

Beyond What I See  
SSA, cello, djembe and piano  
KP0019

B.E. Boykin

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# Beyond What I See

for SSA choir, cello, djembe and piano



KLAVIA PRESS

## Text:

I choose hope,  
Beyond what I see.  
I choose hope.  
Hope is me.  
Without evidence,  
When I want to leave;  
Against all odds.  
I choose to believe.  
I choose hope.  
Beyond what I see.  
Without hesitation,  
I believe in me.  
I dream big  
And hold my head high.  
I believe in me  
I don't feed the lies.  
I choose hope  
Beyond what I see.  
My dreams live  
Inside of me.  
That flame,  
That spark,  
That passion,  
That's me.  
I'm the hope that others dreamed.  
I choose hope, no matter how dark it seems.  
And should I forget. If I let hope die,  
hope will find me  
And replace every lie.  
I choose hope.  
Hope is me.  
I choose hope,  
Beyond what I see.

*- Jarrod Lee*

## The Poet:

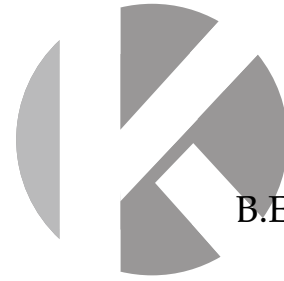


Writer/Opera Singer, Jarrod Lee, hails from Sylacauga, AL, and resides in Baltimore, MD. Influenced by his experience of being Black, Gay, and American, Lee writes stories for songs, the operatic stage, and beyond. Lee's operatic collaborations include *Two Corners* and *Oshun* with composer B.E. Boykin. Other collaborations include *The Delta King's Blues* with composer Damien Geter, *Hello, Star* with composer Carla Lucero, *See your Equal* and *Voices of Zion* with composer Ronald Walton, *Kandake, Spirit Moves*, *What is Love? An AI Story*, and *Journey to You* with composer Timothy Amukele. Works in development include *Promised Land* with composer Glenn McClure and *Split-Second/LIFE* with composer Jasmine Barnes. Lee's commissions included *The Alliance for New Music Theater*, *The Atlanta Opera*, *IN Series*, *Finger Lakes Opera*, *Opera Parallèle*, *The Peabody Institute of The Johns Hopkins University*, *Opera Theatre of St. Louis*, and *The Washington National Opera*.  
Updates: [www.jarrodlee.com/writer/](http://www.jarrodlee.com/writer/)

Commissioned for the 2025 National ACDA Grades 8-10 Treble Honor Choir,  
conducted by Dr. Lynnel Joy Jenkins

# Do not photocopy. Beyond What I See

for SSA choir, cello, djembe, and piano



Jarrood Lee

B.E. Boykin

# For perusal only.

Contemplative ♩ = 60

Cello

*mf expressive*

Piano

*mf*

*pedal throughout*

7

Vc.

S1

S2

A

*mf*

*mf*

*mf*

I choose hope \_\_\_ be - yond what I see I choose

I choose hope \_\_\_ be - yond what I see I choose

I choose hope \_\_\_ be - yond what I see I choose

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12

S1  
hope be - cause hope is me I choose hope be - cause hope is me I choose

S2  
hope be - cause hope is me I choose hope be - cause hope is me I choose

A  
hope be - cause hope is me I choose hope be - cause hope is me I choose

16

Vc. *mf*

S1  
hope be - yond what I see With - out

S2  
hope be - yond what I see With - out

A  
hope be - yond what I see With - out

19

S1  
ev - i - dence When I want to leave; a - gainst all odds With - out

S2  
ev - i - dence When I want to leave; a - gainst all odds With - out

A  
ev - i - dence When I want to leave; a - gainst all odds With - out



21

S1  
hes - i - ta - - - tion I be - lieve in me I dream

S2  
hes - i - ta - - - tion I be - lieve in me I dream

A  
hes - i - ta - - - tion I be - lieve in me I dream



23

S1 *f* big and hold my head high Be -

S2 *f* big and hold my head high Be -

A *f* big and hold my head high Be -

25

Vc. *f*

S1 *mf* yond Be - yond Be - yond Be - yond what I

S2 *mf* yond Be - yond Be - yond Be - yond what I

A *mf* yond Be - yond Be - yond Be - yond what I

29

Vc. *mf*

Djembe *mf*

S1  
see Be - yond what I see Be - yond what I

S2  
see Be - yond what I see Be - yond what I

A  
see Be - yond what I see Be - yond what I

*mf*

31

Vc.

Djembe

S1  
see Be - yond what I see With - out

S2  
see Be - yond what I see With - out

A  
see Be - yond what I see With - out

*mf*

33

Vc.

Djembe

S1

S2

A

35

Vc.

Djembe

S1

S2

A

37

Vc.

Djembe

S1 big and hold my head high Be -

S2 big and hold my head high Be -

A big and hold my head high Be -

39

Vc.

Djembe

S1 yond Be - yond Be -

S2 yond Be - yond Be -

A yond Be - yond Be -

41

Vc. 

Djembe 

S1  yond Be - - yond Be -

S2  yond Be - - yond Be -

A  yond Be - - yond Be -



43

Vc. 

Djembe 

S1  yond Be - yond what I

S2  yond Be - yond what I

A  yond Be - yond what I



45

Vc.

Djembe

S1  
see Be - yond what I see Be - yond what I

S2  
see Be - yond what I see Be - yond what I

A  
see Be - yond what I see Be - yond what I

47

Vc.

Djembe

S1  
see Be - yond what I see

S2  
see Be - yond what I see

A  
see Be - yond what I see

49 with certitude ♩. = 64

Vc. *mf*

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52

Vc.

S1

S2

A *mf*

That flame that spark that pas - sion that's me That

54

Vc.

S1 *mf*

S2

A

flame that spark that pas - sion that's me me

My dreams live in - -

56

Side of me \_\_\_\_\_ My dreams live in - -  
My dreams live in - -  
that's me \_\_\_\_\_

*mf*

Vc. S1 S2 A

Piano accompaniment with treble and bass staves.

58

side of me \_\_\_\_\_ My dreams live in - -  
side of me \_\_\_\_\_ My dreams live in - -  
That flame that spark that pas - sion that's me That

*f*

Vc. Djembe S1 S2 A

Piano accompaniment with treble and bass staves.

60

Vc.

Djembe

S1  
side of me \_\_\_\_\_ My dreams live in - -

S2  
side of me \_\_\_\_\_ My dreams live in - -

A  
flame that spark that pas - sion that's me That flame that spark that pas - sion that's me That's

62

Vc.

Djembe

S1  
side of me \_\_\_\_\_ side of me \_\_\_\_\_ I choose *mp*

S2  
side of me \_\_\_\_\_ side of me \_\_\_\_\_ I choose *mp*

A  
flame that spark that pas - sion that's me That's me \_\_\_\_\_ I choose *mp*

64  $\text{♩} = 60$

Vc. *p*

S1  
hope\_\_\_\_\_ be - yond what I see I choose hope\_\_\_\_\_ be - cause hope is me I choose

S2  
hope\_\_\_\_\_ be - yond what I see I choose hope\_\_\_\_\_ be - cause hope is me I choose

A  
hope\_\_\_\_\_ be - yond what I see I choose hope\_\_\_\_\_ be - cause hope is me I choose

68 **Andantino**

Vc. *f*

S1  
hope\_\_\_\_\_ be - yond what I see Be - yond\_\_\_\_\_ Be - - - -

S2  
hope\_\_\_\_\_ be - yond what I see Be - yond\_\_\_\_\_ Be - - - -

A  
hope\_\_\_\_\_ be - yond what I see Be - yond\_\_\_\_\_ Be\_\_\_\_\_

71

Musical score for measures 71-72. The score includes parts for Violoncello (Vc.), Soprano 1 (S1), Soprano 2 (S2), Alto (A), and Piano. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "yond", "yond", "Be - - - - - yond".

73 **Broadening**

Musical score for measures 73-74. The score includes parts for Violoncello (Vc.), Djembe, Soprano 1 (S1), Soprano 2 (S2), Alto (A), and Piano. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "Be - - - - - yond", "Be - - - yond". The section is marked with a forte (*f*) dynamic. The piano part features a dense rhythmic pattern in the right hand and a sustained bass line in the left hand.

75

Vc.

Djembe

S1

S2

A

76

Vc.

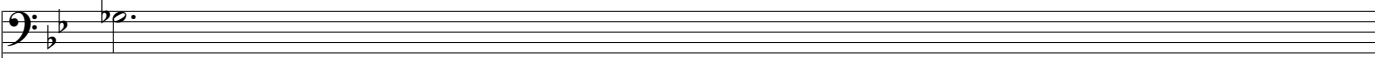
Djembe


S1

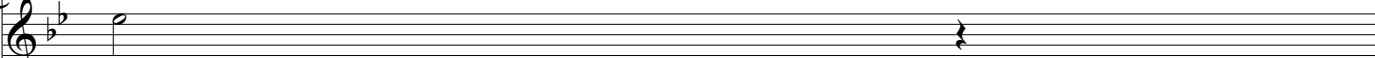
S2

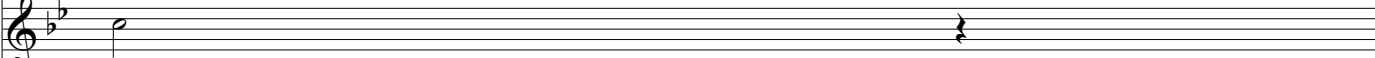
A

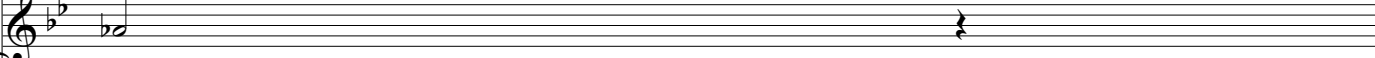
77

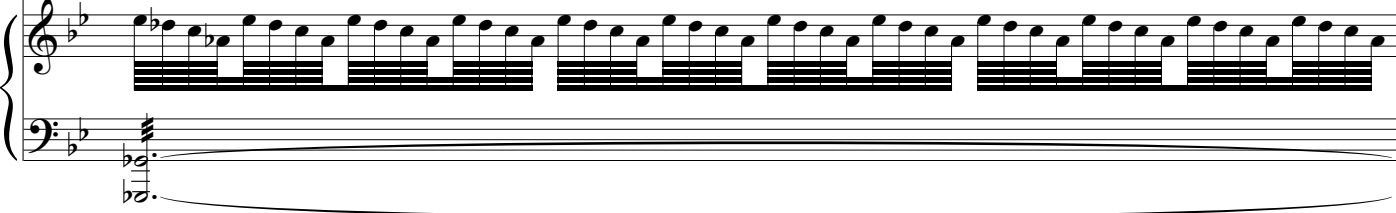
Vc. 

Djembe 

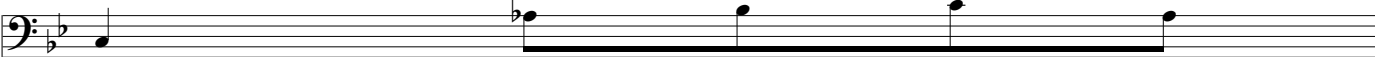
S1   
yond


S2   
yond

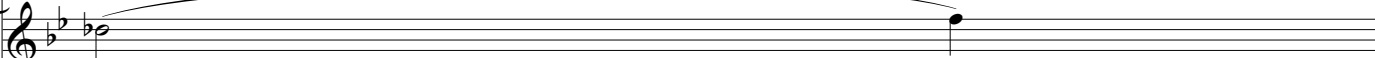
A   
yond

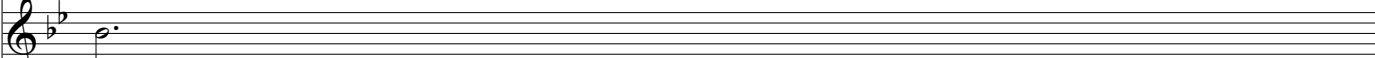


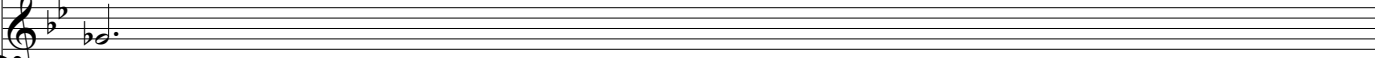
78

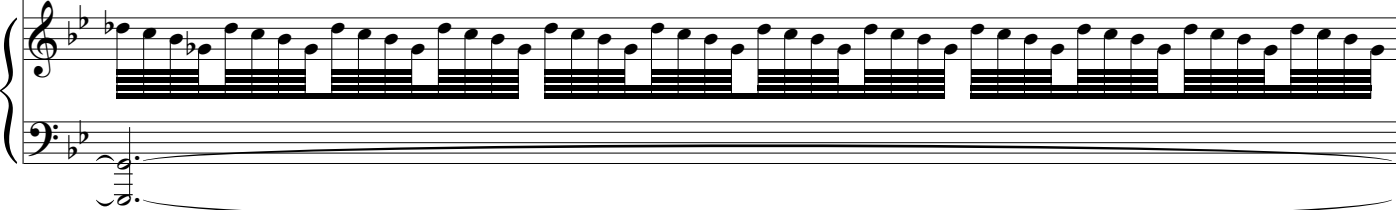
Vc. 

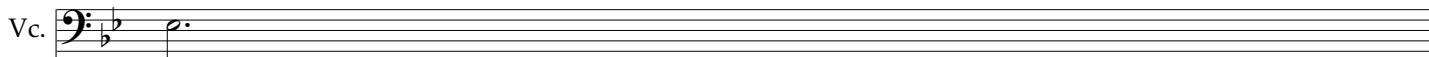
Djembe 


S1   
Be - - - - -

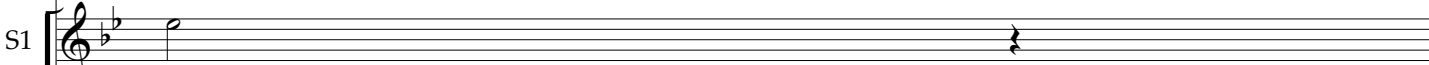
S2   
Be - - - - -

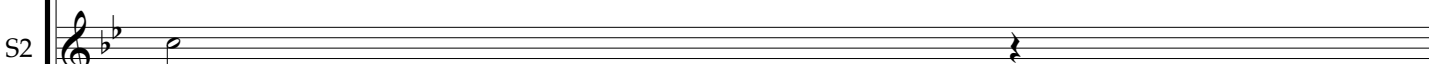
A   
Be - - - - -

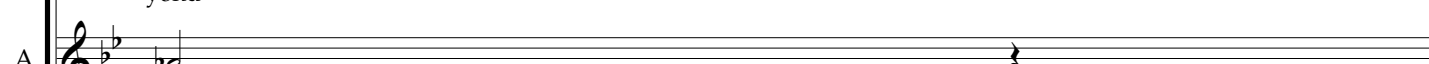


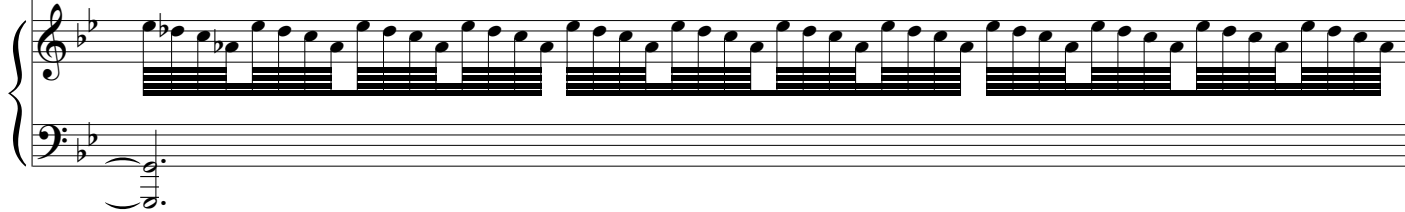
Vc. 

Djembe 


S1   
yond


S2   
yond

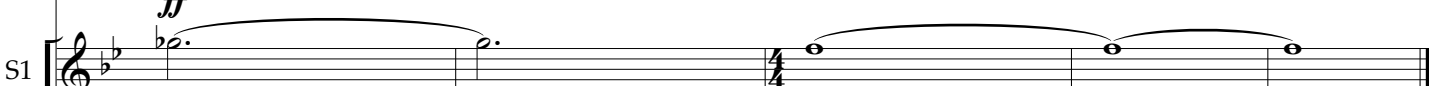
A   
yond

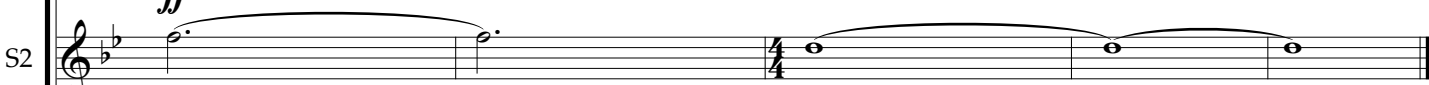


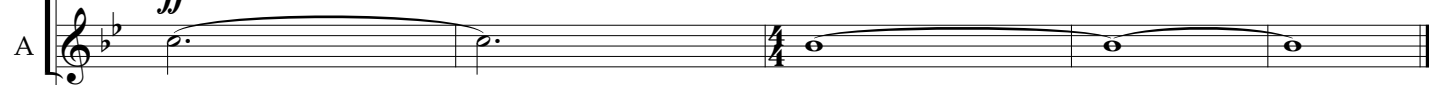
80 *rallentando*


Vc.   
*ff*

Djembe   
*ff*

S1   
*ff*  
Be - - - - - yond

S2   
*ff*  
Be - - - - - yond

A   
*ff*  
Be - - - - - yond

  
*ff*

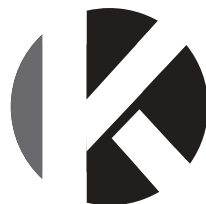


B.E. (Brittney Elizabeth) Boykin is a distinguished composer, conductor and pianist, renowned for her dynamic artistry and profound contributions to the world of music. Most recently, her music appears on two albums nominated for the 2026 GRAMMY Awards in the Best Classical Solo Vocal Album category: *Black Pierrot* (Sidney Outlaw and Warren Jones) and *In This Short Life* (Devony Smith and Danny Zelibor). This recognition stands as one of her newest career highlights, joining a legacy of performances at prestigious venues such as the Kennedy Center and Carnegie Hall, and affirms her influence as a leading voice in contemporary classical music.

In addition to her work in opera, she continues to leave a lasting impact on the choral world as a sought-after conductor and clinician who is celebrated for her unique artistic expressions and ability to connect with her ensembles. With a career characterized by artistic excellence, educational impact, and a deep commitment to cultural advocacy, she is honored to serve on the National Board for the National Collegiate Choral Organization. She is currently the Director of Choral Activities at the Georgia Institute of Technology.

### Other titles from Klavia Press

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i am	SSAA and Piano	KP0021
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