

Elegy for Matthew was commissioned in memory of Matthew Shepard by James Geiger for the New York City Gay Men's Chorus, Barry Oliver, Conductor. The work received its premiere performance on June 17th, 1999 at Carnegie Hall, New York City.

The composer would like to express thanks to Bradley Rubenstein, Michael Schroeder, Magen Solomon and the San Francisco Choral Artists for their generous support in the creation of this work.

DURATION: approximately 10 minutes

ORCHESTRATION

Flute (doubling Piccolo)
Oboe
B-flat Clarinet (doubling Bass Clarinet)
Bassoon
2 Horns in F
Harp
Piano/Celesta
Timpani
Percussion (Glockenspiel, Snare Drum, Chimes)
Strings

Full score and parts are available on rental only.

Elegy for Matthew

I.

*Memory maketh martyrs of men;
And, though its sweet refrain,
Thousand-times as real as they themselves,
Tricks the ear, taunts the enemy, teases truth,
He, of whom we sing, he,
Envied of the angels,
Works his magic in hidden spheres*

Silently.

II.

*None have known
The tenderness of youth
Its fleeting fancy
Its passing pain
Its yearning touch, its noble fear,
Its pride*

*Like one who gives it up
To hell-bent fury on a prairie cold
To hatred's dark, malignant blows
For nothing more
(For nothing less)
Than the thought*

Of love.

John Stirling Walker
7 January 1999

*commissioned in memory of Matthew Shepard by James P. Geiger
version for solo voice arranged for
the Pacific Chamber Symphony, San Francisco, California
Lawrence Kohl, conductor, Julie Makerov, soprano*

Elegy for Matthew

*for High Voice or Medium High Voice
and Piano or Chamber Orchestra*

John Stirling Walker

David Conte

I.

Larghetto serio ♩ = 66

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include *sffz* and *ff*. The second system continues the accompaniment with various articulations and dynamics.

This section begins with a vocal line on a treble clef staff, marked with a box 'A' and *ff arrabbiato*. The lyrics "Mem - or - y," are written below the notes. The piano accompaniment is shown in two systems below the vocal line. The first system includes dynamics *meno f* and *f*, and the second system includes *molto* and *sffz arrabbiato*.

13 *deliberamente* **B**

Mem - or - y mak - eth mar - tyrs of men;

17

Mem or - y mak - eth mar - tyrs of

21 *poco f* *molto* **C** *mp* *molto espr.*

men. And, though its sweet re -

ff sempre *(l.h.)* *molto* *p* *molto espr.*

26 *p*

frain, its sweet re - frain,

D Più mosso ♩ = 84 *mf* *poco stringendo* *mf ritmico*

30 Thou - sand - times as real as they them - selves, Tricks the ear,

Più mosso ♩ = 84 *mf* *sub. mp* *ritmico* *poco stringendo*

33 *f* *mp* *f* *allarg.* **Andante maestoso, trionfale** ♩ = 76

taunts the en - e - my, teas - es truth,

mf *f sempre marcato* *allarg.* **Andante maestoso, trionfale** ♩ = 76

38 *f* *sonoro*

He, of whom we sing, _____ He, of whom we sing, _____

sim.

45 **F** *ff* *ma non forza*

(no breath) En - vied en - vied of the

l.h. *ff* *ma non forza*

48 *molto rall.* *p*

an - gels, Works his

molto rall.

G **Tempo primo** ♩ = 66
intenso, misterioso *mf* *dim.* *> pp* **H** *dolciss.* *p*

51 mag - ic in hid - den spheres Si -

Tempo primo ♩ = 66
p intenso, misterioso
gently pulsating sim.
l.h. *mp* *p* *r.h.*

58 *mp* *p* *mp* **I** **Poco meno mosso** ♩ = 63 *pp*

- lent - ly, Si - lent - ly, Si -

rall. **Poco meno mosso** ♩ = 63
gently pulsating
Ped. al fine

64 *calando al fine* *p* *pp*

- lent - ly. *calando al fine*

delicato l.h. *sim.* *l.h.*

attacca
 Mvt. II

II.

Andante teneramente ♩ = 70

p *r.h.* *poco rall.* *r.h.*

6 *mf* *r.h.* *l.h.* *poco rall.* **A tempo, scorrevole, sempre poco rubato**

11 *mp molto espress.*

None have known _____ The ten-der-ness of youth, _____ The

15 *mf* *mp* *pp*

ten - der-ness of youth

The musical score is written for piano and voice. It begins with a tempo marking of 'Andante teneramente' and a metronome marking of ♩ = 70. The piano part starts with a dynamic of *p* and includes markings for the right hand (*r.h.*) and left hand (*l.h.*). The tempo changes to 'poco rall.' and then 'A tempo, scorrevole, sempre poco rubato'. The vocal line enters at measure 11 with the lyrics 'None have known _____ The ten-der-ness of youth, _____ The'. The piano accompaniment features triplet patterns in the left hand. Dynamics range from *mf* to *pp*. The score is marked with measure numbers 6, 11, and 15.

19 **B**

Its fleet - ing fan - cy Its pass - ing

p

22 *mf* **C** *mp* *dolciss.*

pain Its yearn - ing touch, — its

mf *p*

26 *mf* *p*

no - ble fear, Its pride

l.h. *p*

31

r.h. *mf* *r.h.*

36

poco rall. **E** **A tempo, appassionata**
mf molto espr.

None have known The

poco rall. **A tempo, appassionata**
mp molto espr.

l.h.

40

ten-der-ness of youth, The ten-der-ness of

43 **F**

youth Its fleet - ing fan - cy

46 *f* *mp*

Its pass - ing pain Its

G 49 *dolciss.* *mf* *mp* *mf*

yearn - ing touch, its no - ble fear, Its

54 *mf* *p* *riten.* Poco più mosso ♩ = 84

pride

mf *p* *riten.* Poco più mosso ♩ = 84

59 *p* *sub. f intenso* **I** Ancora più mosso (♩ = 88)

Like one who gives it up To hell - bent

sub. f intenso Ancora più mosso (♩ = 88)

64 *meno f*

fu - ry on a prai - - rie cold

meno f

J Subito più mosso, furioso (♩ = 96)
sub. ff marcato

67 To ha-tred's dark, ma - lig - nant blows

Subito più mosso, furioso (♩ = 96)
sub. p *ff* *ff molto marcato*

71 Subito meno mosso (♩ = 88)
molto deliberamente
sempre ff *l.h.* *r.h.*

L Larghetto (♩ = 66)
p *mp* *p* *mp*

76 For noth - ing more (For noth - ing less)

Larghetto (♩ = 66)
molto *p r.h.*

molto rall.

M *A tempo*

mp accarezzevole

mp

82

Than the thought Of love, Of love,

molto rall. *A tempo*

ten.

p *mp* *p*

calando al fine

87

Of love. Of

dolciss.

calando al fine

mp *pp*

91

love.

p *pp*