



Darwin's Lamentation

**for
mixed choir**

Edvin Østergaard

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Signs

————→	Gradual change from... to ...
<u>m</u> , <u>n</u>	Singing/humming on consonants
<u>h</u> [a], <u>h</u> [i]	Airy, open h-sounds
<u>ḥ</u> [a]	An h-sound with pressure (narrow h- or r-sound)
◡ — ◡	Fermatas, normal – long/very long
× ↓	Whispering – always articulated

Note: The texts should be pronounced with an English (British) accent

When not specified, sing without vibrato

Text

From a letter written by Charles Darwin (1809-1882), May 1, 1881:

I have said that in one respect my mind has changed during the last twenty or thirty years. Up to the age of thirty, or beyond it, poetry of many kinds, such as the works of Milton, Grey, Byron, Wordsworth, Coleridge, and Shelley, gave me great pleasure, and even as a schoolboy I took intense delight in Shakespeare, especially in the historical plays. I have also said that formerly pictures gave me considerable, and music very great delight. But now for many years I cannot endure to read a line of poetry: I have tried lately to read Shakespeare, and found it so intolerably dull that it nauseated me. I have also almost lost any taste for pictures or music. – Music generally sets me thinking too energetically on what I have been at work on, instead of giving me pleasure. I retain some taste for fine scenery, but it does not cause me the exquisite delight which it formerly did. On the other hand, novels which are works of the imagination, though not of a very high order, have been for years a wonderful relief and pleasure to me, and I often bless all novelists. (...)

This curious and lamentable loss of the higher aesthetic tastes is all the odder, as books on history, biographies and travels (independently of any scientific facts which they may contain), and essays on all sorts of subjects interest me as much as ever they did. My mind seems to have become a kind of machine for grinding general laws out of large collections of facts, but why this should have caused the atrophy of that part of the brain alone, on which the higher tastes depend, I cannot conceive. A man with a mind more highly organized or better constituted than mine, would not I suppose have thus suffered; and if I had to live my life again I would have made a rule to read some poetry and listen to some music at least once every week; for perhaps the parts of my brain now atrophied could thus have been kept active through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature.

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Lento (1) **Tempo A** (♩=90) **Lento**

Tempo A (♩=90) **Lento**

Tempo A (♩=90)

(1) The Lento parts in this piece is always 'senzamisura'

(2) 'I' = [a] → [i]

(3) m in 'my mind'

(4) Distortion of the tone,
produces the sub-/undertone

Lento ▼ ▼ **B** **Tempo A (♩ = 90)**

1
S my mind has, h[a] → h[i]

2
my mind has, h[a] → h[i]

A my mind has, h[a] → h[i]

T my mind has, h[a] → h[i]

B has, h[a] → h[i]

my mind has chan- -ged, m- [a]

my mind has m- [a]

has chan- ged m- [a]

has chan- -ged, chan- -ged

Lento ▼ ▼

my mind has, has cha- h[æ] -anged. niente

h[a] -ind has cha- h[æ] -anged. niente

h[a] -ind has, has cha- h[æ] -anged. higher

h[a] -ind has cha- h[æ] -anged. higher

m -ind has cha- h[æ] -anged. h[a] higher

Tempo A (♩ = 90)

I [a] I have, has, has,

I [a] I have, my mind has, has,

gliss -y mind has changed,

I [a] my mind has ch-, my mind has changed,

I [a] my mind has ch-, m- -y

(1) Always legato $\dot{\cdot} \times \dot{\cdot}$;
in the same breath

Lento

f leggiero

1 S
2 A
T
B

my mind has changed, my mind has changed, my mind has changed, my mind has changed, my mind has changed,

cha- uged cha- uged has changed, has changed, has changed,

ind, y [a]

C Tempo A (♩=90)

molto

my mind has changed, my mind has changed, my mind has changed,

my mi- h[a]- my mi- h[a]- ind my mi- h[a]- ind

ind [i]

poco

mind see- -h[li]- ee- -h[li]- ee-ems to have

ind see- (1) -h[li]- ee- -h[li]- ee-ems to have

see- (1) -h[li]- ee- -h[li]- ee-ems to have become

see- (1) -h[li]- ee- -h[li]- ee-ems to have become

mind see- (1) -h[li]- ee- -h[li]- ee-ems to have be-

(1) 'seems' is sustained throughout the following 3 1/2 bars - always legato

Lento ▽ ▽ ▽ ▽ **Tempo A (♩ = 90)**

S *f* *p* *ff* *p leggiero*
h[a] → *h[a]* → *h[a]h[e]* → *my mind has ch(1).*

2 *f* *p* *ff* *p*
h[a] → *h[a]* → *h[a]h[e]* → *my mind has ch(1).*

A *f* *p* *ff* *p*
h[a] → *h[a]* → *h[a]h[e]* → *my mind has ch(1).*

T *f* *p* *ff* *p*
h[a] → *h[a]* → *h[a]h[e]* → *my mind has ch(1).*

B *mf rusty* *cresc. ad.* *ff* *pp. sub.*
bo (b) *ma- m-*

changed during the last twenty or thirty years la- men-

changed during the last twenty or thirty years

changed during the last twenty or thirty years

changed during the last twenty or thirty years age of thirty or beyond

- machine during the last twenty or thirty years or beyond

D A tempo A (♩ = 90)

-table loss of high[ca] -h[ca] -high- -er ae-

loss of h[ca] higher aesthetic, high- -er ae-

loss of h[ca] higher aesthetic, higher

loss of high-h[ca] high-, higher aesthetic, high-er

loss of high-h[ca] -high -er, high- -er

(1) 'ch' as in 'change'
 (2) Very articulated!

Lento (♩ = 50 ca.)

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time and features complex rhythmic patterns with triplets and slurs. Dynamics include *ff subito*, *mp*, *f*, and *pp*. The lyrics are:
 S: -sthe- -tic, high-er, -h[ai] -high-er, high- [i]
 A: aesthetic tastes, high-er, -h[ai] -high-er, -er, -my mind
 T: aesthetic tastes high-er, -h[ai] -high-er, high- [i]
 B: higher tastes, ae- sthe- -tic, high- [i]

Tempo A (♩ = 90)

Lento

E Tranquillo (♩ = 66 ca.)

Handwritten musical score for Soprano (S) and Bass (B) parts. The score is in 4/4 time. Dynamics include *P, ma distinto*, *mf*, *pp*, *mf*, and *p*. The lyrics are:
 S: higher tastes, a kind of mach-ine, loss, the loss of, -oss,
 B: higher tastes, loss, the loss of,

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time. Dynamics include *mf*, *pp*, *mf*, *div.*, and *ff*. The lyrics are:
 S: loss of the higher, high-er, loss, high-er ae- sthetic tastes,
 A: loss of the higher, high-er, loss, high-er
 T: loss of these, loss of these
 B: loss of these, loss of these

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time and includes lyrics such as "tastes, high-er, high-", "tastes is, is a loss of ha-ppi-ness", and "tastes is, is a loss of ha-ppi-ness". Dynamic markings include *mp*, *sfz*, *p*, and *pp*. There are also performance instructions like *ppoco* and *h[Ci]*.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time and includes lyrics such as "-er tastes", "higher aesthetic ta-stes", "la-men-table, la men-table loss", and "the of". Dynamic markings include *mf*, *ff*, and *p*. Performance instructions include *p, ma distinto* and *mf*.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, divided into three sections: **A tempo** ($\text{♩} = 66 \text{ ca.}$), **Lento**, and **F Tempo A** ($\text{♩} = 90$). The score includes lyrics such as "-men-ta-ble loss", "the of the ta-stes, loss", and "the of the ta-stes, loss". Dynamic markings include *p*, *pp*, *mf*, and *pp*. Performance instructions include *p, ma distinto*, *p stabile*, and *mf*. There are also performance instructions like *ppoco* and *h[Ci]*.

Handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and another Soprano) in 2/4 time. The lyrics are: "I, I [a] -> h [i] - I [i] ca - h [a] - auno - my mind has changed, ca - I ca - h [a] - auno - my mind has changed, ca - h [a] - auno -". The score includes dynamic markings such as *sfz*, *p*, and *pp*, and performance instructions like *poco* and *decrease*. A large watermark "MIB noter" is visible across the score.

Handwritten musical score for five voices in 2/4 time. The lyrics are: "-h [a] - ot, to read a line. to read a line. -h [a] - ot endure to read a line, This la - men - -h [a] - ot, to read a line, poetry. This, of poetry. This,". The score includes dynamic markings like *mp*, *cresc.*, and *al.*, and performance instructions such as *poco acc.* and *Lento subito*. A large watermark "MIB noter" is visible across the score.

Handwritten musical score for five voices in 3/4 time. The lyrics are: "This lamen - ta - ble loss, h [a] h [a] ... (decr.) lamen - ta - ble loss, h [a] h [a] - ta - ble, la - mentable loss, h [a] h [a] this cur - rious and lamen - ta - ble loss, h [a] h [a] this cur - rious and lamen - ta - ble loss, h [a] h [a]". The score includes dynamic markings like *f*, *ppp*, and *decr.*, and performance instructions such as *Moderato* (♩ = 112 ca.) and *Lento* (6-10"). A large watermark "MIB noter" is visible across the score.

G Tempo A (♩=90)

1 S I have lost, I have lost, have lost fo- h[ai]

2 I have lost, have lost fo- h[ai]

A I have lost a- ny taste fo- h[ai]

T lost a- ny taste for, fo- h[ai]

B I have lost a- ny taste for, fo- h[ai]

Dynamic markings: P, mf, P

Tempo: Tempo A (♩=90)

Note: no dim. (cresc.)

Lento

(♩=60)

- or mu- - h[ai] - u- - sic, I [ai]

- or mu- - h[ai] - u- sic, I [ai]

- or mu- - h[ai] - u- - sic, I [ai]

- or mu- - h[ai] - u- - sic, I [ai]

- or mu- - h[ai] - u- - sic, I [ai]

for music, I [ai] have lost any taste,

Dynamic markings: mf, mp, dim. al.

Tempo: Lento (♩=60)

H Moderato leggiero (♩=112-120)

changed, has chan- ge- My

taste, changed, has chan- ge- My

taste, changed, has chan- ge- My

my mind has changed. My

my mind has changed my mind,

Dynamic markings: mf, PP, cresc. al., PP

Tempo: Moderato leggiero (♩=112-120)

P sempre

S
mind, m- -y mind, m- -y mind, mind,

2
mind, m- -y mind, my mind has changed, my mind, mind,

A
mind, m- -y mind, my mind has changed, my mind, mind,

T
mind, m- -y mind, my mind has changed, mind,

B
my mind has changed mind,

mf *pp* *P sempre*

my mind, a kind, seems to, la- men- -ta- -ble

my mind, a kind, seems to, la- men- -ta- -ble

my mind, a kind, has changed, la- men- -ta- -ble

mind, a kind, seems to, la- men- -ta- -ble

my mind, a kind, has changed, la- men- -ta- -ble

loss, la- men- -ta- -ble loss, cu- -ri-

loss, la- men- -ta- -ble loss, cu- -ri-

loss, la- men- -ta- -ble loss, cu- -ri-

la- men- -table loss, la- men- -ta-, this curious and la-

la- men- -table loss, la- men- -ta-, this curious and la-

I

1 S -ous and la-mentable my mind has changed, my mind has

2 -ous and la-mentable my mind has changed, my mind has

A -ous and la-mentable my mind has changed, my mind has

T -mentable loss, my, my, my mind has

B -mentable loss, my, my, my mind has

Handwritten annotations: *cresc. al.*, *mf*, *ff*, *div.*, *P*, *3*

changed and may po-ssibly be in-

changed and may po-ssibly be in-

changed and may po-ssibly be in-

changed and may po-ssibly be in-

changed and may po-ssibly be in-

Handwritten annotations: *P*, *P, introverted*, *mf*, *ff*, *3*

-ju-rious, injurious to the intellect, to the in-tel-lect, poss-

-ju-rious, injurious to the intellect, to the in-tel-lect, poss-

-ju-rious, injurious to the intellect, to the in-tel-lect, poss-

-ju-rious, to the in-tel-lect.

-ju-rious to the in-tel-lect,

Handwritten annotations: *P*, *mf*, *ff*, *3*

sempre

1
S
-ibly be in-ju-rious, in-jurious.

2
-ibly be in-ju-rious, in-jurious.

A
-ibly be in-ju-rious, in-jurious.

T
My mind, my

B
be in-ju-rious, in-jurious.

K *Meno mosso agitato* (♩ = 96 ca.)

ff sempre

My mind seems to have be-come a kind

My mind seems to have be-come a kind

My mind seems to have be-come, be-come a

mind seems to have be-come, to have be-come

My mind seems to have be-come, to have be-come a

of ma-chine for grinding general laws

of ma-chine, a kind of machine for

kind of machine ma-chine for grinding general laws

Kind, kind of ma-chine, a kind of machine

kind of machine machine for grinding general laws

1 S out, general laws out of large collections,

2 grinding general laws out of large collections,

A out, general laws out of large collections,

T for grinding general laws out of large collections

B out, general laws out of large collections

A tempo (♩ = 96 ca.)

a Kind of machine for grinding general

a Kind of machine for grinding general

a Kind of machine for grinding general

of general laws out of large collections,

of general laws out of large collections,

poco acc.

Lento

laws out of large collections of facts, but why?

general laws out of large collections of facts, but why?

laws, of large collections of facts, but why?

large out of large collections of facts, but why?

large out of large collections of facts, but why?

(1) Slowly change from [a] to [i] in 'why'

Moderato leggiero (♩ = 120 ca.)

Tempo A (♩ = 90)

1 S but, this should have caused part of the brain alone I can-not conceive.

2 but, the atrophy of that I can-not conceive.

A (P) [i] p cresc. al. [ai] p

T but why⁽¹⁾ [ai] p mf

B but why⁽¹⁾ [ai] this

mf lamentable loss, why this, mp this la-

mf this lamentable, why- -h[a] -(why) mp this la-

mf why this, why, why- -h[a] (b) -(why) mp this la-

mf why- why- [a] why this la-

mf lamentable loss, why this la-

poco dim. al. PP -h[a] -a- me- -h[e] -entable, la- me- -h[e] -en- table

poco dim. al. PP -h[a] -a- me- -h[e] -entable, lame- -h[e] -en- table

poco dim. al. PP -h[a] -a-, lame- -h[e] -entable, lame- -h[e] (b) -en- table

poco dim. al. PP -h[a] -a-, lame- -h[e] -en- table, lame- -h[e] -en- table

poco dim. al. PP -h[a] -a-, lame- -h[e] -en- table, lame- -h[e] -en- table

(1) Much air in 'wh' in 'why'

Lento mf Tempo A (♩=90)

1 *pp niente* *mf* *And* *mf* *and if I had, if I*

S *lo- -oss.* *And* *mf* *and if I had, if I*

2 *lo- -oss.* *And* *mf* *and if I had, if I*

A *lo- -oss.* *And* *mp cresc. al.* *mf* *and if I had, if I*

T *mf pesante* *3:2* *mf* *And* *mf* *and if I had, if*

B *mf* *3:2* *mf* *And* *f* *if I had to live,*

loss, I can-not con- -cei- -ve.

mf *f* *mf* *f* *mf* *f* *mf* *f*

had, had to li- -h[ci]- -ve a- -h[a] -a-

had, I had to li- -h[ci]- -ve a- -h[a] -a-

had, I had to li- -h[ci]- -ve a- -h[a] -a- gain I

I had, I had to li- -h[ci]- -ve a- -h[a] -a-

I had to li- -h[ci]- -ve a- -h[a] -again I

Lento

> dim. al. *mp* *mf* *mf* *mf* *mf* *mf* *mf*

3:2 *mp* *mp* *mp* *mp* *mp* *mp* *mp*

-gain I would, and i- -f I [a] → [i]

-gain I, I would, and i- -f I [a] → [i]

would, I would, and i- -f I [a] → [i]

-gain I would, and if I and i- -f I [a] → [i]

would, I would, and if I had, I (1) would, I would

(1) Rusty sound ad lib.: Distortion of the tone produces the subtone/undertone

N Lento lamentoso (♩ = 56-60)

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1-4. The tempo is Lento lamentoso (♩ = 56-60). The key signature has one sharp (F#). The score includes lyrics and dynamic markings such as *mf*, *ff*, *pp*, *cresc. al.*, and *And*. The lyrics for Soprano are: "And if, and if, and if I and if". The lyrics for Alto are: "And if, and if, and if I had to". The lyrics for Tenor are: "And if, and if, I had, and if I had to". The lyrics for Bass are: "And if I, and if I had to".

A tempo (♩ = 56-60)

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 5-8. The tempo is A tempo (♩ = 56-60). The key signature has one sharp (F#). The score includes lyrics and dynamic markings such as *mf*, *mp*, *pp*, *cresc. al.*, *dim. al.*, and *ad lib.*. The lyrics for Soprano are: "I had to live my life a-gai-u,". The lyrics for Alto are: "I had to live my life a-gai-u,". The lyrics for Tenor are: "live, I, lamentable loss, la-mentable, and". The lyrics for Bass are: "live, I, lamentable loss, la-mentable".

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 9-12. The tempo is A tempo (♩ = 56-60). The key signature has one sharp (F#). The score includes lyrics and dynamic markings such as *mf*, *mp*, *ff*, *cresc. al.*, and *And*. The lyrics for Soprano are: "and if I had to live my". The lyrics for Alto are: "and if I had to live my". The lyrics for Tenor are: "and if I had to live, to live my". The lyrics for Bass are: "if I had to, I had to live, to live my".

A tempo (♩ = 56-60)

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time and includes lyrics such as "lamen-table lo-oss, if I had" and "And if I had". It features dynamic markings like *adlib.*, *mf*, *dim.al.*, and *pesante*. A circled '0' is present at the top right of the first system.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score includes lyrics such as "to live my life again" and "I would, I would, I would, I would". It features dynamic markings like *ppsub.*, *cresc. al.*, *mf*, *mp*, and *f*. A large watermark "MUSIC IS COPYRIGHT PROTECTED" is overlaid on the score.

A tempo (♩ = 56-60)

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score includes lyrics such as "would, I would, and if I, if I had" and "This curious and lamentable lo-oss, cu-ri-". It features dynamic markings like *fff*, *mf*, and *ff*.

A tempo (♩=56-60)

1 S my life a-gain I wou- -h[co]

2 my life a-gain I wou- -h[co]

A my life a-gain I wou- -h[co]

T -ous and la- -men- table loss. I wou- -h[co]

B -ous and la- -men- table loss. I wou- -h[co]

-ould, I would ha- -h[ce] -ave, I would

-ould, I would ha- -h[ce] -ave, I would

-ould, I would ha- -h[ce] -ave, I would

-ould, I would ha- -h[ce] -ave, I would

-ould, I would ha- -h[ce] -ave, I would

A tempo

I would have.

I would have.

I would have.

I would have.

I would have.

Durata: 9'30"-10'

Nesodden, 15/2-2011
Elin Ostergaard

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