

# SING!

## ABOUT THE COMMISSION:

**SING!** was commissioned by the commissioned by the 2018 National Catholic Band Association Commission Consortium.

## ABOUT THE PERFORMANCE:

**SING!** is based on the hymn “How Can I Keep from Singing”. The piece is written for band and can be sung with chorus. Care should be taken to insure the percussion parts do not overpower the band or the chorus. The opening measures should be played with spirit and in a fanfare-like manner. The chorus enters at measure 11 for the first time. The melody is passed around through various instrumental combinations to create various tonal colors. At measure 28, there is a small four-measure percussion feature. At measure 32, the refrain is heard for the first time in a unison scoring. Measure 42 is the climax of the piece and should be played in a bold style. The melody returns in measure 49 and continues to the end of the piece.

### HOW CAN I KEEP FROM SINGING?

My life flows on in endless song;  
Above earth's lamentation.  
I hear the real though far-off hymn.  
That hails a new creation.

Through all the tumult and the strife,  
I hear that music ringing.  
It sounds and echoes in my soul.  
How can I keep from singing?

What though the tempest 'round me roar,  
I hear the truth it liveth.  
What though the darkness 'round me close,  
Songs in the night it giveth.

**REFRAIN:** No storm can shake my inmost calm.  
While to that rock I'm clinging.  
Since Love is Lord of heaven and earth.  
How can I keep from singing?

## ABOUT THE COMPOSER:

Quincy C. Hilliard's compositions for wind band are published by published by a variety of well-known publishers. In 2014, Hilliard received the prestigious Mississippi Institute of Arts and Letters Award in the Classical Music Division. Most recently, he was recognized with a second Global Music Award for his work as a composer. In 2012, one of his pieces, *Coty* (clarinet and piano) was recorded on a CD that was nominated for a Grammy Award. In 2008, he was commissioned by the Library of Congress to compose a work in celebration of the bicentennial of the birth of Abraham Lincoln. He is frequently commissioned to compose works, including one for the 1996 Olympic Games in Atlanta and a score for a documentary film, *The Texas Rangers*. For many years, the American Society of Composers, Authors, and Publishers (ASCAP) has recognized him with annual awards for the unusually frequent performance of his compositions. Hilliard is regularly invited to conduct, demonstrate effective techniques, and adjudicate festivals throughout the world. Because Hilliard, the composer, conductor, and educator, is also a scholar of Aaron Copland's music and life, Copland estate administrators authorized Hilliard to publish the educational performance edition, *Copland for Solo Instruments* (Boosey and Hawkes, 1999). To train school band students, he wrote *Scales and Tuning Exercises for Superior Bands* (FJH Music Company, 2009), *Superior Bands in Sixteen Weeks* (FJH Music Company, 2003), *Chorales and Rhythmic Etudes for Superior Bands* (FJH Music, 2004), *Theory Concepts, Books One and Two* and is the co-author of the *Skill Builders, Books One and Two* (Sounds Spectacular Series, Carl Fischer, 1996). He is also the co-author of *Percussion Time* (C.L. Barnhouse Company) which is a collection of music written specifically for the beginning percussion ensemble. Hilliard is Composer in Residence and the Heymann Endowed Professor of Music at the University of Louisiana, Lafayette.