

1 A - wake, my soul, and with the sun your dai - ly
 2 Lord, I my vows to you re - new. Dis - perse my
 3 Di - rect, con - trol, sug - gest, this day, all I de -

stage of du - ty run; shake off dull sloth, and
 sins as morn - ing dew; guard my first springs of
 sign or do or say, that all my powers, with

joy - ful rise to pay your morn - ing sac - ri - fice.
 thought and will, and with your - self my spir - it fill.
 all their might, in your sole glo - ry may u - nite.

These three stanzas (of the original fifteen) convey the essence of the morning hymn that was paired with "All Praise to Thee, My God, This Night" (no. 675) in the daily devotions of the boys at Winchester College. This tune was later composed especially for these words.

TEXT: Thomas Ken, 1695, alt.
 MUSIC: François Hippolyte Barthélemon, 1785; harm. *The Church Hymnal for the Christian Year*, 1917

MORNING HYMN
 LM

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

spo - ken like the first bird. Praise for the sing - ing! Praise for the
 dew - fall on the first grass. Praise for the sweet-ness of the wet
 one light E - den saw play! Praise with e - la - tion; praise ev - ery

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

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.

TEXT: Eleanor Farjeon, 1931, alt.
 MUSIC: Gaelic melody; arr. Beverly A. Howard, 2012
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BUNESSAN
 5.5.5.4.D

422 Create in Me a Clean Heart

(Psalm 51)

Capo 3: (C) (F) (C) (E7) (Am)
 Eb Ab Eb G7 Cm

Cre-ate in me a clean heart, O God, and re-new a right

(D) (Dm) (F) (G) (C)
 F Fm Ab Bb Eb

spir-it with-in me. Cast me not a-way from your

(Dm7) (E7) (Am) (D7) (G7) (Gm7)
 Fm7 G7 Cm F7 Bb7 Bbm7

pres-ence, and take not your Ho-ly Spir-it from me.

(C7) (F) (Em7) (Am)
 Eb7 Ab Gm7 Cm

Re-store to me the joy of your sal-va-tion, and up-

(F) (Em7) (Am) (Am/F#) (C)
 Ab Gm7 Cm Cm/A Eb

hold me with your free Spir-it. Cre-ate in me a clean

(A) (F) (C) (Dm) (C)
 C Ab Eb Fm Eb

heart, O God, and re-new a right spir-it with-in me.

Guitar chords do not correspond with keyboard harmony.

This reflective setting of Psalm 51:10-12 uses the first of those verses as an embracing refrain. Because of its penitential tone, a longer version of this psalm is customarily used on Ash Wednesday. In Christian tradition, it is identified as one of the seven penitential psalms.

Create in Me a Clean Heart, O God 423

(Psalm 51)

Capo 5: (F) (Gsus) (G) (C) (Em7) (F) (A7)
 Bb Csus C F Am7 Bb D7

1 Cre-ate in me a clean heart, O God; cre-
 2 ? Cast me not a-way from your pres-ence; ?
 3 Re-store to me the joy of your sal-va-tion; re-

(D) (D7) (G) (Dm)
 G G7 C Gm

ate in me a clean heart, O God; cre-
 cast me not a-way from your pres-ence; ?
 store to me the joy of your sal-va-tion; re-

(E) (E7) (Am) (E7) (Am)
 A A7 Dm A7 Dm

ate in me a clean heart, O God, and re-
 cast me not a-way from your pres-ence ? and
 store to me the joy of your sal-va-tion, and up-

(Dm7) (Em) (G) (C) [(Em)]
 Gm7 Am C F [Am]

new a right spir-it with-in me.
 take not your Ho-ly Spir-it from me.
 hold me with your free Spir-it.

The text here comes from Psalm 51:10-12, three verses that illustrate the pattern of parallels often found in Hebrew poetry. The first verse here centers on positive actions, the second on avoidance of negative actions, and the third on providing an improved spiritual condition.

418 Softly and Tenderly Jesus Is Calling

1 Soft - ly and ten - der - ly Je - sus is call - ing, call - ing for
 2 Why should we tar - ry when Je - sus is plead - ing, plead - ing for
 3 O for the won - der - ful love he has prom - ised, prom - ised for

you and for me. See, on the por - tals he's wait - ing and watch - ing,
 you and for me? Why should we lin - ger and heed not his mer - cies,
 you and for me! Though we have sinned, he has mer - cy and par - don,

Refrain

watch - ing for you and for me.
 mer - cies for you and for me? "Come home, come home!
 par - don for you and for me. "Come home, come home!

You who are wea - ry, come home." Ear - nest - ly, ten - der - ly,

Je - sus is call - ing, call - ing, "O sin - ner, come home!"

This 19th-century gospel hymn has often been used as a hymn of invitation at evangelistic services. Its imagery is primarily based on Jesus' parable in Luke 15:11-32, commonly called "The Prodigal Son." Each singer thus becomes a wandering child who is urged to return home.

Lord, Who May Dwell within Your House 419

(Psalm 15)

Capo 1: (A7) (D) (Bm7) (G) (Bm) (A7)
 B^b7 E^b Cm7 A^b Cm B^b7

1 Lord, who may dwell with - in your house or
 2 Who have no guile up - on their tongues nor
 3 Who do no wrong, but keep their word and

(D) (Bm7) (A) (A7) (G) (D)
 E^b Cm7 B^b B^b7 A^b E^b

on your ho - ly hill? Those who do good and
 harm their neigh - bor's life, but hon - or those who
 seek no bribe or gain. All those who do such

(G) (A) (D) (Bm) (A7) (D)
 A^b B^b E^b Cm B^b7 E^b

speak the truth, whose lives are blame - less still;
 fear the Lord and turn a - way from strife;
 things shall live and safe from harm re - main.

Guitar chords do not correspond with keyboard harmony.

Although Psalm 15 is sometimes said to reflect a ritual for entrance to the Temple, it is better understood as a sketch of how to live in a manner that reflects God's values rather than self-centeredness. Those who faithfully entrust themselves to God will never be disappointed.