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How Can I Keep from Singing?

Alfred V. Fedak

SATB with organ and optional instrument

Alfred V. Fedak

Born in Elizabeth, New Jersey, organist and composer Alfred V. Fedak attended the Pingry School and graduated from Hope College in 1975 with degrees in Organ Performance and Music History. He subsequently earned a Masters' degree in Organ Performance from Montclair State University and has done additional study at Westminster Choir College (church music), Eastman School of Music (harpsichord continuo), the Institute for European Studies in Vienna, Austria (music history), and in England at the first Cambridge Choral Studies Seminar at Clare College, Cambridge. His organ studies were with Prudence Curtis, Roger Davis, Roger Rietberg, and Jon Gillock. A Fellow of the American Guild of Organists, Mr. Fedak also holds the Guild's Choirmaster Certificate, and from 1995 to 2000 served as Director of the AGO's national Professional Certification Committee. Since 1986 he has been a member of the guild's national Board of Examiners: his own grade of 95% on the AGO's Fellowship paperwork remains the highest score ever achieved on that demanding, seven-hour examination since the founding of the Guild in 1896.

A widely-published and well-known composer of church music, Mr. Fedak has over 300 choral and organ works in print, and more than 100 of his hymntunes appear in hymnals and collections throughout the US, Canada, England, Scotland, Australia, New Zealand, China and Japan. Four anthologies of his hymns have been published by Selah Publishing Company: *The Alfred V. Fedak Hymnary* (1990), *Sing to the Lord No Threadbare Song* (2001), *God of the Future* (2009), and *Stones Unthrown* (2014). A review of *God of the Future* in *The Hymn* (the journal of the Hymn Society in the United States and Canada) called Fedak "the finest composer of hymn tunes working today," and Harvard University recently described him as being "widely regarded as one of the greatest living composers of original hymn tunes."

Mr. Fedak has earned many awards in organ performance and composition, including the AGO's prestigious S. Lewis Elmer Award, as well as grants and prizes from the New York State Council on the Arts, the Hymn Society, and the John Ness Beck Foundation, and has received ASCAP composition awards annually since 2001. In 1995 he was named a Visiting Fellow in Church Music at the Episcopal Theological Seminary of the Southwest in Austin, Texas. More recently, he has received additional honors from institutions as diverse as the Pingry School (his alma mater), the Association of Lutheran Church Musicians, the Casimir Pulaski Society, and the Historic Albany Foundation.

He has composed music on commission for numerous churches, cathedrals, schools, colleges, individuals, community choruses, and for chapters of the AGO, Choristers Guild, the Hymn Society, and the Organ Historical Society. His choral and organ works have been heard on national television broadcasts, including *The Joy of Music* and *The Hour of Power*, on the syndicated radio programs *Sing for Joy* and *Pipedreams*, and on WNYC-FM's *Studio 360*. He has written articles and reviews for *The American Organist*, *The Hymn*, *Reformed Worship*, and *Music in Worship*. His highly-reviewed CD, *Come, Creator Spirit*, was released in 2008 and features nearly 80 minutes of his original organ music.

Mr. Fedak has served as organist and choir director for churches and synagogues in the East and Midwest. Since 1990 he has held the position of Minister of Music and Arts at Westminster Presbyterian Church on Capitol Hill in Albany, where he plays a recently-restored four-manual, 1929 E. M. Skinner pipe organ. In 2014 he was reappointed Organist/Choir Director of Congregation Beth Emeth in Albany, a position he had previously held from 1991 to 2001. He has taught organ and keyboard harmony at the College of St. Rose, and is now a member of the adjunct music faculty at Schenectady County Community College. Mr. Fedak is a Past Dean of the Eastern New York Chapter of the American Guild of Organists, and is Chapel Organist at Emma Willard School in Troy, New York, where he plays a two-manual tracker organ built by Fritz Noack. He and his wife Susan are the parents of two grown sons: Peter and Benjamin.

Commissioned by the First Church in Sterling, MA
in honor of Ronna Archbold Davis and her 30 years of music ministry

How Can I Keep from Singing?

SATB with organ and optional instrument

Words and music by Robert Lowry

arr. Alfred V. Fedak

With great warmth ♩ = ca. 66

Trumpet (or other treble instrument)

The musical score is presented in three systems. The first system shows the beginning of the piece. The Trumpet part (top staff) starts with a *mf* dynamic and features a melodic line with a dotted tie. The Organ part (bottom two staves) also starts with a *mf* dynamic and includes a dotted tie marked with double asterisks (**). The second system begins at measure 4, and the third system begins at measure 7. A large 'DO NOT COPY' watermark is overlaid diagonally across the score.

* Play cue-sized notes only in the absence of a solo instrument.

** Dotted ties are for organ-- omit when you play on piano.

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10

Musical score for measures 10-12. It features a vocal line for "All voices" and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest for two measures, then enters with the lyrics "My life flows on in end-less song, a -". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

13

Musical score for measures 13-15. The vocal line continues with the lyrics "-bove earth's lam - en - ta - tion. I hear the clear, though". The piano accompaniment includes a change in time signature from 4/4 to 3/4 in measure 14, which then returns to 4/4 in measure 15. The piano part features a melodic line in the right hand and a bass line in the left hand.

16

Musical score for measures 16-18. The vocal line concludes with the lyrics "far off hymn that hails a new cre - a - tion." The piano accompaniment continues with harmonic support, ending with a double bar line and repeat sign in measure 18.

19 SA unison *mf*
 Through all the tu - mult and the strife, I

TB unison *mf*
 Through all the tu - mult and the strife, _____

22
 hear that mu - sic ring - ing. It finds an ech - o

— I hear that mu - sic ring - ing. It finds an ech -

25
 in my soul. How can I keep from sing - ing?_

- o in my soul. _____ How can I keep _____ from

28

mf *mp*

div.

No storm can shake my in - most calm while

div.

sing - ing? _

31

mp

I'm

to that Rock I'm cling - ing. Since love is Lord of heav'n and

34

mf

keep from sing - ing?

earth, how can I keep from sing - ing?

keep from sing - ing?

38

3/4 5/4

42

Musical score for measures 42-45. The score is in 3/2 time and G major. It features a vocal line, a piano accompaniment, and a bass line. The vocal line begins with a melodic phrase in measure 42, followed by rests in measures 43 and 44, and the word "What" in measure 45. The piano accompaniment includes a "dim." marking in measure 44. The bass line provides harmonic support with rests in measures 43 and 44, and a note in measure 45. Dynamics include *mp* (mezzo-piano) in measures 45 and 46.

46

Musical score for measures 46-49. The score is in 3/2 time and G major. It features a vocal line, a piano accompaniment, and a bass line. The vocal line includes the lyrics: "and Sa - vior", "though my joys and com - forts die? I know my Sa - vior liv - eth.. What". The piano accompaniment includes a "dim." marking in measure 46. The bass line provides harmonic support. Dynamics include *dim.* (diminuendo) in measures 46 and 47.

50

dark - ness He giv eth... *f* No

though the dark-ness gath-er round? Songs in the night He giv - eth. No

54

storm can shake my in-most calm... while to that Rock I'm cling-ing. Since

I'm

58

Musical score for measures 58-60. The system includes a vocal line, a piano accompaniment, and a unison line. The vocal line has lyrics: "love is Lord of heav'n and earth, how can I keep from". The piano accompaniment features chords and moving lines. The unison line is marked *mp*. A large watermark "DONOT COPY" is overlaid on the score.

61

Musical score for measures 61-64. The system includes a vocal line, a piano accompaniment, and a unison line. The vocal line has lyrics: "sing - ing?". The piano accompaniment features chords and moving lines. The unison line is marked *mp* and *mf*. A large watermark "DONOT COPY" is overlaid on the score.

65

More broadly

mf \longleftarrow \longrightarrow f

The

The

More broadly

cresc.

f

f

69

f

peace of Christ makes fresh my heart, a foun-tain ev - er spring - ing!

peace of Christ makes fresh my heart, a foun-tain ev - er spring - ing! All

73

Musical score for measures 73-75. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "All things are mine since I am His! How can I keep from things are mine since I am His! How can I keep from".

76

Musical score for measures 76-79. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "sing - ing? No storm can shake my calm while sing - ing? No storm can shake my in - most calm while".

79

Holding back

to that Rock I'm cling - ing. Since love is Lord of

to that Rock I'm cling - ing. Since love is Lord of heav'n and

Holding back

82

A tempo

earth, how can I keep from sing - ing?

earth, how can I keep from sing - ing?

A tempo

A tempo

earth, how can I keep from sing - ing?

earth, how can I keep from sing - ing?

A tempo

Rit. al fine

85

mf

mp

Musical score for measures 85-87. The top staff (treble clef) contains the main melody, starting with a half rest in measure 85, followed by quarter notes G4, A4, B4, and C5 in measure 86, and quarter notes B4, A4, G4, and F4 in measure 87. The middle and bottom staves (treble and bass clefs) contain accompaniment with quarter notes G2, A2, B2, and C3 in measure 85, and quarter notes B2, A2, G2, and F2 in measure 86. Measure 87 has a whole rest in the bass line and a half rest in the treble line.

Rit. al fine

Musical score for measures 88-90. The top staff (treble clef) contains the main melody, starting with quarter notes G4, A4, B4, and C5 in measure 88, quarter notes B4, A4, G4, and F4 in measure 89, and quarter notes E4, D4, C4, and B3 in measure 90. The middle and bottom staves (treble and bass clefs) contain accompaniment with quarter notes G2, A2, B2, and C3 in measure 88, quarter notes B2, A2, G2, and F2 in measure 89, and quarter notes E2, D2, C2, and B1 in measure 90. Dynamic markings include *dim.* in measure 88, *mf* in measure 89, and *dim.* in measure 90.

88

Musical score for measures 91-93. The top staff (treble clef) contains the main melody, starting with a half note G4 in measure 91, a half note A4 in measure 92, and a whole note B4 in measure 93. The middle and bottom staves (treble and bass clefs) contain accompaniment with quarter notes G2, A2, B2, and C3 in measure 91, quarter notes B2, A2, G2, and F2 in measure 92, and quarter notes E2, D2, C2, and B1 in measure 93. The dynamic marking *mp* is present in measure 91.

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