The Play of the Godhead

1. The play of the Godhead, the Trinity’s dance, embraces the
   earth in a sacred romance: with God the Creator, and
   Christ the true Son, entwined with the Spirit, a web daily
   spun in sangles of mystery, the great Three-in-One.

2. The warm mists of summer, cool waters that flow, turn crystal as
   ice when the wintry winds blow. The taproot that nurtures, the
dancers, uniting our hearts. Men, women, and children, and
   the life-giving fruit, full and ripe on the
   tree: more mystical and wonderous, the great One-in-Three.
   rings with rapture and rhythm: creation 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; root/shoot; fruit) that have been found inadequate.

TEXT: Mary Louise Bringle, 2000
MUSIC: William P. Rowan, 2000

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Glory Be to the Father

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. A- men, a- men.
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.

TEXT: Stanza 1, Anna Bartlett Warner, 1859; stanza 2, David Rutherford McGuire, 1971

MUSIC: William Batchelder Bradbury, 1862, alt.
O for a Thousand Tongues to Sing

1 O for a thou-sand tongues to sing my
dear Re-deem-er’s praise, the glo ries of my
God and King, the tri-umphs of God’s grace!
sin-ner’s ears, brings life, and health, and peace.
to re-joice; the poor in heart be-lieve.

2 The name of Je-sus charms our fears, and
bids our sor-rows cease; sings mu-sic in the
Earth a-broad the hon-ors of thy name.

3 Christ speaks, and lis-tening to his voice new
life the dead re-ceive; the mourn-ful wak-en
saints a-bove, the church in earth and heaven.

4 My gra-cious Mas-ter and my God, as-
now and ev-er given by saints be-low and

5 To God all glo-ry, praise, and love be
This text comes from an eighteen-stanza hymn the author wrote to mark the first anniversary of his life-changing conversion experience. It is now customarily the first hymn in Methodist hymnals worldwide. This tune, adapted from a German composer, is the usual North American setting.

SPANISH

1 Mil voces para celebrar
a mi Libertador,
las glorias de su majestad,
los triunfos de su amor.

KOREAN

1 만 은이 내게 있으면
그 입 다 가지고
내 구주 주신 은총을
늘 찬송하겠네

MUSIC: Carl Gottlieb Gläser, 1828; arr. Lowell Mason, 1839
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KOREAN Trans. © 2001 The United Methodist Publishing House (admin. The Copyright Company)
Praise God, from Whom
All Blessings Flow
Doxology

Praise God, from whom all blessings flow; praise Christ, all people
here below; praise Holy Spirit evermore; praise

Triune God, whom we adore. Amen.

*Or "God"*
Now Thank We All Our God

1. Now thank we all our God with heart and hands and voices,
   who wondrous things hath done, in whom this world rejoices;
   with countless gifts of love, and still is ours today.

2. O may this bounteous God through all our life be near us,
   with ever joyful hearts and blessed peace to cheer us;
   and free us from all ills in this world and the next.

3. All praise and thanks to God, who reigns in highest heaven,
   to Father and to Son and Spirit now be given:
   the God who was, and is, and shall be evermore.

Although this hymn is often used on large and festive occasions, its first two stanzas had much humbler beginnings: they originated as a family table prayer during the Thirty Years’ War (1618–1648). These words have been associated with this tune since the mid-17th century.