

To the glory of God, in honor of John Maples' 25 years of distinguished direction and faithful service to the music ministries of Lake Forest Presbyterian Church, Knoxville, Tennessee

# Endless Song

(How Can I Keep from Singing?)

SATB

Words by  
Robert W. Lowry (1826-1899)

Mary McDonald  
Tune: ENDLESS SONG  
by Robert W. Lowry (1826-1899)

Reflectively ♩ = ca. 69

*p* *poco rit.* *a tempo*

4 SA

TB

*p* *p* *Oo* *Oo*

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7

Oo

Oo

10

Oo ah. *poco rit.*

ah. ah.

ah.

*mp poco rit.*

13

*a tempo*

*mp*

My life flows on in end-less song a-bove earth's la-men-

*a tempo*

16 *mp*

I hear the real, \_\_\_\_\_

ta - tion;

*8va*

19 *mf*

— though far - off hymn that hails a new cre - a - tion. Through

*mf*

22

all the tu - mult and the strife, I hear the mu - sic

*mf*

25 *mp*  
 ring - ing. It finds an ech - o in my soul; how *mp*

28 *poco rit.*  
 can I keep from sing - ing?

*mp* *poco rit.*

31 *a tempo* *mp*  
 What though my joys and com-forts die?  
*p*  
 Oo

*a tempo* *mp*

40

storm can shake my in-most calm while to that re - fuge

This block contains the vocal line for measures 40-42. The melody is in a B-flat major key signature and 4/4 time. The lyrics are: "storm can shake my in-most calm while to that re - fuge".

*mf*

This block contains the piano accompaniment for measures 40-42. It features a steady eighth-note bass line and chords in the right hand.

43

cling - ing; since Christ is Lord of

This block contains the vocal line for measures 43-44. The melody continues from the previous system. The lyrics are: "cling - ing; since Christ is Lord of".

This block contains the piano accompaniment for measures 43-44. The accompaniment continues with the same rhythmic pattern as the previous system.

45

heav'n and earth, how can I keep from

This block contains the vocal line for measures 45-46. The melody concludes with a final cadence. The lyrics are: "heav'n and earth, how can I keep from".

This block contains the piano accompaniment for measures 45-46. The accompaniment concludes with a final cadence.

47 *rit.* *f* *a tempo*

sing - ing? I lift my eyes; the

The first system of music (measures 47-48) features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo starts with a *rit.* (ritardando) and then returns to *a tempo*. The dynamics are marked *f* (forte). The lyrics are "sing - ing? I lift my eyes; the".

*rit.* *f* *a tempo* *8va*

The second system of music (measures 48-49) continues the piano accompaniment. It includes a *rit.* marking and a *8va* (octave up) marking. The dynamics are *f* and *a tempo*.

49 cloud grows thin, I see the blue a - bove\_ it; and

The third system of music (measures 49-50) features a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are "cloud grows thin, I see the blue a - bove\_ it; and".

*8vb*

The fourth system of music (measures 50-51) continues the piano accompaniment. It includes an *8vb* (octave down) marking.

52 day by day this path - way smooths, since first I learned\_ to

The fifth system of music (measures 52-53) features a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are "day by day this path - way smooths, since first I learned\_ to".

*8vb*

The sixth system of music (measures 53-54) continues the piano accompaniment. It includes an *8vb* (octave down) marking.

55 *mp*

love it. The peace of Christ makes fresh my heart, a

*mp*

*mp* *8va*

58 *cresc.* *f*

foun - tain ev - er spring - ing; all things are mine since

*cresc.* *f*

*cresc.* *f*

61 *mf*

I am His. How can I keep from sing - ing? All

*mf*

*mf*

64 things are mine. since I am His! How can I keep from

67 sing - ing? How can I keep from sing - ing, *cresc. poco a poco*

70 sing - ing, sing - ing? *poco rit. ff*

*8va* *poco rit.* *ff*

*8vb*

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