

# *BriLee Music*

*the Voice of Choral Music*

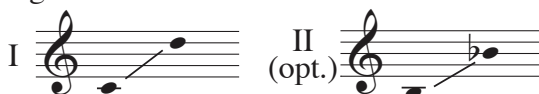
# HOW CAN I KEEP FROM SINGING?

Unison, optional Two-Part, accompanied

Music by  
LAURA FARNELL

**BriLee Music  
Part-by-Part**   
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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

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

57

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

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

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

73

oft so strong and the night so long, How can I keep\_ from

77

*ff*

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

81

Part 1 only (or unis.) *p*

heav'n and earth, How can I stop?\_\_\_\_\_

85 Part 2 only (or unis.)

*mp*

unis. *mf*

How can I stop?\_\_\_\_\_ How can I stop\_\_\_\_\_ sing-ing my

89

*rit. al fine*

*p*

song, My song?\_\_\_\_\_

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