

... In Endless Song

How Can I Keep From Singing

Robert Lowry

setting by
Randall D. Standridge

1 Full Score	2 Trumpet 1	1 Timpani
1 Piccolo	3 Trumpet 2	3 Percussion 1: Suspended Cymbal, Wind Chimes, Bass Drum
8 Flute	3 Trumpet 3	
2 Oboe	2 F Horn 1	2 Percussion 2: Triangle, Crash Cymbals
2 Bassoon	2 F Horn 2	
2 Clarinet 1	3 Trombone 1	1 Mallets 1: Bells
3 Clarinet 2	3 Trombone 2	1 Mallets 2: Chimes
3 Clarinet 3	2 Baritone B.C.	
2 Bass Clarinet	1 Baritone T.C.	
2 Alto Saxophone 1	5 Tuba	
2 Alto Saxophone 2		
2 Tenor Sax		
1 Baritone Sax		

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Program Notes

The Hymn *How Can I Keep From Singing* was written in by Robert Lowry and published in his 1869 song book, *Bright Jewels for the Sunday School*. The lyrics and music speak of an inner peace and joy brought about by true faith:

*"My life flows on in endless song;
Above earth's lamentation,
I hear the sweet, tho' far-off hymn
That hails a new creation;
Thro' all the tumult and the strife
I hear the music ringing;
It finds an echo in my soul—
How can I keep from singing?"*

In this setting, I have tried to set the hymn as simply as possible, letting the natural beauty of the melodic line speak for itself. I am also indebted to all the wind band composers before me who have created such a large repertoire of hymn song settings and have taught my and future generations to appreciate the genre.

About the Composer

Randall Standridge (b. 1976) grew up in Little Rock, Arkansas. He received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor. He returned to Arkansas State University and received his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist.

Randall is a member of ASCAP and Phi Mu Alpha, and is in demand as a composer, arranger, clinician, and designer. Mr. Standridge is currently published by Grand Mesa Music, FJH Music, Wingert-Jones Music, Bandworks Publications, Twin Towers Music, Jon Ross Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous pieces selected to the J.W. Pepper's Editor's Choice list. His composition "Snake Charmer," published by Grand Mesa Music, was included in "Teaching Music through Performance in Band Vol. 8." He has had several pieces selected for performance at the Midwest Clinic in Chicago, IL, and his work *Art(isms)* was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. His music is gaining recognition as worthwhile literature for concert festivals and band concerts across the United States and the world.

In addition to his career as a composer, Mr. Standridge is a marching band designer, having created numerous award winning marching band arrangements, compositions, and drill designs, and serves as Marching Band Editor for Grand Mesa Music. Mr. Standridge also works as a freelance film composer, artist/photographer, and writer. He lives in Jonesboro, Arkansas with his family.

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ASCAP

Peacefully ♩ = 64

Piccolo

Flute

Oboe

Bassoon

Clarinet 1

Clarinet 2/3

Bass Clarinet

Alto Saxophone 1/2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2/3

F Horn 1/2

Trombone 1/2

Baritone

Tuba

Timpani

Percussion 1
Suspended Cymbal, Wind Chimes, Bass Drum

Percussion 2
Triangle, Crash Cymbals

Mallets 1
Bells

Mallets 2
Chimes

A. Sax. 1 Solo

Triangle

2 3 4 5 6 7

2

rit. . . . Slightly Faster ♩ = 72 [19] ... In Endless Song

Picc. (Stagger Breathe) *pp*

Fl. *pp*

Ob.

Bsn. *p* *pp* (Stagger Breathe)

Cl. 1 *pp* (Stagger Breathe)

Cl. 2/3 *p* *pp*

B. Cl. *p* *pp*

A. Sx. 1/2 *pp*

T. Sx. *p* *pp*

B. Sx.

rit. . . . Slightly Faster ♩ = 72 [19]

Tpt. 1 *mf* a2

Tpt. 2/3 (Stagger Breathe) *mf* a2

F. Hn. 1/2 *p* *pp*

Tbn. 1/2 *p* *pp*

Bar. *p* *pp*

Tuba *p* *pp*

Timp.

Perc. 1 *p* *mf* Wind Chimes

Perc. 2 *mf*

Mlts. 1 Bells *mf*

Mlts. 2 Chimes *mf*

16 17 18 19 20 21 22 23

Wingert Jones Publications

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

F Hn. 1/2

Tbn. 1/2

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

24 25 26 27 28 29 30 31

rit. . . A tempo

... In Endless Song

35 Moving Forward ♩ = 78

Picc. *mf*

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *mf*

Cl. 1 *mf* *p* *mf*

Cl. 2/3 *p* *mf*

B. Cl. *mf* *p* *mf*

A. Sx. 1/2 *p* *mf*

T. Sx. *p* *mf*

B. Sx. *mf* *p* *mf*

rit. . . A tempo

35 Moving Forward ♩ = 78

Tpt. 1 *p* *mf*

Tpt. 2/3 *p* *mf*

F. Hn. 1/2 *p* *mf*

Tbn. 1/2 *mf* *a2*

Bar. *mf*

Tuba *p* *mf*

Timp. *mf* *mp*

Perc. 1

Perc. 2 *mf*

Mlts. 1 *p* *p* *mf*

Mlts. 2 *mp*

32 33 34 35 36 37 38

... In Endless Song
molto rit.

43 Building ♩ = 78

Picc. *p* *cresc.*

Fl. *mf* *p* *cresc.*

Ob. *mf* *p* *cresc.*

Bsn. *p* *mf* *p* *cresc.*

Cl. 1 *p* *mf* *p* *cresc.*

Cl. 2/3 *p* *mf* *p* *cresc.*

B. Cl. *p* *mf* *p* *cresc.*

A. Sx. 1/2 *p* *mf* *p* *cresc.* Bring out

T. Sx. *p* *mf* *p* *cresc.* Bring out

B. Sx. *p* *mf* *p* *cresc.*

molto rit.

43 Building ♩ = 78

Tpt. 1 *mf* *p* *cresc.* Solo

Tpt. 2/3 *p* *mf* *p* *cresc.* Tutti

F. Hn. 1/2 *p* *mf* *p* *cresc.* Bring out

Tbn. 1/2 *p* *mf* *p* *cresc.*

Bar. *p* *mf* *p* *cresc.* Bring out

Tuba *p* *mf* *p* *cresc.*

Timp. *p* *p*

Perc. 1 *p*

Perc. 2 *p*

Mlts. 1 *p* *mf* *p* *cresc.*

Mlts. 2 *p* *mp* *p* *cresc.*

39 40 *mp* 41 42 43 *p* *cresc.* 44 45

rall.

... In Endless Song

50 Majestic ♩ = 78

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2/3 *mf* *f*

B. Cl. *f*

A. Sx. 1 *mf* *f*

2 *mf* *f*

T. Sx. *mf* *f*

B. Sx. *f*

rall.

50 Majestic ♩ = 78

Tpt. 1 *mf* *f*

2/3 *a2* *mf* *f*

F Hn. 1 *mf* *f*

2 *a2* *mf* *f*

Tbn. 1 *a2* *mf* *f*

2 *mf* *f*

Bar. *mf* *f*

Tuba *f*

Timp. *p* *f*

Perc. 1 Bass Drum *p* *f*

Crash Cymbals *f*

Perc. 2 *f*

Mlts. 1 *mf* *f*

2 *mf* *f*

46 47 48 49 50 51 52 53

... In Endless Song

molto rit.

A tempo

Picc. *mp* *ff*

Fl. *mp* *ff*

Ob. *mp* *ff*

Bsn. *mp* *ff* *p*

Cl. 1 *mp* *ff*

Cl. 2/3 *mp* *ff*

B. Cl. *mp* *ff* *p*

A. Sx. 1/2 *mp* *ff* *p*

T. Sx. *mp* *ff* *p*

B. Sx. *mp* *ff* *p*

Tpt. 1 *mp* *ff* *p*

Tpt. 2/3 *mp* *ff* *p*

F. Hn. 1/2 *mp* *ff* *p*

Tbn. 1/2 *mp* *ff* *p*

Bar. *mp* *ff* *p*

Tuba *mp* *ff* *p*

Timp. *mp* *ff* *p*

Perc. 1 *mp* *ff* *p*

Perc. 2 *mp* *ff* *p*

Mlts. 1 *mp* *ff*

Mlts. 2 *mp* *ff*

62 63 64 65 66 67 68 69

mp *ff*

