

Performance Notes

Hard Shoulder is narrated by street people, and an effective performance of the piece depends on getting the characters off the page. The score can only take you so far: conductor and singers need to be ready to make some creative decisions.

The piece alternates between a melancholy chorale-like mood and a bustling, smart-alecky, anxious mix of pop styles – Middle Eastern, Caribbean, assorted Classic Rock, a touch of Broadway, a touch of swing – the jumble of a street full of radios tuned to different radio stations. During such sections, which should be delivered with a dour panache, pop vocal stylings are a given: for example, treat syncopated entries with an extra rhythmic nudge and a bit of an upwards scoop into the notated pitch.

The "chorale" sections are gentler and more introspective; but the rhythmic vitality remains, and syncopations should still have a half-muted nervous energy.

Don't rush the "marching hymn" that begins at measure 220 (inspired by *The Good Old Way* from the Isle of Wight). The people doing the marching are tired and heavy laden – it gets passionate, but not perky.

On the one hand the text wants to communicate very directly with an audience, and hit them between the eyes. On the other hand the text is ambiguous, in keeping with a situation where there are no easy solutions. The final line, for example: *How blessed are they who mourn*. Is it a statement or a question? Both.

– Stephen Hatfield

Hard Shoulder can be heard on the CD *As Above, So Below*. The CD can be purchased by contacting the composer at his website: www.interlog.com~hatfield

Hard Shoulder

S. H.

SATB divisi, a cappella

Stephen Hatfield

$\text{♩} = 54$

All Voices in Unison
an intense mp

O - ver, they can turn me o - ver, let them
check where the veins are tied o - ver, oh when will this be
o - ver? How do I get o - ver? Oh no sir, just a lit-tle
low, sir. No sir, I nev-er planned to be here too long. I
know sir, I'm on - ly reap-ing what I sow, sir. Am I free to

Tempo II $\text{♩} = 82$

mp on the verge of boiling over into mf

SA go, sir? When there's no place where you can go,
TB go, sir? Doo doo doo doo, when there's no place to

SA well then ev - 'ry place is e - qual. Take your
TB go. Doo doo doo doo doo doo, then ev' - ry place is e - qual.

27

pick of my bones, E - ze - kiel, that's— how
mf.
 You take— your pick of all my bones, E - ze - ki - el. That's

31

I'm pay - ing my way for— the af - ter - glow.
 how I pay my way for— the af - ter - glow. An' when the

35

not staccato, but a sarcastic spring in every note

La la la la la la la, the night is bright as a gun. Oh—
 night's oiled— as bright as— a gun, C'-mon you

39

*a silk stocking pulled
across a bare leg*

— la la la, oh— la la la, oh— la la la la la. Oh, —
 brute, let's shoot de - fi-ance. Save a bowl of my

44

— *lie *li lie, oo.— Drink— to me, to— o -
 blood for sci-ence; drink— to me in the bur-gun - dy of— o -

*Lie rhymes with sky; li is like the 1st syllable of licorice.

49 S
bli-li-li-li-liv-i - on. Now when you can' - t keep track of who you

A
bli-li-li-li-liv-i - on. Doo doo doo doo doo doo doo doo doo

T
8 bliv - i - on. Now when you can' - t keep track of who you

B
bliv - i - on. Doo doo doo doo doo doo doo doo doo

53
are, then you be - come the crea - ture— you're

doo of who you are. Doo doo doo doo doo doo doo doo doo doo

8 are, then you be - come the crea - ture— you're

doo, of who you are. Doo doo doo doo doo doo doo doo doo doo

57 *f*
dream - in'. The an - gel in me and the

doo, all the things you are. Oh— doo doo doo doo doo doo doo

8 dream - in', you're dream - in'. The an - gel in me and the

doo, all the things you are. Oh— doo doo doo doo doo doo doo

61

de - mon, they say their grace and grind my face in - to
 la la la la la. They say their grace and grind my face in - to
 de - mon, they say their grace and grind my face in - to
 la la la la la. They say their grace and grind my face in - to

65

ca - vi - ar. Where— is my an - gel now?— Where—
 ca - vi - ar. Oo la la la, ah - oo la la la,
 ca - vi - ar. Some - bod - y find me.
 ca - vi - ar. Tell— me, where— is my an - gel?

69

— is my an - gel now?— Where— is my an - gel now?—
 Oo la la la, ah - oo la la la, Oo la la la, ah -
 Some - one re - wind me. Some -
 Where— is my an - gel? Where— is

72

Where is my an - gel now? Hide -

oo la la la, Oo la la la, ah - oo la la la,

- bod - y guide me. Some - bod - y hide me.

my an - gel? Where is my an - gel?

75

me in the cel-lar deaf an' dumb as Hel-en Kel-ler

with my heart a-pump-in' yel-ler go-in'

Some - bod - y hide me. Oh, some - bod - y

Some - bod - y hide me. Oh, some - bod - y

78

boom boom ba doom. Hide me in the cel-lar deaf an' dumb as Hel-en Kel-ler

boom boom ba doom. with my

hide me. Oh some - bod - y, hide me. Oh

hide me. Oh some - bod - y, hide me. Oh

boom boom ba doom. Hot—

heart a pump-in' yel-ler go-in' boom boom ba doom. Where— is my de - mon now?—

some - bod - y, hide me. Oh oo la la la, ah -

some - bod - y, hide me. Oh where— is

- on my tail, sir. I— see the trail sir.

- Where— is my de - mon now?— Where—

oo la la la, Oo la la la, ah - oo la la la,

the dev - il? Where— is the dev - il?

Post - ing m' bail, sir.

- is my de - mon now?— Where— is my de - mon now?—

Oo la la la, ah - oo la la la, Oo la la la, ah -

Where— is the dev - il? He— be

90

Tell my em - a - na - tion I bin cho - sen for pro - ba - tion of im -

oo la la la, Tell them I've bin groomed for

roast - ing the jail, sir. Tell them I've bin groomed for

93

cra - dle to tomb. Tell my em - a - na - tion I bin

pos - si - ble du - ra - tion from the cra - dle to tomb.

cra - dle to the tomb. Oh, tell them I've

cra - dle to the tomb. Oh, tell them I've

96

cho - sen for pro - ba - tion cra - dle to tomb. Com -

of im - pos - si - ble du - ra - tion from the cra - dle to tomb.

bin groomed for cra - dle to the tomb.

bin groomed for cra - dle to the tomb. Com -

Tempo III

99 *ease up the tempo a little, but sill with rhythmic drive*

pas - sion nev - er was the fash - ion. We
 Pas - sion was the fash - ion. We
 Pas - sion was the fash - ion. We
 pas - sion nev - er was the fash - ion. We on - ly

ra - tion the way we feel that we ought to feel. At -
 ra - tion the way we feel that we ought to feel. At -
 ra - tion the way we feel that we ought to feel. At -
 ra - tion the way we feel that we ought to feel. At -

ten - tion! To ev' - ry - one who serves de -
 ten - tion! Ten - sion to ev' - ry - one who serves de -
 ten - tion! Ten - sion to ev' - ry - one who serves de -
 ten - tion! To ev' - ry - one who serves de -

106 *p* *mp but dark-toned and intense*

ten - tion:___ hon - or - a - ble men - tion:___ Where___

ten - tion:___ hon - or - a - ble men - tion:___

ten - tion:___ hon - or - a - ble men - tion:___

ten - tion:___ hon - or - a - ble men - tion:___

110 *emphatic attack and deep tone – soft but very intense*

___ is your hon - or now?___ Where___ is your hon - or now?___ Where___

Hon - or. Glo - ry.

Out___ on the street, sir. Look - ing to eat, sir.

Hon - or. Glo - ry.

114

___ is your hon - or now?___ Where___ is your hon - or now?___

Hon - or. Glo - ry.

It ain't___ yet de-feat, sir. Let's say___ in re-treat, sir.

Hon - or. Glo - ry.

118

mf *>*

In - as-much as an-y-one has

mf

8 In-as-much as an-y-one has done it for the least of these-

121

done it for the least of these- In -

mf

Lis - ten up nice, you lads and lass - es, Lis - ten up

8 In - as-much as an - y-one has done it for the least of these-

mf *>*

Lis - ten up nice, you lads and lass - es, Lis - ten up

124

- as - much as an - y - one has done it for the least of these-

nice, you lads and lass - es Lis - ten up

8 In -

nice, you lads and lass - es, Lis - ten up

126

There's plen - ty good ad-vice from the
nice, you lads and lass - es, Lis - ten up nice.
- as-much as an - y - one has done it for the least of these- Plen - ty good ad-vice from the
nice, you lads and lass - es, Lis - ten up nice.

129

mid - dle class - es, plen - ty good ad-vice from the mid - dle class - es,
Uh - huh. Uh -
mid - dle class - es, plen - ty good ad-vice from the mid - dle class - es,
Uh - huh. Uh -

132

In-as-much as an - y - one has done it for the least of these- In-as-much as an - y - one has
huh. Lis - ten up nice, you lads and lass -
In-as-much as an - y - one has done it for the least of these-
huh. Lis - ten up nice, you lads and lass -

135

done it for the least of these— In-as-much as an - y - one has done it for the least of these—

- es, Lis - ten up nice, you lads and lass - es, Lis - ten up

In-as-much as an - y - one has done it for the least of these— In-as-much as an - y - one has

es, Lis - ten up nice, you lads and lass - es, Lis - ten up

138

In-as-much as an - y - one has done it for the least of these— How you gon-na preach if you

nice, you lads and lass - es, Lis - ten up nice.

done it for the least of these— In-as-much as an - y - one has done—

nice, you lads and lass - es, Lis - ten up nice.

141

nev-er prac - tice? How— you gon - na preach if you nev-er prac - tice? How—

Lis - ten up nice. Lis - ten up.

How— you gon - na preach if you nev-er prac - tice? How—

Lis - ten up nice. Lis - ten up.

Tempo III, legato

mp ease up the tempo, as before

144 *cresc...* *mp*

- you gon - na preach if you nev - er prac - tice? When Lord, —

cresc... *mp*

How you gon - na preach if you nev - er prac - tice? When,

cresc... *mp*

- you gon - na preach if you nev - er prac - tice? When,

cresc... *mp*

How you gon - na preach if you nev - er prac - tice? When, Lord, —

147 *intensify...*

did you ev - er hun - ger? — And when, Lord, — had you no

Lord, did you hun - ger? — And when, Lord, — had you no

Lord, did you hun - ger? — And when, Lord, — had you no

did you ev - er hun - ger? — And tell me when Lord — had you no

150 *mf* *f*

coat on — a win - ter's day? When, Lord, — was there no — place to rest your

mf *f*

coat on — a win - ter's day? When, Lord, — was — there no — place to rest your

mf *f*

coat on — a win - ter's day? When, Lord, — was — there no place to rest your

mf *f*

coat on — a win - ter's day? When, Lord, — was there no place to rest your

153 *mp* *p*

head, Lord? — just a thing I read, Lord. —

mp *p* (think C#)

head, Lord? — just a thing I read, Lord. —

mp *p* (think G#)

8 head, Lord? — just a thing I read, Lord. —

mp *p* (think C#)

head, Lord? — just a thing I read, Lord. —

157 *mf* *f*

are they, they that mourn. I can't re - mem - ber why. —

mf *f* *mf*

Bless - ed — are — they that mourn. — How

mf *f*

8 are they, they that mourn. I can't re - mem - ber why. —

mf *f* *mf*

Bless - ed — are they that mourn. I can't re - mem - ber why. — How

161 *mf* *f*

are they, they that mourn. Tell — me why!

mf

8 bless - ed — are — they that mourn. — 'Cause if you're

mf *f*

are they, they that mourn. Tell — me why!

f

bless - ed — are they that mourn. Tell — me why!

Tempo II

165 *S* *mp*

Bless - ed are, bless - ed are, are they that — mourn.

A

sell - ing — your - self so you can eat, and if your

TB *mp*

Doo doo — doo doo, when you have got to eat. Doo doo doo

169

Bless - ed are, bless - ed are, are the pure in heart.

spir - it — is not ver - y will - ing, *f* it's the

doo doo — doo doo, and you are just not will - ing,

173 *mf*

Bless - ed are, bless - ed are, bless - ed are the meek. When — I

sing "flesh" as if the word tasted bad

flesh that is mak - ing the kill - ing. When — I

mf

it is — the flesh that does you in, that does you in. When — I

177

lay me down for good, may — my rest be sweet.

lay me down for good, may — my rest be sweet. *mp* For ev - en

lay me down for good, may — my rest be sweet. *mp* For ev - en

18

a bittersweet little wind, feline and serpentine

181

p

Oo_____ oo_____

Christ, he could not cure the likes of me. He said the

mf

Christ, he could not cure the likes of me, the likes of me. He said the

185

mf

poor ye have al - ways with you. So then

poor ye will have, you al - ways have them with you.

189

mp *mf* *f*

oo_____ What have I to give?

what should a sav - ior give you? When— your

mf *f*

What then,— oh what then,— oh what have I to give? My

193

marcato – pokes from the pitchfork

f

fits you so well, you live in har - mo - ny.

hell fits you so well, you live in har - mo - ny.

unis. f

hell it fits so well, we're— in har - mo - ny. And when your

197 *mf*

doot doo doo doo doot doo doo doo doot doo doo doo doot doo doo doo doot

mf

La la la lie lie, la la la lie lie, and ev' ry breath is—

blood turns— to mud in— your arm, and ev' - ry

201

doot doo doo doo doot doo doo doo doot doo doo doo doot doo doo doo doot

la la lie li lie oh, la lie li lie oh, la lie li lie lie doo doo doo doo doot

div. *ff* *unis.*

breath is death in - side you,_____ hal-le-

205 *f* *ff*

doot doo doo doo doot doo doo doo doot Woe be-tide you all!

f *ff*

doot doo doo doo doot doo doo doo doot Woe be-tide you all!

lu - jah! and woe be - tide you. Give— me

209 SA *unis. f*

unis. f

Give me a charm a - gainst all harm; oh_____

TB

strength to live my length; give me a charm a - gainst all harm; give me a

213 *div. oh,*

mf Give me a brain to sur-vive the pain, give me grace so I can

div. oh,

mf soul that can pay the toll, give me a brain to sur-vive the pain, give me grace so I can

Allargando $\text{♩} = 100$ *a march of increasing resolve*

218 — *a tone deep as the sea, basses and altos* *mf* I was on the gin 'cause the

mp face what I know I've done.

mf I was on the gin 'cause the

mp face what I know I've done.

222 po - gey was in, I knew I'd be good for a day or two. *unis.*

po - gey was in, I knew I'd be good for a day or two. And the *unis.*

226 church was out with pamph - lets a - bout the kind of sl - ump I've been go-ing

230 *, mp* through. And they tell me that I still have *always accent the "gl" of "glory"*

, mp glo - ry, I

, mp glo - ry in my soul, I

, mp glo - ry in my soul, I

"know I have, feel I have" are always emphatic

233

glo - ry. *mf* Don't I know I have, don't I

have a sweet hope of glo - ry in my soul. know I have, don't I

glo - ry. Don't I know I have, don't I

have a sweet hope of glo - ry in my soul. know I have,

236

feel I have a sweet hope of glo - ry in my soul. Your

feel I have a sweet hope of glo - ry in my soul. Your

feel I have a sweet hope of glo - ry in my soul. Your

240

con - flicts here, though great they be, shall not pre - vent your vic - to -

con - flicts here, though great they be, shall not pre - vent your vic - to -

con - flicts here, though great they be, shall not pre - vent your vic - to -

244

ry, if you but trust and watch and pray and change your life a day by

ry, if you but trust and watch and pray and change your life a day by

ry, if you but trust and watch and pray and change your life a day by

249

day. And they tell me that I still have glo - ry, I have a sweet hope of

day. And they tell me that I still have glo - ry, I have a sweet hope of

day. And they tell me that I still have glo - ry, I have a sweet hope of

mf

253 glo - ry. Don't I know I— have, don't I

glo - ry in my soul. know I have, feel I— have a sweet— hope of

glo - ry. Don't I know I have, don't I

glo - ry in my soul. know I have,

257 *unis. mf* *intensify...*

glo - ry in my— soul. I would like to think it's pain that I drink, and pain can

unis. mf

262 *div.*

save when noth - ing— can, when your life has— been on hold— be - tween— the

div.

266 *intensify...* *unis. sub. mp*

crack house and the Sal - ly— Anne. And they tell me that I still have

unis. sub. mp

270 *mf*

glo - ry, glo - ry. Don't I

glo - ry in my soul, I have a sweet hope of glo - ry in my soul.

glo - ry, Don't I

glo - ry in my soul.

273 know I— have? Don't I
mf know I have? Don't I feel I— have a sweet— hope of glo - ry in my—
 know I have?

277 —, *unis. mf* calling the spade a spade
 soul. Who— can be sure what life will en-dure,— and who can look me in the
 —, *unis. mf*

282 *div.* *intensify...*
 eye and— say, "Well— done!" when my war— is— won,— and who knows
div.

286 *f* glo-ry in my soul,
 what it takes to cry—that I have a sweet hope of glo - ry, I
 glo - ry, I
 glo-ry in my soul,

290 glo-ry in my soul, for I know I— have, and I
 have a sweet hope of glo - ry, know I have, feel I— have a
 glo - ry, know I have, and I
 glo-ry in my soul, know I have,