

LET ME LISTEN

TTBB

TEXT
BY CHARLES ANTHONY SILVESTRI

DAN FORREST



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let me listen

We come from different places,
You and I,
on different paths we journey;
let me walk beside you for a while –
let me listen.

So briefly do our lonely paths converge,
Yours and mine,
along this human journey;
what hollow loss to never hear your song –
let me listen.

*Let me listen,
let me listen as you tell your story:
Your triumphs and your tears,
Your trials and your fears.
Your story never has been mine to tell –
so let me listen.*

And if a silence is your choice to keep,
then I will keep it with you;
as long as we walk together,
You and I,
I will listen.
Too long you've waited, too long,
to share your journey, your song –
so let me listen.

- Charles Anthony Silvestri, 2022

Commissioned for the 2023 Staley High School Civil Rights Tour, expressing allyship to our BIPOC brothers and sisters.
TTBB revoicing commissioned by the Turtle Creek Chorale, Sean Mikel Baugh, conductor.

let me listen

For TTBB choir with piano and optional guitar*

Charles Anthony Silvestri (2022)

DAN FORREST
(ASCAP)

Gentle, wistful ♩ = c. 66-72

*mm. 1-12: notes may be divided between hands as shown on staves, or Bb3 may be played by RH where helpful.

poco rit.

Sing "con conversationally" by de-emphasizing unstressed syllables; always shape phrases

a tempo

5 TB unis. **mp**

We come from dif-f'rent pla - ces, _____

a tempo

Available separately: Score and part for optional guitar (DF1024A). (TTBB version is in different keys than other voicings).

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DF1024 Do not photocopy or share illegally. Each copy (print or digital) must be purchased.

7

Music notation for measures 7 and 8. The system includes a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line has a long note on 'I,' with a fermata. The piano accompaniment features a steady eighth-note bass line and a treble line with quarter and eighth notes.

You and I, _____

9

Music notation for measures 9 and 10. The system includes a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line continues with the lyrics 'on dif-f'rent paths we jour-ney'. The piano accompaniment continues with similar rhythmic patterns.

on dif-f'rent paths we jour-ney _____

11

Music notation for measures 11 and 12. The system includes a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a long note on 'I;' with a fermata, followed by 'Let me walk be-'. A performance instruction '(T1s may omit this phrase)' is written above the vocal line for the final measure. The piano accompaniment concludes with a final chord.

You and I; _____ Let me walk be-

(T1s may omit this phrase)

14 *rit.*

side you for a while - let me lis - ten.

rit.

Ped. * *Ped.* *

18 *a tempo*
p

Oo Oo

a tempo
mp

20 *rit.*

rit.

rit.
p

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a tempo

22

8

mp

So brief-ly do our long-ly

mp

a tempo

mp

25

8

paths con - verge, Yours and mine,

Yours and mine,

27

8

Yours and mine, A - long this hu - man jour - ney,

38

lis - ten as you tell your sto - ry: Your

40

tri - umphs and your tears, Let me

mp

Your tri - als and your fears, Let me

42

mf

lis - ten, let me lis - ten, Your sto - ry nev - er has been

mf

mf

poco rit.

a tempo

45

mine to tell - *p*

so let me lis - ten.

mp

poco rit.

a tempo

(Optional, RH)

8va

p

mp

49

poco rit.

a tempo

pp

Oo...

p

pp

poco rit.

a tempo

loco

8va

p

52

p

And if a si-lence is your choice to keep,

p

3

55

mp

Then I will keep it with you; —

mp

58

mf *p*

pulling back...

as long as we walk to - geth - er, You and

mf *p*

pulling back...

mf *p*

61

mf *con moto*

...moving forward

I, I will lis - ten. — Too long you've wait - ed, too

mf

...moving forward

con moto

mf

64

long, to share your jour-ney, your song

67

so let me lis-ten. Ah

71

Ah (Ah) Let me

Tempo I

74

lis - ten, _ let me lis - ten, _ let me lis - ten as _ you tell _ your

Tempo I

77

sto - ry: _ Your tri - umphs and your tears, Your tri - als and your fears, let me

poco rit.

80

lis - ten, _ let me lis - ten, _ Your sto - ry nev - er has _ been _

poco rit.

a tempo

83

mine — to tell —

mp

so let me lis - ten.

mp

freely, espressivo

a tempo

87

p

so let me lis - ten.

p

89

mp

Oo

(B2s may omit this phrase)

mf

(selected T1s, softly)

91 *mp*

Oo

6

93 *rit.* *p*

so let me

p

rit.

p

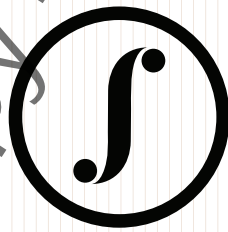
96

lis - ten.

p *pp*

DF1001	LUX (major work)	SATB, various instrumentations
DF1002	Gloria in Excelsis	SATB, various instrumentations
DF1003	Non Nobis, Domine	SATB, a cappella or various
DF1004	i thank You God for most this amazing day	SATB, with piano, optional strings, percussion
DF1005	The Sun Never Says	SATB, a cappella, optional cello
DF1006	Lux IV. Gloria in Excelsis	TTBB, various instrumentations
DF1007	Lux IV. Gloria in Excelsis	SSAA, various instrumentations
DF1008	Boxes	SSAA, with piano, optional strings, percussion
DF1009	Boxes	SATB, with piano, optional strings, percussion
DF1010	My Country, 'Tis of Thee	SATB, various instrumentations
DF1011	My Country, 'Tis of Thee	Vocal Solo, various instrumentations
DF1012	the breath of life (major work)	SATB, Strings, Piano, Perc., Electronics, et al.
DF1013	fermata	SATB or SSAA, a cappella canons (in 5)
DF1014	Light Beyond Shadow	SATB, with piano, optional strings
DF1015	The Sun Never Says	SSAA, a cappella, optional cello
DF1016	Ubi Caritas	SATB with piano, various instrumentations
DF1017	Ubi Caritas	SSAA with piano, various instrumentations
DF1018	Lux I. Illuminare	SSAA, various instrumentations
DF1019	Lux II. Lux in Tenebris	SSAA, various instrumentations
DF1020	Lux V. Creator of the Stars of Night	SSAA, various instrumentations
DF1021	Pater Noster	SATB, chamber orchestra
DF1022	let me listen	SATB, with piano, optional guitar
DF1023	let me listen	SSAA, with piano, optional guitar
DF1025	CREATION (major work)	SATB, various instrumentations

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