

## 634 To God Be the Glory

1 To God be the glo - ry; great things he has done!  
2 Great things he has taught us; great things he has done,

So loved he the world that he gave us his Son,  
and great our re - joic - ing through Je - sus the Son;

who yield - ed his life an a - tone - ment for sin,  
but pur - er and high - er and great - er will be

and o - pened the life - gate that all may go in.  
our won - der, our trans - port, when Je - sus we see.

This American gospel song became popular in England in the late 19th century, then returned to this country in the mid-20th century with the Billy Graham crusades. Its continuing popularity may well be due to the freedom from subjective considerations in its praise of God.

## Refrain

Praise the Lord, praise the Lord; let the earth hear his voice!

Praise the Lord, praise the Lord; let the peo - ple re - joice!

O come to the Fa - ther through Je - sus the Son,

and give him the glo - ry: great things he has done!

# God Is So Good

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1 God is so good; God is so good;  
2 God cares for me; God cares for me;  
3 God loves me so; God loves me so;  
4 God is so good; God is so good;

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the top staff is a simple four-note pattern: G4, A4, B4, C5. The lyrics are printed below the top staff, with four numbered lines of text.

God is so good; God's so good to me.  
God cares for me; God's so good to me.  
God loves me so; God's so good to me.  
God is so good; God's so good to me.

The second system of music also consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the top staff continues the four-note pattern from the first system, ending with a double bar line. The lyrics are printed below the top staff, with four lines of text.

The exact origins of this chorus celebrating God's providential care are not clear, but it seems to have arisen during the 1970s. Because the text changes so little, the slowly rising four-note pattern of the tune provides the primary source of energy within its five-note range.

## O Beautiful for Spacious Skies 338

1 O beau-ti-ful for spa-cious skies, for am-ber waves of grain,  
 2 O beau-ti-ful for he-ros proved in lib-er-at-ing strife,  
 3 O beau-ti-ful for pa-triot dream that sees be-yond the years

for pur-ple moun-tain maj-es-ties a-bove the fruit-ed plain!  
 who more than self their coun-try loved, and mer-cy more than life!  
 thine al-a-bas-ter cit-ies gleam, un-dimmed by hu-man tears!

A-mer-i-ca! A-mer-i-ca! God shed his grace on thee,  
 A-mer-i-ca! A-mer-i-ca! God mend thine ev-ery flaw;  
 A-mer-i-ca! A-mer-i-ca! May God thy gold re-fine

and crown thy good with \*broth-er-hood from sea to shin-ing sea!  
 con-firm thy soul in self-con-trol, thy lib-er-ty in law!  
 till all suc-cess be no-ble-ness and ev-ery gain di-vine!

\*Or "servanthood"

This text (inspired by the vista from Pike's Peak and by a visit to Chicago's Columbian World Exposition) and tune (named MATERNA because it was composed for "O Mother, Dear Jerusalem") were joined in 1912. The combination proved immensely popular during World War I and afterwards.