

ARE YOU LISTENING? Pederson
SBMP1913

SSA
piano
opt. soprano sax/clarinet

Are You Listening?

by
Kyle Pederson



Santa Barbara Music Publishing, Inc.

sbmp.com



About the composer

Kyle Pederson [b. 1971] is a Minneapolis-based composer, lyricist, pianist, and educator. He enjoys working at the intersection of the sacred and secular, and his lyrics and music invite the choir and audience to be agents of hope, grace, and compassion in the world. Kyle was awarded the American Prize in Choral Composition in 2019, and the ACDA Genesis Prize in 2020. Kyle's music has been commissioned, performed, and recorded by school, community, church, festival and professional choirs around the world. Kyle has an undergraduate degree from Augustana University, a Masters Degree in Education from University of St. Thomas, and an MFA in Music Composition from Vermont College of Fine Art.

Additional information and links to Kyle's music can be found at KylePederson.com.

Composer notes

This piece began as a response to the suffering we ignore, the divisions we deepen, and the small acts of care that inspire me. I wrote it from a place of hope: for clean air and honest words, for children who are safe, and for the courage to meet one another with compassion. These aren't partisan ideals—they belong to all of us. My intention isn't to scold, but to awaken and invite reflection. May singing this help us listen more deeply to one another and imagine a better way forward.

Performance notes

- This piece has clear contemporary/pop influences; take this into consideration as you approach strategically placed scoops and falloffs (these are encouraged!), and how you approach articulation of the ending "t" sound in "not" and "it" (consider imploding or at least softening those "t's" throughout).
- Text is set to mirror natural speech patterns as much as possible. Work to internalize and smooth these rhythms so they do not sound stilted.
- M74-77: You are welcome to introduce a wailing soloist if desired. Simply repeat these measures as many times as you'd like as the soloist improvises over the top. If you do this, shorten M77 to 4/4 so you keep the groove, adding the extra two beats in this measure only the final time as you head into M 78.

Ranges



soprano sax/clarinet,
recording and rehearsal tracks
available at sbmp.com

Commissioned by the 2025 ACDA Soprano-Alto Choirs Commission Consortium
of the American Choral Directors Association
Erin E. Plisco, National Repertoire & Resources Chair for Soprano-Alto Choirs

Are You Listening?

Music and Text by
Kyle Pederson

With conviction $\text{♩} = 80$

Piano *mp*

Sopranos *mp*

3

Give me riv - ers... plen - ty, pure, and clean;

Altos

5

Give me air that I can breathe deep;

pedal harmonically throughout

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7 SA unis.

Give me wild - life _____ run - ning - free, _____

9 *mp*

and an earth. that is. not hurt - ing. _____

A

11 Sopranos *p* * **

Why are you not lis - ten - ing, not lis - ten - ing to me? _____

(Roll if needed or omit the F)

13 Altos *p*

Why are you not lis - ten - ing, not lis - ten - ing to me? _____

*Soften or implode the “t” on “not” throughout the piece.

**Don’t clip the “ing” in “listening.” It may be helpful to think of it as a 16th note tied to another 16th note.

Optional B♭ Soprano Saxophone
or B♭ Clarinet (concert pitch in score)

15

mp

S

Oo

A

Oo

Play this piano accompaniment if sax is included

L.H.----- R.H.-----

p

simile

Play this piano accompaniment if no sax

mp

17

S

A

B

19

SA unis. *mp*

Give me schools with - out the lock-down_ drill, no

21

bul - ly or blade, no child a - fraid, there's a way but is there the will?

23

A place where wis - dom and truth run free, where

25

mp cer - tain - ty gives way to cu - ri - os - i - ty. *p*

27

mf *mf*

S A

Why are you not lis - ten - ing, not lis - ten - ing to me? _____

mf (Roll if needed or omit the F)

29

S A

Why are you not lis - ten - ing, not lis - ten - ing to me? _____

31

mf *mf*

S

Why are you not lis - ten - ing, not lis - ten - ing to me? _____

A

Why are you not lis - ten - ing not lis - ten - ing to me? _____

33

S Why are you not lis - ten - ing, not

A Why are you not

34

S lis - ten - ing to me?

A lis - ten - ing to me, oh, lis - ten - ing to me?

And.

D

35

SA unis. *p*

Give me a world__ where the talk is true__ and__ kind, _____

mp

37

a world where words__ do not de - mon - ize. _____

39

Where peo - ple live__ out__ that rar - est__ rule, _____ and

Where peo - ple live__ out__ that rar - est__ rule, _____ and

mf

41

S do un - to those_ what you'd have done to_ you.____

A do un - to those_ what you'd have done to_ you.____

mf

E

43

S

A *mp*
Put our mind to it, work our way through it, there's some - thing we all can do.____

mp

45

S *mp* Put our mind to it, work our *cresc.*

A *cresc.*
Put our mind to it, work our way through it,

46

S way through it, there's some - thing we all can do.

A there's some - thing we all can do.

47

S *mp* Put our mind to it, work our

S *mf* Put our mind to it,

A *mf* Put our mind to it, work our way through it,

mf

48

S
way through it, there's some - thing we all can do.

S
work our way through it, there's some - thing we

A
there's some - thing we all can do.

Piano accompaniment for measures 48-49.

49

S
there's some - thing we all can do.

S
there's some - thing we all can do.

A
there's some - thing we all can do.

Piano accompaniment for measures 49-50.

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50

f

S way through it, some - thing we all can do, we all can

S work our way through it, some - thing we all can do, we all can

A there's some - thing, some - thing we all can do, we all can

f

52

rit.

S do, we all can do.

S do, we all can do.

A do, we all can do.

F a tempo

54 *SA unis. **f** proclaim it!*

Bread on ev - 'ry ta - ble a roof o - ver ev - 'ry head,

56 hope has come for ev - 'ry - one, there's a peace that knows no end.

58 And there's for - give - ness flow - ing free, We for -

60 get to hate we let love cre - ate. and

8va

61

mf

S
A

foes are friends a - gain.

G

62

f

S
A

Why are you not lis - ten - ing, not lis - ten - ing to me?

64

S
A

Why are you not lis - ten - ing, not lis - ten - ing to me?

H

66 *Altos mp with attitude* *mp* *short fall-off*

Why are you_ not, why are you_ not, Whoa, oh,_ oh, lis - ten - ing?_

68 *Sopranos mp* *short fall-off*

Why are you_ not, why are you_ not, whoa, oh,_ whoa, lis - ten - ing?_

70 *mf* *cresc.*

Why are you not lis - ten - ing, not lis - ten - ing_ to me?_

mf *cresc.*

Why are you_ not, why are you_ not, Whoa, oh,_ oh, lis - ten - ing?_

72

mf *f* *f*

S Why are you not lis - ten - ing, whoa, oh, whoa, lis - ten - ing?_

A Why are you_ not, why are you_ not, lis - ten - ing to me?_

mf

74

Descant: a few Sop. 1 *f*

Whoa_

S *ff* Why are you not lis - ten - ing, not

S *ff* Why are you not

A *ff* Why are you_ not, why are you_ not,

f

75

Desc.

S

lis - ten - ing _____ to me? _____

S

lis - ten - ing, not lis - ten - ing _____ to me? _____

A

Whoa, oh, _____ oh, lis - ten - ing? _____

76

Desc.

whoa _____

S

Why are you not lis - ten - ing, _____

S

Why are you not _____

A

Why are you _____ not, why are you _____ not,

77 Desc. End Descant

S
lis - ten - ing to me?

S
lis - ten - ing to me?

A
Whoa, oh, oh, lis - ten - ing?

78 SA unis. *mp*

S
Why are you not lis - ten - ing, hmm,

A

80 *molto rit.* Sopranos optional *p*

S
Why are you not lis - ten - ing? Lis - ten to me.

A

Are You Listening?

by Kyle Perserson

Give me rivers--plenty, pure, and clean
 Give me air that I can breathe deep
 Give me wildlife running free
 And an earth that is not hurting

Why are you not listening to me?

Give me schools without the lockdown drill
 no bully or blade, no child afraid
 there's a way, but is there the will?
 A place where wisdom and truth run free
 where certainty gives way to curiosity

Why are you not listening to me?

Give me a world where the talk is true and kind
 A world where words do not demonize
 where people live out that rarest rule
 and do unto those what you'd have done to you

Let's put our mind to it,
 work our way through it,
 there's something we all can do

Bread on every table,
 a roof over every head
 hope has come--for everyone
 there's a peace that knows no end

And there's forgiveness flowing free
 we forget to hate, we let love create,
 and foes are friends again

Why are you not listening to me?

**Commissioned by the
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Alegría Women's Chorus of San Antonio: Jo Scurlock-Dillard, Conductor
Ancora: J. Scott Kovacs, Conductor
Aria Women's Choir: Dr. Sean Boulware, Conductor
Arkansas State University Scarlet Voices: Marques J. Ruff & Ryan W. Sullivan, Conductors
Ball State University Vox Anima: Kerry Glann, Conductor
Baylor University Bella Voce: William McLean, Conductor
Baylor University Women's Choir: Reginal Wright, Conductor
Bella Voce, Reno, NV: Jennifer Tibben, conductor
Bonneville High School Bel Cantos: Steve Dresen, Conductor
Bowling Green State University Volaré: Emily Pence Brown, Conductor
Brunswick High School Treble Choir: Ashley Albert, Conductor
Buford High School Advanced Treble Ensemble: Mr. Taylor Greer, Conductor
Cal State Fullerton Titan Voices: Kimberly Nason, Conductor
Campbell High School Select and Bella Voce: Dr. Chantae D. Pittman, Conductor
Canzona Women's Ensemble: Cricket Handler & Jill Anderson, Conductors
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Lumina Youth Choirs Stele: Deah McReynolds, Conductor
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Nixa High School Aetos Singers: Jennifer Stammers & Tammy Stubblefield, Conductors
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Northwestern State University Lyrica: Mr. Adam Philley, Conductor
Northwest Festival Cantabile Choir: Emerson Eads, Conductor
Northwest Girlchoir: Karen Bruno, Conductor
Plateau Women's Chorus: Dana Beal, Conductor
Portland Symphonic Girlchoir: Roberta Q. Jackson & Debra D. Burgess, Conductors
Rosemount High School Treble Choirs: Gina Stutzman Toso & Laura Sandham, Conductors
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