

For SSAATTBB Choir

### Performance Notes

- In the tenors' aleatoric section (mm. 19-21) each singer should sing at a tempo slightly different than their neighbor, so that over time they are separated and singing different words/pitches.

### Program Notes

Said by some to be one of the most depressing passages ever written by a scientist, the text for this piece is drawn from Bertrand Russell's seminal work "A Free Man's Worship." I chose this text because most musical works of art that speak to man's ultimate fate do so either through a romanticized despair for the self or through the hopeful eyes of religion. Whereas the former always feels juvenile to me; the latter never seems to be counterbalanced enough against what scientists claim will be the fate of humanity's great achievements. While this piece doesn't encapsulate all of my thoughts on man's fate, I found the text to be incredibly compelling in its sincerity. I agree with Russell that only when these truths have been carefully considered "can the soul's habitation be safely built."

### Text

That man is the product of causes which had no prevision of the end they were achieving; that his origin, his growth, his hopes and fears, his loves and his beliefs, are but... accidental collocations of atoms; that no fire, no heroism, no intensity of thought or feeling, can preserve a life beyond the grave; that all labors of the ages, all the devotion, all the inspiration, all the noonday brightness of human genius, are destined to extinction in the vast death of the solar system; and the whole temple of Man's achievement must inevitably be buried beneath the debris of a universe in ruins- all these things, if not quite beyond dispute, are yet so nearly certain, that any philosophy which rejects them cannot hope to stand. Only within the scaffolding of these truths, only on the firm foundation of unyielding despair, can the soul's habitation be safely built.

### Bio

Daniel J. McIntosh has been commissioned by several prominent ensembles and performers across the nation including Washburn University Wind Ensemble, Anderson University Wind Ensemble, Arkansas State University Bands, Mid America Nazarene University Concert Band, University of Kansas Bands, University of New Mexico Symphonic Band, and the Violetta Duo. His works have received several awards including the Anthony Cius Award for his choral/orchestral work *Star Death*, a first place prize in the Anderson University Concerto-Aria Competition for his orchestral work *The Spirit of Human Endeavor*, and a second place prize in the KU Iron Composer competition. Daniel has been selected as a finalist for the Midwest Chamber Ensemble's two year Composer in Residence position, and his works have been selected to be performed by groups such as PARMA and the Rural America New Music Festival.

Text is in the public domain. Please notify the composer of performances at:

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# A Free Man's Worship

Largo Rubato  $\text{♩} = 44$

Text by Bertrand Russell  
Music by Daniel J. McIntosh

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-4. The score is in 2/2 time and features a variety of time signatures: 2/2, 3/2, 2/2, and 4/2. Dynamics include *p*, *mp*, and *pp*. The lyrics are: Soprano: "That man, that man is the pro-duct of cau-ses; That"; Alto: "is cau-ses;"; Tenor: "That man That"; Bass: "That".

Musical score for Soprano, Alto, Tenor, and Bass, measures 5-8. The score is in 4/4 time and features a variety of time signatures: 4/4, 2/2, 3/2, and 4/4. Dynamics include *mp* and *p*. The lyrics are: Soprano: "man is man, that man is the pro-duct of cau-ses of the"; Alto: "That man is the pro-duct of cau-ses which had no pre-vi-sion"; Tenor: "man, that man is the pro-duct of cau-ses no vi-sion"; Bass: "man, that man is the pro-duct of cau-ses".

9

*mf* ————— *f*

end they were a - chie - ving; that his o - ri - gin, his growth, his hopes and

*p* *mf* ————— *f* growth, his

of the end they were a - chie - ving; his growth, his hopes and

*p* *mf* < *f*

of the end they were a - chie - ving; his growth, his

*mf* < *f*

his growth, his

*poco accel.* . . . . . *Piu mosso* ♩ = 50

14

*mp* *f*

fears, fears, hopes and fears, his hopes and fears, his loves, his

*mp* *f*

hopes, his hopes and fears, hopes and fears, fears, hopes and fears, his loves, his

*mp* *f*

fears, his hopes and fears, fears, his hopes and fears, his loves, his

*mp* *f*

fears, his loves, his

17

loves \_\_\_\_\_ and his be - liefs, \_\_\_\_\_

loves, \_\_\_\_\_ and his be liefs, \_\_\_\_\_ are but ac - ci - den - tal \_\_\_\_\_ col - lo - ca - tions of \_\_\_\_\_

loves, \_\_\_\_\_ and his be liefs, \_\_\_\_\_ ac - ci - den - tal \_\_\_\_\_

loves, \_\_\_\_\_ and his be liefs, \_\_\_\_\_ [hm] \_\_\_\_\_

*p*

*pp* \*randomly, and out of time

*pp*

Meno mosso  $\text{♩} = 48$

21

no fire, \_\_\_\_\_ no he - ro - i - sm, \_\_\_\_\_ in - ten - si - ty \_\_\_\_\_

a - toms; \_\_\_\_\_

that no fire, \_\_\_\_\_ no he - ro - i - sm, \_\_\_\_\_ no in - ten - si - ty \_\_\_\_\_ of \_\_\_\_\_

that no fire, \_\_\_\_\_ no he - ro - i - sm, \_\_\_\_\_ no in - ten - si - ty \_\_\_\_\_ of \_\_\_\_\_

*p*

*mp* *mf*

*mp* *mf*