

# JOY NEVER LEAVES - CHRISTOPHER H. HARRIS

## OVERVIEW

Newly composed this piece “positively bursts and cascades with flowing tears and shouts of joy.” *Joy Never Leaves* is a celebratory piece recognizing the human spirit. The collaboration with the piano is important in capturing the triumphant nature of this piece.



**CHRISTOPHER  
H. HARRIS**



**2022**



**MUSICAL PERIOD:  
21ST CENTURY**

1

## KEY

Initially written in F Major, the key center shifts through b-flat minor, B-flat major, A-flat E-flat Major, and e-flat minor before moving to D-Flat Major in Measure 44. The piece returns to F Major in 63, and continues to tonicize D-Flat Major, E-flat Major, and B-flat Major.

2

## METER

Most of this piece is written in 3/2 time with two 4/4 rubato sections. This is a true 3/2 where the half-note gets the beat. While these whole notes and half notes look long, at the marked tempo in 3/2 they are not as long as they look. Make sure to stay in time and count accurately.

3

## DYNAMICS

This piece includes a wide dynamic range. As the ensemble tonicizes different keys the dynamics shift as well. Make sure to support your sound in both the forte sections and piano sections.

4

## INTONATION

There are several sustained seventh and ninth chords in this piece. It is crucial that each voice part understand their place in the chord and who they may clash with. The voice part singing the seventh or the ninth may be tempted to drift toward the root of the chord. Only sing as loudly as you can sing in tune.

5

## STYLE

Harris writes stylistic markings above the different sections ex. “Intimately, more relaxed”. These markings are just as important as the written dynamics. Do not stay stagnant at each dynamic level, but phrase musically with the text as you portray the varied nature of joy.