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Title: *How Can I Keep From Singing?*

for Solo Voice(s) and Three-part Treble Voices, a cappella

Composer: Rev. Robert Lowry. Arr. Robert I. Hugh

Text: Anne Warner, verses 1 and 2/ Doris Plenn, verse 3

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Background Information:

From the performance notes by Robert Hugh:

The composer, Rev. Robert Lowry wrote *How Can I Keep From Singing* in the 1850's. Lowry is also the composer of the well-known gospel hymn, *Shall We Gather At The River*. In 1950 Doris Plenn added the third verse. The arranger, Robert I. Hugh, was inspired to arrange this piece after hearing a performance by Pete Seeger. The performer, the music and the text captivated Hugh. He has added a verse of *Amazing Grace* in the last section of this arrangement. Hugh asks that the music be performed "with sensitivity and optimism, reflecting the message and emotion of both songs."

From an e-mail by Robert Hugh:

A recording of this arrangement can be ordered from the Lawrence Children's Chorus, Kansas. Hugh wrote this arrangement for the Connecticut Children's Chorus. It has been performed throughout the United States, including performances by state honor choirs and music conference choirs.

Musical Elements:

Meter: 3/4

Form: Strophic

Verse 1 – solo

Verse 1 – unison ending with a canonic interlude leading to,

Verse 2 – counter-melody and bourdun added to melody ending with an imitative interlude leading to,

Verse 3 – *Amazing Grace* melody added to verse 2 material

Coda - 4-part extension of the last phrase

Tonality: Melody: A^b pentatonic/1, 2, 3, & 4th counter melodies:cs Major

Phrasing and Harmony: Marked in the score

Dynamics: *p*, *mp*, *mf*, *f*, crescendos, decrescendos, and


Vocal Technique Elements:

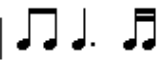
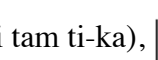
Range: c - e^{b1}

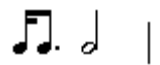

Tessitura: e^b - c

Pitch set: melody - A^b do: S₁ L₁ D R M S counter melody: F₁ S₁ L₁ T₁ D R M

Rhythm :

Repetitive rhythm pattern:  (ti ti-ti tam-ti)

Introduce or review:  (ta-ti tam ti-ka),  (ta-ki-ti ta ti),

 (ta-tim taah),  (rest, rest, ta ti-ka)

Harmony:

A canonic interlude begins in the pick-up to m. 31. Voices are divided into 3 parts, Treble I, Treble II and Treble III.

A drone/bourdon vocal part and counter-melody are added to the melody at pick-up to m. 35. Students will need to identify the 3-parts and mark where they occur in the score.

The score becomes 4-part when the melody, *Amazing Grace*, is used as a partner song at pick-up to m. 53

Text:

Teacher/students will need to define lamentation, tumult, strife, tempest, tyrants, death-knell, and dungeon vile. Discuss world events now and in the past that exemplifies the author's text.

Elements Related to Teaching:

Appropriate Grade Level: Advanced treble choir up to High School S.S.A.

Difficult Sections: The counter-melody is challenging because of its similarity to the melody and difficult entrances. The melismatic notation of *Amazing Grace* is authentic but will need attention.

Possible Teaching sequence:

All students must know the melody before attempting the harmony parts. Read rhythmic notation from visual, finding where the rhythm repeats. Students then sing the melodic pentatonic phrases from teacher's hand signs, syllable ladder or solfeggio notation on board, then find in score. Repeat process with bourdon, counter-melody, and *Amazing Grace*. ALL students should rehearse ALL parts. This piece will take 8-10 rehearsals, allowing fifteen minutes per rehearsal

NCE TIME

30 s is

OUGH ARTISTRY

begins with distinctive student is challenged by music with the singinganship required to meet and perform the results of dance approach to music teaches students how to demonstrate their singing.

engages students in the ng voice, a skill central on of every student. on music reading as an musicianship. Exercises taught through musical unities authentically oire and its inherent

assessment takes place xt. Teacher-conductors ontinuous feedback and ents a constant sense of olishment. Assessment audio and video taping, that are a part of the ent in musical activity, e portfolio of musical ty of musical challenge t.

prehensive choral per- beginning choirs can be ok WE WILL SING! wkes (TXB-81).

for Alberta Swain Elliott

HOW CAN I KEEP FROM SINGING?

for Solo Voice(s) and Three-Part Treble Voices, a cappella

Original Words by Anne Warner
Third Verse by Doris Plenn

Throphic: A B

Original Music by Rev. Robert Lowry
Arranged by Robert I. Hugh

$\text{♩} = 88$ *mf* free and tender

1 Verse

Ab; pentatonic

A

a

B

I IV a I

V c I I V a

I (V) I I

VI b I c

mf

I

Solo

Treble I, II & III

mf

1 Verse

My life flows on in end-less song, a - bove earth's la - men -
 ta - tion. — I hear the real though far off hymn, that
 hails a new cre - a - tion. — A - bove the tu - mult
 and the strife, I hear its mu - sic ring - ing. It
 sounds an e - cho — in my soul. How can I keep from
 sing - ing? —
 My life flows on in end - less song, a -

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19 Treble I, II & III

bove earth's la - men - ta - tion. — I hear the real though

22

far off hymn, that hails a new cre - a - tion. — A -

25

bove the tu - mult and the strife, I hear its mu - sic

28

ring - ing. It sounds an e - cho — in my soul. How

Canonic Interlude

31 Treble I

can I keep from sing - ing? —

Treble II

How can I keep from sing - ing? —

Treble III

How can I keep from

34

Bourne
mp > p *sim.*

Counter-melody
mp hear

What though the tem - pest loud - ly roars,

sing - ing? — What though the tem - pest loud - ly roars, I

2nd Verse

Ab: I

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IV 2/4
Ab

37

(a)

a

mu - sic, I

I hear the truth it liv - eth. What though the dark-ness

hear the truth it liv - eth. What though the dark - ness

I *V* *I*

40

(B)
melody f

hear mu - sic. No

round me close, songs in the night it giv - eth. —

round me close, songs in the night it giv - eth. — *(V)*
IV *I* *I* *vii*

43

a

storm can shake my in - most calm, while to that rock I'm

bandura - b
mf > mp *sim.*

How can I

counter-melody
mf

No storm can shake my in - most calm, — while to that rock

I (vi) *vi* *I*

46

cling - ing. Since love is Lord of Heav'n and earth,
 keep from sing - ing How
 I will cling. Love is Lord of all.

49

Sing - ing
 can I keep from sing - ing? Sing - ing
 Sing - ing

3rd Verse **A**

52 Solo Group *a tempo* **f**

A country ing - grace how
 When ty - rants trem - ble sick with fear,
 When ty - rants trem - ble sick with fear, And
 Sing - ing hear

sweet the sound, That saved a
 And hear their death-knell ring - ing. When friends re-joice both
 hear their death - knell ring - ing. — When friends re - joice both

mu sic. I I

wretch like me.
 far and near, How can I keep from sing - ing? In
 far and near, How can I keep from sing - ing? —

hear mu sic. I V I

once was lost, but now am
 pri - son cell, and dun-geon vile, our thoughts to them are
 In pri - son cell, or dun-geon vile, — our thoughts to them

counter-melody
 Bourdon

How can I I
 I (v) IV OCTB6859 I

64 *poco decresc.* *b*

found, was blind but now I

wing - ing. When friends by shame are un - de - filed,

we will sing. Shame will un - de - file, How

keep from sing - ing?

mf

poco decresc.

mf

67 *poco cresc. e rit.* *mf*

see. How can I keep from

Sing - ing.

can I keep from sing - ing? Sing - ing.

Sing - ing

mf *poco cresc. e rit.*

mf *poco cresc. e rit.*

mf *poco cresc. e rit.*

mf

70 *f* *mf* free and tender

sing - ing? How can I keep from sing - ing? —

How can I keep from sing - ing? —

How can I keep from sing - ing? —

Sing - ing. How can I keep from sing - ing? —

f *mf* free and tender *e (melody)*

f *mf* free and tender *e (melody)*

f *mf* free and tender *e (melody)*

f *mf* free and tender *e (melody)*

mf *poco cresc. e rit.*

mf

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