



A Study of Musical Structure and Form of Hymn “Holy, Holy, Holy” in Kidung Jemaat No. 002

Mikhael Erikcon Simamora & Tanesya Hotris Samosir

DOI: 10.37368/tonika.v8i1.807

Study Program of Church Music, UKRIM University, Yogyakarta, Indonesia
samosir.tanesya14@ukrimuniversity.ac.id²

Abstrak

Lagu “Suci, Suci, Suci” adalah salah satu himne populer yang dimuat dalam Kidung Jemaat, yang diterbitkan oleh Yamuger Indonesia. Penelitian ini dimaksudkan untuk menganalisis struktur dan bentuk musik pada lagu tersebut, termasuk didalamnya makna lirik untuk mengetahui porsi Alkitabiah dan keterikatannya dengan komposisi musiknya. Penelitian ini menggunakan metode penelitian kualitatif, dengan pendekatan musikologi dan hermeneutik. Pengumpulan data dilakukan dengan cara observasi, dokumentasi, dan studi literatur. Analisis data menggunakan model Miles & Huberman yang terdiri dari penyajian data, reduksi data, dan penarikan kesimpulan. Temuan penelitian ini sebagai berikut: Pertama, analisis musik yang mengungkap bahwa lagu Kidung Jemaat No. 002 memiliki elemen-elemen musik yang kokoh, yakni bentuk, kalimat atau periode, titik dan koma, motif, ulangan harafiah, sekuens naik, pemerkecilan interval, pembalikan, pembesaran nilai nada, kadens dan simetri. Kedua, makna lirik pada lagu tersebut mengandung ungkapan pujian terhadap keagungan Tuhan yang bersumber dalam ayat Alkitab pada Yesaya 6:2-3, Mazmur 5:4, Wahyu 14:1-11, Mazmur 18:12, 1 Timotius 6:16, Mazmur 69:35, Mazmur 103:22, dan Mazmur 145:10, serta memiliki keterikatan dengan struktur dan bentuk lagunya.

Kata Kunci: Kidung Jemaat No. 002, Suci Suci Suci, Struktur dan Bentuk Musik

Abstract

The hymn “Holy, Holy, Holy” is one of the popular hymns in Kidung Jemaat, published by Yamuger Indonesia. This research aims to analyze the musical structure and form of the hymn, including the meaning of the lyrics, to understand its Biblical portion and its connection to the musical composition. This study uses qualitative research methods with a musicological and hermeneutic approach. Data collection was carried out through observation, documentation, and literature study. Data analysis follows the Miles & Huberman model, which consists of data display, data reduction, and conclusion drawing. The findings of this research are as follows: First, the musical analysis reveals that the hymn “Holy, Holy, Holy” has musical solid elements, including musical form, phrase or period, punctuation, motif, literal repetition, ascending sequence, diminution of interval, inversion, augmentation, cadence, and symmetry. Second, the meaning of the lyrics in this hymn expresses praise for God's majesty, sourced from Biblical verses in Isaiah 6:2-3, Psalm 5:4, Revelation 14:1-11, Psalm 18:12, 1 Timothy 6:16, Psalm 69:35, Psalm 103:22, and Psalm 145:10, and has a connection with the song's structure and form.

Keywords: Holy Holy Holy, Kidung Jemaat No. 002, Musical Structure and Form

How to Cite: Simamora, Mikhael Erikcon & Samosir, Tanesya Hotris. (2025). A Study of Musical Structure and Form of Hymn “Holy, Holy, Holy” in Kidung Jemaat No. 002. *Tonika: Jurnal Penelitian dan Pengkajian Seni*, 8(1), 37-52.

ISSN 2685-1253 (Online)

ISSN 2579-7565 (Print)

BACKGROUND

Hymns play a vital role in church music, expressing spirituality in worship – whether through expressions of gratitude to God or by conveying feelings of distress to Him through carefully structured lyrics (Mawene, 2004). Beyond melody and harmony, it is essential for hymns to carry profound meaning in poetic form. Suryana (2010) observed that many people are drawn to hymns because of the beauty of their poetry or the words, which can stir deep emotions in listeners. Hence, the poetic and lyrical beauty is one of the main reasons why hymns are cherished by so many. In Indonesia, the Church Music Foundation (Yamuger) has recorded 478 hymns that have been translated into Indonesian and included in the Kidung Jemaat. This study focuses on Kidung Jemaat No. 002, titled "*Holy, Holy, Holy*".

The hymn "*Holy, Holy, Holy*" is one of the most popular hymns in Protestant churches. It is included in Kidung Jemaat No. 002. This song was originally composed by Heber (1783-1826) and is one of the most renowned hymns of praise, specifically written for Trinity Sunday. It was first published in the *Selection of Psalms and Hymns for the Parish Church of Banbury*, Third Edition, in 1826, and later included in *Hymns Written and Adapted to the Weekly Church Service of the Year* in 1827, published posthumously (Fenner, n.d.). Due to its repetitive and appealing melody, as well as its straightforward yet powerful lyrics that convey the message of God's holiness and majesty, this hymn is highly popular and frequently used in worship services. It allows the congregation to easily participate in singing and feel the presence of God during worship.

In musical analysis, it is crucial to thoroughly understand the interconnected musical elements. Musical analysis is a process aimed at understanding the structure and form of a composition by breaking it down into main music components, such as melody, rhythm, and chords. This process includes the organization, deconstruction, and identification, as well as grouping based on specific criteria. It also involves understanding the meaning and relationships between musical elements (Zebua et al., 2022). The author is interested in examining the analysis of musical structure and form in the hymn "*Holy, Holy, Holy*" in Kidung Jemaat No. 002. However, the author needs to review the existing literature to assess the extent to which previous studies have explored the musical analysis of this hymn.

The author highlights previous studies relevant to this topic. Mosey (2023) examined the meaning of Kidung Jemaat No. 27, titled "*Meski 'Tak Layak Diriku*" and its

impact on the religiosity of the congregation at GMIM Bethesda Ranotana Manado. The findings showed that the hymn positively influenced the congregation's level of religiosity. Kawung (2022) conducted an analysis of the structure and lyrical meaning of the hymn "*Ye Servants of God*" in Kidung Jemaat. The results revealed that the hymn's lyrics have a paired rhyme scheme and convey a profound meaning related to devotion in religious service. Additionally, Situmeang (2021) conducted a study on the musical structure and lyrical meaning of hymn "*Kekuatan serta Penghiburan*" that provide strength and comfort at PMG IAKN Tarutung. The results highlighted specific musical characteristics in the hymn, along with an in-depth analysis of musical aspects such as melody, scales, tempo, and vocal style.

Based on a review of previous research, the author identifies differences in focus compared to earlier studies, which serve as the foundation for the current research. This study aims to conduct a musical analysis consisting of structure and form, with the objective of analyzing the musical composition of the hymn, as well as examining the lyrics to assess their alignment with the structure and form of hymn "*Holy, Holy, Holy*" in Kidung Jemaat No. 002. The findings of this study are as follows: First, the musical analysis reveals that the hymn "*Holy, Holy, Holy*" has strong musical elements, including musical form, phrase or period, punctuation, motif, literal repetition, ascending sequence, diminution of interval, inversion, augmentation, cadence, and symmetry. Second, the meaning of the lyrics in this hymn expresses praise for God's majesty, sourced from Biblical verses in Isaiah 6:2-3, Psalm 5:4, Revelation 14:1-11, Psalm 18:12, 1 Timothy 6:16, Psalm 69:35, Psalm 103:22, and Psalm 145:10, and has a connection with the song's structure and form.

METHODS

This research is naturalistic and artistic in nature, employing research procedures such as observation, documentation, and literature study that yield descriptive data. Therefore, qualitative research is utilized (Afrizal, 2017; Sugiyono, 2022). In analyzing the structure and form of the song, a musicology approach is applied (Hidayatullah, 2022; Mugglestone & Adler, 2010; Prier, 2022; Stein, 1979), while the interpretation of the song's lyrics uses a hermeneutic approach (Elida & Guillen, 2019; Henry, 2015a, 2015b, 2016b, 2016a; Riscoeur, 1981). The overall data is analyzed using the Miles and

Huberman model, which involves data display, data reduction, and conclusion drawing (Sugiyono, 2018).

RESULT AND DISCUSSION

This article discusses two aspects of the research findings: the analysis of musical structure and form, as well as the analysis of lyrical meaning. The first discussion focuses on the form of the song. In music theory and analysis, the form of a song refers to the structure and organization of its musical elements. These elements include musical form, phrase or period, punctuation, motif, literal repetition, ascending sequence, diminution of interval, inversion, augmentation, cadence, and symmetry. The second discussion addresses the meaning of the lyrics and its connection to the song's structure and form.

Structure and Form

The following explains the structure and form of the hymn "*Holy, Holy, Holy*" in Kidung Jemaat No. 002.

Musical Form

The hymn "*Holy, Holy, Holy*" composed by Heber (1783–1826) and Dykes, has been translated into Indonesian by Yamuger and is included in Kidung Jemaat No. 002. Heber's hymn is inspired by Revelation 4:1-14, which speaks of God's holiness. The hymn "*Holy, Holy, Holy*" is written in a single-section form, labeled (A), consisting of 16 measures in total, with a time signature of 4/4. The hymn is relatively short, as it comprises only 16 measures and consists of just one section. In other words, the hymn "*Holy, Holy, Holy*" has a very simple musical form. However, the lyrics contain four stanzas, which repeat the same melody throughout the 16 measures.

The musical score is for the hymn "Holy, Holy, Holy" in Kidung Jemaat No. 002. It is written for Soprano Solo and S. Solo (Soprano Solo) in 4/4 time, key of D major. The score consists of 16 measures, divided into four stanzas of four measures each. The lyrics are in Indonesian. A box labeled 'A' is placed above the first measure of the first stanza.

Stanza 1 (Measures 1-4):
 su - ci su - ci su - ci Tu - han ma - ha kua - sa

Stanza 2 (Measures 5-8):
 di Kau ka - mi pu - ja di pa - gi yang te - duh

Stanza 3 (Measures 9-12):
 su - ci su - ci su - ci mu - rah dan per - ka - sa

Stanza 4 (Measures 13-16):
 Al - lah Tri - tung - gal a - gung na - ma - Mu

Figure 1. Musical Form of Hymn "*Holy, Holy, Holy*" in Kidung Jemaat No. 002. (Simamora, 2024)

Phrase or Period

In the phrase structure, various qualities can be found in phrases that have not yet undergone extension or development. Each musical sentence contains two phrases: an antecedent (question phrase) and a consequent (answer phrase). The cadence marks the end of both the question-and-answer phrases, flowing and resolving through a closing cadence. The antecedent phrase/period in the hymn “*Holy, Holy, Holy*” is found in measures 1-8, labeled as (a), with measures 5-8 representing a repetition with variation. The antecedent phrase/period ends on the dominant. The antecedent phrase (question) can be observed in the notation below as follows:



Figure 2. Antecedent Phrase.
(Simamora, 2024)

The consequent phrase/period in the hymn “*Holy, Holy, Holy*” is found in measures 9-16, labeled as (a''), where the phrase (a'') in measures 9-16 indicates a repetition with variation. The consequent phrase/period concludes with the tonic. The antecedent phrase (question) can be observed in the notation below as follows:

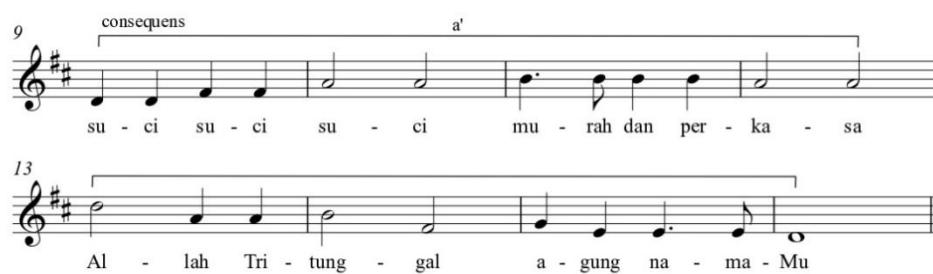


Figure 3. Consequent Phrase.
(Simamora, 2024)

Punctuation (Full Stop and Comma)

In a song, whether it is in one-part, two-part, or three-part form, there are full stops and commas within the music. These symbols indicate whether the song has concluded or is continuing. Below is an explanation of the full stop and comma in the hymn “*Holy, Holy, Holy*”:



Figure 4. Comma Located at Bar 8.
(Simamora, 2024)

The comma in hymn “*Holy, Holy, Holy*” appears at the end of measure eight, or at the end of the antecedent phrase. This is because the melodic line pauses on the dominant chord at the end of this measure.

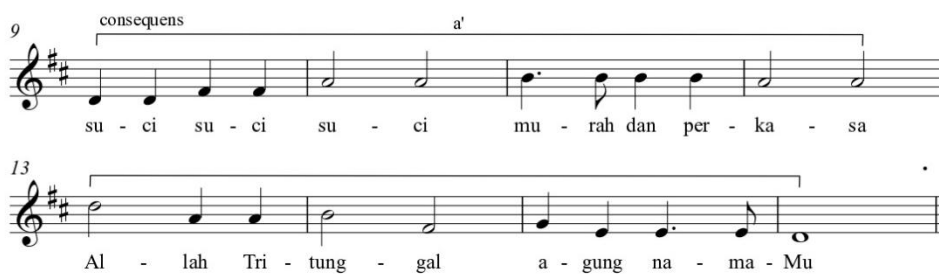


Figure 5. Full Stop Located at Bar 16.
(Simamora, 2024)

The full stop in hymn “*Holy, Holy, Holy*” occurs at the end of measure sixteen, or at the end of the consequent phrase. The melodic line ends on the tonic chord in this measure, signaling the conclusion of the song.

Motif

A motif consists of a sequence of notes unified by a certain idea or theme. As a core element of a song, a motif is typically repeated and developed. Normally, a motif spans two measures; therefore, a phrase (e.g., four measures long) usually consists of two two-measure motifs, in line with the principle of symmetry. In the hymn “*Holy, Holy, Holy*”, several motifs shape the entire piece. These motifs are structured in such a way that they create a simple yet straightforward melodic unity.

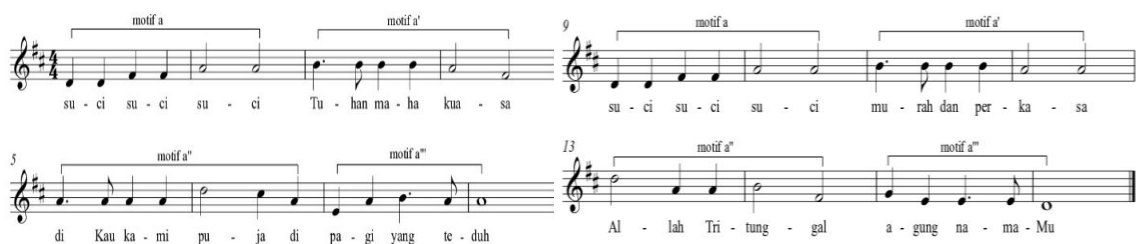


Figure 6. Four Motifs of Hymn “*Holy, Holy, Holy*” in Kidung Jemaat No. 002.
(Simamora, 2024)

In the first eight measures of hymn *"Holy, Holy, Holy"* there are four motifs, each with slight variations: motif a, motif a', motif a'', and motif a'''. While motifs a and a' show minor changes, as seen in the notation above, the same applies to motifs a'' and a'''. In the following measures (9-16), there is some repetition of the same notation, especially in measures 9-10. The subsequent measures show a development like the first eight measures. The changes primarily occur in the melody, not in the note values. Therefore, it can be concluded that hymn *"Holy, Holy, Holy"* is composed using two motifs, which are developed into a one-part hymn.

The two initial motifs in hymn *"Holy, Holy, Holy"* are a unique feature of the hymn, where motifs a and a'' differ only slightly. The composer of hymn *"Holy, Holy, Holy"* crafted the hymn by developing these two motifs, which experience minor variations from measure to measure, resulting in a 16-measure hymn. This structure effectively conveys the message of the lyrics with clarity and emphasis.

Literal Repetition

In music, literal repetition is commonly used to emphasize or convey a clear impression, ensuring that the meaning of the song's lyrics is effectively communicated. In the hymn *"Holy, Holy, Holy"*, literal repetition occurs in measures 1, 2, 3, and in measures 9, 10, 11 as follows:

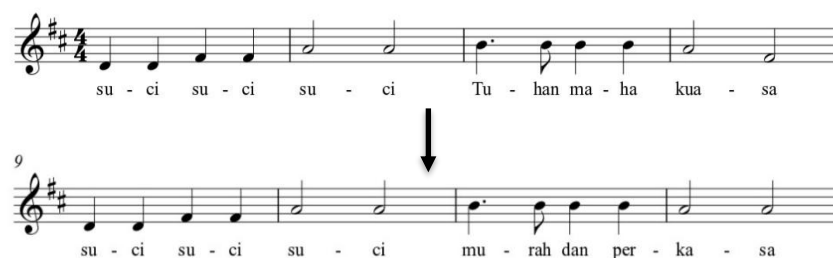


Figure 7. The Part of Literal Repetition.
(Simamora, 2024)

Ascending Sequence

In the hymn *"Holy, Holy, Holy"*, an ascending sequence occurs in measures 1, 2 and measures 9, 10, as these measures are a literal repetition of measures 1, 2. There is no additional variation in these measures, which is a key characteristic of literal repetition.



Figure 8. The Part of Sequence.
(Simamora, 2024)

Diminuation of Interval

Diminution of interval typically occurs in the consequens phrase, aiming to reduce the tension or arc of the musical sentence. The diminution of interval in the hymn “*Holy, Holy, Holy*” is as follows:

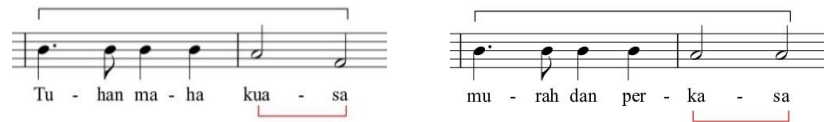


Figure 9. The Part of Diminuation of Interval.
(Simamora, 2024)

In hymn “*Holy, Holy, Holy*” the diminution of interval can be found in measures 3-4, which is diminished in measures 11-12. Measure 3-4 ends with a third interval (from G to E), while measures 11-12 end with a unison interval (from G to G).

Inversion

Inversion can take several forms: first, the inversion of the original motif, and second, free inversion or development from the original motif. The following is an explanation of inversion in the hymn “*Holy, Holy, Holy*”:

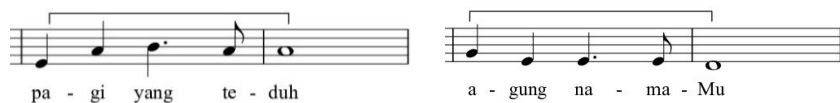


Figure 10. The Part of Inversion.
(Simamora, 2024)

The inversion in hymn “*Holy, Holy, Holy*” is a free inversion. It occurs in the consequens phrase, motif a''' in measures 7-8, which is an inversion of the antecedens phrase, motif a''' in measures 15-16.

Augmentation

Augmentation involves melodic development by altering the rhythm of a motif, where each note value is doubled, while the tempo increases but the beat remains the same. The following explains the augmentation of note values in the hymn “*Holy, Holy, Holy*”:



Figure 12. The Part of Augmentation
(Simamora, 2024)

The augmentation of note values in hymn “*Holy, Holy, Holy*” occurs in motif a” in measures 13-14, in the consequens phrase, which is a development of motif a” in the antecedens phrase in measures 5-6. In this case, the first note value, initially lasting one and a half beats, changes to two beats in the first beat of measure 13. Similarly, the note value in measure 5, which was one beat, becomes two beats in the third beat of measure 14. As a result, the note values are extended.

Cadence

A cadence in music refers to the conclusion or ending of a musical phrase. Since a musical phrase is understood in the context of musical form, a cadence can occur at the end of both an antecedent phrase and a consequent phrase. Below are the cadences found in the hymn “*Holy, Holy, Holy*”:



Figure 13. Cadence in Phrase 2.
(Simamora, 2024)

In the antecedent phrase, there is a half cadence as it ends with a dominant chord, in this case, in the hymn “*Holy, Holy, Holy*” from ii to V. In the antecedent phrase, a half cadence occurs as it ends with the dominant chord, moving from ii to V.



Figure 14. Cadence in Phrase 4.
(Simamora, 2024)

In the consequent phrase, there is an authentic cadence, which is typically marked by an ending on the tonic chord, in this case, from V to I in the hymn “*Holy, Holy, Holy*”.

Symetry

Symmetry refers to the presence of two complementary elements that are equal in size. Music is often perceived as pleasant when it is balanced, breathing, or structured in sections of equal and regular length. This means that the symmetry remains the same even

when shifted, rotated, or mirrored. In other words, symmetry describes the balance between the measures in a piece of music. Below is an explanation of the symmetry between the question-and-answer phrases in the hymn “*Holy, Holy, Holy*”:

Figure 15. The Symetry of Hymn “*Holy, Holy, Holy*” in Kidung Jemaat No. 002. (Simamora, 2024)

The hymn “*Holy, Holy, Holy*” has eight measures in the antecedent phrase and eight measures in the consequent phrase, making it symmetrical. Each motif in both the antecedent and consequent phrases differs only slightly and is a development of motif a and motif a’. Each motif is equally divided, with each one spanning two measures, creating a symmetrical structure in the hymn “*Holy, Holy, Holy*”.

The Meaning of Lyric

The next discussion is about the meaning of the lyrics of the hymn “*Holy, Holy, Holy*”. In the analysis of the meaning of the hymn's lyrics, the author uses hermeneutics as an analytical framework to understand the meaning contained within the text. Hermeneutics, as the science of interpretation, focuses on how the meaning of a text can be interpreted and related to the context of the verses and the song (Ricoeur, 1981). In the hymn “*Holy, Holy, Holy*”, the lyrics express praise to the Almighty God, the Holy Trinity, using the repeatedly sung phrase hymn “*Holy, Holy, Holy*”. By employing hermeneutics, the author understands how this meaning is related to the context of the hymn's

composition and its correlation with the usage of biblical verses, as well as how the phrase

is used to depict the nature of the Almighty God and His love.

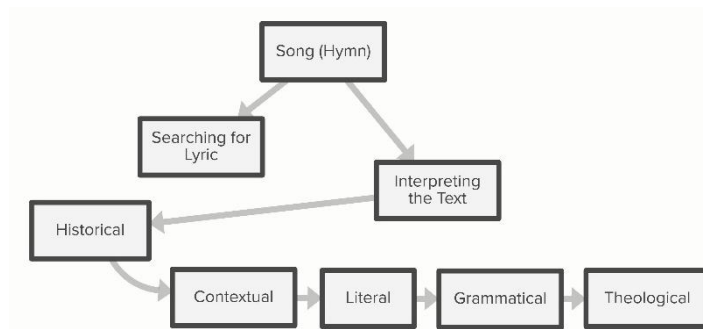


Figure 16. The Interpretation Flow of the Lyric Hymn “*Holy, holy, Holy*” Based on Ricoeur’s Theory (Simamora, 2024).

The Indonesian version of the hymn “*Holy, Holy, Holy*” is found in Kidung Jemaat No. 002. In line with the topic of this research, the author conducted an analysis based on the predetermined aspects of the song. The following is a breakdown of the lyrics, which consist of four verses and their corresponding Bible references.

Table 1. The Lyrics oh Hymn “*Holy, Holy, Holy*” in Kidung Jemaat No. 002 and the Biblical Sources. (Simamora, 2024)

Lyric	Sources
VERSE I Suci, suci, suci, Tuhan Mahakuasa, Dikau kami puji di pagi yang teduh. Suci, suci, suci, murah dan perkasa, Allah Tritunggal, agung nama-Mu!	Isaiah 6:2-3 Psalm 5:4
VERSE II Suci, suci, suci, kaum kudus tersungkur di depan takhta-Mu memb’ri mahkotanya. Segenap malaikat sujud menyembah-Mu, Tuhan, Yang Ada s’lama-lamanya.	Revelation 4:1-11
VERSE III Suci, suci, suci, walau tersembunyi, walau yang berdosa ‘tak nampak wajah-Mu. Kau tetap Yang Suci, tiada terimbangi, Kau Mahakuasa, murni kasih-Mu.	Psalm 18:12 1 Timothy 6:16
VERSE IV Suci, suci, suci, Tuhan Mahakuasa, patut Kau dipuji seluruh karya-Mu. Suci, suci, suci, murah dan perkasa, Allah Tritunggal, agung nama-Mu!	Psalm 69:35 Psalm 103:22 Psalm 145:10

Verse I

The context in the first verse explains how the seraphim, who are angels of a high rank, demonstrate their holiness by serving and worshipping God around His throne, reflecting God's glory in such a magnificent way that it appears as if they are aflame. In another context, it explains that praise to God should be carried out as God's people. David's sincerity after deciding to seek God with full awareness is evident. Praying in the morning allows us to request new submission from God to commune with Him, and to feed on His Word. The following provides a phrase-by-phrase analysis of the lyrical meaning along with its biblical interpretation in Isaiah 6:2-3 and Psalm 5:4.

Table 2. Analysis of the Lyrical Meaning based on the Biblical Interpretation of Verse I.
(Simamora, 2024)

Lyric by Phrase	Interpretation
Suci, suci, suci, Tuhan Mahakuasa,	This phrase describes the greatness possessed by God as conveyed by John in his vision of heaven. The repetition of the word "Suci" three times signifies reverence to God, as only God possesses perfection, is free from flaws, is separated from sin, and is full of glory. The Almighty God means that only He is worthy of glory for all of His creations in the universe.
Dikau kami puji di pagi yang teduh.	This phrase expresses respect and submission to God, the creator of the universe. "Di pagi yang teduh" aligns with the context explained in Psalm 5, which states that if our lives are oriented toward God, praying in the morning is a natural and necessary action to express gratitude to Him. It serves as a sign of prioritizing God in our lives as His creations.
Suci, suci, suci, murah dan perkasa,	This phrase explains the glory that only God possesses, which cannot be claimed by anyone else. "Perkasa" signifies full of love and compassion for His people; because of God's goodness, all things in the universe can happen. God's might makes Him the center of worship for all creatures.
Allah Tritunggal, agung nama-Mu.	This phrase refers to the honor and acknowledgment of the greatness of the Triune God, expressed as "agung nama-Mu". In the context of this song, "Allah Tritunggal" refers to the concept of the Trinity, namely the Father, the Son, and the Holy Spirit, united in one God. The phrase "agung nama-Mu" emphasizes the greatness and glory of God that is praised in this song.

Verse II

The context in the second verse explains about the vision experienced by John regarding the kingdom of heaven, seeing a throne that is in heaven, a throne that represents honor, authority, and judgment. It speaks of fellowship with Him and partaking in His Word. The following provides a phrase-by-phrase analysis of the lyrical meaning along with its biblical interpretation in Revelation 4:1-11.

Table 3. Analysis of the Lyrical Meaning based on the Biblical Interpretation of Verse II.
(Simamora, 2024)

Lyric by Phrase	Interpretation
Suci, suci, suci, Kaum kudus tersungkur,	This phrase refers to Revelation 4:1-11, explaining the angels of God who are beside the throne of God, created by God, separated from sin, and full of holiness, prostrating themselves, in awe, and showing reverence to the Lord. It serves as a standard for humanity, who were created in the image and likeness of God, to also remain respectful and worshipful towards God.
di depan takhta-Mu memb'ri mahkotanya.	This phrase explains that all creatures must humble themselves before God, for the crown is given to Him because He alone is worthy to wear the sign of honor and glory. No one can exalt themselves above God. Through the vision experienced by John, it shows that the creatures in heaven, in close proximity to God, humble themselves before the Lord, who is full of power, with a full awareness of the greatness of God.
Segenap malaikat sujud menyembah-Mu,	This phrase explains that all the angels and all creatures mentioned in Revelation 4:1-11, without exception, bow down before God, acknowledging the greatness and majesty of the Lord, with none comparable to Him.
Tuhan, Yang Ada s'lama-lamanya.	This phrase explains the existence of God, who has always been present from the beginning until now; He is the Alpha and Omega, the unchanging Lord, with His words and deeds remaining the same. His wondrous power is continually displayed to His people.

Verse III

The context in the third verse explains about God who is the Highest. These words indicate God's supreme height, which is different from and not dependent on His creations, including humans, angels, spirits, or physical and material things. God cannot be considered on the same level as His creations, as His existence and being are in another realm, which is perfect and pure. God is not involved with His creations, and His creations are not involved with God. The following provides a phrase-by-phrase analysis of the lyrical meaning along with its biblical interpretation in Psalm 18:12 and 1 Timothy 6:16.

Table 4. Analysis of the Lyrical Meaning based on the Biblical Interpretation of Verse III.
(Simamora, 2024)

Lyric by Phrase	Interpretation
Suci, suci, suci, walau tersembunyi,	This phrase explains that the Almighty God, with all His perfection, cannot be seen by the eye; however, all creatures honor and are in awe of Him. In Isaiah 45, it is said that God Himself hides behind darkness, yet He provides light to shine in the darkness, and despite His concealment, He continues to illuminate His people.
walau yang berdosa tak nampak wajah-Mu.	This phrase explains that no one on this earth can match the holiness of God; all humanity is filled with sin and blemished, and no one can look upon God face to face because they are limited by the sin within humanity, which serves as the primary barrier.
Kau tetap Yang Suci, tiada terimbangi,	This phrase explains that no one can attain the holiness possessed by God. God is separate from sin and imperfection. For this reason, all His created beings give Him honor, praise, and glory.
Kau Mahakuasa, murni kasih-Mu.	This phrase explains God's omnipotence over all His creations; only God is worthy to reign and rule. Everything He gives is solely due to His great grace towards His people. All of God's gifts are pure and come from His love, with no ulterior motives or payments required. Therefore, all creatures must acknowledge God's omnipotence and bow down in worship to Him.

Verse IV

The context in the fourth verse explains the obligation to raise praises everywhere, which can be summarized as follows: if everything is under the governance of God, then all must worship Him. David stirs himself and others to praise God, and here, in the closing part, he calls upon the angels to praise God. He does not mean that the angels need to be stirred up by us to praise God, for they are already doing so continuously. The following provides a phrase-by-phrase analysis of the lyrical meaning along with its biblical interpretation in Psalm 69:35, Psalm 103:22, and Psalm 145:10.

Table 5. Analysis of the Lyrical Meaning based on the Biblical Interpretation of Verse IV.
(Simamora, 2024)

Lyric by Phrase	Interpretation
Suci, suci, suci, Tuhan Mahakuasa,	*) same as Verse I
patut Kau dipuji seluruh karya-Mu.	This phrase explains that nothing escapes the work of God's grace; He watches over every creature He has made, both visible and invisible. Because of His greatness and the extraordinary nature of His creations, He alone is worthy of receiving all praise from His entire creation.
Suci, suci, suci, murah dan perkasa, Allah Tritunggal, agung nama-Mu.	*) same as Verse I

In this song, the musical form consists of sectional form, phrases or periods, semi-colon motifs, motif development, symmetry, and cadences. It can be concluded that the hymn "*Holy, Holy, Holy*" follows a single-section form, labeled as A, and features an antecedent and consequent phrase structure, which represents a question-and-answer formation within the A section, symbolized as (a, a'). Therefore, the hymn "*Holy, Holy, Holy*" is a one-part song, A (a, a').

Furthermore, in the art of music, lyrics play a significant role in conveying specific messages or intentions. Similarly, the hymn "*Holy, Holy, Holy*" uses simple language to describe the holiness of God, for which He is praised by all nations and all His creations. This hymn conveys a theological message that reflects the majesty of God, His omnipotence, and His might, which cause all creatures to bow down in worship, acknowledging His pure deeds and love., a'). Therefore, the hymn "*Holy, Holy, Holy*" is a one-part song, A (a, a').

CONCLUSIONS

The hymn "*Holy, Holy, Holy*" presents a simple and consistent musical structure consisting of a single section with repetitive melodies that still effectively convey a profound message. Despite its relatively straightforward form, with only four verses, the lyrics successfully communicate a strong sense of praise and reverence toward God. Through melodic and lyrical repetition, the hymn portrays God's holiness, majesty, and supreme power, compelling all creation to bow in worship. This interplay between structure and lyrics makes the hymn highly effective in delivering its theological message to listeners, emphasizing God's pure acts of love and His unparalleled holiness.

REFERENCES

- Afrizal. (2017). *Metode Penelitian Kualitatif: Sebuah Upaya Mendukung Penggunaan Penelitian Kualitatif dalam Berbagai Disiplin Ilmu* (Edisi ke-4). PT Rajagrafindo Persada.
- Elida, D., & Guillen, F. (2019). *Qualitative Research : Hermeneutical Phenomenological Method Investigación cualitativa : Método Fenomenológico*. 7(1).
- Fenner, C. (n.d.). *Hymnology Archive*. <https://www.hymnologyarchive.com/holy-holy-holy>
- Henry, M. (2015a). *Tafsiran Matthew Henry: Kitab Mazmur 51-100*. Momentum.
- Henry, M. (2015b). *Tafsiran Matthew Henry: Surat Galatia, Efesus, Filipi, Kolose, 1&2 Tesalonika, 1&2 Timotius, Titus, Filemon*. Momentum.
- Henry, M. (2016a). *Tafsiran Matthew Henry: Kitab Yesaya 40-66* (J. Tjia & B. Van Der Schoot (eds.); I). Momentum.
- Henry, M. (2016b). *Tafsiran Matthew Henry: Surat Ibrani, Yakobus, 1&2 Petrus, 1-3 Yohanes, Yudas, Kitab Wahyu*. Momentum.
- Hidayatullah, R. (2022). *Analisis Musik*. Graha Ilmu.
- “Holy, Holy, Holy! Lord God Almighty.” (n.d.). The Canterbury Dictionary of Hymnology. <https://hymnology.hymnsam.co.uk/h/holy,-holy,-holy!-lord-god-almighty>
- Kawung, F. M. (2022). Analisis Bentuk dan Makna Lirik Lagu “Ye Servants of God” dalam Kidung Jemaat. *Psalmoz: A Journal of Creative and Study of Church Music*, 2(3), 38–52. <https://doi.org/https://doi.org/10.51667/jpsalmoz.v3i2.1015>
- Mawene. (2004). *Gereja yang Bernyanyi*. Andi Publisher.
- Mosey, A. C. (2023). Makna Lagu Kidung Jemaat No. 027 “Meski Tak Layak Diriku” bagi Religiusitas Jemaat GMIM Bethesda Ranotama Manado. *Psalmoz: A Journal of Creative and Study of Church Music*, 4(2), 41–53. <https://doi.org/https://doi.org/10.51667/jpsalmoz.v4i2>
- Mugglestone, E., & Adler, G. (2010). The Scope, Method, and Aim of Musicology. *ICTM*, 13, 1–21.
- Prier, K.-E. (2022). *Ilmu Bentuk Musik* (VIII). Pusat Musik Liturgi.
- Ricoeur, P. (1981). *Hermeneutics and The Human Sciences, Essays on Language, Action, and Interpretation*. Cambridge University Press.
- Risicoeur, P. (1981). *Hermeneutics and the Human Sciences, Essays on Language, Action, and Interpretation*. Cambridge University Press.
- Situmeang, M. W. (2021). Kajian Syair dan Bentuk Struktur Lagu “Kekuatan serta Penghiburan” pada Prodi PMG IAKN Tarutung. *Aeropagus: Jurnal Pendidikan Dan Teologi Kristen*, 19(1). <https://doi.org/https://doi.org/10.46965/ja.v19i1.503>
- Stein, L. (1979). *Structure and Style: The Study and Analysis of Musical Form*. Summy-Birchard Music.
- Sugiyono. (2022). *Metode Penelitian Kualitatif* (Edisi ke-5). Penerbit Alfabeta.
- Sugiyono, S. (2018). *Metode Penelitian Kualitatif untuk Penelitian yang Bersifat Eksploratif, Enterpretatif, Interaktif, dan Konstruktif*. CV Alfabeta.
- Suryana, Y. I. (2010). *Story Behind the Song Hymne and Kontemporer*. Yis Production.
- Zebua, M. T., Samosir, T. H., Mahardiko, Y. D. P., & Tutupoly, E. O. (2022). Analisis

Struktur Aransemen Lagu It is Well with My Soul dalam Format Paduan Suara Campuran. *Tonika: Jurnal Penelitian Dan Pengkajian Seni*, 5(2), 114–131.
<https://doi.org/10.37368/tonika.v5i2.475>