DEDICATION AND STEWARDSHIP

God, Whose Giving Knows No Ending 716

Capo 3: (D) (Bm) (G)

F Dm Bb

1 God, whose giving knows no ending, from your rich and
ten-less store, na-ture’s won-der, Je-sus’ wis-dom, cost-ly
2 Skills and time are ours for press-ing toward the goals of
of-fered by you, we turn
3 Treasure, too, you have en-trusted, gain through powers your
spread the gos-pel word. O-pen wide our hands in

(Bm) (F#m) (Bm) (G) (A) (D)

Dm Am Dm Bb C F

to you, of-fering up our-selves in praise; thank-ful song shall
rise for-ev-er, gra-cious do-nor of our days.

(Bm)

Dm

(G)

(D)

Bb

F

la-bor, lest we strive for self a-lone. Born with tal-ents,
mak-ing, as we heed Christ’s age-less call, heal-ing, teach-ing,
make us serv-ants fit to an-swering at your throne.
and re-claim-ing, serv-ing you by lov-ing all.

Guitar chords do not correspond with keyboard harmony.

This text on stewardship was one of about 450 submissions in a search for such hymns conducted by the
Hymn Society of America in 1961. These words are well grounded by their musical setting, an early
American shape note tune named for a Baptist church in Harris County, Georgia.

MUSIC: The Sacred Harp, 1844; harm. James H. Wood, 1958
Glory Be to the Father

Glory be to the Father, and to the

Son, and to the Holy Ghost; as it was in the be-

ginning, is now, and ever shall be,

world without end. Amen, amen.
Everything longed for in this text is a reminder of how far our present world is from what God wants. Yet this is not just wishful thinking; it is a call to action, a summons to participate in the fulfillment of God’s desire for all earth’s people to live in radical shalom.
Praise God, from Whom
All Blessings Flow
Doxology

Praise God, from whom all blessings flow, praise Christ, all people here below; praise Holy Spirit evermore; praise Triune God, whom we adore. Amen.

*Or "God*
Lord, We Have Come at Your Own Invitation

1 Lord, we have come at your own invitation,
2 Here, at your table, confirm our intention;
3 When, at your table, each time of returning,

chosen by you, to be counted your friends;
give it your seal of forgiveness and grace;
vows are renewed and our courage restored,

yours is the strength that sustains dedication;
teach us to serve without pride or pretension,
may we increasingly glory in learning

ours, a commitment we know never ends.
Lord, in your kingdom, whatever our place.
all that it means to accept you as Lord.

St. Augustine spoke of eucharist as “the repeatable part of baptism,” and this hymn reminds us that each time we share in the Lord’s Supper we are renewing our baptismal vows. The text is set to a tune that dates to the transition between plainchant and modern tonalities.

TEXT: Fred Pratt Green, 1977, alt.
MUSIC: Paris Antiphoner, 1681; harm. La Feillée’s Méthode du plain-chant, 1808
Text © 1979 Hope Publishing Company

O QUANTA QUALIA
11.10.11.10

6/21/13
Come to the Table of Grace

Capo 3: (D) (A) (Bm) (D7/A) (G)

1 Come to the table of grace. Come to the table of grace. This is God's table; it's not yours or mine. Come to the table of grace.

2 Come to the table of peace...
3 Come to the table of love...
4 Come to the table of hope...
5 Come to the table of joy...

The simple, formulaic nature of this song makes it especially suitable for use during the communion portion of the Lord’s Supper. Because it can be learned readily and does not require reference to a printed source, it frees people to sing before and after receiving the elements.

TEXT and MUSIC: Barbara Hamm, 2008

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May the God of Hope Go with Us 765

Song of Hope / Canto de esperanza

May the God of hope go with us every day, filling all our lives with love and joy and peace. May the God of justice speed us on our way, bringing light and hope to every land and race.

Praying, let us work for peace; singing, share our joy with all; working for a world that's new, faithful when we hear Christ's call.

This Argentine folk melody sets Spanish and English words, both created by a PC(USA) missionary with much Latin American experience. The two versions complement each other: the Spanish text offering a prayer to God, and the English one providing inspiration for the singers.

TEXT: Alvin Schutmaat, 1984
MUSIC: Argentine folk melody

ARGENTINA