

G6/A A7 D D/F#

mor-ning-star, my pre-cious one. All-migh-ty
Great I am, the King of kings. Great rock of

G6/A A7 D. D/F#

God You are, great things You've done. Through all e-ter-
a-ges, my urge to sing. For all e-ter-

G6/A A7 F#7/A# Bm Bm/A

ni-ty, I'll give You praise. A brand new song
ni-ty, I will pro-claim. You won the vic-

Em/G A7 D G/D D D.S. 2x al. ⊕
Em/G

I'll sing, stand face to face. Shine Your
to-ry, I bless Your name. (kor)

⊕ D D7/F# G (solo) D/F# A7/E D D7/F#

Shi- ne, shi- ne.
sus. Shi- ne, shi- ne.

one who lives there. C She once

thyme. Re mem - ber me to

me to one who lives there. thyme. Re - mem - ber me to

G C Dm

was a true love of mine.

one who lives there. (a true love of mine.)

she once was a true love of mine.

one who lives there. (a true love of mine.)

2. Tell her to make me a cambric shirt.
Parsley, sage, rosemary and thyme.
Without any seam or fine needle work.
✓ And then she'll be a true love of mine.

3. Will you reap it with sickle of leather.
Parsley, sage, rosemary and thyme.
And tie it all up with a peacock's feather.
Or never be a true love of mine.

4. Will you find me an acre of land.
Parsley, sage, rosemary and thyme.
Between the sea foam and the sea sand.
Or never be a true love of mine.

5. Will you plough it with a lamb's horn.
Parsley, sage, rosemary and thyme.
And sow it all over with one peppercorn,
or never be a true love of mine.

6. Tell her to wash it in yonder dry well.
Parsley, sage, rosemary and thyme.
Where water ne'er sprung, nor drop or rain fell.
And then she'll be a true love of mine.

7. Tell it to dry it on yonder thorn.
Parsley, sage, rosemary and thyme.
Which never bore blossom since Adam was born.
And then she'll be a true love of mine.

8. When you've done and finished your work.
Parsley, sage, rosemary and thyme.
Then come to me for your cambric shirt.
✓ And you shall be a true love of mine.

Um den Klang der Interpretation von Simon and Garfunkel aufzunehmen, kann eine dezent gezupfte Konzert- und/oder Westerngitarre hinzutreten. Der Satz kann dann nach und nach aufgebaut werden, wobei nach der Einstimmigkeit die kanonartige Zweistimmigkeit von Sopran und Tenor im Vordergrund stehen sollte; des Bass tritt dahinter zurück, der (den Bass doppelnde) Alt kann ganz entfallen bzw. den Sopran verstärken.

Lord, blessed is He that comes in the name of the

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Lord.

Ho - ly, ho - ly, ho - ly Lord, God of hosts.