

THE TRIUNE GOD

1 Holy, Holy, Holy! Lord God Almighty!

Descant

4 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

1 Ho - ly, ho - ly, ho - ly! all the saints a - dore thee,

2 Ho - ly, ho - ly, ho - ly! though the dark-ness hide thee,

3 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

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.

TEXT: Reginald Heber, 1827, alt.;

Korean trans. The Christian Literature Society of Korea; Spanish trans. Juan B. Cabrera

MUSIC: John Bacchus Dykes, 1861; desc. David McKinley Williams, 1948

Korean Trans. The Christian Literature Society of Korea

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NICAEA

11.12.12.10

THE TRIUNE GOD

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 뉘노
권능과사랑 온전하셔라
- 4 거룩거룩거룩 전능하신 주여
천지만물 주의이름 찬송합니다
거룩거룩거룩 자비하신 주여
성삼위일체 우리주로다

Come, Thou Long-Expected Jesus 82



1 Come, thou long - ex - pect-ed Je - sus, born to set thy peo-ple free;
2 Born thy peo - ple to de - liv - er, born a child and yet a king,



from our fears and sins re - lease us; let us find our rest in thee.
born to reign in us for - ev - er, now thy gra-cious king-dom bring.



Is-rael's strength and con-so - la - tion, hope of all the earth thou art;
By thine own e - ter - nal Spir - it rule in all our hearts a - lone;



dear de - sire of ev - ery na - tion, joy of ev - ery long-ing heart.
by thine all - suf-fi - cient mer - it raise us to thy glo-rious throne.

With its opening "Come," this hymn sounds the note of entreaty and invitation that characterizes the Advent season (from the Latin *adventus* = "coming"). Its blending of memory and hope helps us to give voice to our present faith as we stand between the past and the future.

O Come, All Ye Faithful 133

1 O come, all ye faith - ful, joy - ful and tri - um - phant; O come
 2 True God from true God, Light from light e - ter - nal, born
 3 Sing, choirs of an - gels; sing in ex - ul - ta - tion; sing,
 4 Yea, Lord, we greet thee, born this hap - py morn - ing; Je -

ye; O come ye to Beth - le - hem! Come, and be - hold him,
 of a vir - gin, a mor - tal he comes; ver - y God, be -
 all ye cit - i - zens of heaven a - bove! Glo - ry to God, all
 sus, to thee be all glo - ry given; Word of the Fa - ther,

Refrain

born the King of an - gels!
 got - ten, not cre - at - ed! O come, let us a - dore him; O come, let
 glo - ry in the high - est!
 now in flesh ap - pear - ing!

us a - dore him; O come, let us a - dore him, Christ, the Lord!

From its Roman Catholic origins, this 18th-century hymn has spread to worldwide use by many denominations in both Latin and vernacular versions. Once popular with a wide range of hymn texts, this tune is now firmly associated with this Christmas text from which it is named.

151 We Three Kings of Orient Are

1 We three kings of O - ri - ent are; bear - ing gifts we tra - verse a - far,
 2 Born a King on Beth - le - hem's plain, gold I bring to crown him a - gain,
 3 Frank - in - cense to of - fer have I; in - cense owns a de - i - ty nigh;
 4 Myrrh is mine; its bit - ter per - fume breathes a life of gath - er - ing gloom;
 5 Glo - rious now be - hold him a - rise, King and God and Sac - ri - fice:

field and foun - tain, moor and moun - tain, fol - low - ing yon - der star.
 King for - ev - er, ceas - ing nev - er o - ver us all to reign.
 prayer and prais - ing glad - ly rais - ing, wor - ship - ing God Most High.
 sor - rowing, sigh - ing, bleed - ing, dy - ing, sealed in the stone - cold tomb.
 Al - le - lu - ia! Al - le - lu - ia! sounds through the earth and skies.

Refrain

O star of won - der, star of night, star with roy - al beau - ty bright,

west - ward lead - ing, still pro - ceed - ing, guide us to thy per - fect light!

Although Christians had begun by the 2nd century to speak of these visitors from eastern countries (Matthew 2:1-12) as "kings," perhaps because of passages like Psalm 72:10 and Isaiah 60:3, it is more accurate to think of them as magi or astrologers, the scholars of their day.

Come, Thou Fount of Every Blessing 475

1 Come, thou Fount of ev-ery bless-ing; tune my heart to sing thy grace;
 2 Here I raise my Eb - e - ne - zer; hith-er by thy help I'm come;
 3 O to grace how great a debt - or dai - ly I'm con-strained to be!

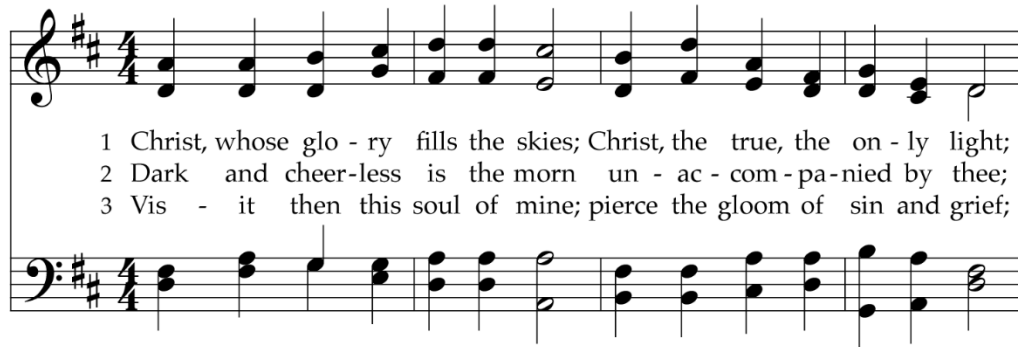
streams of mer - cy, nev - er ceas - ing, call for songs of loud-est praise.
 and I hope, by thy good plea-sure, safe-ly to ar - rive at home.
 Let that grace now, like a fet - ter, bind my wan-dering heart to thee.

Teach me some me - lo-dious son - net, sung by flam-ing tongues a-bove;
 Je - sus sought me when a strang-er, wan-dering from the fold of God;
 Prone to wan - der, Lord, I feel it, prone to leave the God I love;

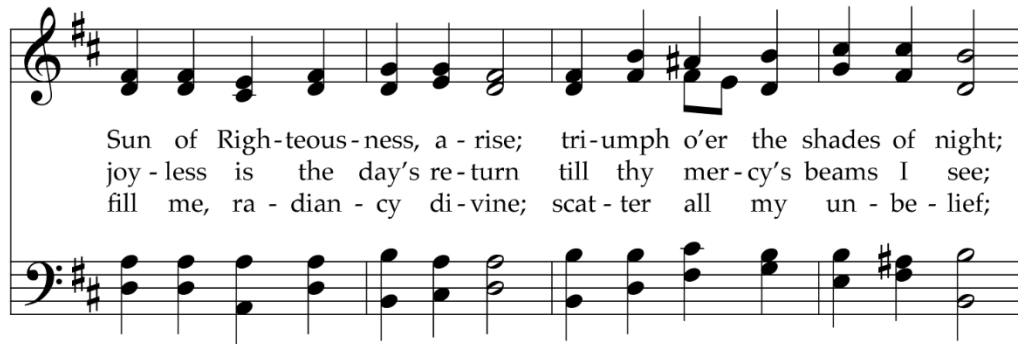
praise the mount! I'm fixed up - on it, mount of God's un-chang-ing love!
 he, to res - cue me from dan-ger, in - ter-posed his pre-cious blood.
 here's my heart; O take and seal it; seal it for thy courts a - bove.

Written for Pentecost by a British Baptist pastor, this text is full of biblical terms like "Ebenezer" (1 Samuel 7:12), Hebrew for "a stone of help" set up to give thanks for God's assistance. The tune name honors hymnal compiler Asahel Nettleton, who probably did not compose it.

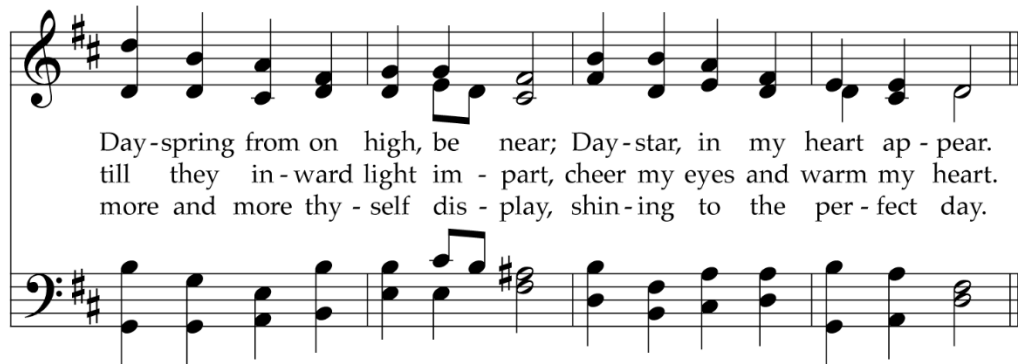
Christ, Whose Glory Fills the Skies 662



1 Christ, whose glo - ry fills the skies; Christ, the true, the on - ly light;
2 Dark and cheer-less is the morn un - ac - com - pa-nied by thee;
3 Vis - it then this soul of mine; pierce the gloom of sin and grief;



Sun of Righ-teous-ness, a - rise; tri-umph o'er the shades of night;
joy - less is the day's re - turn till thy mer - cy's beams I see;
fill me, ra - dian - cy di - vine; scat - ter all my un - be - lief;



Day-spring from on high, be near; Day-star, in my heart ap - pear.
till they in - ward light im - part, cheer my eyes and warm my heart.
more and more thy - self dis - play, shin - ing to the per - fect day.

This well-crafted morning hymn opens by celebrating daylight as an image of Christ, the true Light, then ponders life without light, and culminates in a prayer for inward light. The tune's name honors its German roots: Ratisbon is the former English name for Regensburg.

TEXT: Charles Wesley, 1740

MUSIC: German folk melody; adapt. Johann Werner, 1815; harm. William Henry Havergal, 1847

RATISBON

7.7.7.7.7.7

O Sacred Head, Now Wounded 221

1 O sa - cred head, now wound-ed, with grief and shame weighed down;
 2 What thou, my Lord, hast suf - fered was all for sin - ners' gain:
 3 What lan-guage shall I bor - row to thank thee, dear-est friend,

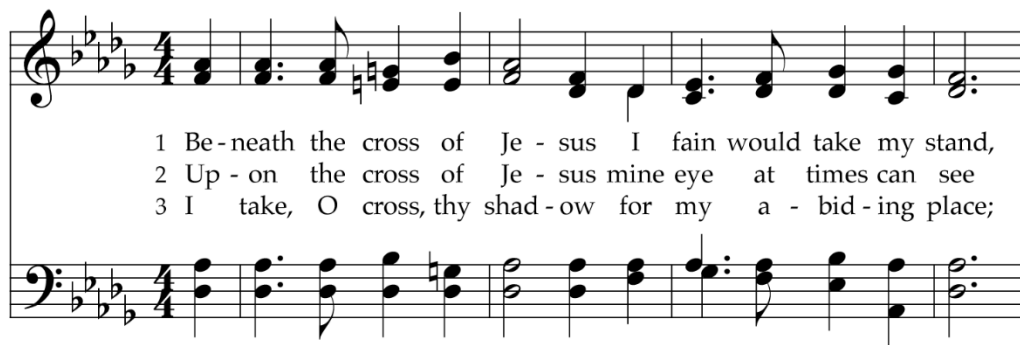
now scorn-ful - ly sur - round - ed with thorns, thine on - ly crown;
 mine, mine was the trans - gres - sion, but thine the dead-ly pain.
 for this thy dy - ing sor - row, thy pit - y with-out end?

O sa - cred head, what glo - ry, what bliss till now was thine!
 Lo, here I fall, my Sav - ior! 'Tis I de - serve thy place;
 O make me thine for - ev - er; and should I faint-ing be,

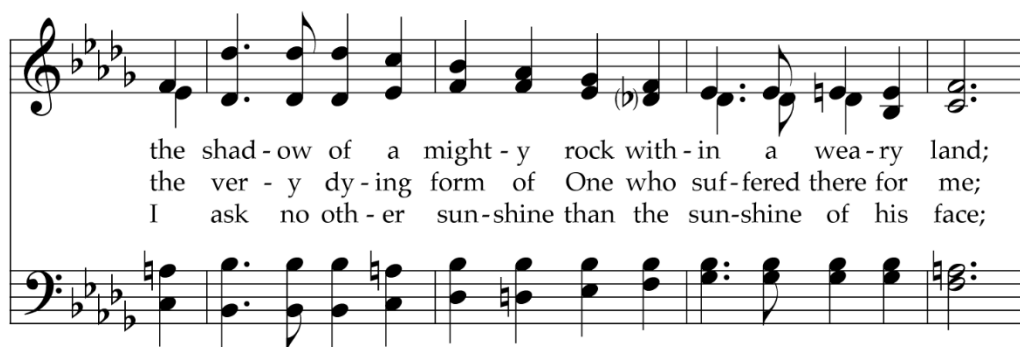
Yet, though de - spised and gor - y, I joy to call thee mine.
 look on me with thy fa - vor, and grant to me thy grace.
 Lord, let me nev - er, nev - er out - live my love to thee.

This poignant hymn originated in a series of Holy Week meditations focused on the parts of Christ's crucified body: feet, knees, hands, side, breast, heart, face. First joined to secular words, this chorale melody has appeared with this text since the mid-17th century.

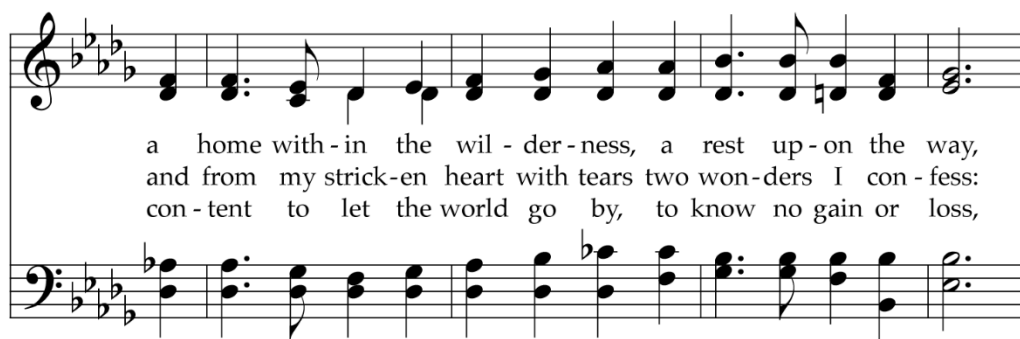
216 Beneath the Cross of Jesus



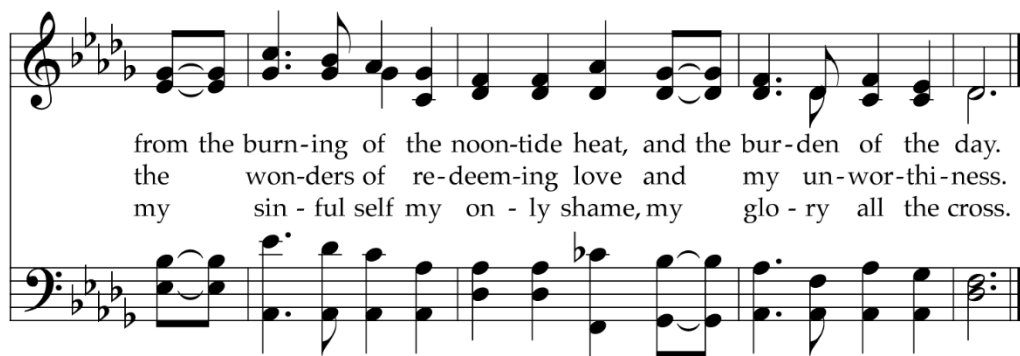
1 Be-neath the cross of Je - sus I fain would take my stand,
2 Up - on the cross of Je - sus mine eye at times can see
3 I take, O cross, thy shad - ow for my a - bid - ing place;



the shad - ow of a might - y rock with - in a wea - ry land;
the ver - y dy - ing form of One who suf - fered there for me;
I ask no oth - er sun - shine than the sun - shine of his face;



a home with - in the wil - der - ness, a rest up - on the way,
and from my strick - en heart with tears two won - ders I con - fess:
con - tent to let the world go by, to know no gain or loss,



from the burn - ing of the noon - tide heat, and the bur - den of the day.
the won - ders of re - deem - ing love and my un - wor - thi - ness.
my sin - ful self my on - ly shame, my glo - ry all the cross.

For sheer intensity of feeling few hymns can match this meditation on the cross; impressive images and strong contrasts combine to give the text its ardor. The passionate language is augmented by the highly chromatic tune later composed for these words.

245 Christ the Lord Is Risen Today!

1 "Christ the Lord is risen to - day!"
 2 Love's re-deem-ing work is done, Al - le - lu - ia!
 3 Lives a - gain our glo - rious King,
 4 Hail the Lord of earth and heaven!

All cre - a - tion, join to say:
 Fought the fight, the bat - tle won,
 Where, O death, is now your sting? Al - le - lu - ia!
 Praise to you by both be given,

Raise your joys and tri - umphs high,
 Death in vain for - bids him rise,
 Je - sus died, our souls to save, Al - le - lu - ia!
 Ev - ery knee to you shall bow,

Sing, O heavens, and earth re - ply,
 Christ has o - pened par - a - dise.
 Where your vic - to - ry, O grave? Al - le - lu - ia!
 Ris - en Christ, tri - um - phant now.

Originally printed as eleven four-line stanzas without alleluias, this Easter text was written during the first year following the author's life-changing conversion experience, yet it already shows his enduring emphasis on the theme of love. This lively Welsh tune sets it well.

Spirit of God, Descend upon My Heart 688

1 Spir - it of God, de - scend up - on my heart;
 2 I ask no dream, no proph - et ec - sta - sies,
 3 Hast thou not bid us love thee, God and King;
 4 Teach me to feel that thou art al - ways nigh.
 5 Teach me to love thee as thine an - gels love,

wean it from earth; through all its puls - es move;
 no sud - den rend - ing of the veil of clay,
 all, all thine own, soul, heart, and strength, and mind?
 Teach me the strug - gles of the soul to bear,
 one ho - ly pas - sion fill - ing all my frame;

stoop to my weak - ness, might - y as thou art,
 no an - gel vis - i - tant, no o - pening skies;
 I see thy cross; there teach my heart to cling.
 to check the ris - ing doubt, the reb - el sigh.
 the bap - tism of the heaven - de - scend - ed Dove,

and make me love thee as I ought to love.
 but take the dim - ness of my soul a - way.
 O let me seek thee, and O let me find!
 Teach me the pa - tience of un - an - swered prayer.
 my heart an al - tar, and thy love the flame.

This reflection on Galatians 5:25 was written by a literary Anglican clergyman whose preaching drew people of many social classes to one of the formerly poorer London churches. The tune was created for "Abide with Me" (no. 836) but more often appears with the present text.

THE CHURCH

326

For All the Saints



1 For all the saints who from their la - bors rest, who
2 Thou wast their rock, their for - tress, and their might;
3 O blest com - mu - nion, fel - low - ship di - vine!
4 And when the strife is fierce, the war - fare long,
5 From earth's wide bounds, from o - cean's far - thest coast, through



thee by faith be - fore the world con - fessed, thy
thou, Lord, their cap - tain in the well - fought fight;
We fee - bly strug - gle; they in glo - ry shine; yet
steals on the ear the dis - tant tri - umph song, and
gates of pearl streams in the count - less host,



name, O Je - sus, be for - ev - er blest.
thou, in the dark - ness drear, their one true light.
all are one in thee, for all are thine.
hearts are brave a - gain, and arms are strong.
sing - ing to Fa - ther, Son, and Ho - ly Ghost,



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

The broad and sweeping tune with which this hymn is so closely identified was created to be sung during a reverent but dramatic procession at the beginning of an All Saints' Day service, an enacted representation of the enduring "fellowship divine" celebrated by this text.

THE CHURCH

Harmony, stanza 3

3 O blest com - mu - nion, fel - low - ship di - vine!

We fee - bly strug - gle; they in glo - ry shine; yet

all are one in thee, for all are thine.

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

to stanza 4

Crown Him with Many Crowns 268

1 Crown him with man - y crowns, the Lamb up - on his throne;
 2 Crown him the Lord of love; be - hold his hands and side,
 3 Crown him the Lord of peace, whose power a scep - ter sways
 4 Crown him the Lord of years, the po - ten - tate of time;

hark, how the heaven-ly an - them drowns all mu - sic but its own!
 rich wounds, yet vis - i - ble a - bove, in beau - ty glo - ri - fied:
 from pole to pole, that wars may cease, ab - sorbed in prayer and praise.
 cre - a - tor of the roll - ing spheres, in - ef - fa - bly sub - lime.

A - wake, my soul, and sing of him who died for thee,
 no an - gel in the sky can ful - ly bear that sight,
 His reign shall know no end; and round his pierc - ed feet
 All hail, Re - deem - er, hail! For thou hast died for me;

and hail him as thy match-less King through all e - ter - ni - ty.
 but down-ward bends his burn - ing eye at mys - ter - ies so bright.
 fair flowers of par - a - dise ex - tend their fra-grance ev - er sweet.
 thy praise shall nev - er, nev - er fail through-out e - ter - ni - ty.

This text is so familiar that it is easy to miss all its paradox, mystery, suffering, and beauty; it rewards careful reading and meditation outside corporate worship. The tune's composer, chapel organist at Windsor Castle, had much experience in creating a royal sound.

God Be with You Till We Meet Again 541

Unison *Harmony*

1 God be with you till we meet a - gain; lov - ing coun - sels
 2 God be with you till we meet a - gain; un - seen wings pro -
 3 God be with you till we meet a - gain; when life's per - ils
 4 God be with you till we meet a - gain; keep love's ban - ner

guide, up - hold you, with a shep - herd's care en - fold you:
 tect - ing hide you, dai - ly man - na still pro - vide you:
 thick con - found you, put un - fail - ing arms a - round you:
 float - ing o'er you; smite death's threat - ening wave be - fore you:

Unison

God be with you till we meet a - gain.

A North American Congregational minister wrote this text as a Christian expansion of the root sense of "good-bye": God be [with] ye/you. The tune, named for a cousin, was composed by one of the few 20th-century British composers to make a major contribution to hymnody.