

Considering Matthew Shepard (2nd Edition)

Craig Hella Johnson

Text by

Michael Dennis Browne

Lesléa Newman

Craig Hella Johnson

And sources as noted

COMMISSIONED BY
Fran and Larry Collmann and Conspirare

DEDICATED TO
Philip Overbaugh

Also Available:

Full Score and Set of Parts HL #00323241 Printed

Full Score and Set of Parts HL #00285746 Digital

Piano, clarinet, violin, viola, cello, bass, percussion (5 octave Marimba, Cajon, Medium Bass Drum,
"B" chime taken from set, Triangle, Small Suspended Cymbal, Anklet Bells, and small Glockenspiel)
& guitars (acoustic & electric)

ISBN 978-1-5400-3389-5



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Considering Matthew Shepard

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Considering Matthew Shepard

Commissioned by Fran and Larry Collmann and Conspirare

Dedicated to
PHILIP OVERBAUGH

Duration: c. 105' (performed without intermission)

Instrumentation:

Chorus (SATB)

Soloists

piano, clarinet, violin, viola, cello, bass, percussion (5 octave Marimba, Cajon, Medium Bass Drum, "B" chime taken from set, Triangle, Small Suspended Cymbal, Anklet Bells, and small Glockenspiel), & guitars (acoustic & electric)

Text by:

Michael Dennis Browne

Lesléa Newman

Craig Hella Johnson

and sources as noted in credits

General Notes: First performed in the United States, February 20, 2016, in Austin, Texas with Craig Hella Johnson conducting Conspirare. European Premiere on October 21, 2017 in Barcelona, Spain, Simon Halsey conducting.

Recording available on [PIAS] harmonia mundi, catalog no. HMU 807638

Cover illustration: Karin Elsener

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Additional performance information at <http://www.conspirare.org/performcms> including libretto, credits (required for program), and more. Performers are required to register performances of CMS at this website.

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FOREWORD

Having had the good fortune of gaining permission to perform *Considering Matthew Shepard* while it was still in manuscript, as well as the joy of preparing it with the University of Georgia Choirs in the Spring of 2017 alongside my friend and colleague, Dr. J.D. Burnett, I was genuinely moved by the immediate musical and emotional investment of our collegiate singers in the work – most of whom had never heard of Matthew Shepard. Our audiences in Athens and Atlanta who witnessed the southeastern premiere performances of *Considering Mathew Shepard* under Craig Hella Johnson's leadership responded with heartfelt gratitude, emotional catharsis, and rousing ovations for the piece. With a libretto as diverse and ingenious as its musical palette, and music that touches the soul with its exuberance, its lyricism and its immediacy, *Considering Matthew Shepard* managed to reach and unite all who were present at those performances with a palpable sense of community and love. This is a work that must be experienced, relished, and shared well into the future, and I am delighted that the present publication will broaden its availability and reach.

The musical fabric of *Considering Matthew Shepard* is ingeniously woven of contrasting styles heretofore unseen within the framework of a single passion oratorio – including that of Broadway musical, Country & Western, Blues/Jazz, Pop, Southern Hymnody, and Gospel. And yet, the score is nonetheless firmly rooted in our Western choral tradition. Here we discover Craig's dramatic, original music ingeniously celebrating Gregorian chant, Benjamin Britten, recent post-minimalist and aleatoric styles, and of course the music of J. S. Bach, whose passion settings stand as pillars of the genre. In addition to the quotation of Bach's welcoming and familiar C-Major Prelude from the *Well-Tempered Clavier* which serves as quasi-bookends of the work, Bach's hand is also felt in the ferocity of the turba chorus's cries of "kruezigel!" in "A Protester," in the quasi-Lutheran chorale that interrupts the gospel chorus of "All of Us," and, more subtly, in the choice of three gospel sopranos in this same movement, recalling the soaring and contrapuntally entwined trio of oboes found in so many of his cantatas. And, just as Bach structured his passion oratorios using multiple text sources and a blend of contemporary and "ancient" musical styles, so has Craig fashioned a new work, the breadth and diversity of whose textual and musical language, creates a tent vast enough to welcome the broadest of audiences. Also like Bach's passions, *Considering Matthew Shepard* lovingly invites performers and audiences to risk opening up to a story in which we must weigh our own culpability and redemption, to see ourselves in the lives of the protagonists and the perpetrators, and, perhaps most importantly, to recognize the presence of the divine in everyone.

Since its formal premiere performances in 2016 by the acclaimed professional choir, *Conspiraire*, *Considering Matthew Shepard* has been imprinted into the hearts and minds of audiences and performers in ways intimate and universal. Its 105-minute narrative offers a sweeping and multi-hued meditation on mankind's predilection for cruelty towards those whom we view as different. But, it resounds, unmistakably, with a rousing affirmation of the redemptive power of love and gratitude as it encourages us to recognize the beauty of our underlying oneness with each other. More than a timely and poignant memorial for its namesake, the enduring art of *Considering Matthew Shepard* is its power to reawaken and renew our love and compassion for one another, regardless of race, gender, orientation, or religion, -- and, its underlying invitation for us to consider our call to stand for love, forgiveness, understanding, and justice in our communities and the world.

Daniel Bara

John D. Boyd UGA Foundation Professor of Choral Music
Director of Choral Activities
The University of Georgia

“INTRODUCTION”
from OCTOBER MOURNING: A SONG FOR MATTHEW SHEPARD

by Lesléa Newman

On Tuesday, October 6, 1998, at approximately 11:45 p.m., twenty-one-year-old Matthew Shepard, a gay college student attending the University of Wyoming, was kidnapped from a bar by twenty-one-year old Aaron McKinney and twenty-one-year-old Russell Henderson. Pretending to be gay, the two men lured Matthew Shepard into their truck, drove him to the outskirts of Laramie, robbed him, beat him with a pistol, tied him to a buck-rail fence, and left him to die. The next day, at about 6:00 p.m. – eighteen hours after the attack – he was discovered and taken to a hospital. He never regained consciousness and died five days later, on Monday, October 12, with his family by his side.

One of the last things Matthew Shepard did that Tuesday night was attend a meeting of the University of Wyoming’s Lesbian, Gay, Bisexual, and Transgendered Association. The group was putting final touches on plans for Gay Awareness Week, scheduled to begin the following Sunday, October 11, coinciding with a National Coming Out Day. Planned campus activities included a film showing, an open poetry reading, and a keynote speaker.

That keynote speaker was me.

I never forgot what happened in Laramie, and around the tenth anniversary of Matthew Shepard’s death, I found myself thinking more and more about him. And so I began writing a series of poems, striving to create a work of art that explores the events surrounding Matthew Shepard’s murder in order to gain a better understanding of their impact on myself and the world.

What really happened at the fence that night? Only three people know the answer to that question. Two of them are imprisoned, convicted murderers whose stories often contradict each other (for example, in separate interviews both McKinney and Henderson have claimed that he alone tied Matthew Shepard to the fence). The other person who knows what really happened that night is dead. We will never know his side of the story.

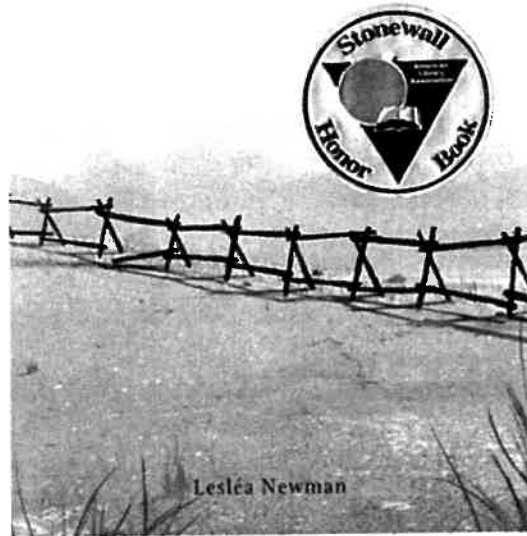
This book is my side of the story.

While the poems in this book are inspired by actual events, they do not in any way represent the statements, thoughts, feelings, opinions, or attitudes of any actual person. The statements, thoughts, feelings, opinions, and attitudes conveyed belong to me. All monologues contained within the poems are figments of my imagination; no actual person spoke any of the words contained within the body of any poem. Those words are mine and mine alone. When the words of an actual person are used as a short epigraph for a poem, the source of that quote is cited at the back of the book in a section entitled “Notes,” which contains citations and suggestions for further reading about the crime. The poems, which are meant to be read in sequential order as one whole work, are a work of poetic invention and imagination: a historical novel in verse. The poems are not an objective reporting of Matthew Shepard’s murder and its aftermath; rather they are my own personal interpretation of them.

There is a bench on the campus of the University of Wyoming dedicated to Matthew Shepard, inscribed with the words *He continues to make a difference*. My hope is that readers of *October Mourning: A Song for Matthew Shepard* will be inspired to make a difference and honor his legacy by erasing hate and replacing it with compassion, understanding, and love.

OCTOBER MOURNING

A Song for Matthew Shepard



Candlewick.com

OCTOBER MOURNING: A SONG FOR MATTHEW SHEPARD.

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Considering Matthew Shepard was developed with the support of Conspirare. Please visit conspirare.org to learn more about this project and learn more about the many individuals and organizations who support this work.

Performance Notes for *Considering Matthew Shepard*

- The work must be performed with a well-conceived and designed plan for sound enhancement. Sound enhancement is necessary for instrumental balances, solos and recitations. The recitations must be spoken naturally and not projected theatrically.
- It is imperative that words, both sung and spoken, be clearly heard throughout.
- Whenever possible, it is recommended that soloists and narrators come from the choir rather than soloists designated from outside the choir. This is an important element of some of the core thematic messages of the work. If guest singers are involved, it is recommended that they also participate as part of the ensemble.
- The work should be performed with no intermission
- The work can be performed as a concert performance, as a staged work or lightly staged.
- If images are used in performance, great care should be exercised so that the images are never literal in depicting action or story elements. Select images that support the creation of a largest possible space or canvas so that the listener has an opportunity to fully engage their own imagination and have the broadest possible experience of "consideration"
- Individual movements or a suite of movements can be extracted and performed separately.
- Many of the movements can be performed successfully with piano accompaniment only.
- The specific character roles can be performed by different individuals, based on the vocal characteristics of each piece. For example, the solo parts for "Matt Shepard" in Movement 2 could] likely be a different singer than for "Matthew Shepard" in Movement 23.
- The work can be conducted in a traditional way, from the podium, or from the piano.
- It is possible to perform the work with a combination of ensembles (SSA/SATB/TTBB) who can join together for specified tutti movements (i.e., All of Us). Details of a proposed plan can be found at <https://conspirare.org/project/considering-matthew-shepard/>

- Notes about individual movements:
 - No. 12/Fire of the Ancient Heart: drummers can come from the ensemble or can be added players who enter the stage dramatically at the appropriate entrance time
 - No. 21/Stars: the single pitches in the parts should be sung and played individually, never together, and in a random fashion to create an aural 'sky';
 - No. 24/Gently Rest: This is an optional movement
 - No. 31/Thank You: There can be two or three speakers of the poem; the vocal and instrumental parts should not overwhelm the spoken parts.

- Additional details and information can be found at <https://conspirare.org/project/considering-matthew-shepard/>

2. Ordinary Boy

CRAIG HELLA JOHNSON
with additional text from JUDY SHEPARD and MATT SHEPARD

CRAIG HELLA JOHNSON

Simply, poco rubato $\text{♩} = \text{ca. } 48$

Narrator/Female Solo:
"Let's talk about Matt."

Soprano *mp* Or-di-nar-y boy, _____ or-di-nar-y boy, _____

Alto *mp* Or-di-nar-y boy, _____ or-di-nar-y boy, _____

Tenor *mp* Or-di-nar-y boy, _____ or-di-nar-y boy, _____

Bass *mp* Or-di-nar-y boy, _____ or-di-nar-y boy, _____

Piano *Simply, poco rubato* $\text{♩} = \text{ca. } 48$
(for rehearsal only)

5 Narrator/Female Solo *Relaxed 2* $\text{♩} = 58$ *mf*

_____ Born in De -

_____ or-di-nar-y boy. _____

_____ or-di-nar-y boy. _____

_____ or-di-nar-y boy. _____

_____ or-di-nar-y boy. _____

Play p *Relaxed 2* $\text{♩} = 58$

9

cem - ber in Cas - par, Wy - o - ming

Wy - o - ming

Wy - o - ming

Wy - o - ming

Wy - o - ming

13

to a fa - ther

Or-di-nar-y boy.

Or-di-nar-y boy.

Den - nis

Den - nis

17

and a moth - er.

Ju - dy. Or - di - nar - y boy.

Ju - dy. Or - di - nar - y boy.

Or - di - nar - y boy.

Or - di - nar - y boy.

pp

p

20

Then came a young - er broth - er, Lo - gan. His name was

Or - di - nar - y boy.

Or - di - nar - y boy.

24 *rit.* *a tempo*
mf

Mat - thew - Wayne Shep - ard. And one day his name came to be

pp rit. *a tempo*

Mat - thew - Shep - ard.

pp rit. *a tempo*

Mat - thew - Shep - ard.

pp rit. *a tempo*

Mat - thew - Shep - ard.

pp rit. *a tempo*

Mat - thew - Shep - ard.

rit. (for rehearsal) *a tempo* *Play mp*

28 *freely mf*

Judy (mezzo):

known a-round_ the world. But as his moth - er said, "You knew_ him as

freely

freely

freely

freely

freely

32 *a tempo* *end solo*

Mat - thew; to us, — he was Matt.”

a tempo

a tempo

a tempo

a tempo

36 $\text{♩} = \text{ca. } 54$ *mf*

He went camp-ing, he went fish-ing, e - ven

mf

He went camp-ing, he went fish-ing, e - ven

mf

He went camp-ing, he went fish-ing, e - ven

mf

He went camp-ing, he went fish-ing, e - ven

$\text{♩} = \text{ca. } 54$ *mf playful, not rushed*

39

hunt-ing for a moose, He read plays and he read sto-ries and es - pe-cially Doc-tor Seuss, He wrote

hunt-ing for a moose, He read plays and he read sto-ries and es - pe-cially Doc-tor Seuss, He wrote

hunt-ing for a moose, He read plays and he read sto-ries and es - pe-cially Doc-tor Seuss, He wrote

hunt-ing for a moose, He read plays and he read sto-ries and es - pe-cially Doc-tor Seuss, He wrote

42

poems with il - lus-tra-tions for the neigh-bors on the street, And he left them in each mail-box 'til he

poems with il - lus-tra-tions for the neigh-bors on the street, And he left them in each mail-box 'til he

poems with il - lus-tra-tions for the neigh-bors on the street, And he left them in each mail-box 'til he

poems with il - lus-tra-tions for the neigh-bors on the street, And he left them in each mail-box 'til he

45 *f poco rall.* , *a tempo*

learned it was il - le - gal, He made friends and he wore brac - es and his frame was rath - er small, He sang

f poco rall. , *a tempo*

learned it was il - le - gal, He made friends and he wore brac - es and his frame was rath - er small, He sang

f poco rall. , *a tempo*

learned it was il - le - gal, He made friends and he wore brac - es and his frame was rath - er small,

f poco rall. , *a tempo*

learned it was il - le - gal, He made friends and he wore brac - es and his frame was rath - er small,

poco rall. *a tempo*

48 *rit.*

songs his fa - ther taught — him. —

rit.

songs his fa - ther taught — him. Ooh —

rit.

He sang songs his fa - ther taught him. —

rit.

He sang songs his fa - ther taught him. —

rit.

50 S.A. I **Magical, in 2** ♩ = ca. 68

ppp feather-weight

S.A. II *ppp* feather-weight

S.A. III *ppp* feather-weight

T. *pp*

B. *pp*

Row, row,
Fre - re Jac - ques, Fre - re Jac - ques, dor - mez - vous,
Fre - re Jac - ques,

Twin - kle, twin -
Twin - kle, twin -

Magical, in 2 ♩ = ca. 68

Glockenspiel

Strings

53

row your boat gen - tly down the stream;
dor - mez vous? Son - nez les ma - ti - nes, son - nez les ma - ti - nez!
Fre - re Jac - ques, dor - mez - vous, dor - mez vous?
- kle, lit - tle star;
- kle, lit - tle star;

56

mer - ri - ly, mer - ri - ly, mer - i - ly, mer - ri - ly,
 Ding ding dong, ding ding dong!
 Son - nez les ma - ti - nes, son - nez les ma - ti - nez!

58

life is but a dream; life is but a dream.
 Fre - re Jac - ques, Fre - re Jac - ques, dor - mez - vous?
 Ding ding dong, ding ding dong!
 how I won - der what you are.
 how I won - der what you are.

rit.

Flowing ♩ = ca. 54

62

Judy:

mf

Flowing ♩ = ca. 54

He was my son, _____ my first born, _ and more.

Soprano

Alto

Tenor

Bass

Flowing ♩ = ca. 54

67

He was my friend, my con - fi - dant, my con-stant re - min - der ___ of how good life can

72

be, and how hurt-ful

How good, how good, how good, how good, how good life can

How good, how good, how good, how good, how good life can

How good, how good, how good, how good, how good, how good,

How good, how good, how good, how good, how good, how good,

75

Matt's laugh, his won-der-ful hugs, his sto-ries.

be, how good life can be.

be, how good life can be.

how good, how good, how good, how good, good, how good.

how good, how good, how good, how good, good, how good.

Moving along ♩ = 100

78

(Narrator/Female Solo)

mp

end Solo

Matt writes a-bout him-self in a note-book:

Matt (Baritone Solo) - from Matt's Journal

82

mf

I am fun-ny, some-times for-get-ful and mes-sy and

86

la-zy. I am not a la-zy per-son, though. I am giv-ing and un-der-

90

stand-ing and for-mal and po-lite. I am sen-si-tive, I am

94

hon-est, I am sin - cere. And I am not a pest. **Playfully, dry articulation**
mf

Semi-Chorus
Soprano
 I am not a pest,
mf

Alto
 I am not a pest,
mf

Tenor
 I am not a pest,
mf

Bass
 I am not a pest,
mf

Playfully, dry articulation
mf

98

mf 3
 I am my own per - son, I am warm, I

I am not a pest, not a pest.

I am not a pest, not a pest.

I am not a pest, not a pest.

I am not a pest, not a pest.

mp

103

want my life__ to be hap-py_____ and I want to be clear-er a - bout things; I

107

want to feel good. I

p
mmm

p
mmm

p
mmm

p
mmm

111

freely *P*

love Wy - o - ming; I love Wy - o - ming ver - y much.

freely *pp*

freely *pp*

freely *pp*

freely *pp*

freely

116 *a tempo*

mp a tempo, warmly, *poco cresc.*

I love Wy - o - ming, I love Wy - o - ming, I love Wy - o - ming, so ver - y much,

mp a tempo, warmly, *poco cresc.*

I love Wy - o - ming, I love Wy - o - ming, I love Wy - o - ming, so

mp a tempo, warmly, *poco cresc.*

I love Wy - o - ming, I love Wy - o - ming, I love Wy - o - ming, so

I love Wy - o - ming, I love Wy - o - ming, I love Wy - o - ming, so

mp a tempo *poco cresc.*

121 *mf* Moving along ♩ = ca. 132

I love thea - tre, I love good friends, I love suc - ceed - ing, I love

Moving along ♩ = ca. 132

Moving along ♩ = ca. 132

mp

125 *mf* *end Solo*

pas - ta, I love jog - ging, I love walk - ing and feel - ing good.

mf I love

mf I love

mf I love

mf I love

I love

130

Quicker ♩ = ca. 154

Eu - rope__ and driv - ing__ and mu - sic__ and help - ing__ and

Eu - rope__ and driv - ing__ and mu - sic__ and help - ing__ and

Eu - rope__ and driv - ing__ and mu - sic__ and help - ing__ and

Eu - rope__ and driv - ing__ and mu - sic__ and help - ing__ and

Quicker ♩ = ca. 154

mf

134

smil - ing__ and Char - lie__ and Jeop - ard - y. I love

smil - ing__ and Char - lie__ and Jeop - ard - y. I love

smil - ing__ and Char - lie__ and Jeop - ard - y. I love

smil - ing__ and Char - lie__ and Jeop - ard - y. I love

138 *cresc.*

mov - ies and eat - ing and pos - i - tive peo - ple and

mov - ies and eat - ing and pos - i - tive peo - ple and

mov - ies and eat - ing and pos - i - tive peo - ple and

mov - ies and eat - ing and pos - i - tive peo - ple and

cresc.

142

pas - ta and driv - ing and walk - ing and jog - ging and

pas - ta and driv - ing and walk - ing and jog - ging and

pas - ta and driv - ing and walk - ing and jog - ging and

pas - ta and driv - ing and walk - ing and jog - ging and

146 *poco f*

S. kiss - ing and learn - ing and air - ports and mu - sic and

A. kiss - ing and learn - ing and air - ports and mu - sic and

T. kiss - ing and learn - ing and air - ports and mu - sic and

B. kiss - ing and learn - ing and air - ports and mu - sic and

Semi-Chorus
mp

S. I love, I love, I love, I love, I love, I love, I love, I love,

A. I love, I love, I love, I love, I love, I love, I love, I love,

T. I love, I love, I love, I love, I love, I love, I love, I love,

B. I love, I love, I love, I love, I love, I love, I love, I love,

Pno.

150

cresc.

smil - ing and hug - ging and be - ing my - self, I love

cresc.

smil - ing and hug - ging and be - ing my - self, I love

cresc.

smil - ing and hug - ging and be - ing my - self, I love

cresc.

smil - ing and hug - ging and be - ing my - self, I love

Semi-Chorus

cresc.

I love, I love, I love, I love, I love, I love, I love, I love

cresc.

I love, I love, I love, I love, I love, I love, I love, I love

cresc.

I love, I love, I love, I love, I love, I love, I love, I love

cresc.

I love, I love, I love, I love, I love, I love, I love, I love

cresc.

154

Tenor Solo

freely f

And I love to be on—
 thea - tre, I love thea - tre!
 thea - tre, I love thea - tre!
 thea - tre, I love thea - tre!
 thea - tre, I love thea - tre!

Semi-Chorus

thea - tre, I love thea - tre!
 thea - tre, I love thea - tre!
 thea - tre, I love thea - tre!
 thea - tre, I love thea - tre!

160 *a tempo* *end Solo*

stage! _____

a tempo

a tempo

a tempo

a tempo

Semi-Chorus
a tempo *mp cresc.*

How I love the stage! How I love the

a tempo *mp cresc.*

How I love the stage! How I love the

a tempo *p cresc.*

How I love the stage! How I love the stage! How I love the

a tempo *p cresc.*

How I love the stage! How I love the stage! How I love the stage! How I love the

(for rehearsal only)

164

Tutti - sing f

Such an
Such an
Such an
Such an

f

Semi-Chorus

Semi-Chorus tacet to m. 183

stage! How I love the stage, how I love! _____
stage! How I love the stage, how I love!
stage! How I love the stage, how I love!
stage! How I love the stage, how I love!

f

Play f

168 **Soprano**

or - di - nar - y boy — liv - ing or - di - nar - y days — in an

Alto

or - di - nar - y boy — liv - ing or - di - nar - y days — in an

Tenor

or - di - nar - y boy — liv - ing or - di - nar - y days — in an

Bass

or - di - nar - y boy — liv - ing or - di - nar - y days — in an

172

or - di - nar - y life — so worth liv - ing, — He felt

or - di - nar - y life — so worth liv - ing, — He felt

or - di - nar - y life — so worth liv - ing, — He felt

or - di - nar - y life — so worth liv - ing, — He felt

176

or - di - nar - y yearn - ing and or - di - nar - y fears —

or - di - nar - y yearn - ing and or - di - nar - y fears —

or - di - nar - y yearn - ing and or - di - nar - y fears —

or - di - nar - y yearn - ing and or - di - nar - y fears —

179

— with an or - di - nar - y hope — for be - long - ing. —

— with an or - di - nar - y hope — for be - long - ing. —

— with an or - di - nar - y hope — for be - long - ing. —

— with an or - di - nar - y hope — for be - long - ing. —

183 *piu f*

S. He felt or - di - nar - y yearn - ing and or - di - nar - y days___ with an

A. He felt or - di - nar - y yearn - ing and or - di - nar - y days___ with an

T. He felt or - di - nar - y yearn - ing and or - di - nar - y days___ with an

B. He felt or - di - nar - y yearn - ing and or - di - nar - y days___ with an

Semi-Chorus

S. *f* Just an or - di - nar - y___ boy, liv - ing an

A. *f* Just an or - di - nar - y___ boy, liv - ing an

T. *f* Just an or - di - nar - y___ boy, liv - ing an

B. *f* Just an or - di - nar - y___ boy, liv - ing an

Pno.

188

or - di-nar - y hope___ for be - long-ing,___ Just an or - di-nar - y boy___

or - di-nar - y hope___ for be - long-ing,___ Just an or - di-nar - y boy___

or - di-nar - y hope___ for be - long-ing,___ Just an or - di-nar - y boy___

or - di-nar - y hope___ for be - long-ing,___ Just an or - di-nar - y boy___

Semi-Chorus

or - di - nar - y___ life,___ born to___

or - di - nar - y___ life,___ born to___

or - di - nar - y___ life,___ born to___

or - di - nar - y___ life,___ born to___

193

— liv - ing or - di - nar - y days — with ex - traor - di - nar - y kind - ness, ex -

— liv - ing or - di - nar - y days — with ex - traor - di - nar - y kind - ness, ex -

— liv - ing or - di - nar - y days — with ex - traor - di - nar - y kind - ness, ex -

— liv - ing or - di - nar - y days — with ex - traor - di - nar - y kind - ness, ex -

Semi-Chorus

live, born to — live this — or - di - nar - y —

live, born to — live this — or - di - nar - y —

live, born to — live this — or - di - nar - y —

live, born to — live this — or - di - nar - y —

198

cresc. *rit.*

traor - di - nar - y laugh - ter, ex - traor - di - nar - y shin - ing and

cresc. *rit.*

traor - di - nar - y laugh - ter, ex - traor - di - nar - y shin - ing and

cresc. *rit.*

traor - di - nar - y laugh - ter, ex - traor - di - nar - y shin - ing and

cresc. *rit.*

traor - di - nar - y laugh - ter, ex - traor - di - nar - y shin - ing and

Semi-Chorus

cresc. *rit.*

life, Ex - traor - di - nar - y —

cresc. *rit.*

life, Ex - traor - di - nar - y —

cresc. *rit.*

life, Ex - traor - di - nar - y —

cresc. *rit.*

life, Ex - traor - di - nar - y —

cresc. *rit.*

Broader ♩ = ca. 92

202 *ff* *dim.* *rit.* *p*

light, light and joy, and light.

ff *dim.* *rit.* *p*

light, light and joy, and light.

ff *dim.* *rit.* *p*

light, joy and light, light.

ff *dim.* *rit.* *p*

light, joy and light, light.

Semi-Chorus

ff *dim.* *rit.* *p*

light and joy, joy and light.

ff *dim.* *rit.* *p*

light and joy, joy and light.

ff *dim.* *rit.* *p*

light and joy, joy and light.

ff *dim.* *rit.* *p*

light and joy, joy and light.

Broader ♩ = ca. 92

ff *rit.*

Simply, poco rubato $\text{♩} = \text{ca. } 48$

213

Tutti - sing
P *rit.*

I love, Or-di-nar-y boy, or-di-nar-y boy.

I love, Or-di-nar-y boy, or-di-nar-y boy.

I love, Or-di-nar-y boy, or-di-nar-y boy.

I love, Or-di-nar-y boy, or-di-nar-y boy.

Semi-Chorus

rit.

nar - y, or - di-

nar - y, or - di-

...nar - y,

...nar - y,

Semi-Chorus

rit.

nar - y, or - di-

nar - y, or - di-

...nar - y,

...nar - y,

Passion

4. Recitation I

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

* [one voice:] *Laramie, southeastern Wyoming, between the Snowy Range and the Laramie Range. Tuesday, October 6, 1998.*

Slowly, pensive ♩ = ca. 46

Piano

* recitation begins

4

*Recitation compiled from news reports
and crafted by Craig Hella Johnson and Michael Dennis Browne

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CONSIDERING MATTHEW SHEPARD

5. The Fence (Before)

LESLÉA NEWMAN

CRAIG HELLA JOHNSON

Spacious, noble, light country swing ♩ = ca. 92

Piano *mf*

The piano introduction consists of two staves in 3/4 time with a key signature of one sharp (F#). The right hand features a melody of quarter and eighth notes, while the left hand provides a steady accompaniment of quarter notes. The dynamic is marked *mf*.

6 Bass Solo *mf*

Out and a - lone on the

Measures 6-11 show a bass solo in the lower register of the bass clef, with a melody of quarter and eighth notes. The piano accompaniment continues in the right and left hands. The dynamic is marked *mf*.

12 ⁴

end - less emp - ty prai - rie, the moon bathes me, the stars

Measures 12-16 feature a four-measure rest in the bass line, indicated by a '4' above the staff. The piano accompaniment continues. The lyrics are: "end - less emp - ty prai - rie, the moon bathes me, the stars".

17

bless me, the sun warms me, the wind soothes me.

Arpeggios throughout are slight

Measures 17-21 show the continuation of the vocal line and piano accompaniment. The lyrics are: "bless me, the sun warms me, the wind soothes me." A note indicates that arpeggios throughout are slight.

22

mp

Sopranos and Altos divisi evenly in 3

p

Still, still, still, I won-der...

p

Still, still, still,

p

Still, still, still,

p

Still, still, still,

p

Still, still, still,

mp

27

mf

I won-der, will I al-ways be

still, still, still. Mmm

still, still, still. Mmm

still, still, still. Mmm

still, still, still. Mmm

mf 3

32

out here__ ex - posed__ and a - lone? Will I ev - er__ know why I was

Mmm

Mmm

Mmm

Mmm

37

put here__ on this earth? Will some - bod - y some - day__ stum - ble__ up -

Mmm

Mmm

Mmm

Mmm

42

on me? Will an - y - one re - mem - ber me, af - ter I'm gone?

Mmm

Mmm

Mmm

Mmm

47 *mp*

Still, still, still I won - der. Still,

p Still, still, still, still,

p Still, still, still, still,

p Still, still, still, still,

p Still, still, still, still,

63

mp

I won-der,—

pp Still, still, still, still,

pp Still, still, still, still,

pp Still, still, still, still,

pp Still, still, still, still,

pp

68

p

rit.

I won-der.— Mmm mm

rit. *dim.*

still, still, Mmm *rit.* *dim.*

still, still, Mmm *rit.* *dim.*

still, still, Mmm *rit.* *dim.*

still, still, Mmm *rit.* *dim.*

still, still, Mmm *rit.* *dim.*

rit. *dim.*

6. Recitation II

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

** [one voice:] Tuesday night. Matthew attended a meeting of the University of Wyoming's Lesbian Gay Bisexual Transgender Association, then joined others for coffee at the College Inn. Around 10:30, he went to the Fireside Bar, where he later met Aaron McKinney and Russell Henderson. Near midnight, they drove him to a remote area, tied him to a split-rail fence, beat him horribly, and left him to die in the cold of night.*

Slowly, pensive ♩ = ca. 62 * recitation begins.

Piano *pp*

5

10

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and crafted by Craig Hella Johnson and Michael Dennis Browne

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CONSIDERING MATTHEW SHEPARD

7. The Fence (that night)

CRAIG HELLA JOHNSON

Solemn ♩ = ca. 56
mp tutti

Bass

*Most no - ble ev - er - green with your roots in the

Solemn ♩ = ca. 56

Piano
(for rehearsal only)

5

sun, you shine in the cloud - less sky of a sphere no earth-ly

9

em - i-nence can grasp, you blush like the dawn, you burn like a flame of the

* Text reproduced from Hildegard of Bingen from "Symphonia: A Critical Edition"
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CONSIDERING MATTHEW SHEPARD

13 **Bass Solo** *freely mp*

Mmm Mmm Mmm

sun. (n)

Basses tacet to m. 82

19 *Slightly faster* ♩ = ca. 69 *ponderous, weighty, expressive mf*

*I held him all night

Play p simile

26

long He was heavy as a broken heart.

32 *p*

Tears fell from his un-blinking eyes; he was dead weight, yet

38 *mp*

he kept breath-ing. He was heav - y as a brok - en heart,

44 *p* *mp* *mf*

his own heart would-n't stop beat-ing, the cold wind would-n't stop blow-ing,

48 *espress.* *f* *mp* *with resolve poco f*

his face streaked with moon-light and blood. I

54

tight - ened my grip and held on.

60 **Agitated** ♩ = ca. 76 *mf*

The cold wind would - n't stop blow - ing; we were

Agitated ♩ = ca. 76
(for rehearsal only)

64

out on the prai - rie a - lone. I tight - ened my grip and held

68

on. I saw what was done to this child. We were

72

out on the prai - rie a - lone; their truck was the last thing he saw.

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment is marked 'Agitated' and 'ca. 76'. The vocal line is marked 'mf'. The lyrics are: 'The cold wind would - n't stop blow - ing; we were out on the prai - rie a - lone. I tight - ened my grip and held on. I saw what was done to this child. We were out on the prai - rie a - lone; their truck was the last thing he saw.' The score includes various musical notations such as rests, slurs, and dynamic markings.

76 *pained*
f *rall.*

I saw what was done to this child. I saw what was done to this child.

Play *f* *p* *rall.* *f* *p* *f*

80 *Very slowly*
ff *dim.*

I saw! I cradled him just like a moth-er.

Soprano *fp*
doo

Alto *fp* *tacet al fine*
doo

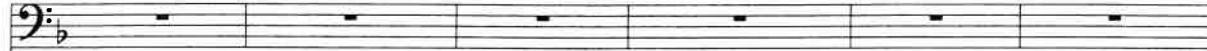
Tenor *fp* *tacet al fine*
doo

Bass *fp* *tacet al fine*
doo

Very slowly
ff

As before, in a diaphanous style ♩ = ca. 69

86 Bass Solo



Soprano

pp



Most no - ble ev - er - green, — most no - ble ev - er - green, your roots in the sun, —

As before, in a diaphanous style ♩ = ca. 69

92

p

3



Their truck was the last thing he saw. Tears fell from his



most no - ble ev - er - green, — most no - ble ev - er - green, — most no - ble

97

dolce



un - blink - ing eyes. I cra - dled him just like a



ev - er - green. —

103

moth - er. I held him all night

pp

108

long. Most no - ble ev - er - green, most no - ble

ppp

113

all night long. ev - er - green, most no - ble ev - er - green, most no - ble ev - er - green.

pp *rit.* *rit.* *dim.*

8. Recitation III

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

* [one voice:] *The next morning, Matthew was found by a cyclist, a fellow student, who at first thought he was a scarecrow. After several days in a coma and on life support, Matthew Shepard died on Monday, October 12, at 12:53 AM. (Pause on the fermata in M. 7; Continue speaking when M. 8 begins) At the funeral, which took place on Friday, October 16, at St. Mark's Episcopal Church in Caspar, Fred Phelps and the Westboro Baptist Church protested outside.*

Calmly ♩ = ca. 64

* Recitation begins

Piano

6 ... Matthew Shepard died... ... at 12:53 AM. At the funeral,...

accel. poco a poco

11

15 In one ♩ = ca. 58

21

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and crafted by Craig Hella Johnson and Michael Dennis Browne

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9. A Protestor

LESLÉA NEWMAN

CRAIG HELLA JOHNSON

Grave ♩ = ca. 90

Piano

ff *rit.*

10. Keep It Away From Me

(The Wound of Love)

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

Freely; without tempo

Piano

(for rehearsal only)

Slide guitar *f*

4

7

11 Slow blues ♩ = ca. 70

Drums *mp*

Bass *mp*

Drums continue

Guitar *mp*

15

Guitar *mp*

Mezzo Solo
Aching, disillusioned

18 *mf* 3 3 3

Don't_ wan-na look on this, nev - er get near;

Play 3 3

Cued notes for rehearsal

21 3 3

flames too raw for me, grief _____ too_ deep.

3 3 *mf* 3 3

24 (Mezzo Solo) 3

Keep it a - way from me.

S.S.A. Trio swing 8ths *pp* unis.

Stay out of my heart, —

p 3 3

CONSIDERING MATTHEW SHEPARD

26

Keep it a way from me. stay out of my hope.

This system contains measures 26, 27, and 28. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The vocal line has lyrics: "Keep it a way from me. stay out of my hope." The piano accompaniment includes triplets and a dynamic marking of *mf*. The guitar line has triplets and a dynamic marking of *p*.

29

Some son, some - bod - y's pain;

This system contains measures 29 and 30. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The vocal line has lyrics: "Some son, some - bod - y's pain;". The piano accompaniment includes triplets and a dynamic marking of *mf*. The guitar line has triplets and a dynamic marking of *p*.

31

some child gone, child nev - er mine.

This system contains measures 31, 32, and 33. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The vocal line has lyrics: "some child gone, child nev - er mine." The piano accompaniment includes triplets and a dynamic marking of *p*. The guitar line has triplets and a dynamic marking of *p*.

33

Born___ to this trou - ble,___ don't wan - na be born___ to this world;

This system contains the vocal line for measures 33 and 34. The melody features four triplet eighth notes. The piano accompaniment consists of a single whole note chord in the right hand and a single whole note chord in the left hand.

This system shows the piano accompaniment for measures 33 and 34. The right hand has a long melisma over the first two measures, followed by a triplet eighth note. The left hand plays a steady eighth-note accompaniment.

35

world where some - times, "yes," world where most - ly,

This system contains the vocal line for measures 35 and 36. The melody features four triplet eighth notes. The piano accompaniment consists of a single whole note chord in the right hand and a single whole note chord in the left hand.

This system shows the piano accompaniment for measures 35 and 36. The right hand has a melisma over the first two measures, followed by a triplet eighth note. The left hand plays a steady eighth-note accompaniment. The dynamic marking *mp* is present.

37

"no." —
The wound of love,___ the wound___ of___ love. —

This system contains the vocal line for measures 37 and 38. The melody features a melisma over the first two measures, followed by a triplet eighth note. The piano accompaniment consists of a single whole note chord in the right hand and a single whole note chord in the left hand.

This system shows the piano accompaniment for measures 37 and 38. The right hand has a melisma over the first two measures, followed by a triplet eighth note. The left hand plays a steady eighth-note accompaniment. The dynamic markings *mf*, *mp*, and *p* are present.

40

Smoke — 'round my throat, rain down my soul;

mf

43

no — heav - en lies, keep them gone,

45

keep them gone, keep them nev - er,

47

grief too deep, pain too raw. *f* 3 Keep them a -

49

way from me, keep them a -
mf Stay out of my heart, —

51

way from me.
stay out of my hope. —

53 *mp* *3* *3* *3*

Don't try an - y old sto - ry on me,

pp

Don't ev - en try.

55 *mf*

no wing, no song, no cry, no com - fort ye,

mf *3*

Com - fort

57 *3* *3* *3* *f*

no wound, ev - er mine... Close up, close up, close, close up the gates of

f

The

60 *f* night. Keep this all a -
wound of love, the
f *dim.*

62 way from me.
wound of love. You take a-way the
mf *dim.*

65 *mp freely* Keep it a - way from me.
wounds of the world.
p

11. Recitation IV

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

* [one voice:] *National media began to broadcast the story. As the news spread, many people across the country gathered together in candlelight vigils, moved to (silently) speak for life over death, love over hate, light over darkness.*

Contemplative, reflecting on preceding movement ♩ = ca. 70

Piano

5

11 * Recitation begins

16

mp

p

pp

mp

p

ppp

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CONSIDERING MATTHEW SHEPARD

12. Fire of the Ancient Heart

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

Grave $\text{♩} = \text{ca. } 64$

Baritone Solo

f

What have you done? Hark, thy broth-er's blood cries to me from the

Grave $\text{♩} = \text{ca. } 64$

Piano

f

5 Solo

ground! _____

Soprano

Ancient, hushed, eternal

pp 3 3 3 3 3 3

Called by this can-dle, led to the flame, called to re-mem-ber; en-ter the flame. _____

Alto

pp 3 3 3 3 3 3

Called by this can-dle, led to the flame, called to re-mem-ber; en-ter the flame. _____

Tenor

pp 3 3 3 3

Called by this can-dle, led to the flame, called to re-mem-ber; en-ter the flame. _____

Bass

pp 3 3 3 3

Called by this can-dle, led to the flame, called to re-mem-ber; en-ter the flame. _____

(for rehearsal only)

8

f 3

All our flames now sway-ing and free, all our hearts now mov-ing as one,

(mm)

(mm)

(mm)

(mm)

10

3

ev-'ry liv-ing spir-it turned t'ward_ peace, all our ten-der hopes_ a-wake._

(mm)

(mm)

(mm)

(mm)

12

Called by this can-dle, led to the flame, called to re-mem-ber; en-ter the flame.

Called by this can-dle, led to the flame, called to re-mem-ber; en-ter the flame.

Called by this can-dle, led to the flame, called to re-mem-ber; en-ter the flame.

Called by this can-dle, led to the flame, called to re-mem-ber; en-ter the flame.

14

f intensely dramatic; building in intensity

FIRE! FIRE! FIRE!

(close to "mm") *mp* intensely dramatic; building in intensity

(mm) Howl Bro - ken

(close to "mm") *mp* intensely dramatic; building in intensity

(mm) Howl Bro - ken

(close to "mm") *mp* intensely dramatic; building in intensity

(mm) Howl Bro - ken

(close to "mm") *mp* intensely dramatic; building in intensity

(mm) Howl Bro - ken

Play

17

poco f FIRE! FIRE! FIRE!

Burst Rage Swell

poco f Burst Rage Swell

poco f Burst Rage Swell

poco f Burst Rage Swell

mf *f*

20

FIRE! FIRE!

f *ff* *p* Group 1, Drum 1

Shat - ter Wail Fire! We

f *ff* *p* Shat - ter Wail Fire!

f *ff* *p* Shat - ter Wail Fire!

f *ff* *p* Shat - ter Wail Fire!

f *ff* *p* Shat - ter Wail Fire!

(for rehearsal only)

24 Moderately ♩ = ca. 118

all be - tray_ the an - cient heart, we all be - tray_ the an - cient heart, we

Group 2, Drum 2

Group 3, Drum 3

Group 4, Drum 4

Group 5, Drum 5

26

all be - tray_ the an - cient heart, we all be - tray_ the an - cient heart, we

p

ev-'ry one of us, all of us; ev-'ry one of us, all of us;

28

all be-tray_ the an - cient heart, we all be-tray_ the an - cient heart, we

ev-'ry one of us, all of us; ev-'ry one of us, all of us;

p
his heart, my heart, your heart, one heart,

p
In each

30

all be-tray_ the an - cient heart, we all be-tray_ the an - cient heart, we

ev -'ry one of us, all of us; ev-'ry one of us, all of us;

his heart, my heart, your heart, one heart,

mo-ment the fi-re rag - es it will burn a-way a hun-dred veils. In each

32

cresc.

all be-tray_ the an - cient heart, we all be-tray_ the an - cient heart, we

cresc.

ev-'ry one of us, all of us; ev-'ry one of us, all of us;

cresc.

his heart, my heart, your heart, one heart,

cresc.

mo-ment the fi-re rag - es it will burn a-way a hun-dred veils. In each

p cresc.

Burn - ing, break - ing, graps - ing, rag - ing.

34

f dim.

all be-tray the an - cient heart, we all be-tray_ the an - cient heart, we

f dim.

ev-'ry one of us, all of us; ev-'ry one of us, all of us;

f dim.

his heart, my heart, your heart, one heart,

f dim.

mo-ment the fi-re rag - es it will burn a-way a hun-dred veils. In each

f dim.

Burn - ing, break - ing, graps - ing, rag - ing.

Guitar

f

Bass

36

all be-tray_ the an - cient heart, we all be-tray_ the an - cient heart, *pp*

ev - 'ry one of us, all of us; ev-'ry one of us, all of us; *pp*

his heart, my heart, your heart, one heart, *pp*

mo-ment the fi-re rag - es it will burn a-way a hun-dred veils. *pp*

Burn - ing, break - ing, graps - ing, rag - ing. *pp*

The score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano).

38

Baritone Solo

Soprano

Alto

Tenor

Bass *p*

Uh _____ Uh _____

Piano *p*

This section shows the continuation of the piece for measures 38-41. The vocal parts for Baritone Solo, Soprano, Alto, and Tenor are currently silent, indicated by horizontal lines. The Bass part has a vocal line with the syllables "Uh" and "Uh" under long horizontal lines, suggesting a sustained or breathy sound. The piano accompaniment continues with the same rhythmic pattern as in the previous section, marked with *p* (piano).

Solo Speaker:

40
*How do we keep these flames in our hands?
 How do we guard these fears in our hearts?*

*How long to hold these griefs in our songs?
 Remembering anger, weave it with hope;*

40

p

Uh

p

Uh

Uh

43
*remembering exile, braid it with praise;
 longing past horror, longing past dread,*

43

p

cresc.

Uh

Uh

cresc.

Uh

Uh

cresc.

Uh

cresc.

Uh

Musical score for measures 46-47. The score includes vocal lines for Soprano and Alto, and piano accompaniment for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines feature the lyrics "Uh" and "Ah" with a *cresc.* marking. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Musical score for measures 48-50. The score includes vocal lines for Soprano and Alto, and piano accompaniment for the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines feature the lyrics "Fire, liv-ing in me! Fire," with dynamic markings *fp* and *f*. The piano accompaniment includes a section for strings and clarinet, with dynamic markings *f*, *mf*, and *p*.

51 *f*

pu - ri - fy! _____ Fire, _____ now

pu - ri - fy! _____ Fire, _____ now

pu - ri - fy! _____ Fire, _____ now

pu - ri - fy! _____ Fire, _____ now

f *f* *mp*

53

hold me! _____ Fire, _____ seize my heart!

hold me! _____ Fire, _____ seize my heart!

hold me! _____ Fire, _____ seize my heart!

hold me! _____ Fire, _____ seize my heart!

p

56

mf

En-ter the flame, en-ter the flame, en-ter the flame, en - ter the flame,

mf

en-ter the flame, en-ter the flame,

mf

58

mf

Shat - ter my heart, shat - ter my heart, shat - ter

En - ter the flame, en - ter the flame,

en - ter the flame, en - ter the flame,

59 *mf*
Called _____
my heart, shat - ter my heart,
en - ter the flame, en - ter the flame,
en - ter the flame, en - ter the flame,

60
to
Shat - ter my heart, shat - ter my heart, shat - ter
En - ter the flame, en - ter the flame,
en - ter the flame, en - ter the flame,

61

en - ter,

my heart, shat - ter my heart,

en - ter the flame, en - ter the flame,

en - ter the flame, en - ter the flame,

burn a hun - dred

62

cresc.

burn a hun - dred

cresc.

Shat - ter my heart, shat - ter my heart, shat - ter

cresc.

En - ter the flame, en - ter the flame,

cresc.

en - ter the flame, en - ter the flame,

cresc.

63 *f*

veils!

f

my heart, shat - ter my heart,

f

en - ter the flame, en - ter the flame,

f

en - ter the flame, en - ter the flame,

f

64 *Vocally vibrant*

ff

Called by___ this flame, fire of___ my heart,

ff

Called by___ this flame, fire of___ my heart,

ff

Called by___ this flame, fire of___ my heart,

ff

Called by___ this flame, fire of___ my heart,

p *f* *p* *f*

68

clap

Break down all walls! O - pen all doors! On - ly this

Break down all walls! O - pen all doors! On - ly this

Break down all walls! O - pen all doors! On - ly this

Break down all walls! O - pen all doors! On - ly this

Individual vocalizations of rage, grief, illumination, healing, release, transformation

ad lib. free form

73

f cresc.

love!

ad lib. free form

f cresc.

love!

ad lib. free form

f cresc.

love!

ad lib. free form

f cresc.

love!

ad lib. free form

f cresc.

love!

Percussion

76 *ff*

Eyes of flesh, eyes of fire, eyes of flesh,
 Eyes of flesh, eyes of fire, eyes of flesh,
 Eyes of flesh, eyes of fire, eyes of flesh,
 Eyes of flesh, eyes of fire, eyes of flesh,

Play ff

79 *p cresc.*

eyes of fire, lu - mi - na, lu - mi - na, lu - mi - na,
 eyes of fire, lu - mi - na, lu - mi - na, lu - mi - na,
 eyes of fire, lu - mi - na, lu - mi - na, lu - mi - na,
 eyes of fire, lu - mi - na, lu - mi - na, lu - mi - na,

p cresc.

o - pen us all!

fp cresc.

fp cresc.

fp cresc.

fp cresc.

f

fz *dim.*

87 **Bar. Solo**

In each mo-ment the fire rag-es, it will burn a-way a hun-dred veils.

(8^{vb})

13. Recitation V

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

** [one voice:] Aaron McKinney and Russell Henderson were arrested shortly after the attack, and charged with murder, kidnapping, and aggravated robbery. The first of two trials began on October 26, 1999; both were convicted of the murder, and sentenced to two consecutive life sentences.*

Almost colorless ♩ = ca. 66 * Recitation begins

Piano

4

8

ppp

*Recitation compiled from news reports
and crafted by Craig Hella Johnson and Michael Dennis Browne

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CONSIDERING MATTHEW SHEPARD

14. Stray Birds

RABINDRANATH TAGORE

CRAIG HELLA JOHNSON

Placid ♩ = ca. 52
mp

Tenor

Bass

Piano

Stray birds of summer come to my window to

Stray birds of summer come to my window to

Placid ♩ = ca. 52
mp

4

sing and fly a - way; and yel-low leaves of au-tumn which have no

sing and fly a - way; and yel-low leaves of au-tumn which have no

9

songs flutter and fall there with a sigh.

songs flutter and fall there with a sigh.

13

p

Once we dreamt... that we were stran - gers... We wake up... to find,

p

Once we dreamt... that we were stran - gers... We wake up... to find,

p

16

mp

we wake up to find... that we were dear to each oth-er, dear... to each oth-er,

mp

we wake up to find... that we were dear to each oth-er, dear... to each oth-er,

mp

20

dim. dear to each oth-er, dear... to each oth-er... *segue*

dim. dear to each oth-er, dear... to each oth-er... *segue*

dim.

15. We Are All Sons

Part I

MICHAEL DENNIS BROWNE

CRAIG HELLA JOHNSON

$\text{♩} = \text{ca. } 58$

p

Tenor

p

Bass

mp 3

We are all sons of

mp 3

We are all sons of

$\text{♩} = \text{ca. } 58$

mp

Piano

4

cresc. 3

cresc. 3

mf 3

fa - thers and moth - ers, we are all sons. We are all riv - ers, the

mf 3

fa - thers and moth - ers, we are all sons. We are all riv - ers, the

cresc.

mf

8

dim. 3

roar of wa - ters, we are all sons. *segue*

dim. 3

roar of wa - ters, we are all sons. *segue*

dim.

mp

mp

17. The Innocence

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

Easily ♩ = ca. 72

Tenor Solo

mp

When I think of

Easily ♩ = ca. 72

Piano

mp

3

all the times_ the world_ was ours_ for dream - ing, _____ when I think of

5

all the times_ the earth_ seemed like our home, _____

7

ev - 'ry heart a - live with its own long - ing, ev - 'ry fu -

9

- ture we could ev - er hope to hold? All the time our laugh - ter rang in -

12

sum - mer, all the times the riv - ers sang our tune, was

15

there al - read - y sad - ness in the sun - light? Some

17 *cresc.* *mf*

storm-y sto - ry wait-ing — to be told? Where, O where has the

20

in - no - cence — gone? — Where, O where — has — it

22

gone? Rains, rol - ling down, wash a - way —

mp

24

— my — mem-o - ry. Where, O — where — has it gone? —

V.S. (To Full Chorus)

27 Tenor Solo *mp*

Soprano *mp* When I think of

Ooh

Alto *mp*

Ooh

Tenor *mp*

Ooh

Bass *mp*

Ooh

31 *mf*

all the joys — the won - ders we — re-mem - ber, all the trea-sures

pp Ooh

pp Ooh

pp Ooh

pp Ooh

33

we be-lieved_ we'd nev-er ev-er lose?_ Too man-y days_ gone by with-out_ their

This block contains the musical score for measures 33 through 35. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The lyrics are: "we be-lieved_ we'd nev-er ev-er lose?_ Too man-y days_ gone by with-out_ their".

36

mean - ing,___ too man-y dark-ened hours with-out___ their peace.

cresc.

cresc.

cresc.

cresc.

cresc.

This block contains the musical score for measures 36 through 38. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "mean - ing,___ too man-y dark-ened hours with-out___ their peace.". The piano part includes a grand staff with treble and bass clefs. The word "cresc." is written above the piano part in four different locations, indicating a crescendo.

39 *mf*

Where, O where has the in - no - cence_ gone?_____

mp no breath to m. 42

Where, O where mm _____

mp no breath to m. 42

Where, O where mm _____

mp no breath to m. 42

Where, O where mm _____

mf

41

Where, O where_ has_ it gone? Vows we once swore; now it's just_

p

Where, O where mm Ooh

p

Where, O where mm Ooh

p

Where, O where mm Ooh

p

Where, O where mm Ooh

mp

44

— this — let-ting go. Where, O — where — has it gone? —

dim. *pp*

47

mp

Where, O where has the in - no - cence — gone? —

p stagger breathing

Ooh

p stagger breathing

Ooh

p stagger breathing

Ooh

p stagger breathing

Ooh

49

Where, O where has it gone? Rains, rolling down, wash a-way-

52

rit. my memory. **Freely** Where, O where has it gone? *rit.*

rit. **pp** Ooh *rit.* **pp** Ooh *rit.* **pp** Ooh **Freely**

18. Recitation VI

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

* [one voice:] *In the days and weeks after Matthew's death, many people came to the fence to pay homage, and pray, and grieve.*

Slow and placid ♩ = ca. 88

* Recitation begins

Piano

4

*Recitation compiled from news reports
and crafted by Craig Hella Johnson and Michael Dennis Browne

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CONSIDERING MATTHEW SHEPARD

27. Recitation X

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

* [one voice:] *The fence has been torn down.*

Quiet and Simple ♩ = ca. 64

Piano

p expressive

4

* recitation begins

8

*Recitation compiled from news reports
and crafted by Craig Hella Johnson and Michael Dennis Browne

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CONSIDERING MATTHEW SHEPARD

Epilogue

30. Meet Me Here

CRAIG HELLA JOHNSON

Slowly, with rubato

Soprano Solo

mp

Meet me here, won't you

Slowly, with rubato

(for rehearsal only)

Piano

5

meet me — here where the old fence ends and the ho - ri - zon be - gins? There's a

8

balm in the si - lence — like an un - der - stand - ing air — where the

In Tempo ♩ = ca. 54

10

mf

old fence ends and the ho - ri - zon be - gins. We've been

Soprano (Section or Trio) *p* *mmm*

Alto (Section or Trio) *p* *mmm*

Tenor

Bass

In Tempo ♩ = ca. 54

13

walk - ing through the dark - ness on this long, hard climb, car - ried an - ces - tral sor - row for

p (tutti) *mmm*

p (tutti) *mmm*

16

too long a time. Will you lay down your bur - den, lay it

mmm

mmm

mmm

mmm

18

down, come with me? It will nev - er be for - got - ten, held in

20

Solo plus a few voices
mp

love so ten - der - ly. Meet me here, won't you
 Meet me here,
 Meet me here,
 Meet me here,
 Meet me here,
 Meet me here,
 Meet me here,

mp *mp* (*tutti*) *mp* (*tutti*) *mp* (*tutti*) *mp* (*tutti*) *pp*

23

mf

meet me here where the old fence ends and the ho - ri - zon be-gins? There's a
 meet me here, meet me here mmm There's a
 meet me here, meet me here mmm There's a
 meet me here, meet me here mmm There's a
 meet me here, meet me here mmm There's a

mf *mf* *mf* *mf* *mf*

26

joy in the sing-ing like an un-der-stand-ing air where the old fence ends and the ho -

joy in the sing-ing like an un-der-stand-ing air where the old fence ends and the ho -

joy in the sing-ing like an un-der-stand-ing air where the old fence ends and the ho -

joy in the sing-ing like an un-der-stand-ing air where the old fence ends and the ho -

joy in the sing-ing like an un-der-stand-ing air where the old fence ends and the ho -

29

ri - zon be - gins. Then we'll come to the moun - tain, we'll go

ri - zon be - gins. Then we'll come to the moun - tain, we'll go

ri - zon be - gins. Then we'll come to the moun - tain, we'll go

ri - zon be - gins. Then we'll come to the moun - tain, we'll go

ri - zon be - gins. Then we'll come to the moun - tain, we'll go

f

f Sopranos & Altos divided evenly in 3

f

f

31

bound - ing to see that great cir - cle of danc - ing, and we'll

bound - ing see that great cir - cle of danc - ing, and we'll

bound - ing see that great cir - cle of danc - ing, and we'll

bound - ing see that great cir - cle of danc - ing, and we'll

bound - ing see that great cir - cle of danc - ing, and we'll

33

dance end - less - ly. And we'll dance with all the chil - dren who've been

dance end - less - ly. And we'll dance with all the chil - dren who've been

dance end - less - ly. And we'll dance with all the chil - dren who've been

dance end - less - ly. And we'll dance with all the chil - dren who've been

dance end - less - ly. And we'll dance with all the chil - dren who've been

36

lost a-long the way. We will wel - come each oth - er, com - ing home this glo - rious

lost a-long the way. We will wel - come each oth - er, com - ing home this glo - rious

lost a-long the way. We will wel - come each oth - er, com - ing home this glo - rious

lost a-long the way. We will wel - come each oth - er, com - ing home this glo - rious

lost a-long the way. We will wel - come each oth - er, com - ing home this glo - rious

39

dim.

Solo only
p

day. We are home in the moun - tain, and we'll

pp stagger breathing; each note lightly accented

dim. mmm

pp stagger breathing; each note lightly accented

dim. mmm

pp stagger breathing; each note lightly accented

dim. mmm

pp stagger breathing; each note lightly accented

dim. mmm

dim. mmm

42

gen - tly un - der - stand that we've been friends for - ev - er, that we've

44

nev - er been a - lone. We'll sing on through an - y dark - ness and our

46 *rit.* **Slowly**

song will be our sight. We can learn to of - fer praise a - gain, —

rit.

rit.

rit.

rit.

Slowly

rit.

49 *rit. e dim.* **attaca**

com - ing home to the light. —

attaca

For Philip Overbaugh

32. All Of Us

MICHAEL DENNIS BROWNE
and CRAIG HELLA JOHNSON

CRAIG HELLA JOHNSON

Freely, out of tempo ♩ = ca. 42

Piano

p *mp* *poco accel. e cresc.*

3 Solo 1 *molto rit.* ♩ = ca. 59 *mf*

Solo 2 & 3 *molto rit.* *mf*

What could be the

What could be the

♩ = ca. 59

mf molto rit. *p*

5 *rit.* *mp* *a tempo* *mf*

song? Where be-gin a-gain? Who could meet us there? Where might we be-gin? From the shad-ows

rit. *mp* *a tempo* *mf*

song? Where be-gin a-gain? Who could meet us there? Where might we be-gin? From the shad-ows

mf *rit.* *mf* *a tempo*

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CONSIDERING MATTHEW SHEPARD

7

climb, Rise to sing a-gain; Where could be the joy? Nev-er our de-

climb, Rise to sing a-gain; Where could be the joy? How do we be-gin? Nev-er our de-

mf

9

cresc. spair, Nev - er the least of us, Nev-er turn a - way, *f rit.* Nev - er hide your face. *mp* Or-di-nar-y

cresc. spair, Nev - er the least of us, Nev-er turn a - way, *f rit.* Nev - er hide your face. *mp* Or-di-nar-y

cresc.

f rit. *mp*

11

molto rit. e dim. boy, On - ly all of us, Free us from our fear. *p*

molto rit. e dim. boy, On - ly all of us, Free us from our fear, On - ly all of us. *p*

molto rit. e dim.

p

Solos tacet to m. 18

In tempo; slow gospel ♩ = ca. 60

13

Soprano *mp*

Alto *mp*

Tenor *mp*

Bass *mp*

What could be the

What could be the

What could be the

What could be the

In tempo; slow gospel ♩ = ca. 60

mp

15

song? Where be-gin a-gain? Who could meet us there? Where might we be-gin? From the shad-ows

song? Where be-gin a-gain? Who could meet us there? Where might we be-gin? From the shad-ows

song? Where be-gin a-gain? Who could meet us there? Where might we be-gin? From the shad-ows

song? Where be-gin a-gain? Who could meet us there? Where might we be-gin? From the shad-ows

17

Solo 1, 2 *mp* Solos tacet to m. 30

Solo 3

How do we be-gin?

fp *mf*

climb, Rise to sing a-gain; Where could be the joy? Nev-er our de-

climb, Rise to sing a-gain; Where could be the joy? Nev-er our de-

climb, Rise to sing a-gain; Where could be the joy? Nev-er our de-

climb, Rise to sing a-gain; Where could be the joy? Nev-er our de-

19

cresc. *f*

pair, Nev - er the least of us, Nev-er turn a - way, Nev - er hide your face;

cresc. *f*

pair, Nev - er the least of us, Nev-er turn a - way, Nev - er hide your face;

cresc. *f*

pair, Nev - er the least of us, Nev-er turn a - way, Nev - er hide your face; Or-di-nar-y

cresc. *f*

pair, Nev - er the least of us, Nev-er turn a - way, Nev - er hide your face; Or-di-nar-y

mf cresc. *f*

21

On-ly all of us, Free us from our fear.

On-ly all of us, Free us from our fear.

fp boy, *mf* Free us from our fear. On-ly in the

fp boy, *mf* Free us from our fear. On-ly in the

23

mf Love that lifts us up, Clear from out the heart from the moun - tain's side,--

mf Love that lifts us up, Clear from out the heart from the moun - tain's side,--

fp Love, *mf* Clear from out the heart from the moun - tain's side,-- Come cre - a - tion,

fp Love, *mf* Clear from out the heart from the moun - tain's side,-- Come cre - a - tion,

The musical score is written for voice and piano. It consists of two systems of music. The first system (measures 21-22) features a vocal line with lyrics and a piano accompaniment. The vocal line has two parts: a soprano part and an alto part. The piano accompaniment has a treble and bass clef. The second system (measures 23-24) also features a vocal line with lyrics and a piano accompaniment. The vocal line has two parts: a soprano part and an alto part. The piano accompaniment has a treble and bass clef. Dynamics include *fp* (fortissimo) and *mf* (mezzo-forte). The key signature is one flat (B-flat major or D minor).

25

Strong as an-y stream; - How can we let go? How can we for- give?
 Strong as an-y stream; - How can we let go? How can we for- give?
 come! - How can we let go? How can we for- give?
 come! - How can we let go? How can we for- give?

27

f How can we be dream?
bolder How can we be, how can we be dream?
bolder How can we bedream? *f* How can we be dream?
bolder *fp* How can we be dream? *f* How can we be dream?
bolder *fp* How can we be dream? *f* How can we be dream?

29 *poco f*

Out of heav-en, rain, Rain to wash us free; Riv-ers flow-ing

Out of heav-en, rain, Rain to wash us free; Riv-ers flow-ing

Out of heav-en, rain, Rain to wash us free; Riv-ers flow-ing

Out of heav-en, rain, Rain to wash us free; Riv-ers flow-ing

poco f

31 *dim.*

on, Ev-er to the sea. Bind up ev-'ry wound, Ev-'ry cause to grieve; Al-ways to for-

on, Ev-er to the sea. Bind up ev-'ry wound, Ev-'ry cause to grieve; Al-ways to for-

on, Ev-er to the sea. Bind up ev-'ry wound, Ev-'ry cause to grieve; Al-ways to for-

on, Ev-er to the sea. Bind up ev-'ry wound, Ev-'ry cause to grieve; Al-ways to for-

dim.

33 Solo 1, 2 *mp* Solos tacet to m. 53

Solo 3
On-ly to be-lieve.

fp *mf* *

give. Most no - ble Light, Cre - a - tion's face, How should we live but

fp *mf*

give. Most no - ble Light, Cre - a - tion's face, How should we live but

fp *mf*

give. Most no - ble Light, Cre - a - tion's face, How should we live but

fp *mf*

give. Most no - ble Light, Cre - a - tion's face, How should we live but

(for rehearsal only)

37

joined in You? Re - main with - in Your sav - ing grace Through all we say and

joined in You? Re - main with - in Your sav - ing grace Through all we say and

joined in You? Re - main with - in Your sav - ing grace Through all we say and

joined in You? Re - main with - in Your sav - ing grace Through all we say and

* Carefully balance 3-part chords in all voices.

41

p *cresc.*

do; — And know we are the Love that moves The sun and all the

p *cresc.*

do; And know we are the Love that — moves The sun and all the

p *cresc.*

do; And know we are the Love that moves The sun and all the

p *cresc.*

do; — And know we are the Love that moves The sun and all the

45

f

stars? O Love that dwells, O Love that burns In ev - 'ry hu - man

f

stars? O Love that dwells, O Love that burns In ev - 'ry hu - man

f

stars? O Love that dwells, O Love that burns In ev - 'ry hu - man

f

stars? O Love that dwells, O Love that burns In ev - 'ry hu - man

49

mf *cresc.*

heart! On - ly in the Love, Love that lifts us up! _____

mf *cresc.*

heart! On - ly in the Love, Love that lifts us up! _____

mf *cresc.*

heart! On - ly in the Love, Love that lifts us up! _____

mf *cresc.*

heart! On - ly in the Love, Love that lifts us up! _____

play

mf *cresc.*

51

f

On - ly in the Love, Love that lifts us up! _____

f

On - ly in the Love, Love that lifts us up! _____

f

On - ly in the Love, Love that lifts us up! _____

f

On - ly in the Love, Love that lifts us up! _____

f

53

Solo 1 *mf*
Ev - er - green _____

Solo 2 *mf*
Ev - er - green _____

Solo 3 *mf*
Rise to sing a - gain, _____

mf
This ev - er - green, this

mf
This ev - er - green, this

mf
This ev - er - green, this

mf
This ev - er - green, this

mf

55

heart, _____ this soul, _____ nev-er turn a-way, _____

heart, _____ this soul, _____ nev-er hide your face, _____

heart, _____ this soul, _____ nev-er hide your face, _____

heart, this soul, Now moves us to re -

heart, this soul, Now moves us to re -

heart, this soul, Now moves us to re -

heart, this soul, Now moves us to re -

heart, this soul, Now moves us to re -

heart, this soul, Now moves us to re -

57

On - ly in the Love, Love that lifts us up. ___

On - ly in the Love, Love that lifts us up. ___

On - ly in the Love, Love that lifts us up. ___

make our world, ___ Re -

make our world, ___ Re -

make our world, ___ Re -

make our world, ___ Re -

58 Solo 1, 2, 3

On-ly in the Love, On-ly in the Love. Your

cresc. minds us how we are to be Your

cresc. minds us how we are to be Your

cresc. minds us how we are to be Your

cresc. minds us how we are to be Your

60

peo - ple, born to dream; on - ly all of us, on - ly all of us. *mp*

peo - ple born to dream; How *mp*

peo - ple born to dream; How *mp*

peo - ple born to dream; How *mp*

peo - ple born to dream; How *mp*

62 *mp* *cresc.*

Ev - er - green, — ev - er - green, —

old this joy, how strong this call, To

old this joy, how strong this call, To

old this joy, how strong this call, To

old this joy, how strong this call, To

64 *mf* *f*

Your peo - ple born to dream, — On - ly in the Love, Love that lifts us up; —

sing Your ra - diant care With *f*

sing Your ra - diant care With *f*

sing Your ra - diant care With *f*

sing Your ra - diant care With *f*

66

ev - 'ry voice, in cloud - less hope Of

ev - 'ry voice, in cloud - less hope Of

ev - 'ry voice, in cloud - less hope Of

ev - 'ry voice, in cloud - less hope Of

68

f All of us, all of us, all of us. *mp*

our be - long - ing here. *mp* On - ly in the

our be - long - ing here. *mp* On - ly in the

our be - long - ing here. *mp* On - ly in the

our be - long - ing here.

70 **Dancing**

Love, On-ly in the Love, On-ly all of us, On-ly all of us, All of us,
 On-ly in the Love, Love, On-ly in the Love, On-ly in the Love, All of
 Love, On-ly in the Love, On-ly all of us, On-ly all of us, All of us,
 On-ly in the Love, On-ly in the Love, On-ly in the Love, All of
Dancing

72

On-ly all of us, On-ly all of us, All of us, On-ly all of us, On-ly all of us, All of us,
 us, On-ly in the Love, On-ly in the Love, in the Love, On-ly in the Love, On-ly in the Love, All of
 On-ly all of us, On-ly all of us, All of us, On-ly all of us, On-ly all of us, All of us,
 us, On-ly in the Love, On-ly in the Love, in the Love, On-ly in the Love, On-ly in the Love, All of

74

Solos 1, 2, 3 unison
mf

Heav - en, —

cresc.
mp

On-ly all of us, On-ly all of us, All of us, On-ly all of us, On-ly all of us, All of us,

cresc.
mp

us, On-ly in the Love, On-ly in the Love, in the Love, On-ly in the Love, On-ly in the Love, All of

cresc.
mp

On-ly all of us, On-ly all of us, All of us, On-ly all of us, On-ly all of us, All of us,

cresc.
mp

us, On-ly in the Love, On-ly in the Love, in the Love, On-ly in the Love, On-ly in the Love, All of

76

wash me! —

f

Heav - en, —

cresc.
mp

On-ly all of us, On-ly all of us, All of us, On-ly all of us, On-ly all of us, All of us,

cresc.
mp

us, On-ly in the Love, On-ly in the Love, in the Love, On-ly in the Love, On-ly in the Love, All of

cresc.
mp

On-ly all of us, On-ly all of us, All of us, On-ly all of us, On-ly all of us, All of us,

cresc.
mp

us, On-ly in the Love, On-ly in the Love, in the Love, On-ly in the Love, On-ly in the Love, All of

78

wash me! All of us, all of us, all of us.

cresc. *f* *ff* *declamatory*

On-ly all of us, On-ly all of us, All of us, All. What could be the

cresc. *f* *ff*

us, On-ly in the Love, On-ly in the Love, in the All, What could be the

cresc. *f* *ff*

On-ly all of us, On-ly all of us, All of us, All, All, What could be the

cresc. *f* *ff*

us, On-ly in the Love, On-ly in the Love, in the All, All, What could be the

cresc. (for rehearsal)

80

song? Where do we be - gin? On - ly in the Love, Love that lifts us up.

song? Where do we be - gin? On - ly in the Love, Love that lifts us up.

song? Where do we be - gin? On - ly in the Love, Love that lifts us up.

song? Where do we be - gin? On - ly in the Love, Love that lifts us up.

song? Where do we be - gin? On - ly in the Love, Love that lifts us up.

82 **Broadly, impassioned**

Choir I
S. *mf* Sopranos and Altos divisi evenly in 3

All Of

A. *mf*

All Of

T. *mf*

All Of

B. *mf*

All Of

Choir II
S. *poco f*

On-ly in the Love, On-ly ev-er in the Love, _ On-ly in the Love, On-ly ev-er in the Love, _

A. *poco f*

On-ly in the Love, On-ly ev-er in the Love, _ On-ly in the Love, On-ly ev-er in the Love, _

T. *poco f*

On-ly in the Love, On-ly ev-er in the Love, _ On-ly in the Love, On-ly ev-er in the Love, _

B. *poco f*

On-ly in the Love, On-ly ev-er in the Love, _ On-ly in the Love, On-ly ev-er in the Love, _

Broadly, impassioned

mf

84 *rall.* Solo 1, 2 *mf* Solo 3 *ff*

On-ly in the Love, Love that lifts us up.

rall. Us. All. *ff*

rall. Us. All. *ff*

rall. Us. All. *ff*

rall. Us. All. *ff*

rall. e cresc. On-ly in the Love, On-ly in the Love, On-ly in the Love, All, All, All. *ff*

rall. e cresc. On-ly in the Love, On-ly in the Love, On-ly in the Love, All, All, All. *ff*

rall. e cresc. On-ly in the Love, On-ly in the Love, On-ly in the Love, All, All, All. *ff*

rall. e cresc. On-ly in the Love, On-ly in the Love, On-ly in the Love, All, All, All. *ff*

rall. e cresc.

33. Cattle, Horses, Sky, and Grass

(Reprise)

SUE WALLIS and JOHN D. NESBITT

CRAIG HELLA JOHNSON

Slowly, timelessly ♩ = ca. 60

Piano *pp*

4

7 **Soprano**
rit. *a tempo p*

This chant of life can - not be heard,

Alto
rit. *a tempo p*

This chant of life can - not be heard,

Tenor
rit. *a tempo p*

This chant of life can - not be heard,

Bass
rit. *a tempo p*

This chant of life can - not be heard,

(for rehearsal only)

rit. *a tempo*

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CONSIDERING MATTHEW SHEPARD

10

— it must be felt; there is no word to sing that could ex - press —

— it must be felt; there is no word to sing that could ex - press —

— it must be felt; there is no word to sing that could ex - press —

— it must be felt; there is no word to sing that could ex - press —

13

— the true sig - nif - i - cance of how we wind —

— the true sig - nif - i - cance of how we wind —

— the true sig - nif - i - cance of how we wind —

— the true sig - nif - i - cance of how we wind —

21

— and grass, — and all these things that sway —

— and grass, — and all these things that sway —

— and grass, — and all these things that sway —

— and grass, — and all these things that sway

24 **Tenor Solo**

p plaintive 3 3

Yoo - dle ooh, yoo - dle

and pass. *ppp*

and pass. *ppp*

and pass. *ppp* mmm

and pass. *ppp*

28 *yodel*

ooh - hoo, — so sings the lone cow - boy who with the wild ro - ses

32

wants you — to — be free.

ppp
mmm
ppp
mmm
ppp
mmm
ppp
mmm