

BriLee Music

the Voice of Choral Music

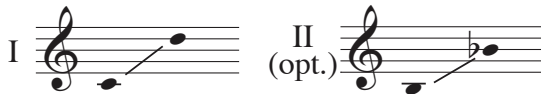
HOW CAN I KEEP FROM SINGING?

Unison, optional Two-Part, accompanied

Music by
LAURA FARNELL

***BriLee Music
Part-by-Part*** 
Free MP3 rehearsal and accompaniments
GO to: www.BriLeeMusic.com

Range:



Time: Approx. 2:50

*Difficulty: Moderate

Performance Notes

“*How Can I Keep From Singing*” was originally published in an 1869 hymnal. The music to this traditional hymn was written by an American Baptist minister, Robert Lowry. While it is unclear who wrote the lyrics, many credit Anne Warner as the poet. In 1957 during the Cold War hearings, Doris Plenn added another verse to the poem and brought new life to this American hymn.

Despite slight variations between the different versions of this text, the message of optimism in the midst of despair pervades these timeless lyrics. Because there is hope in love and comfort in singing, the song must continue even in the dark and difficult times of life. This setting uses part of Warner's text, as well as other words, which are set to new music that is different from Lowry's hymn tune.

Keep the 6/8 accompaniment very *legato* and use the pedal generously not only to communicate the “echoes” described in the poetry, but also to convey the text’s optimism without seeming trite. The singers should strive to *crescendo/decrescendo* each phrase and perform the notated dynamic contrasts in order to bring life and meaning to the words. This piece also contains many opportunities to perform syllabic stress. Singing final syllables very softly on words such as “lamentation,” “ringing,” etc., will add musicality to the performance.

Laura

HOW CAN I KEEP FROM SINGING?

Unison, optional Two-Part, accompanied

Words by ROBERT LOWRY,
MALTBIE BABCOCK, LAURA FARNELL

Music by LAURA FARNELL

Legato (♩. = 66)

mp

5 **Part 1 only (or unis.)** *mp*

I
II
(opt.)

My life flows on in end - less song, —

9 **Part 2 only (or unis.)** *mp*

— a - bove earth's lam - en - ta - tion. I

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Legato' and 'mp'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The voice part enters at measure 5 with the lyrics 'My life flows on in end - less song, —'. The score is divided into two parts: Part 1 (measures 5-8) and Part 2 (measures 9-12). Part 1 is for the first voice part (I or II), and Part 2 is for the second voice part (II or I). The piano accompaniment continues throughout, providing a harmonic foundation for the vocal lines.

13

hear the real, though far off hymn that hails a new cre-

17

(Part II opt. throughout) *mf*

a - tion. Through all the tu - mult and the strife, I

21

hear the mu - ic ring - ing; ring - ing; It sounds an ech - o in my

25

soul, Oh, how can I keep from sing - ing?

29

How can I keep_ from sing - ing? How can I stop_ my

33

song? Though the wrong seems oft so strong and the night so

37

long, How can I keep_ from sing - ing? How can I stop_ my

41

song? Since Love is lord o'er heav'n and earth,

45

mf

How can I stop_____ sing-ing my song?

mf

49

decresc.

53

Part 1 only (or unis.) *mp* *pp* Part 2 only (or unis.)

It sounds an ech - o, It sounds an

mp *pp*

57

Part 1 only (or unis.) *mp* *soul.* *pp*

ech - o, It sounds an ech - o in my It sounds an

mp *pp*

61 *mp*

ech - o in my soul, Oh, how can I stop sing-ing my song?

mp

65 *poco rit.* *f a tempo*

How can I keep_ from

poco rit. *f a tempo*

69

sing - ing? How can I stop_ my song? Though the wrong seems

mp

73

oft so strong and the night so long, How can I keep_ from

mp

sing - ing? How can I stop_ my song? Since Love is lord o'er

Part 1 only (or unis.) *p*

heav'n and earth, How can I stop?_____

How can I stop?_____ unis. *mf* How can I stop_____ sing-ing my

*rit. al fine**p*

song, My song?_____

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