

# How Can I Stop Singing My Song?

Three-part Mixed Chorus and Piano\*

C.G.

Cynthia Gray

Ranges:

Part I

Part II

Part III

**Maestoso** ♩ = 92

III

How can I keep from

**Vigoroso** ♩ = 144

III

sing - ing when the mu - sic fills my soul?

Duration: approx. 2:15

\*Also available for SATB (15/1342H) and SSA (15/1343H).

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*mf unis.*

I  
II

How can I keep from sing - ing when the rhy - thm takes con -

III

I  
II

trol? Like a deep and wind - ing riv - er, it

III

it

I  
II

III

I  
II

runs and o - ver - flows, So how can I stop? How can I stop

III

I  
II

o - ver - flows,

III

I II

III

sing-ing my song?

decresc. mf

Detailed description: This system contains the first three staves of music. The top staff (I) is a vocal line in treble clef with a 3-measure rest. The middle staff (II) is a vocal line in bass clef with a 3-measure rest. The bottom staff (III) is a piano accompaniment in bass clef, starting with a 3-measure rest. The piano part features a descending melodic line in the right hand and a steady bass line in the left hand. Dynamics include 'decresc.' and 'mf'.

I II

27 mf unis.

How can I keep from sing - ing when the

III

mf

27 mp

Detailed description: This system contains the second three staves of music. The top staff (I) is a vocal line in treble clef starting at measure 27 with the lyrics 'How can I keep from sing - ing when the'. The middle staff (II) is a vocal line in bass clef with the same lyrics. The bottom staff (III) is a piano accompaniment in bass clef starting at measure 27. The piano part continues with a similar texture to the first system. Dynamics include 'mf unis.', 'mf', and 'mp'.

I II

mu - sic stirs my heart? How can I keep from

III

Detailed description: This system contains the final three staves of music. The top staff (I) is a vocal line in treble clef with the lyrics 'mu - sic stirs my heart? How can I keep from'. The middle staff (II) is a vocal line in bass clef with the same lyrics. The bottom staff (III) is a piano accompaniment in bass clef. The piano part continues with a similar texture. Dynamics are not explicitly marked in this system.

I  
II

sing - ing when the rest - less rhy - thms start? They

III

I  
II

35

race with - in my be - ing, a time and place a -

III

a time a -

35

I  
II

part, So how can I stop? How can I stop sing-ing my

III

part,

44

Oo

*p*

song? Then at times it woos me, —

*decresc.*

*p*

call - ing — my name, Like a qui - et

*S<sup>va</sup>*

Oo

whis - per, — al - ways — the same.

*p*

Call - ing, — call - ing — my name.

*S<sup>va</sup>*

52

*f*

I II III

But I can't re - sist its plain - tive re -

*f*

8<sup>va</sup> 52 *loco*

*f*

I II III

*mp* (♩ = ♩) *cresc.*

#8

frain. So time af - ter time I am drawn a -

(♩ = ♩)

*mp* *cresc.*

I II III

*f* 62 Part I *mf*

gain! How can I keep from

*f*

Time af - ter time I am drawn a - gain!

62 *mf*

I  
sing - ing when the mu - sic fills my soul?

II *mf*  
How can I keep from sing - ing when the

III *mf*  
How can I keep from sing - ing when the mu - sic fills my

I  
How can I keep from sing - ing when the rhy - thm takes con -

II  
mu - sic fills my soul? How can I keep from

III  
soul? How can I keep from sing - ing when it

70

I  
 ,  
 trol? Like a deep and wind - ing riv - er it

II  
 sing - ing? Deep and wind - ing riv - er, deep and wind - ing riv - er

III  
 takes con - trol? Deep and wind - ing riv - er, deep and wind - ing riv - er

70

I  
 runs and o - ver - flows, So

II  
 runs and o - ver - flows, it o - ver - flows, So

III  
 runs and o - ver - flows, it o - ver - flows, So

*fp*

*fp*