

O Love That Wilt Not Let Me Go 833

1 O Love that wilt not let me go, I rest my
 2 O Light that fol-lowest all my way, I yield my
 3 O Joy that seek - est me through pain, I can - not
 4 O Cross that lift - est up my head, I dare not

wea - ry soul in thee; I give thee back the life I owe, that
 flick - ering torch to thee; my heart re - stores its bor - rowed ray, that
 close my heart to thee; I trace the rain - bow through the rain, and
 ask to fly from thee; I lay in dust life's glo - ry dead, and

in thine o - cean depths its flow may rich - er, full - er be.
 in thy sun - shine's blaze its day may bright - er, fair - er be.
 feel the prom - ise is not vain that morn shall tear - less be.
 from the ground there blos - soms red life that shall end - less be.

This intense hymn of commitment to God (addressed as Love, Light, and Joy) closes with an invocation of the ultimate testimony to those attributes (the Cross). The composer, a Scotsman, named this specially-composed tune for the 11th-century patroness of Scotland.

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Be Thou My Vision

Capo 1: (D) E^b (G) A^b (D/F#) E^b/G (A7) B^b7 (D) E^b

1 Be thou my vi - sion, O Lord of my heart;
 2 Be thou my wis - dom, and thou my true Word;
 3 Rich - es I heed not, nor vain, emp - ty praise;
 4 High King of Heav - en, my vic - to - ry won,

(A) B^b (D) E^b (G) A^b (A) B^b

naught be all else to me, save that thou art;
 I ev - er with thee and thou with me, Lord;
 thou mine in - her - i - tance, now and al - ways;
 may I reach heav - en's joys, O bright heaven's Sun!

(G) A^b (D) E^b (F#m7) $Gm7$ (G) A^b (A) B^b

thou my best thought, by day or by night,
 thou my soul's shel - ter, and thou my high tower;
 thou and thou on - ly, first in my heart,
 Heart of my own heart, what - ev - er be - fall,

(Bm) Cm (D/F#) E^b/G (G) A^b (D) E^b

wak - ing or sleep - ing, thy pres - ence my light.
 raise thou me heaven - ward, O Power of my power.
 High King of Heav - en, my trea - sure thou art.
 still be my vi - sion, O Rul - er of all.

Guitar chords do not correspond with keyboard harmony.

These stanzas are selected from a 20th-century English poetic version of an Irish monastic prayer dating to the 10th century or before. They are set to an Irish folk melody that has proved popular and easily sung despite its lack of repetition and its wide range.