

Holy Holy Holy (It All Belongs to You)

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TRADITIONAL
Additional Words and Music by
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Flowing (♩ = 76)

CM7 D Em

p

p

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

D_{sus} F# G G F# Em⁷

Lord God Al - mighty - y, ear - ly in the

C² G/B G G F#

morn - ing our song will rise to Thee.

Em⁷ A⁷_{sus} A⁷ D

10

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

G G F# Em⁷ C²

13

might - y, God in three Per - sons,

G/B G Em⁷ G/B C² E/G#

16

bless - ed Trin - i - ty.

Am⁷ D G G/C

mp

19

mp

Ho - ly, ho - ly, ho - ly, though the dark - ness_

G G/F# Em⁷ C²

22

hides_ Thee, though the eye of sin - ful_ man Thy

G/B G G/F# Em⁷

25

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

A⁷_{sus} A⁷ D G G_{F#}

28

ho - ly. There is none be - side Thee -

Em⁷ C² G_B G

31

per - fect in pow'r, in love and pur - i -

Em⁷ G_B C² E_{G#} Am⁷ D

34

ty.

CM7 D(add4) Em7

mf

37

add cued notes harm.
mf

Take the glo - ry, take the pow -

Bm7 CM7

40

- er. — It all be-longs to You. Wor - thy Sav - ior, take the hon -

D(add4) Bm7 CM7

42

- or... It all be-longs to You. Take the glo - ry, take the pow -

D(add4) Em7 D CM7

44

- er... It all be-longs to You. Wor - thy Sav - ior, take the hon -

D(add4) Bm7 CM7

46

- or... It all be-longs to You. It all be-longs to

D(add4) Em7 D CM7 D(add4)

48

51

You. _____ It all be-longs to You. _____

Em7 Bm7 CM7

This system contains measures 51, 52, and 53. The vocal line features a melodic phrase starting on a dotted quarter note, followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. Chord changes are indicated as Em7, Bm7, and CM7.

54

— It all be-longs to You, _____

D(add4) Em7 D

This system contains measures 54, 55, and 56. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note bass line and treble accompaniment. Chord changes are indicated as D(add4), Em7, and D.

57

f Ho - ly, ho - ly, ho - ly, _____ You are mer - ci - ful and_ might-

D Em7 C2

f

This system contains measures 57, 58, and 59. The vocal line begins with a dynamic marking of *f* (forte). The piano accompaniment also features a dynamic marking of *f*. The chord changes are indicated as D, Em7, and C2.

- y. With all of heav - en and earth we sing, "You are

D Em7

60

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'y' followed by a quarter rest, then a quarter note 'W' with a slur over 'ith', and continues with eighth and quarter notes for 'all of heav - en and earth'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chords D and Em7 are indicated above the piano part.

1. (meas. 57)

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

C2 D

63

Detailed description: This system contains measures 57-58. The vocal line begins with a first ending bracket labeled '1.' and '(meas. 57)'. The lyrics are 'ho - ly, ho - ly, ho - ly!"'. The piano accompaniment continues with the same rhythmic pattern, with chords C2 and D indicated above the treble staff.

2.

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

C2 D

65

Detailed description: This system contains measures 59-60. The vocal line begins with a second ending bracket labeled '2.'. The lyrics are 'ho - ly, ho - ly, ho - ly!"'. The piano accompaniment concludes with sustained chords in the bass and treble staves, with chords C2 and D indicated above the treble staff.

mp

Take the glo - ry, take the pow - er. It all be-longs to

CM7 D(add4) Bm7

mp

68

You. Wor - thy Sav - ior, take the hon - or. It all be-longs to

CM7 D(add4) Em7 D

70

You. Take the glo - ry, take the pow - er. It all be-longs to

CM7 D(add4) Bm7

72

You. Wor - thy Sav - ior, take the hon - or. It all be-longs to

CM7 D(add4) Em7 D

74

You. It all be-longs to

CM7 D(add4)

76

You. It all be-longs to

Em7 GM7/B

78

You. _____ It all be-longs to

CM7 D(add4)

80

You, _____

Em7 D(add4) C2

82