

When I Survey the Wondrous Cross (with its marriage of Isaac Watts's text to Lowell Mason's adapted hymn tune) has long been a benchmark congregational hymn across virtually all Christian denominations in the United States. The melody itself of the plainchant-based hymn tune, HAMBURG (published in 1825), displays an astonishing efficiency of means: the melodic movement is entirely stepwise, making its compass of only five notes confined to a diminished 5th. Isaac Watts's venerable hymn text, *When I Survey the Wondrous Cross* (published in 1707), is generally acknowledged as one of the finest hymns in the English language.

In his arrangement for mixed choir and piano, Howard Helvey begins by presenting the first stanza—sung by an alto soloist (or section)—in a meditative, reverent manner. Through the piano's rhapsodic gestures, the continual gathering of voices, and journeys through several tonal centers, the anthem unfolds the dramatic narrative of the text.

During much of the first two stanzas (through page 6, and later in mm. 84–87), the piano rarely articulates any note or chord on beat one of a measure. Because of this, care should be taken to ensure that the vocal lines are phrased elegantly, and that momentum is maintained.

This anthem is dedicated in loving memory of Mr. Helvey's paternal grandmother, Alice Jean Helvey.

Howard Helvey (b. 1968) is among the most widely published composers and arrangers of his generation. With longstanding interest in creating choral music, his works are regularly performed and recorded around the world. Mr. Helvey also concertizes as a pianist, is conductor and co-founder of the professional Cincinnati Fusion Ensemble, and since 1998 has served as organist/choirmaster of Cincinnati's historic Calvary Episcopal Church.

Awarded the international choral-composition first prize in 2006 by the John Ness Beck Foundation, his hundreds of compositions and arrangements are published by Beckenhurst Press, Oxford University Press, Boosey & Hawkes, Alfred, E.C. Schirmer, Hinshaw Music, Hal Leonard, MorningStar Music, Paraclete Press, and many other major American companies.

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. As one passionate about effective congregational hymn-singing, Mr. Helvey received additional training in hymn-accompanying and organ improvisation from Gerre Hancock.

WHEN I SURVEY THE WONDROUS CROSS

Text by
ISAAC WATTS

for S.A.T.B. voices, accompanied*

Tune: HAMBURG

Melody based on plainsong

Adapted by LOWELL MASON

Arranged by HOWARD HELVEY (ASCAP)

Andantino espressivo (♩ = ca. 80)

Alto solo or section *p*

SOPRANO
ALTO

ACCOMP.
semplice
p sempre legato

When I sur -

4

vey the won - drous cross on which the

opt. breath
if directed
(9)

8

Prince glo - ry died,

* To purchase a full-length performance recording (44234) of this piece, go to alfred.com/downloads.

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44234

11

my rich - est gain I count but loss,

15

and pour con - tempt on all my pride.

poco rit. *poco accel.*

poco rit. *poco accel.*

19

Piu mosso (♩ = ca. 88)

22

rall.

8va

mf rall. e dim.

Poco meno mosso (♩ = ca. 84)

24 SOPRANO / ALTO *mp*

For - bid it, Lord, that should boast,

mp sempre legato

28

save in the death of Christ my God!

32 SOPRANO / ALTO

mf

All the vain things that charm me

TENOR / BASS

mf

mf

35 *mp* I sac - ri - fice them

most, I sac - ri - fice them

mp

mp

38 *poco rit.* *poco accel.* *a tempo*

to His blood.

poco rit. *poco accel.* *a tempo* *mf*

41

45 Poco più mosso (♩ = ca. 92)
mp

44

molto rit.

mel.
 See from His head, His

f molto rit. e dim.
mp (for rehearsal only)

hands, His feet, sor - row and

47

50

love flow min - gled down! -

Musical notation for the first system, including vocal line and piano accompaniment.

love flow min - gled down!

Musical notation for the second system, including vocal line and piano accompaniment.

love flow min - gled down! -

Musical notation for the third system, including vocal line and piano accompaniment.

53

Did e'er such love and sorrow

Musical notation for the fourth system, including vocal line and piano accompaniment.

meet, or thorns compose so

Musical notation for the fifth system, including vocal line and piano accompaniment.

56

meet, or thorns compose so

Musical notation for the sixth system, including vocal line and piano accompaniment.

Musical notation for the seventh system, including vocal line and piano accompaniment.

59

mf

poco accel.

rich a crown?

mf

mf

poco accel. e cresc.

62

Più mosso (♩ = ca. 104)

Were the whole realm of na - ture

f

mine, that were a pres - ent

65

f

molto rit.

far too small;

molto rit.

3 3 3

70

Largamente (♩ = ca. 84)*più f*

love so a - maz - ing, so di -

più f

so

8va

8vb

73

vine, de - mands my soul, my

ff

di - vine,

ff

8vb

76 *molto rit.*

life, my all.

molto rit.

8va

8vb

79

mf

8va

82 *molto rit.* 84 *Espressivo* (♩ = ca. 76) *mp*

Love so a -

mp

molto rit.

85

tranquillamente

maz - ing, — so di - vine, de - mands my

mp

tranquillamente

89

no breath

rit.

soul, *no breath* my — life, my —

rit.

92

Meno mosso (♩ = ca. 63)

p

rit.

all.

p

p

rit.

pp

8^{va}

8^{vb}