

# Declaring

for voice and guitar

lightly, with a lilt; ♩ = 63

Constance Morgenstern



G C\* D D G

"The Heav'ns de-clare God's glo-ry," \_\_\_ wrote

7 C Bm C/A D G- D-

Da - vid un - der shep-herds' skies. Now lights of ours may dim some stars, but

12 C/A C A/E D C G

God, your glo - ry still a - bides! \_\_\_ For you, I think, may hold a-like a

18 F# D7 D7 G C C/A

swirl of birds or gal - ax - ies, \_\_\_ and may-be the Big Bang for you, is seen as more of a

24 Dsus D G C\* D D G

plant - ed seed. "Won - der - f'ly - made," sang Da - vid. \_\_\_ Your

\* It's nice to voice the C\* chord higher, like an A chord but up three frets. In this first verse, the G- and the D- chords just involve plucking more middle strings, not the top one.

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## Declaring

31 C Bm C/A D G D C/A C

skill-ful-ness our bod-ies tell \_\_\_\_\_ as pro-teins, D N A, con-vey how we are knit-ted

37 A/E D C G F#

fine and well! \_\_\_\_\_ We know it's vo-cal cords that sing, but how could we ig-

43 D7 D G C C/A Dsus D

nore the art? \_\_\_\_\_ We've thanks for cells that spark with thought, and awe to pock-et in the

49 G C\* D G D C C G

heart. We work to stud-y,

58 Gsus B C/A C D C G

name, in-vent— *We hon-or you to stand a-mazed....* Lord, all of our ac-  
*slight rit.*

65 F Em C C/A D D7

com-plish-ments still mere-ly har-vest what you made. \_\_\_\_\_ Lord

71 D G C B C D

God, it's o - ver - whelm - ing— this whole wide world's bi - ol - o - gy; \_\_\_\_\_ math's

76 G D C/A C A D

el - e - gance, the plan - ets' dance, the ta - ble of \_\_\_ all chem - is - try! \_\_\_\_\_ Dis-

82 C G F# D7

cov - 'ries keep pro - vid - ing rea - sons for fresh won - der e - ven now. \_\_\_\_\_ We

87 D G C C/A D sus D G C\* D

sing your praise for sun - sets, and a - long with sci - ence, say - ing, "Wow!"

*slight rit.* (could speak this)

93 G D C G

*rit.*

Notes: Frequently in this song, there are long-held chords. To continue a pulse through those places, you can tap the guitar or softly repeat notes of the chord, for example.

A plucking technique works for the song, with thumb on a bass note and three fingers on top strings. Or, you could do a single strum, especially where the changes are fast. Finger-picked eighth-note arpeggios can add motion where indicated by a dashed line.

Give the final G chord some extra emphasis, perhaps with a slow roll.

The audio file on our website can provide ideas.