

# Morning

Psalm 5:3

Words by Beth Tregenza

Music by Aletheia Burney

**♩=80**

Voice

In the mor-ning LORD, You hear my *mp*

*mp*

Dmaj7 Gmaj7 Dmaj7 Gmaj7 Dmaj7

6

— voice, You hear my — prayer in the mor-ning. In the mor-ning LORD, I lay down my hopes and my —

Gmaj7 Dmaj7 Gmaj7 Dmaj7 Em7

11

— dreams — at Your feet, — and I wait in ex-pec - ta - tion. —

*mf* *mp*

E<sup>ø</sup>7 A<sup>7</sup> Dmaj7 Gmaj7

*mf* *mp* r.h.

Ped.

16

My ears had heard but now my eyes have seen Your power.

The vocal line for measures 16-20 is written in a treble clef with a key signature of two sharps (D major). It begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics are: "My ears had heard but now my eyes have seen Your power." There are slurs over the phrases "My ears had heard" and "but now my eyes have seen".

D(sus9) Dmaj7 Gmaj7 Dmaj7 Gmaj7 Dmaj7

The piano accompaniment for measures 16-20 is in a grand staff. The right hand (r.h.) plays chords in the treble clef, and the left hand plays chords in the bass clef. The chords are: D(sus9), Dmaj7, Gmaj7, Dmaj7, Gmaj7, and Dmaj7. There are slurs over the first three and last two measures. The right hand is labeled "r.h." in two places.

21

You are the God the one who holds my breath safe in Your hands...

*mf*

The vocal line for measures 21-25 is in a treble clef with a key signature of two sharps. It starts with a quarter note, followed by eighth notes, and ends with a half note. The lyrics are: "You are the God the one who holds my breath safe in Your hands..." There are slurs over "the one who holds my breath" and "safe in Your hands...". The dynamic marking *mf* is placed below the first measure.

Gmaj7 Dmaj7 Em7 Eø7 A7

The piano accompaniment for measures 21-25 is in a grand staff. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The chords are: Gmaj7, Dmaj7, Em7, Eø7, and A7. There are slurs over the first three and last two measures. The dynamic marking *p* is placed below the fifth measure. The word "Ped." is written below the bass line at the end of the system.

26

All my ways be-long to You, be-long to You,

*p*

The vocal line for measures 26-30 is in a treble clef with a key signature of two sharps. It starts with a quarter rest, followed by eighth notes, and ends with a half note. The lyrics are: "All my ways be-long to You, be-long to You," There are slurs over "All my ways be-long to You," and "be-long to You,". The dynamic marking *p* is placed below the first measure.

D(sus9) Dmaj7 Gmaj7 Dmaj7

The piano accompaniment for measures 26-30 is in a grand staff. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The chords are: D(sus9), Dmaj7, Gmaj7, and Dmaj7. There are slurs over the first two and last two measures. The right hand is labeled "r.h." in two places.

30

be-long to You.

*pp*

Gmaj7 Dmaj7 Gmaj7 Dmaj7 Em7 F#m7 Gmaj7

*mf*

r.h.

3 3 3 3

rit. A<sup>6</sup> Bm<sup>7</sup> A/C# rit. Dmaj7

35

*p*

8<sup>vb</sup>-----

*ppp*