

*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

Musical score for the beginning of the piece, measures 1-6. The score is in 3/4 time and features a piano accompaniment with a high voice line. The piano part starts with a *sffz* dynamic and includes a *ff* section. The high voice line begins with a *ff* dynamic. A large watermark 'Copying is illegal' is overlaid on the score.

Musical score for the vocal entry and piano accompaniment, measures 7-12. The high voice line begins at measure 7 with the lyrics "Mem - or - y,". The piano accompaniment includes dynamics such as *meno f*, *f*, *molto*, and *sffz arrabbiato*. A section marked **A** with *ff arrabbiato* is indicated. A large watermark 'Copying is illegal' is overlaid on the score.

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*

*calando al fine* lent ly.

*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

19 **B**

Its fleet - ing fan - cy                      Its pass - ing

*p*

22

pain ——— *mf*                      *mp* *dolciss.* Its yearn - ing touch, — its

*mf*                      *mp*                      *dolciss.*                      *p*

26

no - ble fear, ——— *mf*                      Its pride ——— *p*

*mf*                      *p*

(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

mf

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

*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*

Subito meno mosso (♩ = 88)  
*molto* *deliberamente*

71

*sempre ff*

*r.h.* *l.h.*

**L** Larghetto (♩ = 66)

76

*p* *mp* *p* *mp*

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* *mp* *pp*

91

love.

*p* *pp*