

my silence now speaks for me

for SATB chorus

Ingrid Showalter Swift

Joseph Gentry Stephens

*Empty measures are to indicate a pause and not to be counted literally.

Soprano
too much for words to hold too long for an - y stan - za

Alto
too much for words to hold too long for an - y stan - za

Tenor
too much for words to hold too long for an - y stan - za

Bass
too much for words to hold too long for an - y stan - za

7
S. too wide for an - y mar - gins not e - nough hours in the day

A. too wide for an - y mar - gins not e - nough hours in the day

T. too wide for an - y mar - gins not e - nough hours in the day

B. too wide for an - y mar - gins not e - nough hours in the day

14
S. pa - tience too short I lay it down that in si - lence

A. pa - tience too short I lay it down that in si - lence

T. pa - tience too short I lay it down that in si - lence what

B. pa - tience too short I lay it down that in si - lence what

22

S. stan - zas, mar - gins, and

A. stan - zas, mar - gins, and

T. is be - yond all words.

B. is be - yond all words.

25

S. hours can be heard

A. hours can be heard

T. can at long last be heard

B. be heard

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Performance Note:

Dynamic, tempo and other markings are intentionally omitted from unaccompanied works in order to allow each work to evolve in each performance. The lack of such markings harkens back to the traditions of chant and early choral styles in which melodic, harmonic and textual devices determined the interpretation of the overall work.

For more information about the composer and other choral music visit www.stephensmusic.com.