

A Grateful Heart

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(Psalm 111)

1 A grate - ful heart is what I bring, a song of
 2 Your name is known in all the lands. You feed the
 3 With sav - ing love you set us free, and still you

praise, my of - fer - ing. A - mong the saints I
 poor with gen - tle hands. Your word is true, your
 dwell in mys - ter - y with wis - dom none can

lift my voice: in you, O God, I will re - jice.
 works are just; in you, O God, the faith - ful trust.
 com - pre - hend. Your praise, O God, will nev - er end.

This paraphrase of Psalm 111 preserves the psalm's quality of providing a general list of God's praiseworthy characteristics rather than giving thanks for a particular act of deliverance. In the original text these attributes are organized as an acrostic on the Hebrew alphabet.

694 Great God of Every Blessing

1 Great God of ev - ery bless - ing, of faith - ful, lov - ing care,
 2 Your Word is our sal - va - tion, the source of end - less grace,
 3 Your Spir - it is our teach - er, the light that guides our search,

you are the fount of good - ness, the dai - ly bread we share.
 in death and life ex - tend - ing your cov - e - nant em - brace.
 trans - form - ing bro - ken peo - ple in - to the ho - ly church.

How can we hope to thank you? Our praise is but a start:
 In Christ we are one bod - y; each mem - ber has a part:
 For feed - ing us with mer - cy, for wis - dom you im - part:

sin - cere - ly and com - plete - ly I of - fer you my heart.

Written for the 500th anniversary of John Calvin's birth, this text sums up his liturgical theology, ending each stanza with his motto: *Cor meum tibi offero, Domine, prompte et sincere*. By moving from plural to singular the stanzas show how corporate faith becomes personal piety.

Lay It All Down

Phil. 3:7-10
Response to the Word/Ordination

Words and Music by
Brian Marsh

The musical score is written in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'Lay it all down, _____ I lay it all down at your feet. _____ I give you my life, O Lord, I give you my soul. _____ Lay it all down, _____ I lay it all down at your feet. _____ What - ev - er I've gained I count it as loss. I lay it all down, _____ I lay it all down. _____'

D/F# G A
Lay it all down, _____ I lay it all

D A/C# Bm7 D/A G2
down at your feet. _____ I give you my life, O

A D Em7 D/F# D
Lord, I give you my soul. _____ Lay it all

G A D A/C#
down, _____ I lay it all down at your feet.

Bm7 D/A G2 A
_____ What - ev - er I've gained I

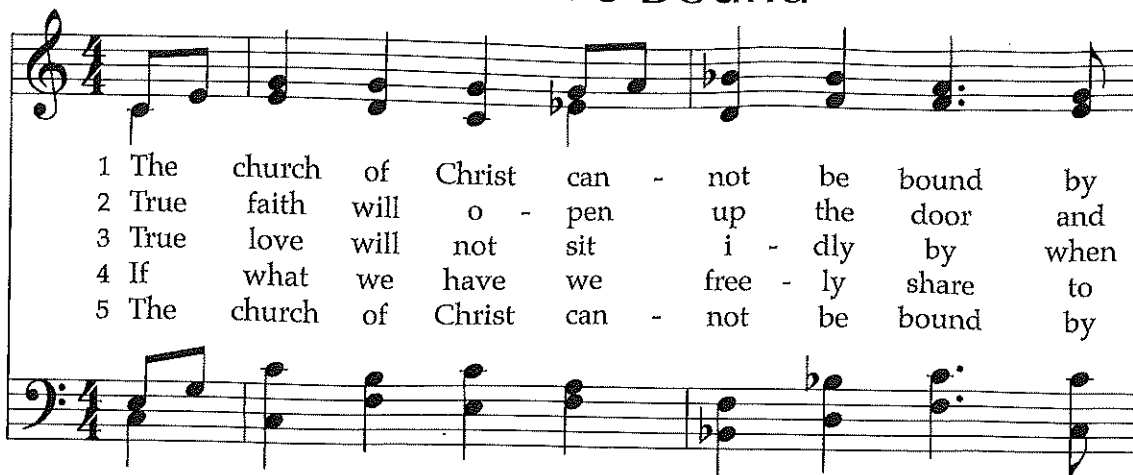
C2 G/B A D
count it as loss. I lay it all down, _____

G A D Dsus D
_____ I lay it all down. _____

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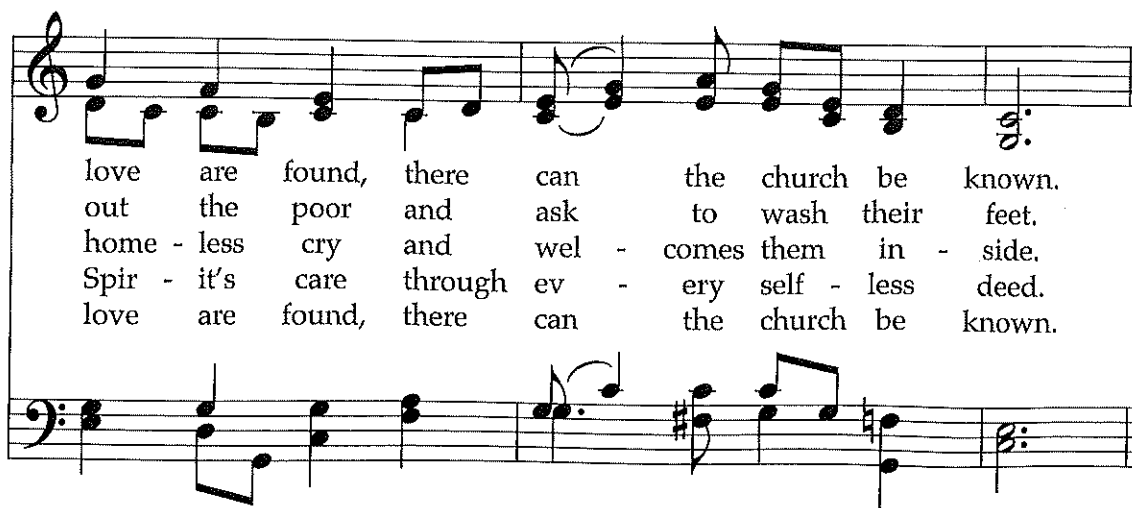
The Church of Christ
Cannot Be Bound



1 The church of Christ can - not be bound by
 2 True faith will o - pen up the door and
 3 True love will not sit i - dly by when
 4 If what we have we free - ly share to
 5 The church of Christ can - not be bound by



walls of wood or stone. Where char - i - ty and
 step in - to the street. True ser - vice will seek
 jus - tice is de - nied. True mer - cy hears the
 meet our neigh - bor's need, then we ex - tend the
 walls of wood or stone. Where char - i - ty and



love are found, there can the church be known.
 out the poor and ask to wash their feet.
 home - less cry and wel - comes them in - side.
 Spir - it's care through ev - ery self - less deed.
 love are found, there can the church be known.

This text was the winning entry in a hymnwritng competition seeking new texts dealing with poverty and homelessness, but as the stanza sung at the beginning and end of the hymn makes clear, such specific ministries grow out of an understanding of the church as love in action.

Take My Life

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1 Take my life and let it be con-se - crat - ed, Lord, to thee;
 2 Take my hands and let them move at the im - pulse of thy love;
 3 Take my voice and let me sing al - ways, on - ly, for my King;
 4 Take my sil - ver and my gold; not a mite would I with - hold;



take my mo - ments and my days; let them flow in
 take my feet and let them be swift and beau - ti -
 take my lips and let them be filled with mes - sa -
 take my in - tel - lect and use ev - ery power as



cease - less praise; let them flow in cease - less praise.
 ful for thee, swift and beau - ti - ful for thee.
 ges from thee, filled with mes - sa - ges from thee.
 thou shalt choose, ev - ery power as thou shalt choose.

5 Take my will and make it thine;
 it shall be no longer mine.
 Take my heart, it is thine own;
 it shall be thy royal throne,
 it shall be thy royal throne.

6 Take my love; my Lord, I pour
 at thy feet its treasure store;
 take myself and I will be
 ever, only, all for thee,
 ever, only, all for thee.

This hymn of consecration radiates from the repeated word "take," resulting in a remarkably full survey of a person's attributes and possessions and giving weight to the "all" at the end. The composer of the tune was influential in the renewal of Reformed hymnody in French.