



Joyful Hymn Solos

11 Piano Arrangements of Traditional Christian Favorites

Arranged by **Bernadine Johnson**

They praised and thanked the Lord. They sang as others played their trumpets, cymbals, and other instruments. They praised the Lord with this song: "He is good; His love continues forever." And at that moment the glory of the Lord, coming as a bright cloud, filled the Temple.
— 2 Chronicles 5:13

Johann Sebastian Bach wrote in his own copy of the Bible *Where there is devotional music, God is always at hand with His gracious presence*, placing these words next to 2 Chronicles, which describes a worship service. He would also often mark *J.J.*, which stands for *Jesu Juva* (Help me, Jesus), at the beginning of manuscripts. At the end of manuscripts, he often marked *S.D.G.*, which stands for *Soli Deo Gloria* (To God Alone the Glory). From these inscriptions, it is apparent that Bach was aware that God was always with him, guiding his work. According to Albert Schweitzer—a 20th-century organist, musicologist, and theologian—the sole intent of Bach was to offer to God whatever praise could be contained in his music. Schweitzer said, "Music is an act of worship with Bach. The tones ascend to God like praise too deep for utterance." Like Bach, I too asked God to guide the selection and arrangements of these joyful hymns that were chosen to give Him praise and to be used as a path to worship. It was a joy for me just to be creative and find new ways to express these well-known hymns! I pray that you will use this book of hymn arrangements as an act of worship to God and that you feel His gracious presence near you. *Soli Deo Gloria.*

Bernadine Johnson

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I dedicate this book to my dear friend Melody Bober, who (like Bach) strongly desires for God alone to receive all the glory in everything she does.



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Come, Thou Fount of Every Blessing

with “Doxology”

Traditional American Melody
Arr. Bernadine Johnson

With energy (♩ = 84)

Measures 1-4 of the piano arrangement. The music is in 4/4 time with a key signature of two flats. The right hand features a melodic line with triplets and fingerings (3, 2, 1, 3, 4). The left hand provides a bass accompaniment with fingerings (2, 1, 5). The dynamic marking is *f*.

Measures 5-8 of the piano arrangement. The right hand continues the melodic line with triplets and fingerings (2, 1, 5, 2, 3, 2, 3, 4, 5, 3, 5, 3). The left hand accompaniment includes the dynamic markings *mf* and *dim.*

Measures 9-12 of the piano arrangement. Measure 9 is marked *p* and features a triplet of eighth notes in the right hand. Measure 10 is marked *L'istesso tempo* (♩ = ♩) and *f*. The right hand has a triplet of eighth notes. Measure 11 is marked *f*. Measure 12 is marked *f*. The left hand accompaniment includes a fermata over measures 10 and 11.

Measures 13-18 of the piano arrangement. The right hand features a melodic line with triplets and fingerings (3, 5, 1, 5, 3, 2, 1, 3, 5, 3, 1, 2, 5, 2, 2). The left hand accompaniment includes a fermata over measures 13 and 14.

Measures 19-24 of the piano arrangement. The right hand features a melodic line with triplets and fingerings (3, 1, 4, 3, 2, 4, 3, 1, 1). The left hand accompaniment includes a fermata over measures 19 and 20.

I Will Sing of My Redeemer

James McGranahan
Arr. Bernadine Johnson

Relaxed Gospel feeling (♩ = 52)

The first system of music consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The tempo is marked as 'Relaxed Gospel feeling' with a quarter note equal to 52 beats per minute. The music begins with a treble clef staff containing a series of chords and a melodic line. A fingering '5 1' is shown above the first measure. The bass clef staff provides a harmonic accompaniment. A fingering '5 4 2 1' is shown above the second measure, and '1 5' is shown below the first measure of the bass staff. The system concludes with a treble clef staff containing a melodic line with a fingering '2 1' and a bass clef staff with a fingering '3'.

The second system of music continues the piece. It begins with a boxed measure number '4' in the treble clef staff. The music features a mix of chords and melodic lines in both staves. A fingering '5 1 3' is shown below the first measure of the bass staff. The system concludes with a treble clef staff containing a melodic line with a fingering '3' and a bass clef staff.

The third system of music continues the piece. It begins with a boxed measure number '7' in the treble clef staff. The music features a mix of chords and melodic lines in both staves. A fingering '4 5 1 1' is shown above the first measure of the treble staff. The system concludes with a treble clef staff containing a melodic line and a bass clef staff.

The fourth system of music continues the piece. It begins with a boxed measure number '10' in the treble clef staff. The music features a mix of chords and melodic lines in both staves. A fingering '3' is shown above the first measure of the treble staff. The system concludes with a treble clef staff containing a melodic line and a bass clef staff.