

KEEP YOUR LAMPS TRIMMED AND BURNING

for S.A.B. voices, a cappella
with optional Hand Drum*

Traditional Spiritual

Adapted and arranged,
with new material, by
JAY ALTHOUSE

Slow, steady walking tempo ($\text{♩} = \text{ca. } 60$) *continue pattern through m. 16*

HAND DRUM (opt.) *mp*

SOPRANO ALTO *mp*

BARITONE *mp*

PIANO (for rehearsal only) *mp*

3

Keep your lamps trimmed and burn - ing keep your
lamps trimmed and burn - ing, keep your lamps trimmed and burn -

*Also available for S.A.T.B. (28679), S.S.A. (28681), and T.T.B.B. (28682). Hand Drum part is on page 12.

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6

- ing, for the time is draw - ing nigh. — Keep your —

p

p

This system contains measures 6, 7, and 8. The vocal line begins with a half rest followed by the lyrics. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

This system shows the piano accompaniment for measures 6, 7, and 8, corresponding to the vocal line above. It features a consistent eighth-note bass line and a treble line with chords and moving lines.

9

lamps trimmed and burn - ing, keep your lamps trimmed and burn-

This system contains measures 9, 10, and 11. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

This system shows the piano accompaniment for measures 9, 10, and 11, corresponding to the vocal line above.

12

- ing, keep your — lamps trimmed and burn - ing, for the

This system contains measures 12, 13, and 14. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

This system shows the piano accompaniment for measures 12, 13, and 14, corresponding to the vocal line above.

15 *sub. mf* 17 (Drum tacet)

time is draw - ing night. — Oh, — chil - dren, don't get wea - ry, oh, —

sub. mf

sub. mf

19

chil - dren, don't get wea - ry. Oh, — chil - dren, don't get

sub. mf

22

wea - ry till your work is — done. — Keep your —

p

p

p

25

HAND DRUM

p

FEMALE SOLO

p

Keep your lamps burn - ing, keep your lamps burn -

lamps trimmed and burn - ing, keep your lamps trimmed and burn -

28

continue pattern through m. 32

(join sopranos)

ing, keep your lamps burn - ing, for the

- ing, keep your lamps trimmed and burn - ing, for the

31 *sub. f* 33 (Drum tacet)

time is draw - ing nigh. — Oh, — sis - ter, don't stop pray - ing.

f Oh, —

sub. f

35

Oh, — pray - ing. Oh, sis - ters and broth - ers,

broth - er, don't stop pray - ing. Oh, sis - ters — and

38 *cresc.*

broth - ers and sis - ters, sis - ters and broth - ers, broth - ers and sis - ters,

cresc.

broth - ers, — oh, sis - ters — and broth - ers, —

cresc.

41 *molto rit.* *ff* *a tempo p*

keep on pray-ing till the work is done! Keep your—

keep on till the work is done!

molto rit. *ff* *a tempo p*

45 *p* *continue pattern*

lamps trimmed and burn - ing, keep your lamps trimmed and burn-

48

- ing, keep your— lamps trimmed and burn - ing, for the

51 53

pp *pp*

FEMALE SOLO

Keep your lamps burn-

time is draw - ing nigh. — Keep your — lamps trimmed and burn-

pp *pp*

54

- ing, keep your lamps burn - ing,

- ing, keep your lamps trimmed and burn - ing, keep your —

57

keep your lamps burn - ing, for the time is draw - ing nigh,
lamps trimmed and burn - ing, for the time is draw - ing nigh

60

61

yes, it is, yes, it is.
for the time is draw - ing nigh, for the

63

Slowly

molto rit.

ppp

molto rit.

Slowly

pp

Keep your lamps—trimmed and burn-ing—

molto rit.

Slowly

ppp

time is draw - ing nigh.

Mm

ppp

Slowly

ppp

Performance Note: This spiritual should be performed at a slow walking tempo. One singer may use a walking stick, striking it on the floor on beat 1 of each measure when the drum is playing (measures 1-16, 25-32, 45-62). This is particularly effective when the stick is struck on a wooden floor, a block of wood, or a piece of plywood.

The message “keep your lamps trimmed and burning” is a reminder that one should always be prepared for the Lord’s coming. As with many spirituals, the text may also refer to the flight of escaped slaves from the southern United States via the Underground Railroad.

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Slow, steady walking tempo (♩ = ca. 60)

The musical score is written on a single staff with a 2/2 time signature. It consists of 62 measures. The piece begins with a *mp* dynamic. Measures 1-3 contain a melodic phrase. Measures 4-5 are rests. Measures 6-8 are rests. Measure 9 contains a melodic phrase starting with a *p* dynamic. Measures 10-11 are rests. Measure 12 is a rest. Measures 13-14 are rests. Measure 15 contains a melodic phrase starting with a *p* dynamic. Measures 16-17 are rests. Measure 18 is a rest. Measure 19 contains a melodic phrase starting with a *p* dynamic. Measures 20-21 are rests. Measure 22 is a rest. Measure 23 contains a melodic phrase starting with a *p* dynamic. Measures 24-25 are rests. Measure 26 is a rest. Measure 27 contains a melodic phrase starting with a *pp* dynamic. Measures 28-29 are rests. Measure 30 is a rest. Measure 31 contains a melodic phrase starting with a *pp* dynamic. Measures 32-33 are rests. Measure 34 is a rest. Measure 35 contains a melodic phrase starting with a *pp* dynamic. Measures 36-37 are rests. Measure 38 is a rest. Measure 39 contains a melodic phrase starting with a *pp* dynamic. Measures 40-41 are rests. Measure 42 is a rest. Measure 43 contains a melodic phrase starting with a *pp* dynamic. Measures 44-45 are rests. Measure 46 is a rest. Measure 47 contains a melodic phrase starting with a *pp* dynamic. Measures 48-49 are rests. Measure 50 is a rest. Measure 51 contains a melodic phrase starting with a *pp* dynamic. Measures 52-53 are rests. Measure 54 is a rest. Measure 55 contains a melodic phrase starting with a *pp* dynamic. Measures 56-57 are rests. Measure 58 is a rest. Measure 59 contains a melodic phrase starting with a *pp* dynamic. Measures 60-61 are rests. Measure 62 is a rest. The piece concludes with a *ppp* dynamic. The tempo changes to *molto rit.* at measure 34 and *Slowly* at measure 54.

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