

Revelation 4:8

*And the four living creatures . . . never cease to sing,
“Holy, holy, holy, is the Lord God Almighty, who was and is and evermore shall be!”*

BRING, O MORN, THY MUSIC is a brilliant soaring anthem of praise for choir and congregation. The text by William Channing Gannett, a Unitarian minister, was written in 1892 as an account of the World Parliament of Religions conference held in Chicago that same year. Howard Helvey has crafted an exceptional new hymntune for this marvelous poem, which is traditionally sung to the hymntune *NICAEA (Holy, Holy, Holy)*.

Suggested corresponding scripture readings include Psalms 19, 66, and 104, and Revelation 4. This anthem is especially appropriate for Epiphany, Eastertide (particularly the Easter Vigil), Pentecost, Music Appreciation Sunday, or any time during the church year.

HOWARD HELVEY resides in Cincinnati, Ohio, where he is active as a composer, arranger and pianist, and serves as organist/choirmaster of historic Calvary Episcopal Church. Since 1997 he has also performed extensively throughout the United States and abroad as part of a piano duo with Richard Steinbach. Helvey holds a Bachelor of Music degree in composition from the University of Missouri-Columbia and a Master of Music degree in composition and piano performance from the University of Cincinnati's College-Conservatory of Music.

Commissioned to recognize Dr. Michael Straw, Director of Music,
Broadway Christian Church (Disciples of Christ), Columbia, Missouri, 1989–1999.

BRING, O MORN, THY MUSIC!

for S.A.T.B. voices and organ with optional congregation and solo trumpet*

Text by
WILLIAM CHANNING GANNETT
(1840–1923), *alt.*

Music by
HOWARD HELVEY (ASCAP)
(Based on the original hymntune *WINTON PLACE*)

With dignity (♩ = ca. 100)

SOPRANO
ALTO

TENOR
BASS

With dignity (♩ = ca. 100)
Trumpet or Solo stop**

ORGAN

mf

Ped.

5

* Parts for solo trumpet and congregation may be found on pages 11 and 12 respectively.
** If trumpet is employed, organist should omit the right hand in measures 1–9 and again in measures 26–34.

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Stanza 1: Women's Voices

Stanza 2: Men's Voices

9 *mf*

1. Bring, O morn, thy mu - sic! Night, thy star - lit
2. Life and death, thy crea - tures, praise thee, might - y

mf

12 13

si - lence! O - ceans, laugh in rap - ture
Giv - er! Praise and pray r are ris - ing

15 17 (*Sing both times*)

to in the storm - winds cours - ing free! Suns and plan - ets
in thy beast and bird and tree: Lo, they praise and
(*Sing both times*)

18

cho - rus, praise to thee, Most
 van - ish, van - ish at thy

21

22

Ho - ly, Who was, and is, and
 bid - ding, Who was, and is, and

24

ev er - more shall be. _____
 ev er - more shall be. _____

Trumpet or Solo stop

28

Musical notation for measures 28-30. The vocal line consists of three whole rests. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

31

Musical notation for measures 31-33. The vocal line consists of three whole rests. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

34

mf Stanza 3: Choir, *a cappella*

Musical notation for measures 34-36. The vocal line includes the lyrics: "3. Light us! Lead us! Love us!". The piano accompaniment provides a harmonic accompaniment for the vocal line.

mf

(us)

Musical notation for measures 37-39. The vocal line consists of three whole rests. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

mp

36 (thy) (plead - ing)

cry thy grog - ing na - tions, plead - ing in

39 (but)

— the thou - sand tongues, but nam - ing on - ly thee,

42 *mp*

Long - ing to ful - fill thy ho - ly,

mp

45 47

hap - py pur - pose, Who was,

48 *mf*

— and is, and ev - er - more shall

mf

51

be.

-Solo stop

mf *f*

Ped.

With more breadth (♩ = ca. 88)

55 DESCANT (Selected Voices)

57 *f* Stanza 4: Choir and Congregation

rit.

MELODY (Choir and Congregation)

4. Life nor death can

4. Life nor death can
With more breadth (♩ = ca. 88)

rit. (*f*) (+ tpt.)

58

61

part us, O thou Love e - ter - nal, Shep - herd of

part us, O thou Love e - ter - nal, Shep - herd of

62

— the wan - d'ring star and souls that way - ward flee!

— the wan - d'ring star and souls that way - ward flee!

65

Home - ward draws the spir - it to thy

Home - ward draws the spir - it to thy

68

70

Spir it yearn - ing, Who was,

Spir - it yearn - ing, Who was,

71

and is, and ev - er - more shall

and is, and ev - er - more shall

74

be.

be.

(end Congregation)

76 *Slower* *ff* S. A. T. B. *Slower* *ff*

77 *molto rit.*

men, A men.

men, A men.

molto rit.

BRING, O MORN, THY MUSIC!

TRUMPET in B-flat (optional)

Music by

HOWARD HELVEY (ASCAP)

(Based on the original hymntune *WINTON PLACE*)

With dignity (♩ = ca. 100)

The musical score is written for a Trumpet in B-flat (optional) and is based on the original hymntune *Winton Place*. It consists of ten staves of music in the key of D major (two sharps) and 4/4 time signature. The score is marked with various dynamics and articulations:

- Staff 1: *mf* (mezzo-forte)
- Staff 2: *mf* (mezzo-forte)
- Staff 3: *mp* (mezzo-piano)
- Staff 4: *mp* (mezzo-piano)
- Staff 5: *mp* (mezzo-piano)
- Staff 6: *mp* (mezzo-piano)
- Staff 7: *f* (forte)
- Staff 8: *f* (forte)
- Staff 9: *f* (forte)
- Staff 10: *ff* (fortissimo)

The score includes several measures of rests and is divided into four stanzas:

- Stanzas 1 & 2: Measures 9-22
- Stanza 3: Measures 34-42
- Stanza 4: Measures 57-70

The score concludes with a *rit.* (ritardando) marking and a *molto rit.* (molto ritardando) marking. The tempo is marked as *Slower* at the end.

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