

664 Morning Has Broken

C Am Dm G Dm G

1 Morn-ing has bro - ken like the first morn - ing;
 2 Sweet the rain's new fall sun - lit from heav - en,
 3 Mine is the sun - light! Mine is the morn - ing,

C Em Am Em F G

black-bird has spo - ken like the first bird.
 like the first dew - fall on the first grass.
 born of the one light E - den saw play!

C Am F C Am G

Praise for the sing - ing! Praise for the morn - ing!
 Praise for the sweet - ness of the wet gar - den,
 Praise with e - la - tion; praise ev - ery morn - ing,

C G Am G7 C

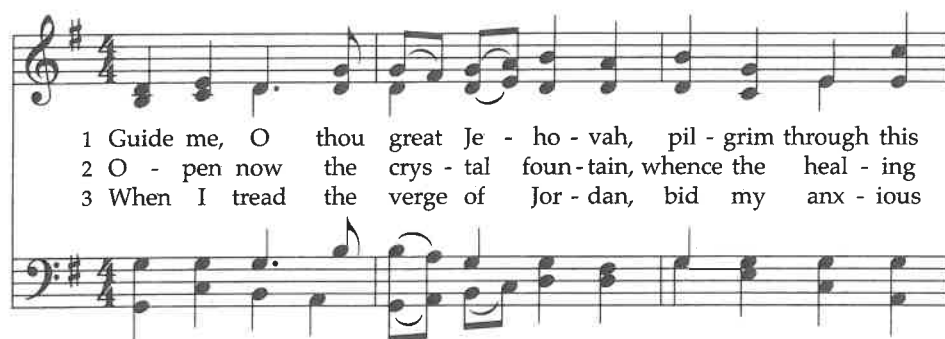
Praise for them, spring - ing fresh from the Word!
 sprung in com - plete - ness where God's feet pass!
 God's re - cre - a - tion of the new day!

Alternate harmonization at 482.

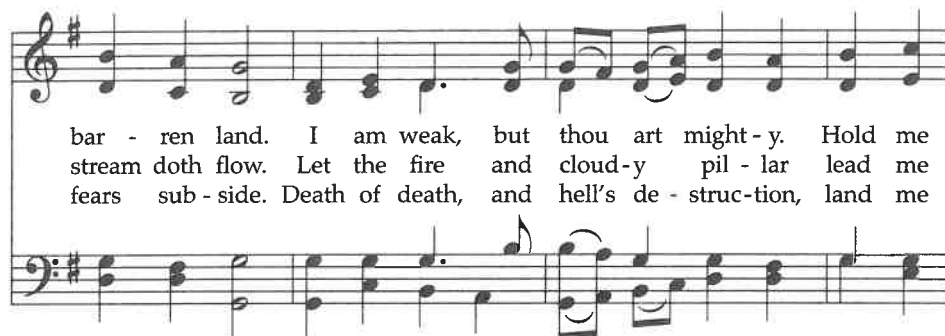
This piano arrangement may be played with the alternate harmonization.

This 20th-century text was created to provide words for this traditional tune named for a small village on the Isle of Mull, off the west coast of Scotland. Through repeated use of "new" and "first," each morning is treated as a re-creation of the promise of the original day.

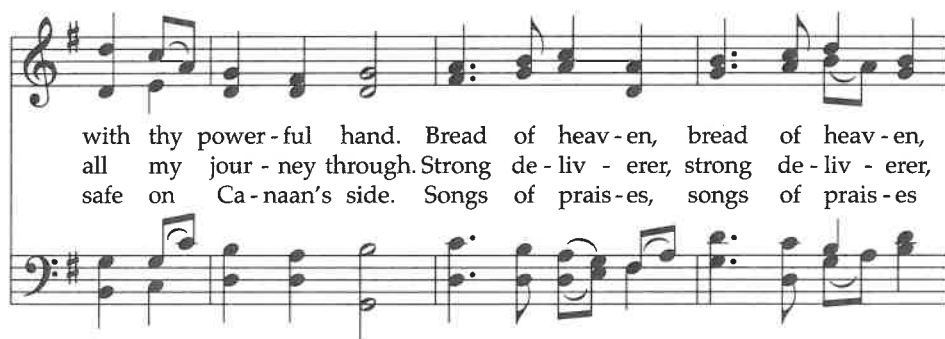
65 Guide Me, O Thou Great Jehovah



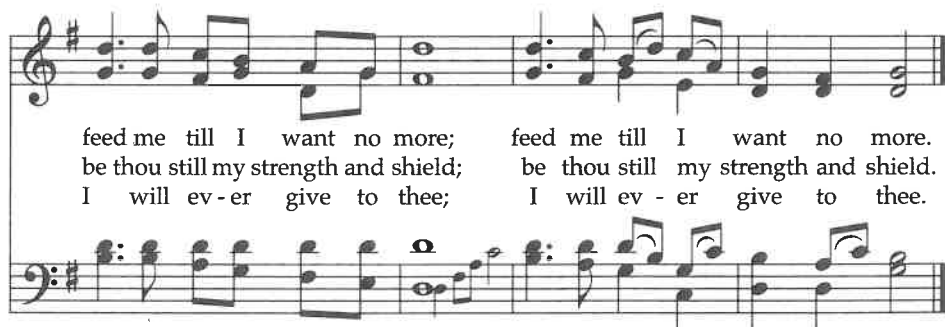
1 Guide me, O thou great Je - ho - vah, pil - grim through this
 2 O - pen now the crys - tal foun - tain, whence the heal - ing
 3 When I tread the verge of Jor - dan, bid my anx - ious



bar - ren land. I am weak, but thou art might - y. Hold me
 stream doth flow. Let the fire and cloud - y pil - lar lead me
 fears sub - side. Death of death, and hell's de - struc - tion, land me



with thy power - ful hand. Bread of heav - en, bread of heav - en,
 all my jour - ney through. Strong de - liv - erer, strong de - liv - erer,
 safe on Ca - naan's side. Songs of prais - es, songs of prais - es



feed me till I want no more; feed me till I want no more.
 be thou still my strength and shield; be thou still my strength and shield.
 I will ev - er give to thee; I will ev - er give to thee.

Few Welsh hymns are as well known or loved as this 18th-century text that did not gain its popular tune until the early 20th century. In both its original text and in English translation, it is a stirring hymn of pilgrimage filled with vivid imagery from Hebrew Scripture.

TEXT: William Williams, 1762; stanza 1, trans. Peter Williams, 1771; stanzas 2-3, trans. William Williams, 1772
 MUSIC: John Hughes, 1907

CWM RHONDDA
 8.7.8.7.8.7.7

722 Lord, Speak to Me That I May Speak

1 Lord, speak to me that I may speak in liv - ing
 2 O lead me, Lord, that I may lead the wan - dering
 3 O teach me, Lord, that I may teach the pre - cious
 4 O fill me with your full - ness, Lord, un - til my
 5 O use me, Lord, use e - ven me, just as you

ech - oes of your tone. As you have sought, so
 and the wa - vering feet. O feed me, Lord, that
 truths which you im - part. And wing my words that
 ver - y heart o'er - flow in kin - dling thought and
 will, and when, and where un - til your bless - ed

let me seek your err - ing chil - dren, lost and lone.
 I may feed your hun - gering ones with man - na sweet.
 they may reach the hid - den depths of man - ya heart.
 glow - ing word, your love to tell, your praise to show.
 face I see, your rest, your joy, your glo - ry share.

Two great truths inform this text: first, that the testimony of experience is powerful and persuasive; and second, that no one should venture to minister on one's own strength rather than God's. The tune reflects a 19th-century practice of adapting piano pieces as hymn tunes.

TEXT: Frances Ridley Havergal, 1872, alt.
 MUSIC: Robert Schumann, 1839, alt.

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