

# 1 Holy, Holy, Holy! Lord God Almighty!

Descant

4 Ho - ly, ho - ly, ho - ly!

1 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!  
 2 Ho - ly, ho - ly, ho - ly! all the saints a - dore thee,  
 3 Ho - ly, ho - ly, ho - ly! though the dark - ness hide thee,  
 4 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

ho - ly, ho - ly, ho - ly!

Ear - ly in the morn - ing our song shall rise to thee.  
 cast - ing down their gold - en crowns a - round the glass - y sea;  
 though the eye of sin - ful - ness thy glo - ry may not see,  
 All thy works shall praise thy name, in earth and sky and sea.

Much of the imagery of this hymn comes from Revelation 4:2-11, which its author, an Anglican bishop, knew as a reading appointed for Trinity Sunday. The tune, written specifically for this text, reinforces the Trinitarian theme by strong dependence on the D-major triad.

ho - ly,

Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y!  
 cher - u - bim and ser - a - phim fall - ing down be - fore thee,  
 on - ly thou art ho - ly; there is none be - side thee,  
 Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y!

God in three per - sons, bless - ed Trin - i - ty.

God in three per - sons, bless - ed Trin - i - ty!  
 who wert, and art, and ev - er - more shalt be.  
 per - fect in power, in love and pu - ri - ty.  
 God in three per - sons, bless - ed Trin - i - ty!

## SPANISH

- 1 ¡Santo! ¡Santo! ¡Santo! Señor omnipotente,  
siempre el labio mío loores te dará.  
¡Santo! ¡Santo! ¡Santo! Te adoro reverente,  
Dios en tres personas, bendita Trinidad.
- 2 ¡Santo! ¡Santo! ¡Santo! La inmensa muchedumbre  
de ángeles que cumplen tu santa voluntad,  
ante ti se postra, bañada de tu lumbre,  
ante ti que has sido, que eres y serás.
- 3 ¡Santo! ¡Santo! ¡Santo! Por más que estés velado  
e imposible sea tu gloria contemplar,  
santo tú eres sólo y nada hay a tu lado,  
en poder perfecto, pureza y caridad.
- 4 ¡Santo! ¡Santo! ¡Santo! La gloria de tu nombre  
vemos en tus obras, en cielo, tierra y mar.  
¡Santo! ¡Santo! ¡Santo! La humanidad te adore,  
Dios en tres personas, bendita Trinidad.

## KOREAN

- 1 거룩거룩거룩 전능하신 주여  
이른아침우리주를 찬송합니다  
거룩거룩거룩 자비하신 주여  
성삼위일체 우리주로다
- 2 거룩거룩거룩 주의보좌 앞에  
모든성도 금면류관 벗어드리네  
천군천사 모두주께 굴복하니  
영원히 위에 계신 주로다
- 3 거룩거룩거룩 주의 빛난 영광  
모든죄인 눈어두워 보지못하네  
거룩하신 이가 주님밖에 누구  
권능과사랑 온전하셔라
- 4 거룩거룩거룩 전능하신 주여  
천지만물 주의이름 찬송합니다  
거룩거룩거룩 자비하신 주여  
성삼위일체 우리주로다

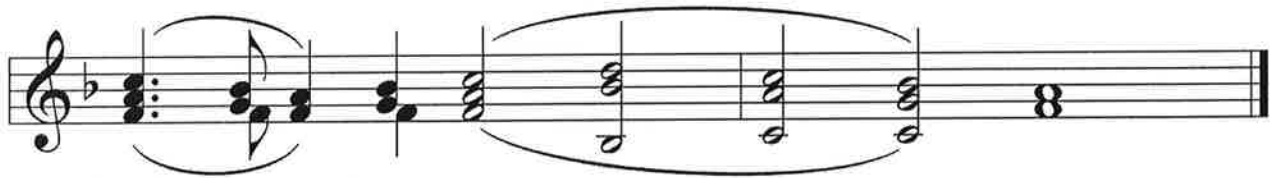
# 579

## Lord, Have Mercy

### *Kyrie eleison*



1 Lord,	have mer - cy.	Lord,	have mer - cy.
2 Christ,	have mer - cy.	Christ,	have mer - cy.
3 Lord,	have mer - cy.	Lord,	have mer - cy.
1 Ky - ri - e	e - lei - son.	Ky - ri - e	e - lei - son.
2 Chris - te	e - lei - son.	Chris - te	e - lei - son.
3 Ky - ri - e	e - lei - son.	Ky - ri - e	e - lei - son.



Lord,	have mer	-	cy.
Christ,	have mer	-	cy.
Lord,	have mer	-	cy.
Ky - ri - e	e - le	-	i - son.
Chris - te	e - le	-	i - son.
Ky - ri - e	e - le	-	i - son.

## Glory Be to the Father

581

Glo - ry be to the Fa - ther, and to the

The first system of music consists of a treble and bass staff in 4/4 time, key of B-flat major. The treble staff has a melody with lyrics underneath. The bass staff provides a harmonic accompaniment.

Son, and to the Ho - ly Ghost; as it was in the be -

The second system continues the melody and accompaniment. The treble staff features a melodic line with lyrics, and the bass staff provides a steady accompaniment.

gin - ning, is now, and ev - er shall be,

The third system continues the musical setting. The treble staff has a melodic line with lyrics, and the bass staff provides a harmonic accompaniment.

world with - out end. A - men, a - men.

The fourth system concludes the piece. The treble staff has a melodic line with lyrics, and the bass staff provides a harmonic accompaniment. The piece ends with a double bar line and a fermata over the final notes.

# 188

# Jesus Loves Me!

1 Je - sus loves me! This I know, for the Bi - ble tells me so.  
 2 Je - sus loves me! This I know, as he loved so long a - go,

Lit - tle ones to him be - long. They are weak, but he is strong.  
 tak - ing chil - dren on his knee, say - ing, "Let them come to me."

*Refrain*

Yes, Je - sus loves me! Yes, Je - sus loves me!

Yes, Je - sus loves me! The Bi - ble tells me so.

Few songs of faith have supported people from cradle to grave like this one. The great theologian Karl Barth said that its opening two lines were a summary of all that he had learned. The composer formed the refrain from those lines when creating this universally used tune.

## The Play of the Godhead

9

1 The play of the God-head, the Trin - i - ty's dance, em-brac-es the  
 2 The warm mists of sum-mer, cool wa-ters that flow, turn crys-tal as  
 3 In God's gra-cious im-age of co-e-equal parts, we gath-er as

earth in a sa-cred ro-mance: with God the Cre-a-tor, and  
 ice when the win-try winds blow. The tap-root that nur-tures, the  
 danc-ers, u-nit-ing our hearts. Men, wom-en, and chil-dren, and

Christ the true Son, en-twined with the Spir-it, a web dai-ly  
 shoot grow-ing free, the life-giv-ing fruit, full and ripe on the  
 all liv-ing things, we join in the round of bright na-ture that

spun in span-gles of mys-tery, the great Three-in-One.  
 tree: more mys-tic and won-drous, the great One-in-Three.  
 rings with rap-ture and rhy-thm: cre-a-tion now sings!

This text gives life to the theological term *perichoresis*, a mutual, encompassing interaction, sometimes called "the threefold dance of the Trinity." Stanza two notes various "natural analogies" for the Trinity (steam/water/ice; root/shoot/fruit) that have been found inadequate.

# 606

## Praise God, from Whom All Blessings Flow Doxology

Praise God, from whom all bless-ings flow; praise \*him, all crea-tures  
here be-low; praise \*him a-bove, ye heaven-ly host; praise  
Fa-ther, Son, and Ho-ly Ghost. A-men.

\*Or "God"

# 157 I Danced in the Morning

Capo 3: (D) (Bm) (F#m) (Bm)  
 F Dm Am Dm

1 I danced in the morn-ing when the world was be-gun, and I  
 2 I danced for the scribe and the Phar - i - see, but  
 3 I danced on the Sab-bath and I cured the lame. The  
 4 I danced on a Fri - day when the sky turned black. It's  
 5 They cut me down and I leapt up high. }

(Em) (A)  
 Gm C

danced in the moon and the stars and the sun, and I  
 they would not dance and they would not foll - ow me. I  
 ho - ly peo - ple said it was a shame. They  
 hard to dance with the dev - il on your back. They  
 I am the life that will nev - er, nev - er die. I'll

(D) (Bm) (F#m) (Bm)  
 F Dm Am Dm

came down from heav - en and I danced on the earth. At  
 danced for the fish - er - men, for James and John. They  
 whipped and they stripped and they hung me high, and  
 bur - ied my bod - y and they thought I'd gone, but  
 live in you if you'll live in me, 7

(Em) (A7) (G) (D)  
 Gm C7 Bb F

Beth - le - hem I had my birth.  
 came with me and the dance went on.  
 left me there on a cross to die.  
 I am the dance and I still go on.  
 I am the Lord of the Dance, said he.

This 20th-century ballad-like retelling of the life of Christ, though written for this Shaker tune, has many similarities with the pre-Reformation carol "Tomorrow shall be my dancing day." Such narrative carols were common both at Christmas and as part of medieval mystery plays.

