

Piano Solo

I Need Thee Every Hour

\$2.00

**I NEED THEE
EVERY HOUR**

Music by
ROBERT LOWRY

Arranged by
CHRISTOPHER ALEXANDER

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THE MUSIC OF CHRISTOPHER ALEXANDER

About the Work

This piece illustrates the chiming bells of a clock within this superb arrangement. It even allows the piano player to choose how many times to play the “bell chimes” near the end of the piece. This introspective work will be a perfect vessel for you at your next performance.

I Need Thee Every Hour is included in the collection:

TEN SACRED WYMN PIANO SOLOS VOLUME 3

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

*Original compositions and arrangements
are available for purchase from:*

J.W. Pepper (jwpepper.com)

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I Need Thee Every Hour

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Lento semplice (♩ = 60)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/4 time signature. It begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and continues with a melodic line. The lower staff is in bass clef with the same key signature and time signature, featuring a 'p chime-like' texture with chords and moving lines.

The second system of musical notation continues the piece. It features a change in time signature to 3/4 at the end of the system. The notation includes both treble and bass clefs with the same key signature.

The third system of musical notation begins at measure 9 and includes the instruction 'cantabile'. It shows a change in time signature to 3/4. The notation includes both treble and bass clefs with the same key signature.

The fourth system of musical notation begins at measure 13. It continues the melodic and harmonic development in the same key signature and time signature.

17

rit. *a tempo*

20

mp accel.

Piu mosso (♩ = c. 72)

23

27

31

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35

Musical notation for measures 35-39. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *mf* (mezzo-forte) is present in measure 39.

40

Musical notation for measures 40-43. The right hand continues the melodic line with eighth and quarter notes. The left hand accompaniment remains consistent with quarter notes.

44

Musical notation for measures 44-47. The right hand has a long melodic line with a slur and a fermata over the final two notes. The left hand accompaniment continues. Dynamic markings include *rit.* (ritardando) in measure 45 and *a tempo* in measure 46.

48

Musical notation for measures 48-51. The right hand features a long melodic line with a slur and a fermata over the final two notes. The left hand accompaniment continues. A dynamic marking of *mp* (mezzo-piano) is present in measure 48.

52

Musical notation for measures 52-55. The right hand has a long melodic line with a slur and a fermata over the final two notes. The left hand accompaniment continues.