

# *When All is Done*

*for SATB Choir (divisi)  
and Trumpet in C*

Music by  
**John Muehleisen**

Text by  
**Paul Laurence Dunbar**

*Commissioned by University of Wyoming Choirs  
Nicole Lamartine, Director of Choral Activities*

*A memorial to all victims of hatred and oppression  
- in memoriam Matthew Shepard (1976–1998)*

*Premiered on April 2, 2009  
at the 13<sup>th</sup> Annual Shepard Symposium on Social Justice  
University of Wyoming, Laramie*

## WHEN ALL IS DONE

*by Paul Laurence Dunbar (1872-1906)*

WHEN all is done, and my last word is said,  
And ye who loved me murmur, "He is dead,"  
Let no one weep, for fear that I should know,  
And sorrow too that ye should sorrow so.

When all is done and in the oozing clay,  
Ye lay this cast-off hull of mine away,  
Pray not for me, for, after long despair,  
The quiet of the grave will be a prayer.

For I have suffered loss and grievous pain,  
The hurts of hatred and the world's disdain,  
And wounds so deep that love, well-tried and pure,  
Had not the pow'r to ease them or to cure.

When all is done, say not my day is o'er,  
And that thro' night I seek a dimmer shore:  
Say rather that my morn has just begun,—  
I greet the dawn and not a setting sun,  
When all is done.

### Program Notes

*When All is Done* was commissioned by the University of Wyoming at the invitation of Nicole Lamartine, Director of Choral Activities and premiered at the 13<sup>th</sup> Annual Shepard Symposium on Social Justice. The work has its genesis in a request from Nicole for a choral work commemorating the 10<sup>th</sup> Anniversary of the death of Matthew Shepard in one of the most notorious hate crimes in modern U.S. history. As Nicole and I discussed what kind of a work to create for this occasion, and as I searched through dozens of texts, I ran across the powerful poem by Paul Laurence Dunbar (1872–1906), known to many as the father of black American poetry. The son of former slaves, Dunbar was keenly aware of the social cost and personal pain of oppression and hatred.

In choosing this poem—rather than one of the many poems written as memorials to Matthew—I made a conscious decision to create a memorial to Matthew that would be an oblique rather than a direct reference to the specific event of his murder, a work that could serve as a universal memorial to all victims of hatred and oppression. After reading extensively about Matthew and about the event itself and the trial, I had the feeling that this is what Matthew would have wanted.

On my initial reading of the poem, I heard the voice of the poet paint a graphic picture of the price of hatred and of the emptiness of loss and the grave. Yet ultimately this darkness leads to the light of redemption. As I reread Dunbar's poem, I had a remarkably moving experience: Dunbar's voice—reaching out across more than a century—became Matthew's voice, speaking to all those who mourned for him. As I continued to read, their voices merged together, joining with the voices of all victims of hatred and oppression, crying out for justice, warning us of the stinging cost of hatred, yet selflessly and compassionately redirecting us all from despair and emptiness to the hope of a new morning in which we can all greet not the "setting sun" of the present day, but "the dawn" of a new age, that great Dream of Dr. King, in which love rightly transcends hatred and oppression "when all is done."

# When All Is Done

*A memorial to all victims of hatred and oppression*

*In memoriam Matthew Shepard (1976-1998)*

Paul Laurence Dunbar

John Muehleisen

2009

**Adagio** ♩ = 68

The musical score is for the piece 'When All Is Done' by Paul Laurence Dunbar, arranged by John Muehleisen in 2009. It is in the key of B-flat major (three flats) and 2/4 time. The tempo is Adagio, with a metronome marking of 68 beats per minute. The score includes parts for Soprano, Alto, Tenor, Bass, Trumpet in C, and Piano. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'When all is done,'. The piano part is marked with a dynamic of *mf*. The trumpet part is marked with a dynamic of *mf*. The score is marked with a large diagonal watermark: 'PERUSAHABATAN MUSIKAL COREN'.

Soprano

Alto

Tenor

Bass

Trumpet in C

Piano \*

When all is done,

When all is done,

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

\* Piano is intended for rehearsing choral parts only.

Note to the Conductor: When female voices are divided, and when male voices are divided; distribute the parts evenly amongst the female and male voices, respectively.

6

S *mf* When all is done, *mp*

A *mf* When all is done, *mp*

T *mf* When all is done, *mp*

B *mf* When all is done, *mp*

C Tpt. *mf*

Piano *mf*

11

S *mf* When all is done, When all is done,

A *mf* When all is done,

T *mf* When all is done,

B *mf* When all is done,

C Tpt. *mf*

Piano *mf*

16 *accel* *f* *f* *Con moto* ♩ = 76

S When all is done, and my last

A When all is done, and my last

T When all is done, and my last

B When all is done, and my last

C Tpt. *accel* *f* *Con moto* ♩ = 76

Piano *accel* *f* *Con moto* ♩ = 76

21

S word is said, And ye who loved me mur - mur,

A word is said, And ye who loved me mur - mur,

T word is said, And ye who loved me mur - mur,

B word is said, And ye who loved me mur - mur,

C Tpt. *mf*

Piano

26

S "He is dead," \_\_\_\_\_ Let no one weep, \_\_\_\_\_

A "He is dead," \_\_\_\_\_ Let no one weep, \_\_\_\_\_

T "He "He is dead," \_\_\_\_\_ Let no one weep, \_\_\_\_\_

B "He "He is dead," \_\_\_\_\_ Let no one weep, \_\_\_\_\_

C Tpt. \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_

Piano \_\_\_\_\_

31

S *p* for fear that I should know, \_\_\_\_\_ *mf* that ye should

A *p* for fear that I should know, \_\_\_\_\_ *mf* that ye should

T *p* for fear that I should know, *mf* And sor-row too \_\_\_\_\_ *mp*

B *p* for fear that I should know, *mf* And sor-row too \_\_\_\_\_ *mp*

C Tpt. *fp* \_\_\_\_\_ *p* \_\_\_\_\_

Piano *p* \_\_\_\_\_ *mf* \_\_\_\_\_

36

S *mp*  
sor - row so. and in the ooz - - - - ing

A *mp*  
sor - row so. and in the ooz - - - - ing

T *p*  
— When all is done

B *p*  
— When all is done

C Tpt. *mf*

Piano *p* *mp*

---

42

S *p* *pp*  
clay, Ye lay this cast - off hull of

A *p* *pp*  
clay, Ye lay this cast - off hull of

T *pp*  
— Ye lay this cast - off hull of

B *pp*  
— Ye lay this cast - off hull of

C Tpt. *mp*

Piano *pp*

46 *f* *ff*

S mine \_\_\_\_\_ Pray not for me, for, af - ter

A mine \_\_\_\_\_ Pray not for me, for, af - ter

T mine \_\_\_\_\_ Pray not for me, for, af - ter

B mine \_\_\_\_\_ Pray not for me, for, af - ter

C Tpt. *mp* *f*

Piano *ff*

51 *p*

S long de-spair, The qui - et of the grave \_\_\_\_\_

A long de-spair, The qui - et of the grave \_\_\_\_\_

T long de-spair, \_\_\_\_\_

B long de-spair, \_\_\_\_\_

C Tpt. *mp* *p*

Piano *p*



56 *mp*  
 S a prayer.  
*mp*  
 A a prayer.  
*mp* *p*  
 T will be a prayer. a prayer.  
*mp* *p*  
 B will be a prayer. a prayer.  
 C Tpt. *mp* *st. mute* *mp*  
 Piano *mp* *p*

61  
 S  
 A  
 T *mf*  
 B *mf*  
 For I have suf - fered  
 For I have suf - fered  
 C Tpt. *mf*  
 Piano *mf*

66 *mf* *molto legato* *f* The hurts of hat-red

S suf-fered loss and griev-ous pain, The hurts of hat-red

A suf-fered loss and griev-ous pain, The hurts of hat-red and the

T *p* *f* The hurts of hat-red

B *p* *f* The hurts of hat-red and the

C Tpt. *mf* *f*

Piano *mf* *f*

71 *rall* *Slower* ♩ = 54 *f*

S world's dis-dain, And wounds so

A world's dis-dain, And wounds so

T world's dis-dain, And wounds so

B world's dis-dain, And wounds so

C Tpt. *open* *rall* *Slower* ♩ = 54 *mf* *p* *f*

Piano *rall* *Slower* ♩ = 54 *f*

76 *mf* *molto legato* *cresc poco a poco* *f*

S deep so deep that love, well-ried and pure, so deep that love, well-ried and pure,

A deep so deep that love, well-ried and pure, so deep that love, well-ried and pure,

T deep so deep that love, well - ried and pure,

B deep wounds so deep so deep

C Tpt.

Piano

81 *ff* Had not the pow'r to cure.

S Had not the pow'r to cure.

A Had not the pow'r to ease them or to cure.

T Had not the pow'r to ease them or to cure.

B Had not the pow'r to ease them or to cure.

C Tpt. *st. mute* *ff* *f*

Piano

86 *dim*

S

A

T

B

C Tpt.

*f* *mf* *legato*

Piano

91 *mp* G. P. **Tempo Primo** ♩ = 68

S

A

T

B

C Tpt.

*mp* *mf* *mp* *open*

Piano

When all is done,

96

S *mf* When

A *mf* When

T *mf* When all is done,

B *mf* When all is done,

C Tpt.

Piano *mf*

101

S *mp* all is done, *pp* When all is

A *mp* all is done, *pp* When all is

T *mp* When all is

B *mp* When all is

C Tpt. *mf*

Piano *pp*

106 *pp*

S done, say not my day is o'er, And that thro'

A done, say not my day is o'er, And that thro'

T done, say not my day is o'er, And that thro'

B done, say not my day is o'er, And that thro'

C Tpt. *st. mute*  
*p*

Piano *pp*

111 *p*

S night I seek a dim - mer shore: Say rath - er that my

A night I seek a dim - mer shore: Say rath - er that my

T night I seek a dim - mer shore: Say rath - er that my

B night I seek a dim - mer shore: Say rath - er that my

C Tpt.

Piano *p*

116 *accel* -----

S  
morn has just be-gun,— *f*

A  
morn has just be-gun,— *f*

T  
8 morn *mf* *cresc* has just be-gun,—  
*mp* *cresc* has just be-gun,—

B  
morn has just be-gun,—

C Tpt.  
116 *accel* -----

Piano  
116 *accel* -----

**Andante energico** ♩ = 80

S  
121 *ff marc* I greet the dawn and not a set-ting sun,

A  
121 *ff marc* I greet the dawn and not a set-ting sun,

T  
8 121 *ff marc* I greet the dawn and not a set-ting sun,

B  
121 *ff marc* I greet the dawn and not a set-ting sun,

C Tpt.  
121 **Andante energico** ♩ = 80 *open* *ff* 3

Piano  
121 **Andante energico** ♩ = 80 *ff*

126 *ff* *legato*

S I greet the dawn

A *ff* *legato*  
I greet the dawn

T *ff* *legato*  
I greet the dawn

B *ff* *legato*  
I greet the dawn

C Tpt. *ff*

Piano *ff*

131 *f marc*

S When all is done, say not my day is o'er,

A *f marc*  
When all is done, say not my day is o'er,

T *f marc*  
When all is done, say not my day is o'er,

B *f marc*  
When all is done, say not my day is o'er,

C Tpt. *mf*

Piano *f*



136 *rall* -----

S And that thro' night I seek a dim - mer shore:

A And that thro' night I seek a dim - mer shore:

T And that thro' night I seek a dim - dim - mer shore:

B And that thro' night I seek a dim - dim - mer shore:

C Tpt. *f*

Piano *rall* -----

141 *Maestoso* ♩ = 76 *ff* *molto rallentando* *mf*

S I greet the dawn and not a set - ting sun,

A I greet the dawn and not a set - ting sun,

T I greet the dawn and not a set - ting sun,

B I greet the dawn and not a set - ting sun,

C Tpt. *ff* *fp* *mf*

Piano *ff* *molto rallentando* *mf*

146 *p* Adagio tranquillo ♩ = 68 *mp sempre* *molto legato*

S When all is done. \_\_\_\_\_ When

A \_\_\_\_\_

T *p* *mp sempre* *molto legato*  
8 When all is done. \_\_\_\_\_ When all is done. \_\_\_\_\_

B *p* *mp sempre* *molto legato*  
When all is

C Tpt. 146 Adagio tranquillo ♩ = 68

Piano 146 *p* Adagio tranquillo ♩ = 68 *mp*

151

S all is done. \_\_\_\_\_ When all is done. \_\_\_\_\_ When all is done. \_\_\_\_\_

A *mp sempre* *molto legato*  
When all is done. \_\_\_\_\_ When all is done. \_\_\_\_\_ When all is

T *mp sempre* *molto legato*  
8 \_\_\_\_\_ When all is done. \_\_\_\_\_ When all is done. \_\_\_\_\_ When

B done. \_\_\_\_\_ When all is done. \_\_\_\_\_ When all is done. \_\_\_\_\_

C Tpt. 151 *mf*

Piano 151

156 *mp sempre*

S  
When all is done. When all is done. When

A  
*mp sempre*  
done. When all is done. When all is done.

T  
*mp sempre*  
all is done. When all is done. When all is done.

B  
*mp sempre*  
When all is done. When all is done. When all is

C Tpt.  
*mf*

Piano  
*mp*

161

S  
all is done. When all is done. When all is done.

A  
When all is done. When all is done. When all is

T  
When all is done. When all is done. When

B  
done. When all is done. When all is done.

C Tpt.

Piano

166 *mp* *rall* -----

S  
When all is done. When all is done.

A  
*mp*  
done. When all is done. When all is

T  
*mp*  
all is done. When all is done. When

B  
*mp*  
When all is done. When all is done.

C Tpt. 166 *mf* *rall* -----

Piano 166 *mp* *rall* -----

170 *Freely*

S  
done.

A  
done.

T  
8 all is done.

B  
When all is done.

C Tpt. 170 *Freely* *st. mute* *mp*

Piano 170 *Freely*