

Piano Solo

I Come with Joy

\$2.00

I COME WITH JOY

THE SOUTHERN HARMONY, 1835

Arranged by

CHRISTOPHER ALEXANDER

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THE MUSIC OF CHRISTOPHER ALEXANDER

About the Work

With driving rhythms in the left hand, this song will bring a new excitement to your next Communion. This arrangement has adapted the hymn into the common 4/4 meter from its original 6/8 time signature to draw out the differing lyricism of the melody.

I Come with Joy is included in the collection:

Ten Communion Piano Solos

About the Arranger



Mr. Christopher Alexander is an award-winning composer and arranger from St. Joseph, Missouri. He received his Bachelor of Science in Vocal Music Education degree from Missouri Western State University in 2009. A self-taught pianist, his compositions and arrangements ranging from instrumental works to vocal solo and choral literature. Mr. Alexander has been commissioned numerous times by singing groups and church choirs within the northwest Missouri and northeast Kansas regions. He is also active in musical theatre productions as a music director and pianist. His works have been published with GIA Music Publications and Hal Leonard.

In 2016, he was awarded the St. Joseph Allied Arts Council Mayor's Award for Artist of the Year. In 2022, he was inducted into the New Generation Singers Hall of Fame.

Mr. Alexander currently serves as the pianist and primary arranger for The New Generation Singers, a Christian singing youth group based in St. Joseph, Missouri. He is a member of NAFME, ACDA, MCDA, and Phi Mu Alpha Sinfonia Fraternity.

He is available for commissions and conducting events on request.

To find more vocal and instrumental works
of Christopher Alexander, visit

www.cantareworks.com

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are available for purchase from:*

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I Come with Joy

The Southern Harmony, 1835
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Andante ma non troppo (♩ = c. 84-88)

The first system of music is in 4/4 time with a key signature of one flat (B-flat). It begins with a piano dynamic marking of *mp*. The right hand has a whole rest for the first three measures, followed by a quarter note G4 in the fourth measure. The left hand plays a steady accompaniment of eighth notes, with chords in the first three measures and single notes in the fourth.

The second system continues the piece. The right hand has a five-measure rest, then plays a half note G4 in the sixth measure. The left hand continues its accompaniment with chords in the first five measures and single notes in the sixth.

The third system starts at measure 9. The right hand plays a half note G4 in the first measure, followed by a half note F#4 in the second, and a half note E4 in the third. The left hand continues with chords in the first three measures and single notes in the fourth.

The fourth system starts at measure 13. The right hand has a three-measure rest, then plays a half note G4 in the fourth measure. The left hand continues with chords in the first three measures and single notes in the fourth. A piano dynamic marking of *m* is present in the fourth measure.

I Come with joy

17

Musical notation for measures 17-20. Treble clef has chords and eighth notes. Bass clef has a steady eighth-note accompaniment.

21

Musical notation for measures 21-24. Treble clef has chords and eighth notes. Bass clef has a steady eighth-note accompaniment with a triplet in measure 24.

25

Musical notation for measures 25-28. Treble clef has eighth-note patterns. Bass clef has long notes with a crescendo hairpin and a *mp* dynamic marking.

29

Musical notation for measures 29-32. Treble clef has eighth-note patterns. Bass clef has eighth-note accompaniment.

bring in bass melody

33

Musical notation for measures 33-36. Treble clef has eighth-note patterns. Bass clef has eighth-note accompaniment.