

# The Day Dawn is Breaking

SATB

Arr. Suzanne Ostler Shippen

$\text{♩} = 60$  Joyfully

Voice 1

Voice 2

Piano

The day dawn is break ing, the world is a wak ing, the

7

clouds of night's dark ness are flee ing a way. The world-wide com mo tion, from o cean to o cean, now

Pno.

7

12

her aids the time of the beau ti ful day. Beau ti ful day of peace and

Pno.

12

The Day Dawn is Breaking

19

rest, \_\_\_\_\_ bright be thy dawn \_\_\_\_\_ from east to west. \_\_\_\_\_ Hail to thine ear \_\_\_\_\_

Pno.

26

\_\_\_\_\_ liest wel come ray, \_\_\_\_\_ Beau ti ful bright \_\_\_\_\_ mil len ni al day. \_\_\_\_\_

Pno.

soprano

34

In ma ny a tem ple the Saints will as sem ble and la bor as sa viors of dear ones a way. \_\_\_\_\_

alto

Pno.

The Day Dawn is Breaking

39

Then hap py re un ion and sweet est com mun ion we'll have with our friends in the beau ti ful day.

Pno.

44

Beau ti ful day of peace and rest, bright be thy  
Beau ti ful, Beau ti ful day of peace, of peace and rest,

Pno.

51

dawn from east to west. Hail to thine ear liest wel come  
bright be thy dawn from east to east to west. Hail to thine Hail to thine earl iest wel come

Pno.

The Day Dawn is Breaking

57

ray, Beau ti ful bright mil len ni al day.

wel come ray, Beau ti ful bright mil len ni al day. Still

Pno.

65

let us be do ing our les sons re view ing, which God has re vealed for our walk in his way; And

Pno.

70

then won drous sto ry, the Lord in his glo ry will come in his pow'r in the beau ti ful day.

Pno.

# The Day Dawn is Breaking

75

Beau ti ful day of peace, and rest, peace — and rest, Bright be thy  
— Beau ti ful day — or peace — and rest, — Bright be thy

Pno.

Detailed description: This system contains the first two systems of music. The top system features two vocal staves in bass clef. The first staff begins with a rest, followed by the lyrics 'Beau ti ful day of peace, and rest, peace — and rest, Bright be thy'. The second staff continues with '— Beau ti ful day — or peace — and rest, — Bright be thy'. The piano accompaniment (Pno.) is shown in grand staff notation (treble and bass clefs) with chords and moving lines.

81

bright be thy dawn — from east — to west. — Hail to thine ear liest wel come  
dawn — from east — to west. — Hail to thine ear — to west. — liest wel — come

Pno.

Detailed description: This system contains the second two systems of music. The top system features two vocal staves in bass clef. The first staff continues with 'bright be thy dawn — from east — to west. — Hail to thine ear liest wel come'. The second staff continues with 'dawn — from east — to west. — Hail to thine ear — to west. — liest wel — come'. The piano accompaniment (Pno.) continues in grand staff notation.

87

ray, wel — come ray, Beau ti ful bright — mil len ni al day. — Then  
ray, — Beau ti ful bright mil len nial day. —

Pno.

Detailed description: This system contains the final two systems of music. The top system features two vocal staves in bass clef. The first staff continues with 'ray, wel — come ray, Beau ti ful bright — mil len ni al day. — Then'. The second staff continues with 'ray, — Beau ti ful bright mil len nial day. —'. The piano accompaniment (Pno.) concludes in grand staff notation.

The Day Dawn is Breaking

95

pure and su per nal, our friend ship e ter nal, with Je sus we'll live and his coun sels o bey \_\_\_\_\_ Un

Pno.

95

100

til ev ery na tion will join in sal va tion and wor ship the Lord of the beau ti ful day. \_\_\_\_\_

Pno.

100

106

Beau ti ful, beau ti ful day \_\_\_\_\_ of peace and \_\_\_\_\_ peace \_\_\_\_\_ and rest. \_\_\_\_\_ bright be thy

Beau ti ful day \_\_\_\_\_ of peace and rest. \_\_\_\_\_ Bright be thy Dawn \_\_\_\_\_

Pno.

106

# The Day Dawn is Breaking

112

dawn from east to east to west, Hail to thine ear-liest wel come ray.

— from east — to west. — Hail to thine ear — — — liest wel come ray. —

Pno.

118

Beau ti ful, bright mil len ni al day.

— Beau ti ful, Bright, mil len ni al day.

Pno.

125

beau ti ful, bright, mil len ni al day.

beau ti ful, bright, mil len ni al day.

Pno.

# The Day Dawn is Breaking

SATB

arr. Suzanne Ostler Shippen

♩ = 60

Voice 1

Voice 3

The day dawn is break ing, the world is a wak ing, the

7

clouds of night's dark ness are flee ing a way. The world-wide com mo tion, from

11

o cean to o cean, now her alds the time of the beau ti ful day. Beau ti ful

17

day of peace and rest, bright be thy dawn from east to west. Hail to thine

25

ear liest wel come ray, Beau ti ful, bright, mil len ni al day.



## The Day Dawn is Breaking

34 *soprano*

In ma ny a tem ple the Saints will as sem ble and la bor as sa viors of dear ones a way. —

*alto*

39

— Then hap py re un ion and sweet est com mun ion we'll have with our friends in the beau ti ful

43

day. — Beau ti ful day — of peace — and rest, —

Beau ti ful, Beau ti ful day — of peace, of peace and rest, —

50

— bright be thy dawn — from east — to west. — Hail to thine ear —

— bright be thy dawn from east — to east to west. Hail to thine Hail to thine earl —

56

— liest wel — come ray, — Beau ti ful, bright, — mil len ni al day. —

— liest wel come wel come ray, — Beau ti ful, bright, — mil len ni al day. —

64 men

Still let us be doing our lessons reviewing, which God has revealed for our walk in his

68

way; \_\_\_\_\_ And then wondrous story, the Lord in his glory will

72 tenor

come in his pow'r in the beautiful day. \_\_\_\_\_ Beau ti ful day of peace, and rest, peace and

bass

Beau ti ful day \_\_\_\_\_ or peace and rest, \_\_\_\_\_

80

rest, Bright be thy bright be thy dawn \_\_\_\_\_ from east \_\_\_\_\_ to west. \_\_\_\_\_ Hail to thine

\_\_\_\_\_ Bright be thy dawn \_\_\_\_\_ from east \_\_\_\_\_ to west. \_\_\_\_\_ Hail to thine ear \_\_\_\_\_

86

ear liest wel come ray, wel \_\_\_\_\_ come ray, Beau ti ful, bright, \_\_\_\_\_ mil len ni al day. \_\_\_\_\_

\_\_\_\_\_ liest wel \_\_\_\_\_ come ray, \_\_\_\_\_ Beau ti ful, bright, mil len nial day. \_\_\_\_\_

# The Day Dawn is Breaking

94

Then pure and su per nal, our friend ship e ter nal, with Je sus we'll live and his coun sels o bey \_\_\_\_\_

99

Un til ev ery na tion will join in sal va tion and wor ship the Lord of the beau ti ful day. \_\_\_\_\_

105

**soprano**  
Beau ti ful day \_\_\_\_\_ of peace \_\_\_\_\_ and rest, \_\_\_\_\_

**alto**  
Beau ti ful, Beau ti ful day \_\_\_\_\_ of peace, of peace and rest, \_\_\_\_\_

**tenor**  
Beau ti ful day of peace, and rest, peace \_\_\_\_\_ and

**bass**  
Beau ti ful day \_\_\_\_\_ or peace \_\_\_\_\_ and rest, \_\_\_\_\_

110

\_\_\_\_\_ bright be thy dawn \_\_\_\_\_ from east \_\_\_\_\_ to west. \_\_\_\_\_ Hail to thine

\_\_\_\_\_ bright be thy dawn from east \_\_\_\_\_ to east to west. Hail to thine

rest, Bright be thy bright be thy dawn \_\_\_\_\_ from east \_\_\_\_\_ to west. \_\_\_\_\_

\_\_\_\_\_ Bright be thy dawn \_\_\_\_\_ from east \_\_\_\_\_ to west. \_\_\_\_\_ Hail to thine

The Day Dawn is Breaking

115

ear \_\_\_\_\_ liest wel\_\_ come ray, \_\_\_\_\_ Beau ti ful, bright, \_\_\_\_\_  
Hail to thine earl \_\_\_\_\_ iest wel come wel\_\_ come ray, \_\_\_\_\_ Beau ti ful, bright, \_\_\_\_\_  
Hail to thine ear liest wel come ray, wel\_\_ come ray, Beau ti ful, bright, \_\_\_\_\_  
ear \_\_\_\_\_ liest wel\_\_ come ray, \_\_\_\_\_ Beau ti ful, bright,

120

— mil len ni al day. \_\_\_\_\_ **2**  
— mil len ni al day. \_\_\_\_\_ **2**  
— mil len ni al day. \_\_\_\_\_ **2**  
mil len ni al day. \_\_\_\_\_ **2**

125

Beau ti ful, bright, \_\_\_\_\_ mil len ni al day. \_\_\_\_\_  
Beau ti ful, bright, \_\_\_\_\_ mil len ni al day. \_\_\_\_\_  
Beau ti ful, bright, \_\_\_\_\_ mil len ni al day. \_\_\_\_\_  
Beau ti ful, bright, \_\_\_\_\_ mil len ni al day. \_\_\_\_\_

# The Day Dawn is Breaking/ piano only

arr. Suzanne Ostler Shippen

♩ = 60

Piano

Musical notation for measures 1-8. The score is in 6/8 time with a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 60. The music features a steady accompaniment in the bass clef and chords in the treble clef.

Musical notation for measures 9-16. The accompaniment continues with chords in the treble and bass clef. There are some rests in the bass line in measures 10 and 11.

Musical notation for measures 17-24. The melody in the treble clef becomes more active, featuring eighth and sixteenth notes. The bass line continues with a steady accompaniment.

Musical notation for measures 25-32. The piece concludes with a final chord in the treble clef and a sustained bass line.

33

Musical score for measures 33-40. The piece is in 2/4 time with a key signature of one flat (B-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady bass line in the left hand and a more complex, chordal melody in the right hand. Measure 33 starts with a treble staff chord of F4, A4, and C5, and a bass staff chord of F2, A2, and C3. The melody in the right hand moves through several chords, including G4, B4, and C5, before ending with a final chord of F4, A4, and C5.

41

Musical score for measures 41-48. The piece continues in 2/4 time with a key signature of one flat. The bass line remains consistent, while the right hand introduces a new melodic motif. Measure 41 begins with a treble staff chord of F4, A4, and C5, and a bass staff chord of F2, A2, and C3. The melody in the right hand moves through several chords, including G4, B4, and C5, before ending with a final chord of F4, A4, and C5.

49

Musical score for measures 49-57. The piece continues in 2/4 time with a key signature of one flat. The bass line remains consistent, while the right hand introduces a new melodic motif. Measure 49 begins with a treble staff chord of F4, A4, and C5, and a bass staff chord of F2, A2, and C3. The melody in the right hand moves through several chords, including G4, B4, and C5, before ending with a final chord of F4, A4, and C5.

58

Musical score for measures 58-65. The piece continues in 2/4 time with a key signature of one flat. The bass line remains consistent, while the right hand introduces a new melodic motif. Measure 58 begins with a treble staff chord of F4, A4, and C5, and a bass staff chord of F2, A2, and C3. The melody in the right hand moves through several chords, including G4, B4, and C5, before ending with a final chord of F4, A4, and C5.

67

Musical score for measures 67-74. The system consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a steady accompaniment in the bass with chords and eighth notes, and a more active melody in the treble with chords and eighth notes. There are some rests in the treble staff in the later measures of this system.

75

Musical score for measures 75-82. The system consists of two staves, treble and bass clef. The key signature has two flats. The music continues with a consistent accompaniment in the bass and a melody in the treble. The bass line has a rhythmic pattern of eighth notes, while the treble line has a mix of chords and eighth notes.

83

Musical score for measures 83-91. The system consists of two staves, treble and bass clef. The key signature has two flats. The music continues with a consistent accompaniment in the bass and a melody in the treble. The bass line has a rhythmic pattern of eighth notes, while the treble line has a mix of chords and eighth notes.

92

Musical score for measures 92-99. The system consists of two staves, treble and bass clef. The key signature has two flats. The music continues with a consistent accompaniment in the bass and a melody in the treble. The bass line has a rhythmic pattern of eighth notes, while the treble line has a mix of chords and eighth notes.

100

Musical score for measures 100-107. The system consists of two staves, treble and bass clef. The key signature has two flats. The music continues with a consistent accompaniment in the bass and a melody in the treble. The bass line has a rhythmic pattern of eighth notes, while the treble line has a mix of chords and eighth notes.

107

Musical notation for measures 107-114. Treble clef has a melody of eighth notes with chords. Bass clef has a bass line of eighth notes with chords.

115

Musical notation for measures 115-122. Treble clef has chords and eighth notes. Bass clef has a bass line with rests and eighth notes.

123

Musical notation for measures 123-131. Treble clef has chords and a melodic line. Bass clef has a bass line with chords and eighth notes.

132

Musical notation for measures 132-133. Treble clef has a long sustained chord. Bass clef has rests.



