

ELEGIES IN D MINOR

by Edward Lein

For Matthew (*Lament & Prayer*)

In the pre-dawn hours of October 7, 1998, Matthew Shepard, the 21-year-old son of Judy and Dennis Shepard, was kidnapped, tortured, beaten, and left to die in a frost-covered field near the University of Wyoming. According to courtroom testimony, the two murderers, following a plan made before ever meeting their victim, randomly selected the slightly-built college student from among the patrons at a gay-friendly pub and lured him with the promise of a safe ride home. Mistaking him for a scarecrow, an early morning jogger discovered the comatose youth tied cross-like to a fence, his battered head covered in blood except for streaks washed clean by tears.

It was from this horror that the text of the *Lament* arose. During the days following that cowardly and brutal attack I was haunted by Samuel Barber's song, *The Crucifixion*, as witnessed in my allusion to its moving verse, by W.H. Auden. The *Prayer* was added after the *Lament* had been written, and was directly inspired by the reflections of the Rt. Rev. Steven Charleston on October 12, 1998, the day that Matthew Shepard died. Bishop Charleston, a citizen of the Choctaw Nation of Oklahoma, former Bishop of Alaska, and now President and Dean of the Episcopal Divinity School, observed that, "Crimes of hate may live in shouts of rage, but they are born in silence," referring to fears that prevent many within the Christian community from actively supporting unpopular but just causes, despite "the words of a savior whose only comment on human relationships was to call us to never judge but only to love."

The poem was written in 1998, during the week Matthew Shepard died. The musical setting, originally for tenor and string quartet, was composed in 2000, and soon adapted for chorus with flute and organ accompaniment. The current arrangement, using piano instead of organ, was prepared in July 2006, at the request of Dr. Carole Clifford for the Orange Park Chorale (Orange Park, Florida).

Astronomy (Song for Maureen)

My dear friend Maureen Miller (1946-2005) was a Jacksonville artist and designer, and a source of joy to all who knew her. She maintained boundless warmth and humor even while suffering the ravages of lupus that eventually robbed us of her. *Astronomy* was begun soon after her passing, and was first heard as a ballad at her memorial service. It reflects how random, unrelated thoughts can lead us to those we love, and how we seek solace through hope, even in the face of terrible loss.

Pie Jesu (from *Missa pro defunctis*)

My mother, Marzell Martin Lein (1921-1980), remains the kindest and most loving person I have ever known. I had been toying with the idea of composing a *Requiem*, and on March 15, 1990, the 10th anniversary of my mother's death from cancer, I sat at my piano and wrote this *Pie Jesu*. It took me about a year to finish the rest of the mass, "dedicated to victims of terminal illness, in memory of my mother," and it was first performed in 1991 by the Riverside Presbyterian Church Chancel Choir, Jacksonville, Florida (Andrew Clarke, organist and choirmaster), with members of the Jacksonville Symphony Orchestra.

Edward Lein, July 2006
Jacksonville, Florida

*These arrangements are dedicated to the memory of my friend Bill Early,
a music scholar, photographer, and a great cook,
who recently died after a long struggle with asthma and emphysema.*

For Matthew

Lament

Wyoming stars in silent horror cried
as Satan's fists struck hard again,
then crucified God's gentle child.

And there the weeping night in disbelief beheld
a broken boy's despair: chilled bones, alone,
barefoot and bleeding, swaddled in an icy shroud
distilled and crystallized from autumn's tears.

*O hear the first bird's cry
and feel the breaking of his heart
to realize his mother's grief.*

Prayer

Why own this fear? Our silence multiplies,
condemning us complicit in his pain,
complacency our guilty wile.

Now pray his suffering might our apathy dispel;
let hopeful deeds amend and help atone.
No hateful shouts of rage--but let us call aloud
for justice, truth, and love, through sorrow's haze.

*O hear the first bird's cry
and heed the waking in our hearts
lest death be vain. Rest, Matthew. Peace.*

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Pie Jesu (*traditional liturgical text*)

Pie Jesu Domine,
dona eis requiem.
Pie Jesu Domine,
dona eis sempiternam requiem.

Astronomy (Song for Maureen)

There's Jupiter ...
It's like five million miles away,
but textbooks never mention "up"
--I guess 'cause everything is relative.
I'll bet it's lonely there.
I know it's lonely here
without her.

I'm wondering,
how far away is heaven?
Some say it's just beyond these stars ...
I guess a song won't have the answer,
but I bet it's lovely there.
I know it's lonely here.

And if home is where the heart is,
well, then mine's beyond those stars,
a million broken pieces
out of reach.

I'm wondering
if there's a God in heaven,
and can He turn this night to dawn?
I know a song can't hold the answer,
but she won't be lonely there.
But god, it's lonely here ...

And if home is where the heart is,
well, then mine's beyond those stars,
a million broken pieces
out of reach.

Now I'm wondering,
how far away is heaven?
Some say it's just beyond those stars.
I know a song can't hold the answer,
but you won't be lonely there.
God knows, it's lonely here,
so lonely. It's lonely here
without you.

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Merciful Jesus (*translation*)

Merciful Lord Jesus,
grant them rest.
Merciful Lord Jesus,
grant them eternal rest.

For Matthew (Lament & Prayer)

for Mixed Chorus (SATB), with flute, oboe or violin, and piano

by Edward Lein

Slowly $\text{♩} = 55$

The musical score is written for a mixed chorus (SATB), flute, oboe or violin, and piano. It is in 4/4 time and begins with a tempo marking of 'Slowly' and a metronome marking of 55. The score is divided into three systems. The first system (measures 1-3) features an Obbligato part in the upper voice and a Piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and triplet eighth notes in the left hand. The second system (measures 4-5) includes vocal parts for Soprano (S) and Alto (A) with lyrics: 'mp Wy - o ming stars in si - lent hor - ror cried as'. The third system (measures 6-8) includes vocal parts for Tenor (T) and Bass (B) with lyrics: 'Sa - tan's fists struck hard a - gain and cru - ci -'. The piano accompaniment continues with triplet eighth notes in the left hand and chords in the right hand. Dynamics include *p*, *mp*, and *mf*.

8

fied *mp* God's gen - tle child. *pp*

11

mf And there the weep - ing

13

night in dis - be - lief be - held a bro - ken boy's de - spair. *f*

15

p *mp*

mp Chilled bones, a-lone, bare-foot and bleed-ing, swad-dled in an ic-y

17

shroud dis-tilled and crys-tal-ized from aut-umn's tears. *mf* O hear the

20

p Ah *p* His moth-er's

first bird's cry and feel the break-ing of his heart to re-a-lize his moth-er's (*mf*) (*mf*)

23

mp

f grief *p* Why own this fear? Our *mf*

26

mf

si - lence mul - ti - plies con - dem - ing us com - plic - it in his

28

mf *f* pain *mf* com - pla - cen - cy our guilt - y *mp*

30

mp *mf* *p*

wile. *mp* Now

33

pp
Sopranos & Tenors only

pray his suf-fer-ing might our a-path-y dis-pel. Let hope-ful deeds a-mend and help a -

36

mf *f*

All voices

tone. *mf* No hate-ful shouts of rage, but let us call, let us call a -
let us call a -

39

loud for jus - tice, truth and love through sor - rows haze. Oh hear the

f *mf* *mp*

42

first bird's cry, and heed the wak - ing in our hearts lest death be vain.

mp

Heed our hearts lest death be

45

vain. Rest, Mat - thew. Peace.

p *ppp* *ppp*

Astronomy

(Song for Maureen)

Words & music: Ed Lein

♩ = 50 (ca.)

Simply, almost breathy

Baritone
(solo or section)

mp There's Ju-pi-ter... It's like five mil-lion miles a - way, but text-books nev-er men-tion

Piano

♩ = 50 (ca.)
p

Sopranos

4
pp (Mm

Altos

"up" I guess 'cause ev - 'ry - thing is rel - a - tive, I'll bet it's lone - ly there. I

3

6

Poco rit.

Returning to Tempo

Tenors

Oh)

Baritones
Basses

(Solo) know it's lone - ly here with - out her.

TUTTI

p (Oo)

Poco rit.

Returning to Tempo

3

8

A tempo ♩ = 50

mf I'm won-der-ing how far a-way is heav-en? Some say it's just be-yond those

mp (Ah) *mf* how far a-way is heav-en? *mp* (Ah)

A tempo ♩ = 50

Easy movement, always in the background with a light rock beat

mp

11

stars. I guess a song won't have the an-swer but I bet it's love-ly there. I know it's lone-ly here.

stars. *mp* (Oo - - - Oh)

(Ah) (Oo - - - Oh) *mf* And if

14 Slightly slower Rit.

mp (Oh _____ *p* Oo) _____

home is where the heart is, well then mine's be-yond those stars, a mil-lion brok-en piec-es out of reach.

stars, *p* (Oo - _____ oo)

Slightly slower Rit.

16 A Tempo 1

mf I'm won-der-ing if there's a God in

mp (Ah) _____ *mf* If there's a God in

A Tempo 1

18

heav - en? And can He turn this night to dawn? I know a

heav - en? *mp* (Oo oo)

20

song can't hold the an - swer but she won't be lone - ly there, but god it's lone - ly here. *mf* And if

mp (Oo - - - ah) *mf* And if

(Oo - - - - ah)

22 **Slightly slower** **Rit.**

home is where the heart is, well then mine's be- yond those stars, a mil- lion brok-en piec-es out of reach.

mp **Rit.**

(Oh - _____) *p* Ah - _____)

Slightly slower **Rit.**

mp *p*

24 **A Tempo 1**

(Oo - _____) oo - _____

p

mf Now I'm won- der - ing how far a - way is

A Tempo 1

mp

26

mp 00 -

Poco rit.

A tempo

Ah) *mf* I know a

heav - en? Some say it's just be - yond those stars... *f* *mf* I know a

Poco rit.

A tempo

mf *mp*

28

Slightly slower

song can't hold the an - swer but you won't be lone - ly there. God

song can't hold the an - swer but you won't be lone - ly there.

Slightly slower

29 **A tempo** **Slower**

mf knows it's lone - ly here, *mp* so lone - ly *p* here,

mp (Oh)

mp (Oh) *mp* So lone - ly *p* here,
mp (Oh - _____) *mp* So lone - ly. *mp* It's lone - ly here

A tempo **Slower**

31 **A tempo**

mp with - out you. *pp*

mp with - out you. *pp*

A tempo **(In tempo)**

requieMater

It's been some years since mother died
and yet not once since then
have I sat and cried
beside her grave.

A lovely woman, amply framed,
who favored, savored even
Emeraude, and blue jays,
daffodils, "Amazing Grace,"
and Chicken *Cordon bleu*,
and Brandy Alexanders.

But then the hateful cancers,
the horrible, insatiable crabs
devoured the flesh, they
destroyed the place in which she lived
the too short while she lived with us.

A gentle woman, and gracious,
she feared old age, the steady ebb,
the fading gifts of mind, of body
that left her father lacking simple dignities,
dependent. She knew: not knowing was no solace,
it was in fact much worse to her than just not having.

O how much more unfair: for leaving us too soon
she was not fully spared, or even *some*,
some twenty, thirty years of raging anguish,
the pain distilled it seemed in half a year as life
was rapid-boiled, was steamed from loving, jaundiced
bones, evaporated.

*O but please and O but would
and O why could she not go gentle
O go gentle just O please go gentle
Please, and ...*

and, finally
peace.

And no, since then not once
have I sat beside her grave.
But she has sat with me,
within my heart, and tried
to mend the broken places
--with daffodils, "Amazing Grace,"
and the heady scent of *Emeraude*--
and kept me gentle company.

It's been some years
and still sometimes
I sit and cry
a lonesome
tear.

EDWARD LEIN: MISSA PRO DEFUNCTIS (1991)

dedicated to victims of terminal illness, in memory of my mother

Pie Jesu

Arranged for Soprano & Mixed Voices, with Flute, Oboe or Violin, & Piano

Molto adagio, con rubato ♩ = 40

teneramente e espressivo

Obbligato

ppp < p *poco cresc.*

Piano

6

mp *devoto ma semplice*

Solo

mp Pi - - e Je - su, Do - - mi - ne, Pi - - e Je - su, Do - mi -

11

ne, do - na e - is re - - qui - em, *mf*

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16

Obbligato

Solo

Piano

re - - qui - em.

mp *p*

22

Do - na e - is re - qui - em, re - qui -

pp *p* *ppp*

p *mp* *p*

28

em.

Riten.

mp *p sub.*

Riten.

p sub.

33 **A tempo**

Obbligato *ppp*

Solo *mp* Pi - e Je - su Do - mi - ne, *mf* Do - mi - ne!

Tenors *mp* Do - mi - ne, *mf*

A tempo

Piano *mp* *mf*

37

f

mf Sem - pi - ter - nam re - qui - em. *f*

mf Do - na e - is, Do - mi - ne, sem - pi - ter - nam re - qui - em. *f*

mf Sem - pi - ter - nam re - qui - em. *f*

mf Do - na e - is, Do - mi - ne, se - pi - ter - nam re - qui - em. *f*

mf Sem - pi - ter - nam re - qui - em. *f*

41

Obbligato

Rit. *A piacere* **A tempo** **Rit.**

Piano

f **Rit.** *p* **A tempo** *colla parte* **Rit.**

mf *mp*

47

A tempo

mp (In the background)

mf Pi - - e Je - su Do - mi - ne...

mp Pi - e Je - su, Do - mi - ne, Pi - e, Pi - e Je - su Do - mi - ne,

mp Pi - e Je - su Do - mi - ne, Pi - e, Pi - e Je - su Do - mi - ne,

mp Do - mi - ne, Do - mi - ne, Do - mi - ne,

mp Pi - e Je - su Do - mi - ne,

A tempo

mp

52

(TUTTI)

Sopranos
do - na e - is re - qui - em, *p* re - qui - em. **Rit.**

Altos
do - na e - is re - qui - em, *p* re - qui - em.

Tenors
do - na e - is, do - na re - qui - em. *p*

Basses
do - na e - is, do - na re - qui - em. *p* **Rit.**

Piano
p *pp* *p*

58

(SOLO)

p Sem - pi - ter - nam re - qui - em. (m) *ppp*

pp Re - qui - em. (m) *ppp*

pp Re - qui - em. (m) *ppp*

pp Re - qui - em. (m) *ppp*

pp Re - qui - em. (m) *ppp*

pp **A tempo** **Rit.**

to mother, 3-15-1990

Obbligato

For Matthew (Lament & Prayer)

for Mixed Chorus (SATB), with flute, oboe or violin, and piano
by Edward Lein

Slowly $\text{♩} = 55$

The musical score is written for a single melodic line in 4/4 time, starting with a key signature of one flat (B-flat). The tempo is marked 'Slowly' with a quarter note equal to 55 beats per minute. The score consists of eight staves of music, with measure numbers 2 through 48 indicated below the notes. Dynamics include *p*, *mf*, *f*, *mp*, *p*, and *ppp*. There are several fermatas and slurs throughout. A 5-measure rest occurs at measures 18-22 and 40-44. A 2-measure rest occurs at measures 35-36. A 5-measure rest occurs at measures 40-44. The score ends with a double bar line at measure 48.

45
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Obbligato

EDWARD LEIN: MISSA PRO DEFUNCTIS (1991)

Pie Jesu

Arranged for Soprano & Mixed Voices, with Flute, Oboe or Violin, & Piano

Molto adagio, con rubato *teneramente e espressivo*

♩ = 40

ppp < *p*³ *poco cresc.* *p*³

2 3 4 5 6 7 8 - 15

re - qui - em.

*mp*³ *p*³ *pp*³ *ppp*

16 17 18 19 20 21 22 23 24 25 26

mp *p sub.* *ppp*

Riten. A tempo

27 - 28 29 30 31 32 33 34 35

mp < *mf* *f* *p*³

A tempo Rit.

36 37 38 39 40 41 42 43 44

*mp*³

Rit. A tempo

(In the background)

45 46 47 48 49 50 51

Solo: Sem - pi - ter - nam re - qui

p *ppp*

Rit.

52 - 57 58 59 60 61 62