

# OH, WHO CAN KNOW THE MIND OF GOD

Fm Bbm6 Fm Db Ebsus4 Eb Ab

1. Oh, who can know the mind of God, Or who dare call his name,  
 2. Who else has cupped the seas in hand, Or set the skies a-light?  
 3. Who else sur-rounds in bound-less deeps The is-land of the mind?  
 4. Too high for us, O Lord, your ways, Too vast your works: to them

Db Fm Eb Ab Bbm6 Fm Db Ebsus4 Eb Fm

1. Whose glo-ry is the ris-ing sun, Whose ev-'ry word is flame?  
 2. Who else could carve from stone the land, Or sum-mon day from night?  
 3. Who else in clouds of si-lence keeps Long watch for all our kind?  
 4. We reach with trem-bling words of praise To touch your gar-ment's hem.

**Note:** When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

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Music: MORNING SONG; *Sixteen Tune Settings*, Philadelphia, 1812; *Kentucky Harmony*, 1816;  
 keyboard acc. by Randall DeBruyn, b. 1947, © 1990, OCP Publications. All rights reserved.

# OH, WHO CAN KNOW THE MIND OF GOD

Capo 1: (Em) tacet Fm (Am6) Bbm6 (Em) Fm (C) Db (Dsus4) Eb (D) Eb (G) Ab

1. Oh, who can know the \_\_ mind of \_\_ God, Or who dare call his name,
2. Who else has cupped the \_\_ seas in \_\_ hand, Or set the skies a - light?
3. Who else sur - rounds in \_\_ bound - less \_\_ deeps The is - land of the mind?
4. Too high for us, O \_\_ Lord, your \_\_ ways, Too vast your works: to them

(C) Db (Em) Fm (D) Eb (G) Ab (Am6) Bbm6 (Em) Fm (C) Db (Dsus4) Eb (D) Eb (Em) Fm

1. Whose \_ glo - ry \_\_ is the ris - ing \_\_ sun, Whose ev - 'ry word \_\_ is flame?
2. Who \_\_ else could \_\_ carve from stone the \_\_ land, Or sum - mon day \_\_ from night?
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(C) Db (Em) Fm (D) Eb (G) Ab (Am6) Bbm6 (Em) Fm (C) Db (Dsus4) Eb (D) Eb (Em) Fm

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SOLO INSTRUMENT

The musical score is written on two staves in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The first staff begins with a dynamic marking of *mp* and features a melodic line with several slurs. The second staff continues the melody, with dynamic markings of *mp*, *mf*, and *mp* indicating changes in volume. The piece concludes with a double bar line.

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Preview