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# Hail the Day That Sees Him Rise

SATB Choir, Organ, Brass Quintet,  
Timpani and Congregation

Choral Score

Howard Helvey

For the Music Ministry of First United Methodist Church of Lawrenceville, Georgia  
Rev. W. Davis Chappell, Jr., Senior Minister; William Steele, Director of Music

# Hail the Day That Sees Him Rise

SATB Choir, Organ, Brass Quintet, Timpani and Congregation  
Choral Score

Measures 5-20, Christopher Wordsworth (1807-85)  
Measures 54-144, Charles Wesley (1707-88), alt.

Based on the  
hymn tune *Gwalchmai*  
J. D. Jones (1827-70)  
setting by Howard Helvey

Moderato ♩ = 72

Organ

*f* *mp*

brass parts shown in cue-sized notes

3

5 SA unis. *mp*

Al - le - lu - ia, al -

5 TB unis. *mp*

Al - le - lu - ia,

5

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7 *mf* le - lu - ia! Hearts to

al - le - lu - ia! *mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics '- le - lu - ia! Hearts to'. The bottom staff is a piano accompaniment in bass clef with lyrics 'al - le - lu - ia!'. Both staves feature a melodic line with eighth and sixteenth notes, some beamed together. Dynamics include a crescendo hairpin and the marking 'mf' (mezzo-forte).

7

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a more active treble line with some triplet figures. Dynamics include a crescendo hairpin and the marking 'mf'.

9 heav - en and voic - es raise:

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with lyrics 'heav - en and voic - es raise:'. The bottom staff is a piano accompaniment in bass clef. The music features a melodic line with eighth and sixteenth notes, some beamed together, and triplet figures. Dynamics include a crescendo hairpin and the marking 'mf'.

9 *mf* *mp*

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a more active treble line with some triplet figures. Dynamics include a crescendo hairpin, the marking 'mf' (mezzo-forte), and 'mp' (mezzo-piano).

11 *mf*

sing to God

*mf*

11 *mf*

*mf*

13 *f*

a hymn of glad-ness, sing to

(of) *f*

13 *f*

*f*

**poco rit.**

16

God, sing to God a hymn of

**poco rit.**

16

**meno mosso** **molto rit.**

19 **ff**

praise.

**ff**

**meno mosso** **molto rit.**

19 **ff**

**ff**

21 **Stately**  $\text{♩} = 80$

*mp*

24 **a tempo**

*mf*

Harmonization in  
mm. 25-53 by J.D. Jones

28

34

39

43

48

+ congregation

1st x: SATB unis. *f*

2nd x: SA unis. *mf*

54

Hail the day that sees him rise, Al - le -  
There the glo - rious tri - umph waits; Al - le -

54

*f* (2nd x *mf*)

59

- lu - ia! glo - rious to his na - tive  
- lu - ia! lift your heads, e - ter - nal

59

64

skies: Al - le - lu - ia!  
gates! Al - le - lu - ia!

64



68

2nd x: Christ, a - while to mor - tals given,  
 TB *mf* Wide un - fold the ra - diant scene;

68

72

Al - le - lu - ia!  
 Al - le - lu - ia!

72

75

en - ters now the high - est heaven!  
take the King of glo - ry in!

75

79

Al - le - lu - ia!  
Al - le - lu - ia!

79

Choir only  
*mp*

83

See! he lifts his hands a - bove;

*mp*

T  
B

87

Al - le - lu - ia! See! he

(he)

91

shows the prints of love: Al - le -

95

- lu - ia! Hark! his gra - cious

99

lips be - stow, Al - le - lu -

103

- ia! bless - ings on his

106

Church be - low. Al - le - lu -

110

- ia!

110

*mp* *cresc. poco a poco*

113

S (select) unis.

ATB unis. and Congregation

113

*rit.*

116 **With breadth**  $\text{♩} = 72$

*f*

Lord be - yond our mor - tal sight,

116 **With breadth**  $\text{♩} = 72$

*f*

120

Al - le - lu - ia! raise our hearts to

(our)

120

125

reach thy height, Al - le - lu -

125

129

- ia! there thy face un - cloud - ed

(thy)

129

133

see, ——— Al - le - lu - ia!

133

137

find our heaven of ——— heavens in

137

140

thee. Al - le - lu -

140

143

- ia! Al -

SA unis. *più f*

Altos

Choir only TB unis.

143

*più f*



146

- le - lu - ia, Al - le -

*più f*

Al - le - lu - ia,

146

149

- lu - ia! A - - -

*ff*

*ff*

149

*ff*

**molto rit.** **Slower (in 4) ♩ = 104**

151

men;

The first system of music (measures 151-152) features a vocal line and piano accompaniment. The tempo is marked 'molto rit.' and 'Slower (in 4) ♩ = 104'. The key signature has one sharp (F#). The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand. The second system (measures 153-154) continues the piano accompaniment with triplets in the right hand and eighth notes in the left hand.

**rit.**

153

A - men!

The second system of music (measures 153-154) continues the vocal line and piano accompaniment. The tempo is marked 'rit.'. The key signature has one sharp (F#). The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand. The second system (measures 155-156) continues the piano accompaniment with chords and triplets in the right hand and eighth notes in the left hand.

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# Hail the Day That Sees Him Rise

## Congregation

Charles Wesley (1707-88), alt.

Based on the  
 hymn tune *Gwalchmai*  
 J. D. Jones (1827-70)  
 setting by Howard Helvey

All: Hail the day that sees him rise,  
 Women alone: There the glo - rious tri - umph waits;  
 Choir alone: *See! he lifts his hands a - bove;*  
 All: Lord be - yond our mor - tal sight,

Al - le - lu - ia! glo - rious to his  
 Al - le - lu - ia! lift your heads, e -  
*Al - le - lu - ia! See! he shows the*  
 Al - le - lu - ia! raise our hearts to

na - tive skies; Al - le - lu - ia!  
 - ter - nal gates! Al - le - lu - ia!  
*prints of love; Al - le - lu - ia!*  
 reach thy height, Al - le - lu - ia!

Christ, a - while to mor - tals given, Al - le -  
 Men alone: Wide un - fold the ra - diant scene; Al - le -  
*Hark! his gra - cious lips be - stow, Al - le -*  
 There thy face un - cloud - ed see, Al - le -

- lu - ia! en - ters now the  
 - lu - ia! take the King of  
 - lu - ia! bless - ings on his  
 - lu - ia! find our heaven of

high - est heaven! Al - le - lu - ia!  
 glo - ry in! Al - le - lu - ia!  
*Church be - low. Al - le - lu - ia!*  
 heavens in thee. Al - le - lu - ia!

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## Howard Helvey

Howard Helvey (b. 1968), organist/choirmaster of historic Calvary Episcopal Church in Cincinnati, Ohio, is active nationally and internationally as a composer, conductor, and member of the Steinbach/Helvey Piano Duo and the Hannaford Piano Trio. His hundreds of compositions and arrangements are published by Oxford University Press, E.C. Schirmer, Beckenhurst Press, Hinshaw Music, Boosey & Hawkes, Paraclete Press and many others companies. Mr. Helvey's works have been featured on countless recordings, television/radio broadcasts, in such distinguished concert venues as New York's Carnegie Hall, the National Cathedral, the Meyerson Symphony Center (Dallas), the Disney Concert Hall (LA), and numerous locations throughout the U.S., Europe and Asia. In 2006, he was awarded the international first prize by the John Ness Beck Foundation for his distinguished contribution to sacred choral music. Mr. Helvey holds undergraduate and graduate degrees in composition and piano performance from the University of Missouri (Columbia) and the University of Cincinnati's College-Conservatory of Music, and, as a Chautauqua Scholar, studied piano at New York's Chautauqua Institution.