

Take My Life, And Let It Be

Text by Frances Ridley Havergal (1836-1879)
Music by Ruth Watson Henderson

Take my life, and let it be
Consecrated, Lord, to Thee;
Take my moments and my days;
Let them flow in ceaseless praise.

Take my hands, and let them move
At the impulse of Thy love;
Take my feet, and let them be
Swift and beautiful for Thee.

Take my voice, and let me sing
Always, only, for my King;
Take my lips, and let them be
Filled with messages from Thee.

Take my silver and my gold,
Not a mite would I withhold;
Take my intellect, and use
Ev'ry pow'r as Thou shalt choose.

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.

Take my love; my Lord, I pour
At Thy feet its treasure store.
Take myself, and I will be,
Ever, only, all for Thee.



Ruth Watson Henderson

(b. 1932)

Ruth Watson Henderson was born in Toronto. She studied piano with Alberto Guerrero at the Royal Conservatory of Music in Toronto, and later, composition with Oskar Morawetz, Richard Johnston, and Samuel Dolin. After completing her ARCT and LRCT, she continued her studies at the Mannes College of Music in New York.

She was the accompanist for the Festival Singers of Canada from 1968 to 1978. During this period, she began writing choral music. Her *Missa Brevis*, written in 1974, and dedicated to Elmer Iseler and the Festival Singers, is performed internationally.

For the past twenty years, her association with the Toronto Children's Chorus as their regular accompanist has led to many compositions for young people. She has written commissioned works for the Guelph Spring Festival, the Elora Festival, the Oriana Singers, the Ontario Youth Choir, and many other Canadian choirs.

In 1989, her *Chromatic Partita* for organ was one of the award-winning compositions at the International Competition for Women Composers in Mannheim, Germany. The Association of Canadian Choral Conductors gave her *Voices of Earth* the National Choral Award for the Outstanding Choral Composition for 1990-1992. Originally written for large choir, chamber choir, children's choir and two pianos, this work has also been arranged by the composer for two pianos and percussion, or full orchestral accompaniment. *Voices of Earth* is also published by Gordon V. Thompson Music.

A member of the Association of Canadian Women Composers, the Canadian League of Composers, the Canadian Music Centre, and SOCAN, Ruth Watson Henderson maintains a multi-faceted career as a composer, teacher, pianist, and church organist.

Commissioned by the Choir of St. John's United Church, Alliston, Ontario
and dedicated to its director, Kenneth Inkster, in celebration
of his Honourary Doctorate of Sacred Letters from
Victoria University, May 15, 1997

Take My Life, And Let It Be

For S.A.T.B. Choir and Organ (or Piano)

Text by
Frances Ridley Havergal (1836-1879)

Music by
Ruth Watson Henderson

Andante (♩ = 72)

Organ (or Piano) *mf*

Man.

S *mf*

A *mf*

T *mf*

B *mf*

Org.

Ped.

Take my life, and let it be Con-se - cra-ted, Lord, to

Take my life, and let it be — Con-se - cra-ted, Lord, to

Take my life, and let it be Con-se - cra-ted, Lord, to

Take my life, and let it be — Con-se - cra-ted, Lord, to

Thee; Take my mo - ments and my days; Let them flow in cease - less

Thee; Take my mo - ments and my days; Let them flow in cease - less

Thee; Take my mo - ments and my days; Let them flow in cease - less

Thee; Take my mo - ments and my days; Let them flow in cease - less

praise.

praise.

praise.

praise.

Ped.

17

mp Take my hands, and let them move At the *cresc.*

mp Take my hands, and let them move At the *cresc.*

mp Man. *cresc.*

20

mf im - pulse of Thy love; Take my feet, and let them

mf im - pulse of Thy love; ——— Take my feet,



23

be Swift and beau-ti - ful for Thee.

let them be Swift and beau-ti - ful for Thee.

27

Take my voice, let me sing Al - ways, on - ly, for my King;

Take my voice, and let me sing Al - ways, on - ly, — for my King;

Ped.

31

Take my lips, and let them be Filled with mes-sag-es from Thee.

Take my lips, let them be Filled with mes-sag-es from Thee.

35

mp Take my sil-ver and my

mp Take my sil-ver

Man.

39

gold, Not a mite would I with - hold; Take my in - tel-lect, and
 and my gold, Not a mite would I with - hold; — Take my in - tel -

43

use Ev-'ry pow'r as Thou shalt choose.
 lect, and use Ev-'ry pow'r as Thou shalt choose.

47

Take my will, make it Thine; It shall be no long-er mine;

Take my will, and make it Thine; It shall be no long-er mine;

f

f

f

Ped.

51

Take my heart, it is Thine own; It shall be Thy roy-al throne.

Take my heart, it is Thine own; It shall be Thy roy-al throne.

mf

f

mf

f

mf

55

poco rit.

Poco meno mosso

Take my

Take my

Take my

Take my

Poco meno mosso

mf

poco rit.

59

love; my Lord, I pour At Thy feet its trea - sure store: Take my -

love; my Lord, I pour At Thy feet its trea - sure store: —

love; my Lord, I pour At Thy feet its trea - sure store: Take my -

love; my Lord, I pour At Thy feet its trea - sure store: —



63

self, and I will be, Ev-er, on - ly, all for Thee, on - ly,
 take my - self, and I will be, Ev-er, on - ly, all for Thee, on - ly,
 self, and I will be, Ev-er, on - ly, all for Thee, on - ly,
 take my - self, and I will be, Ev-er, on - ly, all for Thee, on - ly,

Musical score for measures 63-66. It consists of four vocal staves and two piano staves. The vocal parts have lyrics: "self, and I will be, Ev-er, on - ly, all for Thee, on - ly," "take my - self, and I will be, Ev-er, on - ly, all for Thee, on - ly," "self, and I will be, Ev-er, on - ly, all for Thee, on - ly," and "take my - self, and I will be, Ev-er, on - ly, all for Thee, on - ly,". The piano accompaniment includes a treble and bass clef with various chords and melodic lines.

67

cresc. *rit.*
 all for Thee.
cresc.
 all for Thee.
cresc. *ff*
 all for Thee.
cresc. *ff*
 all for Thee.
cresc. *rit.* *ff*

Musical score for measures 67-70. It consists of four vocal staves and two piano staves. The vocal parts have lyrics: "all for Thee.", "all for Thee.", "all for Thee.", and "all for Thee.". The piano accompaniment includes a treble and bass clef with various chords and melodic lines. Performance markings include *cresc.*, *rit.*, and *ff*.

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