - te
mis - - - - sa est.

al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia,

49

- ia, _____ al - le - - - lu - ia, al - le - lu - ia, _____

al - - - - lu - ia, al - le - lu - ia, _____ al - - -

al - - - - lu - ia, al - le - lu - ia, _____ al - -

al - - - - lu - ia, al - le - lu - ia, _____

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56

— al - le - lu - ia, al - le - lu - ia, al - - - - le -

- lu - ia, al - le - lu - ia, al - - - - le -

8 - le - lu - ia, al - le - lu - ia, al - le - lu - - -

al - le - lu - ia, al - - - - le -

62

- ia, al - le - lu - ia, al - le - lu - ia.

- lu - ia, al - le - lu - ia, al - le - lu - ia.

8 - ia, al - - - le - - - lu - ia.

- lu - ia, al - le - lu - - - ia.

Montague, MA
May 2010 –
October 2011



J. Gould