

Holy, Holy, Holy! Lord God Almighty

Words by
REGINALD HEBER

Music by
JOHN B. DYKES
Arranged by Phil Nitz

15 Easy, pulsing (♩=84)

1 C Csus C

mf

4

CHOIR *mf*

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

Csus C Csus C

7 (slight scoop)

Lord God Al - might - y! Ear - ly in the

F2 C Csus C G Gsus G

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The Hymns Project

Holy, Holy, Holy! Lord God Almighty - Page 2 of 9

26

10

morn - ing our song shall rise to Thee.

Am7 G D(no3) G

13

Ho - ly, ho - ly, ho - ly! mer - ci - ful and

C Csus C F2

16

(slight scoop)

might - y! God in three Per - sons,

C Csus C Am7 C2/E F2 C2/E

19

bless - ed Trin - i - ty!

F2 Gsus G C Csus

f

22 **16** *mf*

Ho - ly, ho - ly,

C Csus C

mf

25

ho - ly! all the saints a - dore Thee,

G C F2 C Csus C

28

28

cast - ing down their gold - en crowns a - round the glass - y

unis.

G Gsus G Am7 G $\frac{G}{D}$ D

31

sea. Cher - u - bim and ser - a - phim

Gsus G C G C

34

fall - ing down be - fore Thee, which wert, and

F2 C Csus C Am7 $\frac{C2}{E}$

37

art, and ev - er - more shall be.

F2 C2/E Dm Gsus G C C/E

f

40

17

F2 G Am7 C/E F2

mp

43 *mp Intense*

Ho - ly, ho - ly, ho - ly! though the dark - ness

C G/C C F/C

mp

30

46

hide Thee, though the eye of sin - ful man Thy

unis.

C G/B Am7 G

This system contains measures 46, 47, and 48. The vocal line features a melodic phrase starting on a half note G4, moving to a quarter note A4, then a quarter note B4, and ending with a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord changes are indicated below the piano part: C for measure 46, G/B for measure 47, and Am7 and G for measure 48. The lyrics are 'hide Thee, though the eye of sin - ful man Thy'.

49

glo - ry may not see. On - ly Thou art

f

G/D D Gsus G C

This system contains measures 49, 50, and 51. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *f* (forte) is placed above the vocal line in measure 50. Chord changes are indicated below the piano part: G/D for measure 49, D for measure 50, and Gsus, G, and C for measure 51. The lyrics are 'glo - ry may not see. On - ly Thou art'.

52

ho - ly— there is none be - side Thee,

G C F2 C Csus C

This system contains measures 52, 53, and 54. The vocal line features a half note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The piano accompaniment continues with the same eighth-note pattern. Chord changes are indicated below the piano part: G for measure 52, C for measure 53, and F2, C, Csus, and C for measure 54. The lyrics are 'ho - ly— there is none be - side Thee,'.

55

per - fect in pow'r, in love and pu - ri -

Am7 C2/E F C2/E Dm Gsus G

58

ty.

18

C Csus D D/F#

61

molto rit.

Slower, emphatic (♩=78)

f

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

G Asus A D A D

molto rit.

Slower, emphatic (♩=78)

f

32

64

Lord God Al - mighty - y! All Thy works shall

G D Dsus D A Asus A

This system contains measures 64, 65, and 66. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The key signature is D major (two sharps). Measure 64 has a vocal line with a slur over 'Al - mighty - y!' and a piano accompaniment. Measure 65 continues the vocal line with 'All Thy works shall' and the piano accompaniment. Measure 66 shows the vocal line ending with a double bar line and the piano accompaniment continuing. Guitar chords are indicated below the piano part: G, D, Dsus, D, A, Asus, and A.

67

praise Thy name in earth and sky and sea.

Bm D A E E Asus A C# A G

This system contains measures 67, 68, and 69. The vocal line continues with 'praise Thy name in earth and sky and sea.' and ends with a double bar line. The piano accompaniment continues. Guitar chords are indicated below the piano part: Bm, D, A, E, E, Asus, A, C#, and A G.

70

Ho - ly, ho - ly, ho - ly! mer - ci - ful and

D F# Bm7 A A C# D D F# G2

This system contains measures 70, 71, and 72. The vocal line continues with 'Ho - ly, ho - ly, ho - ly! mer - ci - ful and' and ends with a double bar line. The piano accompaniment continues. Guitar chords are indicated below the piano part: D F#, Bm7, A, A C#, D, D F#, and G2.

73

might - y! God in three Per - sons,

D Dsus D Bm7 $\frac{D2}{F\#}$ G2 $\frac{D2}{F\#}$

76 **19**

bless - ed Trin - i - ty. God in three

Em Asus A D Em $\frac{D}{F\#}$ $\frac{A}{C\#}$ Bm7 $\frac{D2}{F\#}$

79 *molto rit.* *a tempo*

Per - sons, bless - ed Trin - i - ty.

G2 $\frac{D2}{F\#}$ Em A $\frac{D}{A}$ D

molto rit. *a tempo*

The image shows a musical score for the hymn 'Holy, Holy, Holy! Lord God Almighty'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal line (treble and bass clef), a piano accompaniment (treble and bass clef), and a line of chords. The key signature is D major (two sharps). The first system (measures 73-75) has the lyrics 'might - y! God in three Per - sons,'. The second system (measures 76-78) has the lyrics 'bless - ed Trin - i - ty. God in three'. The third system (measures 79-81) has the lyrics 'Per - sons, bless - ed Trin - i - ty.' and includes tempo markings 'molto rit.' and 'a tempo'. A rehearsal mark '19' is placed at the beginning of the second system. The piano accompaniment features various chord voicings and melodic lines, while the vocal lines provide the melody and harmony for the lyrics.