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### New Pericopal-Based Hymnody for Lutheran Corporate Worship

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**New Pericopal-based Hymnody for  
Lutheran Corporate Worship**

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September 26, 1996

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October 29, 1996  
Date

*to*  
*Alfred and Lorene, my father and mother,*  
*who taught me to love the hymns of the Church*

*to*  
*Anna and Rachel, my daughters,*  
*in whom I hope to instill that same love*

*to*  
*Lynette, my wife,*  
*my beloved partner in church music, parenting and life*

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## ABSTRACT

There are gaps where the corpus of hymnody in Lutheran Worship fails to support the lectionary used by that hymnal. This project produces thirteen new hymn texts which seek to fill part of that gap.

An analysis of Ephesians 5:19 and Colossians 3:16 shows that there may be a variety of congregational song used in the Divine Service, but this song must always be didactic in character. An examination of the hymnody of the Reformation shows that congregational song was meant to serve a liturgical purpose. An appendix compares Lutheran Worship hymn text scriptural allusions with its lectionary.

## INTRODUCTION

In the beginning of Psalm 98 the holy writer instructs us to “sing to the Lord a new song.” Thousands of years have passed since those words were penned by divine inspiration. Hundreds of thousands--if not millions--of hymns and songs have been composed and written during those years. One is tempted to muse if there are any “new” songs left to sing. This project is an affirmative response to those words of the Psalmist. It is based upon the premise that in every age God stimulates His people to respond to His goodness through the sung word in new and creative ways.

New hymns are not superfluous. If the people of God are to continue speaking the unchanging truths of His Word to a changing world, new hymns are a necessity. These new hymns will utilize fresh images and current language to speak to contemporary people. Furthermore, hymns of the past do not always address every issue of the present. Jaroslav Vajda encourages the production of new hymnody based on the fact that “there are still gaps that have developed as the church has moved into new eras and situations.”<sup>1</sup>

It must be clear, however, that this study in no way seeks to disparage the hymnody of earlier eras. The congregational song produced by writers of each historical epoch has certain strengths, and also certain weaknesses. Potential hymnwriters of today must seek to emulate the truly salutary work of past hymnists. In particular, the Lutheran Church is the heir of a vast and rich hymnological heritage.

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<sup>1</sup>Jaroslav Vajda, “Hymn Writing and Translating,” in Lutheran Worship: History and Practice, ed. Fred Precht (St. Louis: Concordia, 1993), 493.

This project begins with the New Testament exhortations of St. Paul in Ephesians 5:19 and Colossians 3:16 as a rationale for the production and execution of congregational song. An exegetical analysis of these passages will be made to determine what insights and guidelines they give us today. Secondly, this study will examine the hymnody of Lutheran corporate worship during the Reformation and subsequent periods. Special attention will be given to the characteristics and use of the hymns penned by Luther and those who followed him. Part three of this project will explore areas where our current corpus of hymnody fails to support the three-year lectionary presently used in our congregations. This will lead, fourthly, to the practical outcome of this project--the presentation of new hymn texts annotated with Scriptural allusions, rationale for structure and suggested hymn tunes.

Essentially, therefore, this project seeks to answer four questions: 1) What are we permitted to sing? 2) What have we sung in the past? 3) What aren't we singing today? and 4) What can we sing in years to come?

It is the conviction of this writer that God has given us a great privilege in allowing us to sing songs of praise and thanksgiving to Him. This earthly act is truly a foretaste of the Feast to come, where we will forever "sing to the Lord a new song."



## CHAPTER ONE

### The New Testament Prescription for Hymnody:

#### An Exegetical Analysis of Ephesians 5:19 and Colossians 3:16

##### I. Introduction

What are Christians permitted to sing when they gather for corporate worship?

That question implies that not all types of song are suitable for use in the Divine Service of God. It implies, furthermore, that the selection of congregational song must be judged by more than mere personal taste and preference. It must be judged, dictated and guided by the prescriptions of God's Word.

Indeed, one of the most widely discussed issues in the church today is worship. Specifically, the debate centers on the form and style of worship. The debate becomes even more focused and specific, however, when the matter turns to the form and style of the music used in a worship service. Basically the debate can be characterized as a "contemporary" vs. "traditional" one, although it must be conceded that such labelling is both dangerous and superficial. Both of these points of view have advocates within our church body.

As late as 1981, the great British hymnologist Erik Routley observed about our church body, "The Missouri Synod is as conservative as the Southern Baptist Convention, but it has its musical focus not in the Gospel song but in the German chorale."<sup>2</sup> Today that is clearly not the case. The observation has been made that the strongest influences in

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<sup>2</sup>Erik Routley, *The Music of Christian Hymns* (Chicago: G.I.A., 1981), 173.

today's efforts at worship reform come from two sources: the Charismatic Renewal movement and the Church Growth movement.<sup>3</sup> If that is true of the church at large, it will be true of our denomination as well.

The purpose of this chapter is to discuss the current debate about congregational song from a Biblical starting point. Christians who believe in the normative authority of the Holy Scripture must always look to God's Word for guidance, and confidently realize that God will tell us in the pages of the Bible what He wants us to know about music and worship. Two specific passages, Ephesians 5:19 and Colossians 3:16, will be examined from that perspective.

These passages were chosen for examination for three specific reasons. First of all, the terminology used in them gives us a view of the "full range of singing which the Spirit prompts."<sup>4</sup> The CPH publication All God's People Sing uses Colossians 3:16 on its title page. Speaking of its contents, the foreword of the book says, "Many different types of music are included. There are chorales, chants, folk hymns, Gospel hymns, spirituals, Taizé refrains, and selections from contemporary Christian musicians. This variety reflects the richness of the Church's treasury of song."<sup>5</sup> More than anywhere else in Scripture, Ephesians 5:19 and Colossians 3:16 speak about the form that music in worship is to take.

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<sup>3</sup>Donald Hustad, Jubilate II: Church Music in Worship and Renewal (Carol Stream, IL: Hope, 1993), 280.

<sup>4</sup>Eduard Lohse, Colossians and Philemon (Hermeneia), Trans. William R. Poehlmann and Robert J. Karris (Philadelphia: Fortress, 1971), 151.

<sup>5</sup>All God's People Sing (St. Louis: Concordia, 1992), 4.

Secondly, both passages are simultaneously descriptive and prescriptive. That is, they not only give us a historical description and insight into the worship and music of New Testament times; but by their very language and grammar they suggest that this is to be prescriptive and essential for God's people of all ages. As such, these passages give us a wonderful opportunity to explore both the "then-ness" and "now-ness" of God's Word.

The third reason why these passages were chosen for study is that, although they are very similar in detail, they come from two separate epistles, written at two separate times, under two separate circumstances, in two separate linguistic and historical contexts. Therefore each passage is able to provide additional insight to the other. In terms of certain isagogical considerations, it is the position of this writer that both Ephesians and Colossians were written through divine inspiration by St. Paul. Rejected here is the view that only Colossians 3:16 was written by Paul and that Ephesians 5:19 is a commentary on it by an unknown writer.<sup>6</sup>

This chapter's aim is to discover more precisely what the apostle meant when he talked of "psalms, hymns and spiritual songs." The context in which these words occur will be examined in detail. Other important grammatical considerations on which a proper interpretation of the text hinges will also be explored. The goal in doing this is to draw informed conclusions which can be relevant and useful to the church today.

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<sup>6</sup>For this latter view see Pass, Music and the Church, 88, quoting Martin Hengel, "Hymns and Christology" Between Jesus and Paul (London: SCM Press, 1983), 79.

## II. Context

While a study of the context is important for the proper exegesis of any text, contextual considerations assume a critical importance here. In terms of the broad context, it must be conceded that neither Ephesians nor Colossians was written for the sole purpose of being a treatise on private or corporate worship. While Ephesians deals with no particular heresy, Paul in Colossians must confront those false teachers who had been promulgating a doctrine among his hearers that included elements such as ceremonialism, asceticism, angel worship and reliance on human wisdom. In the end such a heresy deprecated the position and sufficiency of the Savior, Jesus Christ.

It is important to note that despite these broad contextual dissimilarities, both epistles do similarly emphasize the church (ἐκκλησία). In Ephesians Paul talks about the uniting of the Jew and Gentile (2:11-18). He describes how believers are one in Christ and “members of God’s household” (2:19). Ephesians 4 talks about the diversity of gifts among the people of God. A climax of sorts is reached in Ephesians 5:23 when, in the context of spousal relationships, the apostle asserts that Christ is the head of the church (ἐκκλησίας). This same emphasis is set early in Colossians when Paul says that Christ “is the head of the body, the church” (ἐκκλησίας).

This emphasis on church would be noted by Paul’s readers who would realize that the highest expression of their nature as the church occurs when they come together in corporate worship. The question then arises about the immediate context of Ephesians 5:19 and Colossians 3:16. Do these verses specifically refer to a worshipping assembly, or

do they refer to a general sort of social interaction? Scholars are divided in their answer to this question.

The fact that Ephesians 5:19 is preceded by a verse which says, “Do not get drunk on wine, which leads to debauchery,” has been seen by some to support the view that these verses refer to a worshipping assembly.<sup>7</sup> Thus understood, the wine would refer to the gathering of the assembly for the Lord’s Supper. Paul had to correct a false understanding and practice of this sacrament in the church at Corinth (I Corinthians 10:14-22; 11:17-34). In a related vein, some scholars see the use of the word “hymn” as an allusion to a form of an early Christian eucharistic prayer.<sup>8</sup>

Because of the baptismal motifs prominent in both epistles, it is sometimes surmised that Ephesians 5:19 and Colossians 3:16 may have been spoken with reference to a public baptismal liturgy.<sup>9</sup> Especially Ephesians 5:14, which occurs five verses prior to the passage in question here, is considered to be a quotation from an early Christian baptismal hymn by a wide variety of scholars.<sup>10</sup>

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<sup>7</sup>William S. Smith, Musical Aspects of the New Testament (Amsterdam: W. Ten Have, 1962), 59; Hustad, Jubilate, 146.

<sup>8</sup>K.H. Bartels, “Song, Hymn, Psalm,” in New International Dictionary of New Testament Theology, ed. Colin Brown (Grand Rapids: Zondervan, 1986), Vol. 3, 670.

<sup>9</sup>Smith, 59; Hustad, Jubilate, 146.

<sup>10</sup>T.K. Abbott, The Epistles to the Ephesians and to the Colossians (ICC) (Edinburgh: T&T Clark, 1979), 158; R.C.H. Lenski, Interpretation of Ephesians (Minneapolis: Augsburg Publishing House, 1937), 611; George Stoeckhardt, Commentary on St. Paul’s Letter to the Ephesians, trans. Martin Sommer (St. Louis: Concordia Publishing House, 1952), 234; Markus Barth, The Anchor Bible: Ephesians (Garden City, New York: Doubleday & Co., 1974), Vol. II, 575. In fact, the New English Bible takes the bold step of introducing Ephesians 5:14 with the phrase, “And the hymn says.” Other scholars who see Ephesians 5:19 and Colossians 3:16 as a reference to public worship, but give no detailed defense of their position, are Bartels, 675 and G.H.P. Thompson, The Cambridge Bible Commentary: The Letters of Paul to the Ephesians, Colossians and to Philemon (Cambridge: University Press, 1967), 81-82.

There is an equal, if not greater, number of commentators who contend that Ephesians 5:19 and Colossians 3:12 are not necessarily spoken with reference to a specific assembling of believers for public worship.<sup>11</sup> Rather, the verses are to be applicable to all areas of Christian interaction. Such a position counters the aforementioned view by saying that the reference to wine has nothing to do with the Lord's Supper, but is meant to stand in contrast to the work of the Spirit. The references to baptism could refer to its consequences in the life of a believer rather than to the act itself.<sup>12</sup>

The sainted LCMS exegete, George Stoeckhardt,<sup>13</sup> takes a unique position on the question of context that is not found among any modern commentators. He asserts that the "psalms" and "hymns" were sung in public divine worship, and the "spiritual songs" were sung at informal "get-togethers" in the homes of Christians. While this mediating position is, indeed, an attractive one, Stoeckhardt gives no detailed defense of his view. It could be imagined that critics of his view might charge him with a "reverse" exegesis, for he seems to allow word meaning to shape his understanding of context, rather than allowing the context to shape his understanding of word meaning.

This discussion of context has important exegetical ramifications, for if the verses did not have reference to the public worship of believers when they were first written, we

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<sup>11</sup>J.B. Lightfoot, *St. Paul's Epistles to the Colossians and to Philemon* (Grand Rapids: Zondervan, 1879), 225; Abbott, 162; B.F. Westcott, *Saint Paul's Epistle to the Ephesians* (Grand Rapids: Eerdmans, 1952), 82; Gerhard Delling, *Worship in the New Testament*, trans. Percy Scott (Philadelphia: Westminster, 1962), 89; N.T. Wright, *The Epistles of Paul to the Colossians and to Philemon* (Grand Rapids: Eerdmans, 1986), 145. Smith (59) points out that this was also the position of many of the Church Fathers including Tertullian, Clement and Chrysostom.

<sup>12</sup>Smith, 59.

<sup>13</sup>Stoeckhardt, 238.

cannot, in all honesty, use them as guidelines for our corporate worship today. This question is best resolved by taking a both/and instead of either/or position.

Surely it is possible that the apostle's admonition in Ephesians 5:19 and Colossians 3:16 refers both to a formal public, corporate gathering for worship as well as the normal interactions that occur among believers in everyday life. The imprisonment of Paul and Silas and their singing of a hymn (Acts 16:25) is a testimony to the fact that the distinction between congregational celebration and private devotion in the early church was sometimes "fluid."<sup>14</sup> Speaking of Paul's original readers and drawing additional substantiation from Romans 12:1, Schweizer makes a good point when he says, "The divine service is carried on in their everyday life, in worship which is intelligible to everyone and in accord with reason and intellect."<sup>15</sup> Our conclusion, then, is that the context of Ephesians 5:19 and Colossians 3:16 does not preclude their use today with reference to the assembling of God's people in corporate worship. Indeed, the context rightly demands that such an application be made.

### III. The Three Forms of Poetic Expression

Most of the modern translators of the Bible render the series of poetic expressions which Paul gives in Ephesians 5:19 and Colossians 3:16 as "psalms, hymns and spiritual songs." This is the translation of the King James Version, Revised Standard Version, New International Version and New Evangelical Translation. Today's English Version

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<sup>14</sup>Delling, 89.

<sup>15</sup>Eduard Schweizer, The Letter to the Colossians, trans. Andrew Chester (Minneapolis: Augsburg, 1982), 211.

translates the triad, “psalms, hymns and sacred songs.” The Jerusalem Bible translates Ephesians 5:19 as “words and tunes of the psalms and hymns” and Colossians 3:16 as “psalms, hymns and inspired songs to God.”

There is admittedly a fine line of distinction between these terms. Some commentators will go as far as to say that there is no distinction whatsoever, or that a distinction should not be imposed upon the text.<sup>16</sup> According to this view what we have here is a sort of “piling up of terms” for literary, not theological, reasons. Smith makes much of the fact that there are other instances in the Pauline corpus where three words with similar meaning occur together.<sup>17</sup> Examples are “faith, hope and love” in I Corinthians 13:13; “goodness, righteousness and truth” in Ephesians 5:9; “grace, mercy and peace” in I Timothy 1:2; and “strengthening, encouragement and comfort” in I Corinthians 14:3. Wuest straightforwardly says, “The three words are brought together here with a view to rhetorical force, and it is precarious, therefore, to build much upon supposed differences between them.”<sup>18</sup>

Despite these disclaimers, there are important meanings and nuances to each term. Trench makes a cogent point when he says, “Paul would not have used three words if one

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<sup>16</sup>Murray J. Harris, Colossians and Philemon: An Exegetical Guide (Grand Rapids: Eerdmans, 1991), 169; Smith, 62,63; M. Rutenfranz, “Hymn” in Exegetical Dictionary of the New Testament, ed. Horst Balz and Gerhard Schneider (Grand Rapids: Eerdmans, 1993), 393; C.F.D. Moule, Worship in the New Testament (Richmond: John Knox, 1961), 69; Bartels, 668; C. Nolan Huizenga, “A Biblical Tune-Up for Hymn Singing,” Christianity Today, 24 (1980): 746; Walter F. Taylor, Augsburg Commentary on the New Testament: Ephesians (Minneapolis: Augsburg, 1985), 155. Delling (10) admits that this quandary is due to the low usage of these terms in the New Testament.

<sup>17</sup>Smith, 63-64.

<sup>18</sup>Kenneth Wuest, Ephesians and Colossians in the Greek New Testament (Grand Rapids: Eerdmans, 1953), 128.



would have served his purpose equally well.”<sup>19</sup> Therefore, in the following paragraphs each of the terms will be examined in more detail.

#### A. Psalms

The first element of poetic expression which Paul commends to his readers is psalms (ψαλμοῖς). To most modern readers, and to some commentators, this is a reference to the Old Testament psalter.<sup>20</sup> Indeed, this is the Lukan usage of the term in the New Testament (Luke 20:42; 24:44; Acts 1:20; 13:33). Besides this Lukan use, the noun form ψαλμός occurs only once in addition to Ephesians 5:19 and Colossians 3:16. In I Corinthians 14:26, St. Paul says, “What shall we say, brothers? When you come together, everyone has a ψαλμόν.” This verse is testimony to the fact that some of the elements of worship in the congregation at Corinth came from Old Testament and synagogue worship. While the King James Version and Jerusalem Bible translate ψαλμόν in I Corinthians 14:26 literally as “psalm,” it is significant that the New International Version, God’s Word to the Nations, Revised Standard Version and Today’s English Version all translate it as “hymn,” the literal translation of the second member of the triplet (ὕμνος) in Ephesians 5:19 and Colossians 3:16. Perhaps the rendering of this word by these four latter versions bespeaks a view of the translators that the three terms in Ephesians 5:19 and Colossians 3:16 are indistinguishable and overlapping.

This latter translation indicates that ψαλμός could have a broader meaning than just the Old Testament Psalter. Indeed, when the verb form ψάλλω is used in the New

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<sup>19</sup>R.C. Trench, Synonyms of the New Testament, ed. Robert Hoerber (Grand Rapids: Baker reprint, 1989), 311.

<sup>20</sup>Lenski, 620; Trench, 312; John MacArthur, The MacArthur New Testament Commentary: Ephesians (Chicago: Moody, 1986), 258.

Testament it means to sing a sacred song (see Romans 15:9; I Corinthians 14:15; Ephesians 5:19; James 5:13). Nevertheless, the fact that Paul used both ψαλμός and ὕμνος in Ephesians 5:19 and Colossians 3:16 seems to indicate that he wanted to distinguish between them, and perhaps use ψαλμός in its primary, specific sense as did St. Luke.<sup>21</sup>

### B. Hymns

The meaning of the second member of the triplet in Ephesians 5:19 and Colossians 3:16 is perhaps the best understood of all three, despite the fact that, in the New Testament, the noun form occurs only in these two passages. The use of the verb form shows us that a hymn is a more general form of poetic expression than a psalm, but it, too, is always used in a religious sense.

The most noteworthy occurrence of the verb form is in Matthew 26:30 (Mark 14:26) where Jesus and His disciples left the upper room and embarked to the Mount of Olives “when they had sung a hymn (ὕμνήσαντες).” Here, too, “hymns” overlap with “psalms,” because it is generally understood by commentators that this refers to the singing of the Hallel psalm in the context of the Passover meal.<sup>22</sup> In Acts 16:25, a passage mentioned earlier, the jailed Paul and Silas were “singing hymns to God.” The expression “to God” is important because in secular usage a hymn could be a song to any god. Luke

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<sup>21</sup>Another dimension that must be mentioned in passing is that in secular Greek the verb ψάλλω meant to pluck a musical instrument (Bartels, 671). Thus, Lightfoot (225) distinguishes “psalms” in Ephesians 5:19 and Colossians 3:16 as a song which was put to musical accompaniment. See also J. Armitage Robinson, Commentary on Ephesians (Grand Rapids: Kregel reprint, 1979), 204.

<sup>22</sup>See Bartels (669-670) for this explanation as well as his opinion that the Last Supper was not a Passover meal.

is emphasizing that these two missionaries were addressing their hymns to the One who was truly worthy of praise.<sup>23</sup>

Despite the fact that the usage of the word hymn is not frequent in the New Testament,<sup>24</sup> it seems safe to conclude that our present-day understanding of this word is similar to the first century understanding. While psalms might be chanted or metrical paraphrases of biblical texts from the psalter, hymns refer to freer forms of sung poetic expression in praise of God. While the ideas and words of hymns may not be a verbatim account of Scripture they most certainly do express Scriptural truths. This distinction was mirrored in the history of hymnody. Calvin allowed only metrical psalmody to be sung in the churches of Geneva. Luther, however, encouraged a less confining genre of congregational song. His “Ein’ feste Burg,” while being a poetic expression of Psalm 46, certainly goes beyond the themes of that psalm in its expression of praise to God.

### C. Spiritual Songs

The third member of the triplet in Ephesians 5:19 and Colossians 3:16 is the subject of the most controversy, especially in the present day debate over what type of music is appropriate for use in corporate worship. Those who promote contemporary church music argue that they have a valid and legitimate form of congregational song.

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<sup>23</sup>Alexander B. MacDonald, *Christian Worship in the Primitive Church* (Edinburgh: T&T Clark, 1934), 114 says that the word “hymn” fell out of usage by Christians until the 4th century because of its usage by the heathen.

<sup>24</sup>While the usage of the term “hymn” may be rare in the New Testament, commentators believe that there are many quotations from early Christian hymns in the New Testament. See Trench, 313; Bartels, 674. The conservative exegete must approach such a topic with caution, for important hermeneutical issues are involved. The possibility of Paul quoting a preexisting hymn is certainly amenable to the doctrine of the plenary, verbal inspiration of Scripture. However, to follow the reasoning of radical form criticism, and view possible quotations as later, non-Pauline insertions made by a redactor, is not at all acceptable to a conservative exegete.

The only difference with the traditional view, they maintain, is that they follow the “spiritual song” stream, while traditionalists adhere to the “psalm/hymn” stream.<sup>25</sup>

The word  $\psi\delta\eta$  by itself could mean any kind of song, even a secular one. Because it is modified as a “spiritual” song, however, it certainly has here a religious meaning.<sup>26</sup> As was the case with “psalms” and “hymns,” other New Testament usage of “song” is limited. All five other occurrences of this word are found in Revelation (5:9; 14:3; 15:3), where they relate to the context at hand and are modified by adjectives other than “spiritual.”

It must be admitted, then, that precision on the meaning of this member of the triplet is more difficult to obtain. If one were to view the three forms of expression as a descending hierarchy, with each term getting farther away from a verbatim expression of Scripture, then “spiritual songs” would be the least member of the hierarchy. Several respected scholars espouse this view.<sup>27</sup> As such, these “spiritual songs” might be momentary improvisations set to music or song. By their very nature, they would not become standardized or remembered. Martin says they would be “of little value and easily forgotten.”<sup>28</sup>

It must be noted that present day Pentecostal and neo-charismatic groups look to the term “spiritual song” in Ephesians 5:19 and Colossians 3:16 as a description and

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<sup>25</sup>John Ylvisaker, “The Two Streams of Congregational Music,” Worship Leaders’ Resource 2 (1993): 22-24. Chapter III of this project has a discussion of this matter in more detail.

<sup>26</sup>The question of the precise meaning of “spiritual,” and whether it also modifies the other two members of the triplet will be dealt with later in this paper.

<sup>27</sup>F.F. Bruce, Commentary on the Epistle to the Colossians (Grand Rapids: Eerdmans, 1957), 284; MacDonald, 116.

<sup>28</sup>Ralph Martin, Worship in the Early Church (Grand Rapids: Eerdmans, 1964), 47.

endorsement of glossolalic singing.<sup>29</sup> This, however, seems difficult to substantiate. As we shall soon see, the adjective “spiritual” only in the remotest sense, can be stretched to refer here to ecstatic utterance. Furthermore in view of the problems which glossolalia had caused in the church at Corinth, it seems difficult to fathom that Paul would open the door to such a practice in Ephesus or Colossae. Martin’s study of worship in the early church unequivocally rules out the possibility that Ephesians 5:19 and Colossians 3:16 are an endorsement or description of ecstatic speech. He contends that the church at this time was in a movement from spontaneity to structure.<sup>30</sup>

It seems best to treat the analysis of the term “spiritual song” in the same way as the word “hymn,” and understand the first century usage to be similar to our present day usage. Spiritual songs, both then and now, are simply musical expressions which convey biblical truths in a way that is less profound than either the direct words of Scripture, or other hymnic expressions. Furthermore, spiritual songs are not always directly addressed to God.<sup>31</sup>

Indeed, this seems to have been the understanding of The Lutheran Church-Missouri Synod at least since 1941. Both The Lutheran Hymnal and Lutheran Worship set aside a small selection of entries from the main corpus of hymnody. In TLH these entries at the back of the book are called “Carols and Spiritual Songs.” In LW they are simply called “Spiritual Songs.” The overlapping nature of the labels, and the difficulty in

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<sup>29</sup>Hustad, Jubilate, 148; Donald Hustad, “The Historical Roots of Music in the Pentecostal and Neo-Pentecostal Movements,” The Hymn 38 (1987): 7.

<sup>30</sup>Martin, 43.

<sup>31</sup>Trench, 314.

exact categorization, can also be seen from an examination of our denominational hymnals. Indeed, there is a certain amount of subjectivity as to what is a “hymn” and what is a “spiritual song.”<sup>32</sup> For instance, in TLH “Behold a Branch is Growing,” “Silent Night,” “O Little Town of Bethlehem,” “I Lay My Sins on Jesus,” “Now the Day is Over,” “Behold a Host, Arrayed in White” and “Feed Thy Children, God Most Holy” are all included at the back of the book. In LW they all have seemingly been elevated in status, as they are inserted in the main body of hymnody, before the section entitled “spiritual songs.” Conversely, “There Stands a Fountain Where for Sin,” “Jesus Lover of My Soul,” “In the Hour of Trial,” “Nearer, My God, to Thee” and “What a Friend We Have in Jesus” are demoted from the hymn corpus of TLH to the “spiritual song” section of LW.

#### IV. Other Exegetical Considerations

##### A. The meaning of “spiritual”

The adjective “spiritual” can reflect several nuances of meaning. In terms of the expressions listed in Ephesians 5:19 and Colossians 3:16 there are three possibilities.<sup>33</sup> First of all, it can mean “spirit-given.” This is in accordance with the rest of New Testament usage where, in a reminder of Pentecost, the word connotes ideas of power and inspiration.<sup>34</sup> Secondly, the adjective can be more anthropological than theological. That

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<sup>32</sup>Alfred Fremder, “The Selection of Hymns” in *Lutheran Worship: History and Practice*, ed. Fred Precht (St. Louis: Concordia, 1993), 531-532. Fremder was a member of the Commission on Worship. He explains that in both *The Lutheran Hymnal* and *Lutheran Worship* the committees labelled as spiritual songs those selections which were weaker and less-esteemed (by hymnologists, theologians and musicians).

<sup>33</sup>Louis F. Benson, *The Hymnody of the Christian Church* (Richmond: John Knox, 1927), 46; Harris, 169.

<sup>34</sup>The adjective does not occur in the Gospels. It is a post-Pentecost word.

is to say, the “spiritual songs” arise from “spiritual” men and pertain to their “spiritual” life. Thirdly, the adjective “spiritual” can simply mean non-profane and be a synonym for “sacred” or “holy,” contrasting this sort of expression from a secular one.

It seems best not to compartmentalize definitions here. There are, no doubt, overtones of all three nuances in Paul’s use of this adjective. Nevertheless, the primary focus must be on God, as expressed in the nuance of meaning one. Meaning two, when pressed to extremes, would be used to support a modern day Pentecostal interpretation of this text. As was stated before, Ephesians 5:19 and Colossians 3:12 do not describe or endorse glossolalic speech or any other form of ecstatic utterance.

#### B. The substantive of “spiritual”

There is some difference of opinion in the scholarly literature as to what the adjective “spiritual” modifies. English translations generally make it seem that the adjective modifies only “song,” and not “psalms” and “hymns,” yet grammatically it is possible that the adjective modifies these other two terms as well.<sup>35</sup>

To a certain extent the position one takes on this matter is bound up with one’s understanding of the substantives. For instance, if “psalms” and “hymns” are understood in a specific, rather than general sense, they really do not need the qualifying adjective, because it would be redundant. The Old Testament Psalter as well as hymns of praise to God were by their very nature “spiritual.” Proceeding from the opposite direction, Ralph

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<sup>35</sup>Smith, 61; Radl, 505; Lohse, 80; Pass, 90; Martin, 43; Horst Balz, “Psalms” in Exegetical Dictionary of the New Testament, ed. Horst Balz and Gerhard Schneider (Grand Rapids: Eerdmans, 1993), 495.

Martin applies the adjectives to all three substantives, and concludes that the “psalms” cannot therefore be the Old Testament Psalter because it was already inspired.

This whole exegetical matter assumes its most critical significance, however, for those seeking to find here an endorsement of glossolalia or charismatic utterances in the worship assembly. For this point of view, it is necessary for the adjective to modify “psalms” and “hymns” as well as “songs.” According to this view a “psalm” or “hymn” would be a normal occurrence, but a “spiritual psalm” and “spiritual hymn” would be an ecstatic manifestation of “singing in the spirit.”<sup>36</sup>

The conclusion drawn here is that the sense captured by most English translations, where only “songs” is modified by “spiritual,” is probably correct. The modification of all three substantives seems unnecessarily verbose. However, even if that possibility were allowed, it is beyond the linguistic, grammatical, and theological possibilities of the text to find any reference to charismatic utterance.

#### C. The prepositions in Colossians 3:16

One final exegetical consideration involves the translation of Colossians 3:16. The words for “teach,” “admonish” and “sing” are all present active participles. There is no conjunction in the text. The exegetical issue is whether the first two participles stand in a relationship to the third; whether the singing of “psalms, hymns and spiritual songs” is a means whereby “teaching and admonishing” are done. This issue is best explained by using two differing English translations as illustrations.

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<sup>36</sup>Hustad (“Historical Roots,” 7) shows how Pentecostals connect I Corinthians 14:15 (“I will sing with the Spirit”) to Ephesians 5:19 and Colossians 3:16.



The New International Version destroys the relationship of teaching/admonishing with singing and also adds a conjunction that is not in the text when it translates Colossians 3:16b, “as you teach and admonish one another with all wisdom, and (the added conjunction) as you sing psalms, hymns and spiritual songs . . .” On the other hand, the New Evangelical Translation renders the passage without the conjunction and with the first two participles in a relationship to the third. It reads, “as with all wisdom you teach and warn one another by (emphasis by this writer) singing psalms, hymns and spiritual songs.”

There are four reasons for favoring this latter translation:<sup>37</sup> 1) it puts the participles for “teach and admonish” in symmetry with the participle for “sing,” 2) it eliminates the “and” which is not in the original Greek text, 3) it gives Colossians 3:16 the same interpretation as Ephesians 5:19, 4) evidence shows that early Christian hymns did indeed have didactic and hortatory elements.

## V. Concluding Practical Observations

What are Christians permitted to sing when they gather for corporate worship? That question, posed at the beginning of this chapter, can be answered from the above exegetical study of Ephesians 5:19 and Colossians 3:16 by saying that the apostle allows freedom with qualifications.

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<sup>37</sup>Pass (89) citing Peter O’Brien, Word Biblical Commentary: Colossians, Philemon, vol. 44 (Waco: Word Books, 1982), 207-208.

The use of the imperatives in these two passages (πληροῦσθε in Ephesians 5:18 and ἐνοικεῖτω in Colossians 3:16) gives an apostolic mandate and prescription for singing to the believer and to the church. The use of three separate terms for a description of the church's song shows that believers as individuals and as a body did express their faith in a variety of ways. Yet, whatever form this song took, it was meant to serve a didactic purpose, to "teach and admonish." Vain repetitions devoid of spiritual content, serving only an emotional, subjective purpose were not what the apostle had in mind here. Whether the expression be a psalm, hymn or spiritual song, St. Paul argues that it must be able not only to edify, but also to instruct.

Perhaps the most important practical point that needs to be made with regard to the significance of these two verses today is that they are not a carte blanche for today's worship leaders. St. Paul is not condoning an "anything goes" attitude with regard to the music used during a worship service. If he were to be asked if all kinds of music are appropriate for worship today, his answer would undoubtedly be, "No."

To be sure, there can be a variety of forms of poetic expression. There was a certain amount of liturgical freedom in the early church. But there was also a growing allegiance to fixed forms.<sup>38</sup> Much of the great psalmody and hymnody of centuries ago is just as useful and edifying for our worship in the church today as it was when it was originally written.

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<sup>38</sup>Oscar Cullman, Early Christian Worship (London: SCM, 1953), 21; Ferdinand Hahn, The Worship of the Early Church, trans. David E. Green (Philadelphia: Fortress, 1973), 2.

The church today also has its liturgical freedom. The Formula of Concord Epitome Article X on church usages says, “We believe, teach, and confess that the community of God in every locality and every age has authority to change such ceremonies according to circumstances, as it may be most profitable and edifying to the community of God.”<sup>39</sup> We cannot summarily dismiss those who advocate “contemporary” music or charge them with being unfaithful to the Confessions of our church. After all, “Ein’ feste Burg” was “new” at one time, too. Ephesians 5:19 and Colossians 3:16 both point to the possibility of a wide variety of worship song. Nevertheless, it needs to be emphasized that when a new song is used, it needs to conform to the doctrine and confession of our church body. A “catchy” tune can convey not just a weak and inadequate theology, it can also convey a theology that is dangerous and deceptive. We need to remember that Satan is capable of using music for his purpose of sowing the seeds of discord and falsehood in the church.

When we exercise a correct freedom and latitude in worship, we would do well to proceed with caution and balance. An excessive emphasis, for instance, on praise choruses<sup>40</sup> of the “spiritual song” variety might inadvertently cause the great psalms and hymns of the church to slip from our grasp. Music that is manipulative of emotions, or that repeats simple phrases over and over again, can hardly be seen to fill the didactic and hortatory purpose which the apostle describes in these passages.

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<sup>39</sup>Tappert, The Book of Concord, 493.

<sup>40</sup>See Chapter III of this project for a detailed discussion of this matter.

We also need to get away from an “enjoyment” attitude toward church music. Nothing of that sort is mentioned by Paul. This does not mean that church music must be miserably boring. It simply means that as we sing “psalms, hymns and spiritual songs” our twin goals are the glorifying of God and the edifying (not entertaining) of His people. Routley says that the purpose of church music is “to assist the believer in his journey toward God, not to attach him to the sensations of this world.”<sup>41</sup>

The brief words of Ephesians 5:19 and Colossians 3:16 give us in the church today a great challenge. Even at its best, our singing of “psalms, hymns and spiritual songs” is but a faint echo of the music of the Church Triumphant. Yet we know that the act of meeting God in worship, even in this world, is a tremendous privilege and joy.

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<sup>41</sup>Erik Routley, Church Music and the Christian Faith (Carol Stream: Agape, 1978), 86.

## CHAPTER TWO

### A Historical Examination of the Use of Hymnody in

#### Lutheran Corporate Worship

##### I. Introduction

What has the church sung in the past? Any present-day hymn writer must be conscious of that question, for one of the measures of a great hymn is that it has stood the test of time. New hymns will certainly have characteristics all their own. But, by the same token, they will also embody elements in common with the hymnody of former eras. For a Lutheran who is conscious of the sixteenth-century reforms in the theology and practice of the Divine Service, the question becomes more focused: how, and for what purpose were hymns employed in the worship life of God's people during this significant time of change? Furthermore, one must then ask if that manner of employment is still valid today.

The central thesis of this chapter is that the hymnody used in the corporate worship of the Evangelical Lutheran Church at the time of the Reformation was meant to serve a liturgical purpose. Furthermore, it is the contention of this writer that any new hymnody developed in our time must continue to serve that purpose.

Lutheran Worship,<sup>42</sup> the official hymnal of The Lutheran Church-Missouri Synod, has eight entries under the heading "Liturgical Hymns." Reflecting on that fact might cause one to conclude that the other 512 chants, canticles, hymns or spiritual songs in the

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<sup>42</sup>Lutheran Worship, Prepared by the Commission on Worship of The Lutheran Church-Missouri Synod (St. Louis: Concordia, 1982).

book are, therefore, “non-liturgical.” This, of course, is not the case. Yet it does serve to bespeak a problem that is afflicting the church today. Carl Schalk, the noted Lutheran musician and composer, summarizes the problem this way: “For much of Protestantism today hymns may be described as general Christian songs loosely attached to worship.”<sup>43</sup> Howard Stevenson, an associate of Charles Swindoll, tells us that Evangelicals are also wrestling with this problem. He says that in some cases, music during a service is mistakenly being used simply as a “filler” or a “warm-up to the sermon.”<sup>44</sup>

The influence of television has affected the worship practices of the church today. In our media age commercials interrupt the flow of regular programming at periodic intervals. Unless it is Super Bowl Sunday, television commercials are ordinarily not created specifically for the program on which they are being shown. They are general, all-purpose sorts of productions. Some people in the church today might view the hymns during the worship hour in a similar way--as a sort of hiatus from the service that really has nothing whatsoever to do with anything immediately prior or subsequent to it.

The push for service hymnody that is easy and familiar exacerbates this problem. Worshippers become so concerned about their likes and abilities that they become oblivious to the important place and purpose that each hymn has in the worship service. Similarly, when pastors adopt an attitude of “give them what they want” in terms of the selection of congregational song, they lose sight of the important way that hymnody can integrate with the rest of the liturgical material in the Divine Service. In the end, pastors

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<sup>43</sup>Carl Schalk, Luther on Music: Paradigms of Praise (St. Louis: Concordia, 1988), 41.

<sup>44</sup>Jack Hayford, John Killinger and Howard Stevenson, Mastering Worship (Portland, OR: Multnoah, 1990), 51-52.

with such an attitude are really doing worshippers a disservice, for instead of a unified, consistent worship, pastor and people both come away with something that may be disjointed, inconsistent and even maudlin.

The emphasis here is on corporate worship--the official, public gathering of God's people in a particular congregation around Word and Sacrament. There is no denying the fact that hymnody can be used in other private, non-official settings. This writer grew up in an environment where the hymnal was a regular part of family devotion and piety. Hymnals were given as confirmation gifts not just for use at church, but also for use at home. The focus on the liturgical use of the hymn in the corporate worship of God's people, however, will help us to be more discerning in our usage of the variety of forms of Christian song that have come to us through the years and which are still emerging today. In fact, it may be found that some types of musical expression are neither suitable nor appropriate for use in the corporate assembly of the worshipping community. Charles Wesley, for example, argued that his "Jesus, Lover of My Soul" was so personal that it should not be sung in corporate worship.<sup>45</sup> Obviously, this hymn's inclusion in many hymnals through the years shows that others did not share Wesley's opinion of his own hymn.

The noted hymnologist Louis Benson has said that hymns are the "most affective medium for people's singing in public worship."<sup>46</sup> This chapter will attempt to show that, from a Lutheran perspective, that position is indeed true. The union of hymn and liturgy

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<sup>45</sup>Hustad, Jubilate, 205.

<sup>46</sup>Benson, Hymnody, 20.

in corporate worship forms, as it were, a marriage that is used by the Lord of the church to richly bless His people.

## II. Theological Foundations

### A. Liturgy as God's Work

Much has been aptly written about the Lutheran, Biblical theology of worship.<sup>47</sup>

Suffice it to say again that Lutherans believe that true worship begins with God. He is the subject, not just the object. He is the actor and we are the recipients. Psalm 95, the basis for the Venite in the Order of Matins, reminds us that we “sing for joy to the Lord” and “come before Him with thanksgiving,” because He is the “Rock of our Salvation;” He is the “great God, the great King above all gods;” He made the sea and the dry ground. The Psalmist puts things in proper order and perspective when he says in verse seven, “. . . for He is our God and we are the people of His pasture, the flock under His care.” Psalm 51:15 can say “my mouth shall declare your praise” only after it has first said, “O Lord, open my lips.”

All of this means that if we are going to define liturgy as a work or a service, we need to remember whose work and service it is. It is God's, who touches and strengthens us through His Son Jesus Christ by the power of His Holy Spirit, working in the means of grace. Worship is the liturgical “work of the people” only in a secondary sense, as a response to what God has first done. Here a few words from the introduction to Lutheran

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<sup>47</sup>See especially Peter Brunner [tr. M. H. Bertram], Worship in the Name of Jesus (St. Louis: Concordia, 1968 [reprint 1980]).



Worship are worth repeating: “The rhythm of our worship is from him to us, and then from us back to him.”<sup>48</sup>

It needs to be asserted that this rhythm occurs not just during the reading and exposition of Scripture, the celebration of the Sacraments, the Confession and Absolution, and the singing of direct Biblical texts; it also continues during the singing of hymnody and other congregational song. To be sure, the selections in our hymnal are not on equal par with Holy Scripture. They were not inspired in the same way. Hymn writers are more like present-day preachers than Biblical prophets and apostles. Nevertheless, God does work through these human words and compositions to touch us. Therefore, “music for this assembly’s worship will be rooted theologically in the assembled people for worship, rather than in music itself as mere decoration or adjunct to the worship activity.”<sup>49</sup> Hustad adds that good church music is properly liturgical because “it serves the purpose of God in the church.”<sup>50</sup> Understood in this way, it is not hyperbole to say that the music of the congregation is a gift of God to His people.<sup>51</sup>

#### B. The Liturgical Year

In another, more specific, sense hymnody and other congregational songs in corporate worship are liturgical when they relate to the church’s pericopal system. As such, hymns, like the sermon, are used by God for a didactic purpose and must, therefore,

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<sup>48</sup>Lutheran Worship, 6.

<sup>49</sup>Charles Pottic, ed., A More Profound Alleluia: Gelineau and Routley on Music in Christian Worship (Washington, D.C.: Pastoral Press, 1984), 8.

<sup>50</sup>Hustad, Jubilate, 23.

<sup>51</sup>Carl Halter and Carl Schalk, eds., A Handbook of Church Music (St. Louis: Concordia, 1978), 106.

be a confessional reflection of sound Scriptural theology.<sup>52</sup> Schilling wryly notes that if hymns do not express our true theology we might as well sing “the stock market reports, the real estate ads from the daily newspaper, or a list of names from the telephone directory.”<sup>53</sup>

A corpus of hymnody that relates to the liturgical calendar will, by nature, be broader and more balanced than one which does not. Pfatteicher and Messerli maintain that “the range of hymns available for effective use in Lutheran worship is wider than that of any major segment of Christianity.”<sup>54</sup> In addition, as the works of God are rehearsed again and again through a variety of Scripture passages, hymnody that is based upon it will also be theocentric rather than anthropocentric. To be even more specific, liturgical hymnody will be strongly Christological, focusing on God’s salvific work through His Son’s life, death and resurrection.

### III. Liturgical Hymnody in the Lutheran Reformation

#### A. The Situation Leading to the Time of the Reformation

In order to fully appreciate the significance of the liturgical use of hymnody in the Lutheran Reformation, it is necessary to at least give a brief summary of the history and practice of congregational song up until that point. For although Luther elevated the importance of the hymn, and Lutherans were known as the “singing church,” it is

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<sup>52</sup>Pass (52) argues that people learn more theology through music than sermons.

<sup>53</sup>S. Paul Schilling, *The Faith We Sing* (Philadelphia: Westminster, 1983), 23.

<sup>54</sup>Philip H. Pfatteicher and Carlos R. Messerli, *Manual on the Liturgy: Lutheran Book of Worship* (Minneapolis: Augsburg, 1979), 86.

deceptive to say that Luther invented congregational singing. He did, however, use it in a new and important way.

Hymn singing, of course, existed since Biblical times. God's Old Testament people used the psalms as their hymnal. There are other numerous great songs in the Old Testament, such as the Song of Miriam in Exodus 15, the Song of Deborah and Barak in Judges 5, and the Song of Hannah in I Samuel 2. Likewise, God's New Testament people, by all indications, had a vigorous array of hymns and songs for use in worship. The nativity narrative in Luke's gospel gives us three great songs--the Magnificat, Benedictus and Nunc Dimittis--which are still used by the church today. The exhortation of St. Paul in Ephesians 5:19 and Colossians 3:16, mentioned earlier, is evidence of the fact that the believers in the early church had many musical resources available to them. New Testament scholars, in fact, suggest that the hymn-like structure of certain passages suggest that the divinely-inspired writers may have been quoting preexisting hymns or songs.<sup>55</sup>

Following the New Testament era, hymn singing continued, even in the midst of persecution. Like Biblical song, the early hymns were strongly Christological. And it is important to note that hymnists from this period, such as Ambrose of Milan, penned their words in a language that was known to the people. Luther was not the first to introduce vernacular singing. Neither was Luther the first to use hymnody for didactic purposes. Latin hymnody, which began to flourish in the fourth century, was meant to counter the

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<sup>55</sup>Examples of what may be hymn fragments in the New Testament are: Ephesians 1:3-14; 1:20-33; 2:4-10; 2:14-16; 4:4-6; 5:14; Colossians 1:15-20; Philippians 2:5-10; I Timothy 1:17; 3:16; I Peter 2:4-10; Revelation 4:11; 5:9-10; 19:6-8.

destructive heresies of gnosticism and Arianism. These hymns conveyed objective scriptural truth in a direct way.

A significant decline in congregational singing occurred during the Middle Ages, as the monastic movement developed. Monks, isolated in monasteries, would continue to sing the corpus of hymnody, especially in their daily offices, but there was an abatement of singing by the common people. It is into such a situation that Luther appears.

#### B. The Hymns of Luther

Luther's contributions to hymnody were indeed great. His influence has been described as revolutionary.<sup>56</sup> It has even been speculated that the Reformation was spread more by his hymns than by his other printed words.<sup>57</sup> In the use of vernacular hymns which served a didactic purpose, Luther was a reprecursor of an earlier era. His unique and significant contribution was the liturgical use of hymnody. Marzolf writes:

. . . vernacular hymnody existed in a vacuum, cut off from the heart of the liturgical experience. Vernacular hymnody flourished as long as it was separated from the canon and the communion of the mass. By the time of Luther and the Lutheran confessions, the canon and communion were said or sung in language that was either inaudible or unintelligible to the majority of European Christianity.

All changed in the Lutheran Mass. Luther followed the example of Hezekiah, who sent the priesthood into the holiest places of the temple to clean and restore what had been lost through times of neglect and false spirituality. A significant part of this restoration was the reintroduction of vernacular hymnody as an essential part of the chief liturgy of the church, the divine service of word and sacrament.<sup>58</sup>

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<sup>56</sup>Robert E. Webber, Worship Old and New (Grand Rapids: Zondervan, 1982), 180.

<sup>57</sup>Reuben G. Pirner, "The Nature and Function of the Hymn in Christian Worship," Church Music 66 (1966): 3.

<sup>58</sup>Dennis W. Marzolf, "That the Unlearned May be Taught: The Legacy of the Lutheran Chorale," Logia 3 (1994): 4.

Luther's goal of a liturgical use of hymnody was most fully realized in "the German Mass and Order of Service," formulated in 1526. The "Order of Mass and Communion" of 1523 had been a harbinger of this. The 1523 order, however, was still largely in Latin. The sermon and a few hymns were the only sections in German, the language of the people. After 1523 a proliferation of German masses began to develop. Luther, in fact, was slow in developing his own. But his pace was an indication of caution. He realized that the transition from Latin to German would mean more than just a translation of words. The rhythm of the German language was not easily amenable to the preexisting chant tones used for the Latin Mass. Luther was concerned that his new vernacular liturgy had the proper "musical dress."<sup>59</sup>

This musical dress soon grew into an extravagant wardrobe. The German Mass allowed that parts of the liturgy for Holy Communion could be replaced with hymns which were metrical paraphrases of the Latin texts. Some of Luther's own works were used. For instance, after the Epistle the hymn "Nun bitten wir," partially written by Luther, was listed as an option.<sup>60</sup> After the Gospel, Luther directed that the whole congregation sing the Creed in German, his "Wir glauben all'."<sup>61</sup> His "Jesaia, dem Propheten" was also used for the Sanctus. As the use of the German Mass spread throughout Europe, metrical paraphrases by other authors developed as substitutes or additions to Luther's works, and were also used as replacements for other parts of the ordinary of the Mass. As this unique

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<sup>59</sup>Martin Luther, Luther's Works, Volume 53 (Philadelphia: Fortress, 1965), 55.

<sup>60</sup>Luther, 74.

<sup>61</sup>Luther, 78.

change occurred “it was the common understanding that the congregation was not simply singing a poor, second-best alternative to the prose text of the Mass. They were in reality singing (The Ordinary) itself, although now with a text and to a melody uniquely suited to the needs of congregational song.”<sup>62</sup>

Luther’s other ventures in hymnody apart from the German Mass also show his desire for the use of hymnody in a liturgical setting. He adapted and transformed Latin monastic texts into forms that could be used by German congregants. He composed and translated many hymns that dealt with the church year. He recast many of the psalms into metrical form, the most notable being “Ein’ feste Burg,” an interpretation of Psalm 46. His Catechism hymns show his concern for a proper promulgation of Scriptural truths.

In all his hymnic work, Luther had a decidedly theocentric-Christocentric focus. His hymnody dealt with the objective truths of Scripture. It was meant to “undergird and proclaim both word and Sacrament.”<sup>63</sup> It was not utilized for the purpose of creating a mood, or beautifying the service. It was utilized to convey a message. Grime aptly states: “. . . Luther regarded the congregation’s song as a bearer of the word of God. Just as the preached word of God in the service conveys his grace, so does the hymn deliver the mercy of God in song.”<sup>64</sup>

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<sup>62</sup>Carl Schalk, “The Hymn in the Liturgy: A Lutheran Perspective,” Currents in Theology and Mission 16 (1989): 214.

<sup>63</sup>Robin A. Leaver, “Renewal in Hymnody,” Lutheran Quarterly 6 (1992): 372.

<sup>64</sup>Paul J. Grime, “Lutheran Hymnody: Is it Possible or Even Necessary Anymore?” Logia 3 (1994): 9.

### C. Other Prominent Early Lutheran Hymn Writers

Luther enlisted the help and talents of others in his quest for a proliferation of liturgical hymnody. In his Order of Mass 1523, he says, “I also wish that we had as many songs as possible which the people could sing during mass . . . . But poets are wanting among us, or not yet known, who could compose evangelical and spiritual songs . . . . I mention this to encourage any German poets to compose evangelical hymns for us.”<sup>65</sup>

Later that same year, Luther wrote a personal letter to his friend Georg Spalatin with that same request. While Spalatin did not honor Luther’s request, there were many others who would. Men such as Paul Eber, Lazarus Spengler, Paul Speratus and Nikolaus Decius rose up to support and continue Luther’s hymnological/liturgical legacy. A brief examination of some of their most prominent and enduring hymns shows that they continued in the trail blazed by Luther.

Eber, a student of both Luther and Melanchthon, is the translator of “Lord God, to You We All Give Praise,” (LW 189). This hymn was originally written in Latin by Philip Melanchthon. Its liturgical usage was on the festival of St. Michael and All Angels. Stanzas two and three describe the characteristics and work of angels. Stanzas one and four are prayers to God. It is interesting to note that even though the final stanza deals with the human condition, it does not make selfish requests. Instead it asks for increased praise, adoration and service to God.

Lazarus Spengler’s hymn “All Mankind Fell in Adam’s Fall” (LW 363) is a thorough depiction of human depravity and divine redemption. It would be difficult for

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<sup>65</sup>Luther, 36-37.

any preacher to equal or exceed this fine distinction between Law and Gospel. The didactic nature of this work makes it a useful confessional hymn of the Reformation Era.

Paul Speratus was intimately involved with Luther and the work of the Reformation. He translated Luther's Formula Missae of 1523 into German, and helped in the completion of the Achtliederbuch. His kinship with Luther is evident in his hymn "Salvation unto Us Has Come" (LW 355). Its similarity with Luther's "Dear Christians, One and All" (LW 353) extends not just to the meter (8787887), but also to the message. It truly is a metrical presentation of the doctrine of justification, the Biblical Gospel. Stanza six closes the hymn with a trinitarian doxology that tempers didactic elements with elements of praise, making it even more appropriate for liturgical usage.

The liturgical nature of the hymns "Lamb of God, Pure and Sinless" (LW 208) and "All Glory Be to God on High" (LW 215) by Nikolaus Decius is evidenced by their inclusion in the "Liturgical Hymns" section of our current hymnal. The former is a metrical version of the Agnus Dei. The latter is a metrical version of the Gloria. Both show keen insights into these traditional parts of the Mass.

One concluding observation needs to be made that will serve to illustrate the deep liturgical impression that these hymns made and continue to make. Perhaps in no other era of hymnody were texts and tunes so intimately wed. The tune names of the hymns of the Lutheran Reformation were invariably simply the first line of their German text. While the hymn tunes of other eras were sung to a variety of texts, the tunes of the Lutheran Reformation would, in many cases, be heard only with those words for which they were originally intended. Musicians could then present the message of a text simply by playing



a chorale prelude or other work based on the tune, because there was a keen connection in hearers' minds between music and message. Marzolf eloquently sums up the profound effect that this made:

In the Lutheran tradition the hymnbook, choir loft, and organ could function as font, altar and pulpit, just as font, altar and pulpit existed to proclaim the same gospel that the people had been taught in the catechism and hymn singing.<sup>66</sup>

#### D. The de tempore Hymn

Coincidental with the rise in prominence of the liturgical use of the hymn in the Reformation era was another phenomenon called “one of the most promising developments of Reformation hymnody after the chorale itself,”<sup>67</sup> namely the de tempore hymn. Although the beginnings of the phenomenon might be traced to Luther's German Mass of 1526, in actuality it had a far earlier incipience.

From Biblical times the worship of God has had elements that change from day to day and week to week, as well as elements which stay the same over the course of time. Liturgical churches have referred to the former as the Propers and the latter as the Ordinary. The former are de tempore, related to time, while the latter are static and do not relate to time. Even those involved in the contemporary worship movement would concede to this arrangement, although critics might contend that by doing such things as substituting original “Affirmations of Faith,” for historic forms such as the Apostles’

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<sup>66</sup>Marzolf, 5.

<sup>67</sup>Pfatteicher and Messerli, 80.

Creed, the contemporary worship movement has, in fact, turned parts of the Ordinary into a Proper.

With regard to congregational song, we could refer to the hymn as a proper, a variable part of the weekly Divine Service. Just as the Introit, Collect, Scripture readings, Proper Preface and indeed the sermon itself reflect both the season of the church year and the emphasis of a specific Sunday, so, too, must the hymns which are enlisted for use in a particular service. The hymns used in the Divine Service must “surround the worshipper with the church’s teaching, converging on that particular point which is being emphasized.”<sup>68</sup> Carl Schalk maintains that the hymn as a “poetic word of Scripture” is part of the complete liturgical “package,” going so far as to say that there is no such thing as a “general” hymn.<sup>69</sup>

Specifically, the de tempore hymn, or “Hymn of the Day” as it is labelled in Lutheran Worship, Lutheran Book of Worship and Christian Worship: A Lutheran Hymnal could be called a “king of Lutheran propers.”<sup>70</sup> Klammer asserts that its use is consistent with the rhythm of proclamation and response that is evident in worship.<sup>71</sup> The use of de tempore hymnody by Lutherans fits Erik Routley’s observation of us as people who “see hymns as primarily illustrations of Creed and Scripture.” “It would not seem to [the Lutherans] fitting,” he goes on to say, “to omit them from their liturgies.”<sup>72</sup>

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<sup>68</sup>Pottic, 73.

<sup>69</sup>Schalk, “The Hymn in the Liturgy,” 216, 219.

<sup>70</sup>Pfatteicher and Messerli, 86.

<sup>71</sup>Edward Klammer, “A New Approach to the Hymn of the Week,” Church Music 75 (1975): 23.

<sup>72</sup>Erik Routley, Hymns Today and Tomorrow (New York: Abingdon, 1964), 117.

In order to understand the true significance and benefit of the de tempore hymn today we need to be aware of its somewhat mottled history. Like the ebb and flow of a tide, the de tempore hymn has experienced periods of both use and dereliction, respect and deprecation.

### 1. The History of the de tempore Hymn.

The witness of the New Testament makes it clear that singing was an integral part of congregational worship from the earliest days of the Christian church. As we have seen, Ephesians 5:19 directs believers to, “speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord.” Colossians 3:16 expresses this same thought. Yet we have no extant copies from this period of what we would today call a hymnal. MacDonald says, “A few fragmentary remains, scattered over the New Testament are almost all that we possess of the distinctively Christian hymns of the early worship.”<sup>73</sup>

The singing of psalmody in the early church had a special relation to the reading of Scripture. Select psalms were sung as a response to each lesson, thus showing an awareness of “that continual reciprocal rhythm between God’s Word and our response that runs through the entire service.”<sup>74</sup> This can be seen as the earliest antecedent of the de tempore hymn.

Hymnic activity continued with great vigor after the New Testament period. The hymns in this early post-Biblical time were strongly Christological in nature, and reflected

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<sup>73</sup>MacDonald, 112. Martin, 46-52, enumerates some of these specimens.

<sup>74</sup>Ralph O. Gehrke, “The Hymn-of-the-Week Plan,” Concordia Theological Monthly XXXII (November 1961): 697.

the faith of Christians who were under the increasing pressure of persecution.<sup>75</sup> Christian hymns of this period also assumed a strongly didactic character to counter the false teachings of groups such as the Gnostics.

The Latin hymnody of the Middle Ages also served to counter heresy. Hymnists employed congregational song in the fight for the promotion of orthodoxy. However, the rise of the monastic movement signalled a great turn in the history of hymnody. Not until the time of Luther and the Reformers would congregational singing once again be elevated to a place of prominence.

Luther's hymnological developments can best be traced by relating them to his liturgical developments. His first major liturgical writing was "An Order of Mass and Communion for the Church at Wittenberg, 1523," commonly referred to as the Formula Missae. In this writing Luther makes it clear that he intends to reform, not abolish, the mass.<sup>76</sup> His chief objection was that the mass became a sacrifice. He, therefore, excised those portions where this view was evident. There was, however, no wholesale change of the skeleton of the Divine Service.

It was "The German Mass and Order of Service, 1526," known as the Deutsche Messe, that brought hymnological changes to the fore and can be seen as the immediate precursor of the de tempore hymn concept. While the gradual was chanted by the cantor in the Formula Missae, in the Deutsche Messe Luther allowed a congregational hymn to be sung in the place of the gradual.

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<sup>75</sup>Carl Schalk, Praising God in Song: An Introduction to Christian Hymnody for Congregational Study (St. Louis: Concordia Publishing House, 1993), 16.

<sup>76</sup>Luther, 20.

What is significant here is that hymns were used liturgically. Furthermore, hymns also began to be used according to the de tempore principle. Not only were hymns used as substitutes for the Ordinary of the mass, but hymns developed “which had the practical significance of an additional proper.”<sup>77</sup> Indeed, with the impetus and encouragement of Luther, many new hymns were produced during the Reformation era. These hymns, over the course of time, began to be associated with certain Sundays or festivals in the church calendar.<sup>78</sup> This was the incipience of the Hymn of the Day concept.

The de tempore use of the Hymn reached its zenith in the work of Johann Sebastian Bach as cantor of the St. Thomaskirche in Leipzig. Although he certainly wrote many secular, non-religious works, Bach was first and foremost a church musician. His goal in this regard was “a regulated church music to the glory of God.”<sup>79</sup> In Leipzig during Bach’s day the cantor was expected to prepare a cantata for each Sunday’s service. The cantata would occur between the Gospel and creedal hymn, or in two parts, with the second part occurring during Distribution. As such, the cantata was a sort of sermonic exposition set to music. In fact, clergy would often compose the cantata texts in connection with the sermon.<sup>80</sup>

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<sup>77</sup>Carl Schalk, The Hymn of the Day and Its Use in Lutheran Worship (Saint Louis: Concordia Publishing House, 1983), 7.

<sup>78</sup>Ralph Gehrke, Planning the Service: A Workbook for Pastors, Organists and Choirmasters (Saint Louis: Concordia Publishing House, 1961), 6.

<sup>79</sup>Günther Stiller, Johann Sebastian Bach and Liturgical Life in Leipzig, trans. Herbert J.A. Bouman, Daniel T. Poellot and Hilton C. Oswald, ed. Robin A. Leaver (Saint Louis: Concordia Publishing House, 1984), 183.

<sup>80</sup>*Ibid.*, 213.

Bach was a strong proponent of the de tempore use of hymnody. Only eleven of his cantatas have no relation to the Hymn of the Day.<sup>81</sup> Bach's dispute with Pastor Gaudlitz of St. Thomas is an example of his intransigence in this matter.<sup>82</sup> Although it was customary for the cantor to choose the hymns of the Sunday services Bach, after a period of time, allowed the pastor to perform this task. But after a year of this arrangement, Bach asked that the privilege be returned to him. The controversy developed because Pastor Gaudlitz did not confine himself to the corpus of known de tempore hymns. Thus his selections did not meet Bach's criteria for a "well-ordered" church music.

Although Bach might have won the battle with Pastor Gaudlitz in Leipzig, the war over the retention of the de tempore use of the hymn would eventually be lost to two adversaries. The first adversary of the de tempore principle would be Pietism. With its emphasis on "vital godliness" and the establishment of private assemblies or conventicles, the corporate liturgical nature of Divine Worship was minimized. Sermons became less didactic and more personal in nature. The elevation of the sermon to a supreme place of prominence led to the denigration of other aspects of the liturgy. Ironically, the de tempore use of the hymn had sought to reinforce and undergird the preaching of the Word.

With the rise of Rationalism and the Enlightenment the de tempore concept faced its second adversary. The specifically focused hymns and Scripture readings of a de tempore, liturgical use were superseded by service orders which emphasized broader,

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<sup>81</sup>Ibid., 231.

<sup>82</sup>Gehrke, "The Hymn-of-the-Week Plan," 698.

general thoughts and sentiments.<sup>83</sup> The decline of the de tempore hymn coincided with the decline of an objectively oriented liturgy. Luther Reed carefully articulates this effect on the Divine Service:

Within the sphere of worship, Rationalism was wholly destructive. Pietism had rejected or neglected many of the ancient forms but had not denied their content. Rationalism rejected content and form alike. The church year with its annual festivals and seasons had no meaning for those who disbelieved the resurrection and other historically recorded facts. The altered views of the Word and sacraments made the liturgy and the great hymns of the church unintelligible. The Service was mutilated beyond recognition. The church building became a mere place of assembly, and the pulpit a lecture platform from which the minister gave moral instructions. The Sacrament was reduced to an empty form and was observed in Reformed fashion four times a year. Influences from Geneva thus allied themselves with the spirit of the age. Lengthy, verbose moralizings replaced the ancient collects and prayers. Hymns were modernized to meet current ideology. Sturdy churchly music was displaced by frivolous compositions which encouraged the exhibition of personal skill.<sup>84</sup>

This unfortunate demise of the de tempore hymn would continue for decades which eventually turned into centuries. There were attempts at reviving the concept in Germany in the mid-19th century, but these were successful neither on the Continent nor in America, where a pattern of steady Lutheran immigration was now developing.

From the standpoint of our own denomination's history it is significant to note that C.F.W. Walther, the first president of what would come to be known as The Lutheran Church-Missouri Synod, was a trained musician, an accomplished organist and an occasional composer. Although Walther led the Saxons in certain hymnological efforts such as the production of a hymnbook in 1847 and the reintroduction of the rhythmic

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<sup>83</sup>Friedrich Blume, Protestant Church Music: A History (New York: Norton, 1974), 322.

<sup>84</sup>Luther Reed, The Lutheran Liturgy (Philadelphia: Fortress Press, 1947), 148.

settings of Lutheran chorales which were “squared off” in the era of Pietism, he did not champion the cause of the de tempore hymn. In a criticism which is rare in LCMS circles, Ralph Gehrke asserts that if Walther would, indeed, have done so “we would be a stronger church today, not only musically but also liturgically and doctrinally.”<sup>85</sup>

It is Gehrke himself who deserves much of the credit for restoring the de tempore hymn concept to American Lutheranism. Neither the Evangelical Lutheran Hymn Book of 1912 nor The Lutheran Hymnal of 1941 contain any references to the de tempore hymn or a Hymn of the Week plan. But in 1961, the LCMS Commission on Worship, Liturgics and Hymnology authorized publication of Gehrke’s work entitled, Planning the Service: A Workbook for Pastors, Organists, and Choirmasters. In this book Gehrke sets forth his philosophy on the use of the hymns in the service:

Hymns should not be considered casual additions but integral parts of the service, either as substitutes for one of the parts of the Ordinary, or as metrical versions of appropriate Introit or Gradual Psalms; or, in a similar manner, they are to be looked upon as propers of the service, responding to the main lesson of the day (Usually the Gospel, though occasionally the epistle). This means, of course, that the hymn must answer the twofold requirement of being appropriate to the church year and of being appropriate also to that point in the liturgy at which it is used. The hymn suggestions of this planning book have been made with such requirements in mind and represent an attempt to get the right hymns at the right places.<sup>86</sup>

Gehrke’s workbook gives the propers for each Sunday and festival of the church year. Included in this listing of propers are general hymn suggestions from The Lutheran Hymnal, as well as the specific Hymn of the Week suggestion. Showing great attention to

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<sup>85</sup>Gehrke, “The Hymn-of-the-Week Plan,” 699.

<sup>86</sup>Gehrke, Planning the Service, 5.



detail, Gehrke even goes so far as to give suggestions for the singing of each stanza of the Hymn of the Week, advocating that it be done antiphonally between the congregation and the choir.

Gehrke's efforts at resurrecting the de tempore concept of hymn use were to occur at an extremely propitious time, for the sixth and seventh decades of the 20th century were to be years of great liturgical and hymnological activity among Lutherans in America. When Planning the Service first appeared, The Lutheran Hymnal was twenty years old. Already eight years earlier, in 1953, the LCMS Commission on Worship, Liturgics and Hymnology had reported to the Synodical Convention that the denomination's "holy books" needed to be updated.

In 1965 a momentous decision was made by the LCMS. In that year the Synod by convention action invited other Lutheran denominations in the United States to study the possibility of a joint hymnal. Although reluctant because of the fact that their Service Book and Hymnal had just appeared in 1958, the American Lutheran Church and the Lutheran Church in America did respond affirmatively to the LCMS invitation, and the Inter-Lutheran Commission on Worship was formed. The ultimate product of this Commission was Lutheran Book of Worship, published in 1978. This hymnal gives prominence to the de tempore principle of hymn use. A "Hymns for the Church Year" index is included in the rear of the book and the rubrics in all three of its communion liturgies call for the singing of the "Hymn of the Day."

For reasons that will not be detailed here, the LCMS did not accept Lutheran Book of Worship as her official hymnal. Nevertheless the LCMS did adopt the de

tempore hymn use principle. The 1969 Worship Supplement which was published solely by the Missouri Synod and Concordia Publishing House, contained many hymns which were unfamiliar to long-time LCMS worshippers because these hymns had not been included in either the Evangelical Lutheran Hymnbook or The Lutheran Hymnal. Some of these “new” hymns were recent compositions while others were old treasures that had simply not been used in Missouri Synod circles before.<sup>87</sup> Several of these “new” hymns appeared in an “Index of Hymns of the Week,” the first of all of the indices in Worship Supplement.

When Lutheran Worship, the official Missouri Synod adaptation of Lutheran Book of Worship, appeared in 1982 it, too, employed the de tempore principle of hymn use. While Lutheran Book of Worship allows for the singing of the Hymn of the Day before the sermon, but seems to prefer its singing after the sermon, Lutheran Worship in Divine Service I and in both settings of Divine Service II simply indicates that it be sung before the sermon. Lutheran Worship’s Divine Service III, which attempts to “follow the tradition of Luther’s German Mass,”<sup>88</sup> hearkens back to the origin of the de tempore hymn concept. For the hymn replacing the Gradual it lists “To God the Holy Spirit Let Us Pray” or the Hymn of the Day. Lutheran Worship’s Hymn of the Day Index, like the one in Lutheran Book of Worship, gives the historic Hymn of the Day selections with modern

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<sup>87</sup>Examples of the former would be WS 758, “O God, O Lord of Heaven and Earth,” text by Martin Franzmann and tune by Jan Bender and WS 770, “Now,” text by Jaroslav J. Vajda and tune by Carl Schalk. Examples of the latter would be WS 734, “With High Delight Let Us Unite,” text by George Vetter (1536-99), tune from the 16th century Bohemian Brethren and WS 723, “O Wondrous Type! O Vision Fair,” the text a 15th century Office hymn with a 15th century English tune.

<sup>88</sup>Lutheran Worship, 197.

adaptations, as well as selections for the three-year lectionary series, which first began to be used in the mid-1970s.

One further Missouri Synod publication since Lutheran Worship also shows the influence of the de tempore hymn concept. All God's People Sing, which was published in 1992, might be seen as an official synodical response to many unofficial songbooks<sup>89</sup> circulating throughout the church body in the quest for "contemporary" worship and hymnody. Although All God's People Sing does not have a "Hymn of the Day Index" like Worship Supplement or Lutheran Worship, it does have a Scriptural Index where the Biblical allusions and references in hymns are noted. The presence of such an index strongly reminds the user of the connection between the spoken and sung word, and how the selections even in this more informal book would be able to be used in a structured, liturgical setting which is conscious of the church calendar.

The de tempore hymn concept is present today also in the third major Lutheran denomination in America, the Wisconsin Evangelical Lutheran Synod. In a process and manner that was the complete antithesis of the Missouri Synod's frenetic production of Lutheran Worship, the Wisconsin Synod's Christian Worship: A Lutheran Hymnal appeared in 1993 with much anticipation and widespread approval in the church body. Like Lutheran Worship, Christian Worship's rubrics specify that the Hymn of the Day be sung prior to the sermon. Unlike both Lutheran Book of Worship and Lutheran Worship, Christian Worship contains no Hymn of the Day index at its conclusion. Wisconsin Synod

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<sup>89</sup>Most notably, The Other Songbook published by the Fellowship Ministries of Tempe, Arizona. See Chapter III of this project for an evaluation of this publication.

pastors, musicians and worshippers need to consult the hymnal's accompanying manual for a listing of the Hymn of the Day selections.

## 2. An Appraisal of the Future of the de tempore Hymn: Threats to its Continued Existence

Now that the de tempore hymn or Hymn of the Day principle has struggled so hard to regain a foothold in all major branches of American Lutheranism, its future is far from certain. Even though the concept is officially endorsed in theory, it remains to be seen if it will endure in fact. History has shown that this venerable practice has not always had widespread acceptance. Perhaps it is true that threats are present today similar to those which appeared in the eras of Pietism and Rationalism which could contribute again to the demise of the de tempore hymn.

One such threat is a move away from an allegiance to the liturgical church calendar. In a recent work,<sup>90</sup> James White talks of an unconscious "pragmatic calendar of parish and family life" that developed in the nineteenth century and was a threat to the traditional church calendar. That pragmatic calendar is still in existence today. Such quasi-religious observances as Mother's Day, Father's Day, Memorial Day, Independence Day and even Labor Day impinge upon the church calendar and demand acceptance. In addition, pressures from Synodical or District offices for special observances also exist. There is World Hunger Sunday, Lutheran Women's Missionary League Sunday, Lutheran Television Sunday, Lutheran Braille Worker's Sunday, Concordia University System

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<sup>90</sup>James F. White, A Brief History of Christian Worship (Nashville: Abingdon, 1993), 162-163.

Sunday, and many others. All of these intrusions disrupt the systematic unfolding of the liturgical church calendar and the de tempore hymn which corresponds to it.

A related threat is a decline in pericopal preaching. The de tempore hymn is meant to be a “musical and poetic commentary on all of the lessons.”<sup>91</sup> If texts other than those specified in the lectionary are used, the Hymn of the Day no longer has any connection to it and may as well not be used. In the Deutsche Messe, part of the fertile ground from which the concept of the de tempore hymn sprouted, Luther specified that the sermon be preached on the Gospel for the Sunday or festival day.<sup>92</sup> Zwingli, in contrast, favored the lectio continua principle over the reading of the historic pericopes.<sup>93</sup> Perhaps preachers today, even in Lutheran circles, are following Zwingli rather than Luther in this regard. Topical, series, and “free” text preaching appear to be on the increase today.<sup>94</sup> Such a phenomenon will only jeopardize the continued existence of the de tempore hymn. As such it hearkens back to the eras of pietism and rationalism, where the sermon reigned supreme and other parts of the Divine Service, including the hymnody, were regarded as only remotely ancillary to the preached word. For Luther, however, the hymn was always meant to “undergird and proclaim both Word and Sacrament.”<sup>95</sup>

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<sup>91</sup>Pfatteicher and Messerli, 86-87.

<sup>92</sup>Luther, 78.

<sup>93</sup>Reuben G. Pirner, “The Hymn and the de tempore Principle in the Lutheran Book of Worship,” Church Music 77 (1977): 25.

<sup>94</sup>In a brochure from The Fellowship Ministries promoting “Created to Praise ‘95,” a conference on contemporary worship, one of the workshops is entitled, “Getting Serious About Series.” The synopsis of this workshop says, “More and more pastors today are becoming interested in taking a ‘series-based’ approach to preaching. For many . . . the transition from a pericopal approach to a series approach can be difficult.”

<sup>95</sup>Leaver, “Renewal in Hymnody,” 372.

A third threat to the de tempore hymn today and in the future is the push for simplicity and familiarity in worship. The concept of the “seeker service” is currently prevalent. It is maintained that worship must be user-friendly and non-threatening to any potential first-time visitors. This type of mindset reasons that praise songs and choruses are useful in worship because of their simple, mantra-like texts.

Obviously, then, most of the entries in the Hymn of the Day indices in the three major American Lutheran hymnals will not pass muster according to this view, because they are of a more traditional hymnological nature, with few repeated lines and choruses. Admittedly, some Hymns of the Day would be challenging even to the most musically mature congregation.<sup>96</sup> Yet most of these hymns can be learned if properly introduced. Ironically, repetition is also a feature of the Hymn of the Day concept. As the same hymn is sung on a particular Sunday year after year it becomes woven into the faith and piety of one’s life.

During the golden age of the de tempore hymn, a cantor could post its number on the hymnboard before the other hymns were chosen, and parents could predict to their children on Saturday night at home at least one of the hymns that would be sung in church the next morning based on the day of the church year.<sup>97</sup> A quest for simple congregational song militates against the use of the Hymn of the Day and deprives the potential singer of the rich and deep theology portrayed in many of these great hymns of the church.

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<sup>96</sup>Examples, in the opinion of this writer, are LW 45 “O Savior of Our Fallen Race” (New Year’s Eve, Name of Jesus), LW 223 “To Jordan Came the Christ, Our Lord” (1 Epiphany) and especially LW 346 “O Kingly Love, That Faithfully” (21 Pentecost, years A and B).

<sup>97</sup>Gehrke, Planning the Service, 6.

The use of supplementary hymnals and songbooks is a fourth contemporary threat to the de tempore hymn. It is the contention of this writer that more pericopal-specific hymnody is needed to bolster the message of the hymns and lessons of the day. Yet many supplementary hymnals and songbooks today are not satisfying this need. Neither are they being used for this purpose. Rather they often are used because they contain a particular “favorite” of some influential congregational member. And, again, hymn selection has no connection or relation to the designated pericopes or the theme of the entire service. Furthermore, supplemental hymns decrease the opportunity for the congregation to establish a standard repertoire of perennially-used hymns.

When hymnic resources are used from outside the recognized hymnal of the denomination, a pastor must exercise care and discretion. The founders of our Synod were so rightly concerned about orthodoxy that they stipulated in Article VI of the Synodical Constitution that among the conditions of membership was “exclusive use of doctrinally pure agenda, hymnbooks, and catechisms in church and school.”<sup>98</sup> In the opinion of this writer, a Missouri Synod pastor should have an exhaustive knowledge of The Lutheran Hymnal and Lutheran Worship so that he is well aware of the message of the hymns of these books before looking for a hymn in another source.

Finally, the de tempore hymn is threatened today and in the future by a fifth, broader adversary: a distorted view of worship. Lutheran Christians rightly maintain that worship is Gottesdienst, God’s service. This is a two-way street. First and foremost, God reaches down to us through Word and Sacrament, giving us forgiveness, spiritual strength

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<sup>98</sup>Handbook of the Lutheran Church-Missouri Synod (Saint Louis: Concordia Publishing House, 1995), 11.

and renewal. Only after He has initially done that, do we respond with our praise and adoration. When worship focuses solely on man's action and not also on God's action, distortion sets in and the whole endeavor becomes self-centered. This shows itself in a selection of music that is emotional and subjective. The corpus of de tempore hymns is not of this kind and will, therefore, be minimally used if one approaches worship from this false perspective.

As we have seen, threats to the de tempore hymn are very real and prevalent in the church today. Yet those threats are not totally formidable or hopelessly insurmountable. The de tempore hymn has certain inherent strengths which, if recognized by the conscientious pastor and church musician, can contribute greatly to its continued existence.

### 3. Strengths of the de tempore Hymn

Advocates of the de tempore hymn and the Hymn of the Day concept are concerned with more than just a re-creation of past ages of glory in the Lutheran Church. They recognize that the concept has strengths which merit attention by the church today.

First of all, the de tempore hymn merits attention because of its practical advantages. By following an established Hymn of the Day plan, worship planning and preparation is aided and is able to be done much more in advance. Well ahead of a particular Sunday, a choir director can begin rehearsals of a choral piece which is either based on or closely related to the Hymn of the Day. The organist can do likewise with the



preparation of preludes or postludes. More difficult and elaborate pieces of music can be selected if the time constraints are not as great.

The pastor, too, is aided in his selection of the hymns. When this chief hymn of the service is, in a sense, already selected for him, he can devote more time and thought to the selection of the other hymns to be used in the service and to the development of his sermonic application of all the truths of that day to be presented in Word and song. He can be less concerned that his hymn selection reflects only his personal preferences.

Congregants are also beneficiaries of this practical advantage. They can anticipate the Sunday worship by singing the upcoming Hymn of the Day in their home and using it in their family devotions. The hymn becomes all the more meaningful, then, when it is ultimately sung in church in the presence of God and in the company of the whole congregation. Individual worshippers thus experience a broader, more balanced corpus of hymns. They become familiar with more of their hymnal, not just with a few old favorites at the back of the book that are sung at every funeral.

A second advantage of the Hymn of the Day plan is that it is strongly didactic. Hymnody is more than just a “filler” in a divine service, it is a teacher of the faith.<sup>99</sup> It is said that the “hymn remains after the sermon is forgotten”<sup>100</sup> and that “people learn more theology through music than through sermons.”<sup>101</sup> Leaver has correctly observed that the “whole of dogmatics is to be found in the church year and needs to be explored not only

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<sup>99</sup>Richard Resch, “Hymnody as Teacher of the Faith,” *Concordia Theological Quarterly* 57 (July 1993): 161-176.

<sup>100</sup>William Jensen Reynolds and Milburn Price, *A Joyful Sound: Christian Hymnody*, 2nd ed. (New York: Holt, Rinehart and Winston, 1978), 44.

<sup>101</sup>Pass, 52; Hayford, et. al., 120.

by theologians and preachers, but also by church musicians and choir directors.”<sup>102</sup>

Brunner goes so far as to say that the proclamation of God’s great deeds in hymns “at times approaches the New Testament charismatic-prophetic service even more closely than the sermon of the pastor.”<sup>103</sup> Therefore maudlin, sentimental hymns devoid of any substantive doctrinal content have no real place in the Divine Service.

Opinions on specific hymns might differ, but by and large the selections in the Hymn of the Day listings in contemporary American Lutheranism are solid teaching tools. For example, the traditional Hymn of the Day for the first Sunday in Advent, “Savior of the Nations, Come,” teaches the divinity of Christ, the humanity of Christ, the virgin birth of Christ, the descent into hell and the ascension to heaven. The great Martin Luther hymn, “Dear Christians, One and All Rejoice” is the Hymn of the Day for the fifth Sunday of Easter in the one-year calendar (Lutheran Worship and Christian Worship) and the sixth Sunday of Easter in the three-year calendar in all three major Lutheran hymnals. It is truly dogmatically pregnant, teaching the aforementioned doctrines within the context of justification by grace through faith, and also conveying orthodox lessons about human depravity, original sin, and the work of the Holy Spirit.

A third advantage of the Hymn of the Day concept is that it can serve to unify the many aspects of the Divine Service. It can distill and reinforce the lessons and sermon for the day. As either a springboard for the beginning of homiletical study or a mirror at the end of homiletical study, the de tempore hymn can discipline a pastor to plan a cohesive,

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<sup>102</sup>Robin Leaver, The Theological Character of Music in Worship (St. Louis: Concordia Publishing House, 1989), 40.

<sup>103</sup>Brunner, 138.

organized service. Although certainly the Gospel must be proclaimed in word and song every week, every aspect of the “whole counsel of God” is not explored in depth every Sunday. Hymns can serve as a spotlight which focuses on the particular point being emphasized on that particular day.

Gehrke is insistent that the Hymn of the Day not be called the “sermon” hymn.<sup>104</sup> His reason for this is that historically the hymn before the sermon, as distinguished from the Gradual hymn, was usually just a short stanza petitioning God for grace to hear the Word aright. This semantic distinction is well taken, but the common identification of the Hymn of the Day as being the one hymn in the Divine Service which is most associated with the preached Word ought not to be overlooked. A close connection between sermonic and hymnic content no doubt makes the message of both more memorable.

#### 4. Weaknesses of the de tempore Hymn

While certainly urging its use, this writer is not advocating a rigid allegiance to the Hymn of the Day schedule in the back of the hymnal. There are occasions and situations where such an allegiance is simply inappropriate. Although adhering to the plan as much as possible, this pastor has himself found that it does have a few weaknesses and drawbacks. It must be said that too much must not be expected of the de tempore hymn. The other hymns of the service must carry their own weight and do their part in conveying the theme for the day as well.

One specific criticism of the Hymn of the Day is that, even though the three major American Lutheran hymnals have expanded the listing to apply to the three-year

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<sup>104</sup>Gehrke, “Selecting Hymns,” 14.

lectionary, there are occasions when the hymn simply misses the mark of the central thought which the preacher intends to apply in the sermon, even if that sermon uses the Gospel as its text. A detailed study of the Scripture references in the Hymns and Spiritual Songs of Lutheran Worship, now made possible by the index in the Lutheran Worship Hymnal Companion as well as the Lutheran Worship Altar Book, would attest to that fact. There are, for example, well-known Gospel pericopes such as the Parable of the Prodigal Son, the Feeding of the 5,000, the account of the Pharisee and Publican in the temple and the raising of the widow's son at Nain where no hymns presently exist to give a specific metrical setting of the liturgical text.

The problem of specific pericopal-related hymnody is compounded if the preacher decides to base his sermon on the Old Testament lesson, and especially the epistle. In many cases there is a close connection between the first lesson and the Gospel in the three-year lectionary series. However, in much of the year the epistle often stands by itself. When expounding it the preacher will often have to resort to tangential, if not forced application to the Hymn of the Day and the rest of the lessons.

As Wayne Schmidt, professor at Concordia Seminary, St. Louis, has observed,<sup>105</sup> the Hymns of the Day were not always selected because of their association with the pericopes for the day. One could document also a seasonal selection principle, a basic theology principle and a repertoire selection principle. Nevertheless, it seems that if the Hymn of the Day is to be most effective, it needs to specifically relate to one of the lessons

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<sup>105</sup>In a Doctor of Ministry Seminar, "Foundations for Lutheran Worship Planning," taught at Concordia Seminary, St. Louis, Missouri in January, 1995.

for the day. Perhaps the church needs to issue a plea to musicians and poets to write new hymns for this purpose. The Evangelical Lutheran Church in America cites as a rationale for the appearance of the recently-published hymnal supplement, With One Voice, the under-representation of lectionary themes in Lutheran Book of Worship.<sup>106</sup>

A second weakness of the Hymn of the Day plan may be its placement in the liturgy. As noted before, the rubrics of Lutheran Worship and Christian Worship call for the hymn of the day to be sung prior to the sermon. Lutheran Book of Worship allows for this option, but places it following the sermon. Certainly both of these plans have merit in that they connect the verbal exposition of the Word by the preacher with the musical exposition of the Word by the congregation. Yet it could be argued that if the Hymn of the Day is to be the chief hymn of the service and the day, there are other placements, particularly the hymn following the benediction, that could make it more memorable.

All pastors soon realize that if they are going to spring a “new” hymn on the congregation, they should do it early in the service. They should not do it as a closing hymn. People often leave the church building with the closing hymn still echoing in their hearts and minds. Perhaps they even hear the organist play a work based on it as they enter their vehicles. If the concluding hymn is one in which worshippers are not able to engage with vigor and meaning, they often negatively judge the entire service on its basis, forgetting the inspiration and spiritual nourishment they might have received in the prior fifty-five minutes. Furthermore, it could also be argued that not just the mood, but also

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<sup>106</sup>Kathy Kastilahn, David Miller and David Cherwein, “With One Voice: New Worship Supplement book coming this Spring,” The Lutheran 8 (January 1995): 12.

the message of this closing hymn has the greatest opportunity to endure in the minds of worshippers, similar to a parent giving a final reiteration of previously-uttered instructions to a child as he leaves the house for school in the morning.

This writer is aware of the fact that, in the view of some,<sup>107</sup> a closing hymn is unnecessary, if not liturgically improper. Yet it is his opinion that the hymn placed here can be perhaps the most effective of all the hymns in the service. It is for this reason that the pastor might consider judiciously and occasionally moving the Hymn of the Day from its designated spot. If that is not deemed to be appropriate, then certainly a closing hymn which strongly reinforces the Hymn of the Day could be selected and placed here.

#### IV. Liturgical Hymnody in the Oxford Movement

The decline in the liturgical use of hymnody which afflicted the Lutheran Church was also felt in other areas of Christendom. In the centuries after the Reformation, hymnody became less objective and more subjective; less theocentric and more anthropocentric. Hymnody began to be viewed primarily as an evangelism tool rather than a worship tool. A group of Anglicans, led by John Henry Newman, John Keble and E.B. Pusey became concerned about the influence of the practice of the evangelical revival within the Church of England. Their publications, called "Tracts for the Times," disseminated from 1833-1841, gave rise to what is known as the Oxford Movement.

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<sup>107</sup>Gehrke, "Selecting Hymns," 16; Schalk, "The Hymn in the Liturgy," 219; Halter and Schalk, 121.

The Oxford Movement had three foundations:<sup>108</sup> 1) a heightened conception of the church, 2) a philosophy that worship was a corporate offering to God, and 3) an emphasis on the church year. These tenets were shaped by a desire to restore the practices and ideals of the Pre-Reformation Catholic Church. In general there was a “high church” trend.<sup>109</sup> Modifications were made to the Book of Common Prayer, auricular confession was encouraged, clergy began to wear more churchly vestments and were referred to as “Father.”

From the perspective of this project, however, the Oxford Movement’s greatest contribution was the renewed emphasis placed on hymnody in the worship life of the Christian congregation. Translations of Greek, Latin and German hymns of earlier years appeared. Prominent translators from this period whose works are still in use by the Church today include Edward Caswall, Frances Cox, Philip Pusey and especially John Mason Neale and Catherine Winkworth. There were also some important original texts, the most well-known being Matthew Bridges’ “Crown Him with Many Crowns.”

The pinnacle of the Oxford Movement’s effect on hymnody was reached in 1861 with the publication of Hymns Ancient and Modern. Although its title would give the impression of a mixture of old and new in the work, most of this hymnal’s entries consisted of preexistent--but newly translated--hymns. Of the 131 English hymns in its contents, for instance, only 12 were new. Reynolds and Price make the observation that this hymnal “became a national institution in England and exerted extraordinary influence

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<sup>108</sup>Benson, Hymnody, 165.

<sup>109</sup>E. E. Ryden, Christian Hymnody (Rock Island, Ill: Augustana, 1959), 346.

throughout the English-speaking world. Sales figures of all editions have reached astronomical proportions.”<sup>110</sup> Of particular importance was this hymnal’s assigning of certain hymns to specific days, feasts or festivals in the church year, which once again--as in the early years of the Reformation--elevated the hymn to a place of prominence in the liturgy of the church. Benson uses the term “Liturgical Hymn” to talk of the special contribution of the Oxford Movement as contrasted to the prevailing hymnody of the time:

The Evangelical Hymn is inevitably the voice of the believer; the Liturgical Hymn is the voice of the worshipping church. The Evangelical Hymn deals primarily with inward experience; the Liturgical Hymn, even though expressive of common experience, relates it objectively to the hour of worship, the church season or occasion, the ordinance and sacrament. The Evangelical Hymn is free; the Liturgical Hymn, closely articulated liturgical order, having its fixed place which determines its content.<sup>111</sup>

History has judged the Oxford Movement and its contribution to hymnody to have had an appealing, uniting effect upon the Church at large.<sup>112</sup>

## V. Conclusion

In a recent article in the journal of the Hymn Society in the United States and Canada, Paul Westermeyer says that we can look into the future of congregational song by examining its past.<sup>113</sup> Over the ages congregational song, the use of hymnody, has had a remarkable resiliency. Although it has suffered much and been in jeopardy often, it has

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<sup>110</sup>Reynolds and Price, 63.

<sup>111</sup>Louis Benson, *The English Hymn: Its Development and Use in Worship* (New York: Hodder & Stoughton, 1915), 498.

<sup>112</sup>Randle Manwaring, *A Study of Hymn-Writing and Hymn-Singing in the Christian Church* (New York: Mellen Press, 1990), 85.

<sup>113</sup>Paul Westermeyer, “The Future of Congregational Song,” *The Hymn* 46 (January 1995): 5.



continued to endure. Such an observation about hymnody in general can certainly be applied to the de tempore hymn in particular.

We live in an age where there is commitment to excellence. This has implications for the Office of the Ministry. Pastors who give no careful thought to the planning of a cohesive, meaningful worship service from start to finish will quickly be detected by parishioners for whom mediocrity is no longer an option in any aspect of life. In that respect, the cogent observation of Wisconsin Synod worship leaders may be correct, “The yardstick by which suitability (of worship) must be gauged (assuming, of course, that gospel content is consistent across the various styles) is not style but excellence.”<sup>114</sup> The pastor who does not have this commitment to excellence in worship; who, it might even be said, gives no thought to hymn selection and use, ends up leading what Erik Routley has called a “disorganized heap of pious actions.”<sup>115</sup> The de tempore hymn has helped to avoid that pitfall in the past and, unless totally obliterated, will continue to do so in the future.

This discourse began by noting that only eight of the 520 chants, canticles, hymns and spiritual songs in Lutheran Worship are described in a heading with the word “liturgical.” It has been the goal here to show that hymnody can and should be employed to its fullest potential in corporate worship when it is used in a liturgical way. That is, such hymnody allows God to speak, and it is thematically consistent with other Scriptural truths conveyed during the rest of the service. Perhaps no better words of summation and

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<sup>114</sup>Gary Baumler and Kermit Moldenhauer, eds., Christian Worship: Manual (Milwaukee: Northwestern Publishing House, 1993) 63.

<sup>115</sup>Routley, Hymns Today and Tomorrow, 119.

encouragement can be given than those of Carl Schalk, "Liturgy and hymnody are like pieces of a puzzle which, when properly arranged and the pieces correctly interlocked, reveal a pattern and a beauty greater than the individual pieces."<sup>116</sup>

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<sup>116</sup>Schalk, "The Hymn," 218.

## CHAPTER THREE

### Hymnody and the Lectionary

#### I. Lutheran Worship and the ILCW Lectionary

The present three-year lectionary contained in Lutheran Worship is, with some modifications, largely the work of the Inter-Lutheran Commission on Worship. The ILCW, in turn, modelled its lectionary after the Ordo Lectionum Missae, published by the Roman Catholic Church in 1969 in the aftermath of Vatican Council II.

In general terms, the ILCW 3-year lectionary as revised for use in Lutheran Worship provides the opportunity for the Christian pastor to consider many more texts than the historical one-year series. Principles guiding the selection of the ILCW lectionary texts were:

- Congruity with the Gospel, the good news of salvation.
- Preachability and balance between the indicative and imperative elements.
- Readability in public worship.
- Classic topics for the Christian faith.
- Consonance or interlocking of lessons on a day.<sup>117</sup>

The last principle is especially important for the pastor as he plans the Divine Service. In a set of readings for any given Sunday or festival day, it is the Gospel which sets the theme. The Old Testament selections for the day are meant to support the Gospel. During the Easter season, when the Old Testament lesson is replaced by readings

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<sup>117</sup>James Brauer, "The Church Year" in Lutheran Worship History and Practice, 152.

from the book of Acts, this same principle is evident. Although the readings of the Epistle for the day may at times fit with the first lesson and the Gospel, many were selected as semi-continuous readings to give the church a large bulk of certain New Testament writings over the course of many weeks. This lectio continua is a regular practice during the Pentecost and Epiphany seasons.

The greater availability of Scriptural texts brought about by the Lutheran Worship/ILCW lectionary calls for a concomitant increase in hymn texts. This is especially true if the pastor is concerned that the hymnody and Scripture lessons form interlocking pieces of the same puzzle, to continue Schalk's metaphor from the last chapter. Toward this end, this major applied project seeks to uncover the areas where the hymnody of Lutheran Worship supports the appointed lectionary readings, as well as those areas where it does not. The resource book Lutheran Worship Hymnal Companion<sup>118</sup> with its index entitled "Scripture References in Hymns and Spiritual Songs," facilitates this investigation. The index there was cross-referenced to the Lutheran Worship/ILCW 3-year lectionary. The results of that comparison are available in table form on pages 140-164 of this project. Specific information can be garnered there, but a few general observations should be noted here.

First, Old Testament Scriptural references in the hymnody of Lutheran Worship are relatively few compared to New Testament references. Twenty-nine of the thirty-nine Old Testament books have at least one passage which is referenced in a hymn in Lutheran

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<sup>118</sup>Fred Precht, ed., Lutheran Worship Hymnal Companion (St. Louis: Concordia, 1992), 843-854. This index is also available in the offprint from Lutheran Worship Altar Book, 558-562.

Worship. There is a relative abundance of hymnody based on the Psalms. Isaiah's prophecy also receives a representative amount of hymnological interpretation, especially during the Advent and Lenten seasons. But the paucity of Old Testament references in hymns is probably due to the fact that until recent times many congregations included only two readings--one from the Epistles and one from the Gospels--in the regular Sunday morning Divine Service.

Secondly, hymns relating to the epistles in the assigned lectionary readings are also lacking. There are exceptions, however. Series A, for instance, has a lectio continua from I Peter from the second to the seventh Sunday of Easter where all but one Sunday has a hymn which relates to at least part of the assigned readings. During Easter of Series B, a succession of readings from I John; and during Easter of Series C a succession of readings from Revelation has the same success.

A lectio continua in Romans during the Pentecost season of series A is somewhat spottier. The early and middle chapters of the epistle have more hymnological interpretation than do the later chapters.

Series B is strong in hymnological-lectionary overlaps in Pentecost from Ephesians, but weak in the same season for such epistles as II Corinthians and James. Series C has a Pentecost season lectio continua from Galatians, Colossians, Hebrews, I Timothy and II Timothy with similar mixed results.

Thirdly, generalizations about the Gospel selections in the three year series and their relationship to the hymnody of Lutheran Worship are more difficult to make. Many passages in the Series A Gospel of Matthew are referenced in hymns. Among the

exceptions are chapters seven, ten, fourteen, eighteen, and twenty-one through twenty-four. St. Mark is the predominant Gospel in series B of the ILCW lectionary, although it is often supplemented by passages from St. John's Gospel. Even a cursory glimpse at the charts of comparison show that hymn writers have been more eager to interpret the latter than the former.

A look at the series C Gospels and their cross-references to the hymnody of Lutheran Worship is especially interesting because of the many passages which are unique to Luke. Here the best generalization that can be made is that the hymn references in the festival half of the church year are more frequent than those in the non-festival half of the church year.

In analyzing these data, it should also be noted that closer examination of the hymns would reveal that some merely refer to a text, while others go far beyond this and actually exposit a text. For instance "Savior, Again to Your Dear Name"<sup>119</sup> is listed as having a reference to John 20:19-31, the Gospel for the second Sunday of Easter in all three series. While this hymn's reference to our Lord's "word of peace" is, indeed, an allusion to the Gospel account, it falls far short of the full expository treatment given in Jean Tisserand's hymn "O Sons and Daughters of the King."<sup>120</sup> Here the entire account from this section of John 20 is crafted into nine succinct stanzas.

The conclusion this study draws is that there are, indeed, areas where the hymnody available to us in Lutheran Worship fails to support the lectionary. In some cases a pastor

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<sup>119</sup>Lutheran Worship 221.

<sup>120</sup>Lutheran Worship 130.

must reinforce the Scriptural readings and his sermonic application of the same with hymns that have only a general connection to them. In other cases he must either use hymns that have no connection whatsoever, or else look to other places to fill this gap. Many pastors, however, may not be concerned about the existence of this gap. Instead, it is becoming increasingly common for pastors to turn to “praise songs” for use in the Divine Service. Therefore it behooves us to examine this new trend in congregational song.

## II. Praise Singing and the Hymnody-Lectionary Relationship

### A. Definition

Advocates of Praise Singing look to Ephesians 5:19 and Colossians 3:16 as Biblical “proof texts” for this type of congregational music, equating it with the “spiritual songs” that the apostle mentions, and contrasting it with the more traditional “psalms and hymns” also mentioned there. John Ylvisaker, who argues that these two “streams of congregational music” must coexist in the church today, gives the following comparison.<sup>121</sup>

#### **The Psalm/Hymn Tradition**

1. Formal-performance oriented (participation is optional)  
Separate musicians from congregation; give them a featured role.

#### **The Spiritual Song Tradition**

1. Informal - participation oriented (everyone expected to sing). The good singers should be in the congregation to help them sing.

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<sup>121</sup>Ylvisaker, 22-24.

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| 2. | More academic (appeals primarily to the mind)  | 2. | More experiential (appeals primarily to the heart)   |
| 3. | Texts are called “poems”<br>The look of a poem is as important as its sound (Rhyming words like Love/Prove or Word/Lord)   | 3. | Texts are called “Lyrics”<br>The sound of a lyric is more important than its look...vowel dominated. (Rhyming words like Love/Enough or Word/Earth)  |
| 4. | Texts are more objective<br>Theological in nature (following the priestly tradition)<br>less risky   | 4. | Texts are more subjective<br>Biblical in nature (following the prophetic tradition)<br>more risk taking  |
| 5. | Music is the servant of text (words always more important and seldom modified)<br>People request songs because of the text.  | 5. | Text is servant of the music (the medium is the message)<br>People request songs because of the music.   |
| 6. | Music set to existing text   | 6. | Words written to existing music<br>The rhythm of the melody informs the way the words are crafted.   |
| 7. | Music is usually composed.<br>The music can be of any style (even jazz, rock or Broadway) but classical styles dominate. Durability is important and old is usually better than new. | 7. | Music is borrowed from popular or traditional sources<br>Popular, traditional and country styles dominate because of their accessibility, repetitive nature and storytelling quality.<br>New is usually better |



than old, and there is a much faster turn-over of resources than in the hymn tradition.

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| <p>8. Very few have choruses or refrains (Textual repetition is considered redundant)</p>  | <p>8. Most songs have a chorus or refrain and lots of repetition. (Textual repetition is planned for and the musical structure encourages it)</p>                                       |
| <p>9. The more chord changes per measure the better (keyboard dominated)</p>   | <p>9. The less chord changes the better (invites a wider variety of instrumental accompaniment)</p>   |
| <p>10. Characterized as tight or precise (easy to make mistakes and the mistakes are noticed. But at the same time tempo and rhythm tend to be arbitrary and erratic)<br/>The rhythm of the text informs the way the music is crafted.</p> | <p>10. Characterized as loose (difficult to sing it wrong, but under the loose melodic interpretation, rhythm and tempo are consistent and predictable, the beat holds it together)</p> |

In some cases praise singing is accompanied by a guitar or another instrument instead of the organ. The music is often conducted by a worship leader who serves as a sort of master of ceremonies. Since they are so short in duration, praise songs are often sung in medley form. Paul Wohlgenuth, who holds a D.M.A. from the University of Southern California, and is a Professor of Music at Oral Roberts University, gives the following representative list of twenty praise songs:<sup>122</sup>

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<sup>122</sup>Paul W. Wohlgenuth, "Praise Singing," *The Hymn* 38 (1987): 23.

Alleluia - Jerry Sinclair  
 Bless the Lord, Oh My Soul - Andre Crouch  
 Father, I Adore You - Terry Coelho  
 He is Lord - Marvin V. Frey  
 I Will Enter His Gates With Thanksgiving  
 In My Life, Lord, Be Glorified - Bob Kilpatrick  
 Jehovah Jireh - Merla Watson  
 Let's Praise the Lord - William J. and Gloria Gaither  
 Majesty - Jack Hayford  
 Open Our Eyes, Lord - Bob Cull  
 Our God Reigns - Leonard E. Smith, Jr.  
 Praise the Name of Jesus - Roy Hicks, Jr.  
 Seek Ye First the Kingdom of God - Karen Lafferty  
 Sing Hallelujah To the Lord - Linda Stassen  
 This Is the Day That The Lord Hath Made  
 Thou Art Worthy, O Lord - Pauline M. Mills  
 To God Be The Glory - Andre Crouch  
 We Bring The Sacrifice of Praise - Daniel Gardner  
 We Exalt Thee - Pete Sanchez, Sr.  
 We Have Come Into His House - Bruce Ballinger

David Luecke's list<sup>123</sup> of the top 25 songs reported to Christian Copyright

Licensing, Inc., contains some of the same titles:

He Has Made Me Glad - Leona Von Brethorst  
 I Love You Lord - Laurie Klein  
 Give Thanks - Henry Smith  
 Majesty - Jack Hayford  
 As The Deer - Martin Nystrom  
 Glorify Thy Name - Donna Adkins  
 We Bring the Sacrifice - Kirk Dearman  
 Jesus Name Above Names - Naida Hearn  
 All Hail King Jesus - Dave Moody  
 I Will Call Upon the Lord - Michael O'Shields  
 This Is The Day - Les Garrett  
 Awesome God - Rich Mullins  
 I Exalt Thee - Pete Sanchez  
 Praise The Name of Jesus - Roy Hicks, Jr.

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<sup>123</sup>David S. Luecke, The Other Story of Lutherans at Worship: Reclaiming Our Heritage of Diversity (Tempe, AZ: Fellowship Ministries, 1995), 25.

How Majestic Is Your Name - Michael W. Smith  
 Open Our Eyes Lord - Bob Cull  
 Lord, I Lift Your Name on High - Rick Founds  
 Holy Ground - Geron Davis  
 He Is Exalted - Twila Paris  
 Emmanuel - Bob McGee  
 Lord Be Glorified - Bob Kilpatrick  
 Great Is The Lord - M. W./D. Smith  
 His Name Is Wonderful - Audrey Meier  
 Seek Ye First - Karen Lafferty  
 O How He Loves You and Me - Kurt Kaiser

#### B. History

Praise singing has its roots in the charismatic renewal movement in this country, which broke onto the scene in the 1960s. It is no coincidence that in the culture at large this was an age when institutional loyalty was on the wane. Traditions of the past were discarded. Ethics and morality became relative. This was, after all, the “do your own thing” era. Personal choice thus became a sort of god.

From a religious point of view, the rise of praise singing also occurred during an age of swelling ecumenism. Denominational loyalties of the past were not just unnecessary; to a certain extent they also became evil as unity was sought without concern for doctrinal agreement. When confession no longer mattered in theory, it no longer mattered in practice either. Religious song relinquished its concern about being a purveyor of Biblical truth. Its main task was to make worship meaningful as it made individuals feel good. Traditional church music was looked upon as anachronistic. In a quest for relevance, which in and of itself is not improper, church music in this era took on the nature of the secular song of the day.

Now some thirty-six years after this dramatic change in our cultural and religious life, things have admittedly softened somewhat. The baby-boomers have settled down in middle age and many of the radical actions of the 1960s have been renounced. Yet, many of the incipient presuppositions remain deeply imbedded within us. Hustad's analysis is probably accurate, "Although liturgical and mainline churches have retreated somewhat from those unabashedly hedonist attitudes and expressions, the basic emphasis lingers. Nowadays, it seems that any kind of music is considered appropriate for worship, so long as it is enjoyed!"<sup>124</sup>

### C. Function

Enjoyment is a significant function of praise singing according to its proponents.<sup>125</sup> When people sing something that is short, repetitive and easy to learn--so the thinking goes--they will feel less intimidated than when they are forced to muddle through a lengthy piece of church music with difficult note structures, rhythms and a seemingly incomprehensible, abstract vocabulary. Thus their worship experience is more pleasant. They become a satisfied customer and, when they return, they might also bring someone with them.

Praise singing is also purported to have an evangelistic dimension to it. Those who are outside of the church and have never been privy to a religious music tradition of any sort will find easy entrance. They will not be burdened with heavy doctrinal formulations. No prior knowledge is necessary. With freedom and spontaneity praise singing will take

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<sup>124</sup>Hustad, *Jubilate*, 268-269.

<sup>125</sup>Luecke, 27-31, has a discussion of "Left-Brain, Right-Brain and Whole-Brain Worship" in this regard.

them immediately into the presence of God. This sort of worship experience, it is maintained, is more than just edifying, it is entertaining.<sup>126</sup>

Writers from a Pentecostal background point out that this sort of music serves as an especially good vehicle for the Holy Spirit.<sup>127</sup> Because of its repetitive, easy-to-learn nature, songs can start out at a very subdued level and gradually build over a lengthy period of time. Emotional intensity rises with the intensity of the music. The rest of the body soon joins the voice in participating in the mood of the song. Hand-clapping, foot-stomping, and dancing may follow. As a climax is reached there will be ecstatic utterances and singing in the Spirit.

#### D. Analysis

In analyzing the praise singing phenomenon, it is important to remain objective and not impugn the motives of those on either side of the issue. Those who advocate the use of traditional hymnody as well as those who are proponents of praise singing are both concerned that God receives the honor due His holy name and that His kingdom be extended to those who do not presently know Him. Not all who advocate traditional hymnody are rigid, sectarian, or in favor of worship that is miserably boring. Neither are the proponents of praise singing necessarily heterodox, charismatic or unionistic. There may be, in fact, a place for praise singing somewhere in the life of the church--perhaps in the home, Bible school, Sunday school or meeting room. But it is the opinion of this

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<sup>126</sup>Walther P. Kallestad, "Entertainment Evangelism," The Lutheran 3 (1990): 17. For an opposing point of view see David G. Truemper, "Evangelism: Liturgy versus Church Growth," Lutheran Forum 24 (1990): 30-33.

<sup>127</sup>Larry T. Duncan, "Music Among Early Pentecostals," The Hymn 38 (1987): 11-15.

writer that praise singing is generally inadequate for corporate worship that intends to remain liturgical.<sup>128</sup>

The first reason for this assertion refers again to a general theology of worship. The introduction to Lutheran Worship reminds us that the “rhythm of our worship is from Him to us, and then from us back to Him.” The very label “praise singing” is an indication that this type of congregational song is more--perhaps solely--concerned with the second half of that worship rhythm than it is with the first half. Human response is stressed at the expense of God’s prior action.<sup>129</sup> This type of music is liturgical only in an anthropological, not a theological sense.

An anthropological orientation will, at best, only speak of an experience of God, whereas a theological orientation will speak of the truth of God. The former stresses emotion, the latter stresses intellect. To be sure, these human capacities are not mutually exclusive. But while the emotions may be engaged in a stirring rendition of a traditional hymn of a more intellectual nature, the purpose of praise singing seeks to circumvent the use of the intellect and focus more exclusively on the employment of the emotions.

Wohlgemuth himself states in his honest discussion of some of the weaknesses of praise singing that the “expectation of the worshipper consequently tends to tilt toward a more emotional response rather than intellectual comprehension.”<sup>130</sup>

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<sup>128</sup>Marva J. Dawn, Reaching Out Without Dumbing Down: A Theology of Worship for the Turn of the Century Culture (Grand Rapids: Eerdmans, 1995), 177 asserts that “Churches must teach congregants the distinction between music appropriate for private enjoyment and music suitable for public worship.”

<sup>129</sup>For a representation of a theology of worship as response see Arthur W. Harvey, “An Active Process of Responding to God,” The Hymn 38 (1987): 24-25.

<sup>130</sup>Wohlgemuth, 22.

Another reason why praise songs are inadequate for a corporate worship that intends to remain liturgical is that they are generally not text-specific. There are allusions to Scripture, perhaps even direct quotations of a Biblical passage, as in “This is the Day the Lord Hath Made” and “Seek ye first the Kingdom of God,” but the truths are not applied in any other sort of expanded poetic expression. Moreover, because much praise singing is done from memory, only short passages are generally employed. Dawn says:

. . . the problem is that the lyrics of many of the new praise songs are so shallow. Constant repetition of only one attribute of God can lead to profound reflection upon it, as in the gentle chorus from Taizé, but often endless repetitions are only boring failures to create fresh images revealing new aspects of the infinite God or presumptuous rejections of the multiplicity of images found in the Scriptures and in the Church’s tradition.<sup>131</sup>

The lengthy doctrinal-Scriptural, multi-stanza hymns of the Reformation are the complete antithesis of the praise song. In a liturgical service, where every aspect of the worship hour from prelude to postlude seeks to unfold the theme of the day, a praise song seems woefully inadequate. Furthermore, if we as Lutherans indeed believe that the Word of God is efficacious, would we not want our hymns to be firmly rooted--not lightly settled--in that Word? Logically as well as theologically it stands to reason that if we are truly interested in evangelism we would promote the traditional hymnody over praise songs in all aspects of the congregation’s life, because the Spirit has more Word there with which to work. Leaver rightly says that “without theology music cannot fulfill its prophetic purpose in worship.”<sup>132</sup>

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<sup>131</sup>Dawn, 89.

<sup>132</sup>Robin Leaver, *J.S. Bach as Preacher: His Passions and Music in Worship* (St. Louis: Concordia, 1982), 7.

An argument in favor of the praise song is that they are easy to learn. This may be so, but what is good for the short term, may not be good for the long term. Marzolf points out that the great Lutheran Church musicians of the Reformation era realized that “melodies and texts that are easily learned are also easily forgotten.”<sup>133</sup> Granted, the longer, theologically-deeper hymns of the church may be more difficult to learn initially, but when they occur again and again through the ebb and flow of the church’s liturgical calendar they become part of one’s inner being. This author has been privileged to work for Bethesda Lutheran Homes and Services as a live-in manager of a home for eight adults with mental retardation. Evenings in the group home with the residents were often spent around the piano singing hymns. The residents were not always content to sing only one stanza of a hymn. They could sing many stanzas of a hymn from memory because they had done it again and again throughout their lives. Marzolf makes a similar point.<sup>134</sup>

It is amazing that the high musical standards of the chorale were embraced both by those parishes that had a collegiate-academic choir and those parishes whose musical resources were at a minimum. . . . The Lutheran choral composers and poets were not afraid to challenge the people. They understood that where there is little challenge there can be little education. They also understood that where there is little education there can be little theological strength.

The argument that praise songs should be used in corporate worship because they are easy to learn is fatuous and ultimately, self-defeating.

A final inadequacy of the praise song as an element in a corporate liturgical worship is its “sacra-pop” style. Our encounter with God in the worship hour as the

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<sup>133</sup>Marzolf, 5.

<sup>134</sup>Ibid, 6.



people of God draws us away from the flurry of everyday life. In a real as well as symbolic sense, the church walls and doors shut us off from the world when we worship. We have come to a holy place to hear from a holy God, and worship Him in a holy way. If our worship forms are no different than the forms of everyday life, we have turned the sacred into the secular. Routley reminds us that church music should not “attach the believer to the sensations of the world.”<sup>135</sup> Admittedly the judgment is subjective but, in general, the tunes that carry the texts of praise songs lack the majesty, grandeur and “holiness” of much of the great hymnody of the church. If people are always wanting something in a popular style they risk losing the great heritage of the best of the past for the sake of something new.

### III. An Examination of Two Recent Songbooks

The Lutheran Church-Missouri Synod, like other denominations in the country, has been influenced by the praise song. It is not uncommon to find congregations where there are two or perhaps three books in the pew rack. One might be either Lutheran Worship, The Lutheran Book of Worship or The Lutheran Hymnal. If there is another besides one of these and the Holy Bible, there is a good chance that it will be either All God’s People Sing or The Other Song Book. Both of these publications contain elements of praise singing. In some cases they are being used in an “alternative” worship setting as either a supplement to or substitute for the regular denominational hymn book.

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<sup>135</sup>Routley, Church Music and the Christian Faith, 85-86. Luecke, 23, argues the opposite; that the Sunday service including the music should relate to everyday life.

The highly touted Church Membership Initiative observed that growing churches are ones which offer a variety of worship experiences. With the plethora of books now available, a congregation could conceivably use one book on Saturday night, another book for early Sunday service and still another for the late Sunday service. Hustad's observation is painfully true, "Popular music styles have changed with each generation, yet this is the first time they have threatened to divide families at the worship hour!"<sup>136</sup> A brief examination will be given here of both "The Other Song Book" and "All God's People Sing," keeping in mind not just their contents, but their purpose and intended use as well.

A. The Other Song Book

The Other Song Book (hereafter referred to as TOSB) is a publication of the Fellowship Ministries, formerly based in Edina, Minnesota, but now headquartered in Tempe, Arizona. TOSB was first published in 1984, and has since had subsequent reprints. Many--if not most--of the officials and leaders of the Fellowship Ministries are members of Lutheran congregations. The Fellowship Ministries has committed itself to the encouragement of evangelism and growth in the Lutheran Church through the use of music and worship resources. TOSB was an initial endeavor in this regard. The group has produced a six-part video series entitled, "Invitational Worship." It has also published a song booklet series, "Praise! Worship!" and a magazine/journal entitled, Worship Leader's Resource, since superseded by Worship Innovations. In addition it regularly sponsors the "Created to Praise" conferences where topics relating to contemporary worship and song are discussed.

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<sup>136</sup>Hustad, Jubilate, 307.

There are over 375,000 copies of TOSB now in print.<sup>137</sup> It is interesting to note that in early promotional brochures this book was touted as the “Fastest Selling Songbook in the Lutheran Church Today!” An asterisk within this phrase referred to a parenthetical insertion which said, “aside from the LBW/LW of course.” In later promotional brochures that asterisk and parenthetical insertion were removed.

What was the purpose of TOSB? Clearly, one of its purposes was to introduce new songs to the Church. The promotional brochures claim that 97% of its selections were written during the 20th century. The songbook does aim to maintain a certain association with the past, though. Such hymnological staples as “A Mighty Fortress,” “All Hail the Power,” “The Church’s One Foundation” and “Now Thank We All Our God,” were included.

Since TOSB was not subjected to doctrinal review, other traditional hymnody was included even though, from a Lutheran perspective, it contains weak and sometimes incorrect theology. Fanny Crosby’s “Blessed Assurance” (stanzas two and three) is allowed to speak of its “Perfect submission” and “visions of rapture,” even though Lutherans maintain that “I cannot by my own reason or strength believe in Jesus Christ my Lord or come to Him,” and that Christ will “raise me and all the dead, and give eternal life to me and all believers in Christ” on the Last Day--not on a day of “rapture” preceding His final, second coming. The objectionable stanzas of “Amazing Grace,” corrected for use in Lutheran Worship, remain in TOSB, confusing Law and Gospel by speaking of the two kinds of “fear” and talking about the “ten thousand years” in heaven, when in fact eternity

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<sup>137</sup>As cited in an advertisement in Worship Innovations (Spring 1996): 6.

is timeless. The sentimental favorite, “In the Garden” is included in TOSB, even though it does not convey much theology of any sort.

In terms of its other contents, TOSB does have many of the newer publications of contemporary Christian composers. Fourteen of Wohlgemuth’s twenty representative praise songs are included. The book has five “worship orders” (it noticeably does not use the word “liturgy”) at its end. A one-page Scriptural index is included. An eight page topical index uses categories like “assurance,” “church,” “evening,” “forgiveness,” etc. TOSB does not try to index its songs to correlate with the church year. Although there are categories for “Jesus Christ - Life and Ministry,” “Holy Spirit,” and “Trinity” there are not categories for Advent, Christmas, Epiphany, Lent or Easter.

The Preface to TOSB gives no forthright clues as to the true hopes and intentions of the publisher with regard to its eventual use in a congregation. There are simply words of welcome, a brief explanation of content, a quote about the joy of singing and a promise that, “You will enjoy this book.” (Implying, perhaps, that traditional hymnals are non-enjoyable.) The twenty-five line introduction closes with the rationale for the work’s title, “Why the unique name? Your church already has an ‘official’ book of songs. This is THE OTHER SONG BOOK!”

#### B. All God’s People Sing

All God’s People Sing (hereafter referred to as AGPS) was published by Concordia Publishing House in 1992. The foreword informs the reader that representatives from the LCMS Board for Parish Services and Commission on Worship served on the book’s editorial committee. To the parish pastor or church musician, AGPS

might look like an official Missouri Synod response to TOSB. But there are some significant differences between the two.

AGPS has a short, but succinct, two pages about the rationale and theology of worship. It emphasizes that worship is an encounter with God, who is the initial actor in worship (p. 6). Our praise and response come after that. As such AGPS is consistent with the “worship rhythm” theology of Lutheran Worship, referred to on other occasions in this paper.

Like TOSB, AGPS has selections from the traditional hymn corpus of the church. Because it was subject to doctrinal review, however, other favorite but deficient traditional selections are not included. An article in the weekly paper Christian News charged,

In an attempt to appease the “Contemporary” crowd, Concordia has now come out with “**All God’s People Sing**” This song-book comes from the same people who brought you the “contemporary” harmonizations in Lutheran Worship! A collection of Liturgies for various seasons of the church year and 270 hymns and songs, many from Lutheran Worship and the Lutheran Book of Worship and other songs of the contemporary vein that would make **The Other Songbook** look conservative!<sup>138</sup>

This charge is unfounded and unfair. While TOSB contains fourteen of the twenty praise songs referred to earlier, AGPS contains only four of them. Furthermore, AGPS’s inclusion of traditional hymnody and song composed before the 20th century is certainly higher than the 3% purported to be in TOSB. It is also important to note here that AGPS has a much more extensive scriptural index than TOSB. In addition, in its topical index under the category “Scripture Quote,” AGPS lists sixty entries. This would seem to

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<sup>138</sup>Haesi H. Fannizzo, “Church Music: What Message Are We Sending?” Christian News 32 (1994): 1, 12-15.

indicate that when a praise song does occur it does have a significant chance of being Bible-based.

It should also be noted that the index of AGPS makes it more amenable than TOSB for use with the church calendar. Not only does AGPS have categories for the seasons of the year such as Advent, Christmas, Easter, Epiphany, Holy Week and Lent; it also categorizes these hymns and songs for other specific church year celebrations such as Ascension, All Saints and Reformation. While TOSB puts its worship orders at the back of the book, AGPS puts them in the front and unashamedly gives the label “liturgy.”

This highlights the true point of contention with critics like the aforementioned Christian News writer. Are these books meant to be supplements to or substitutes for the regular hymnals of our church, and are these books to be used in corporate worship? TOSB seems to lean toward an affirmative answer to that question. Its very title suggests that we will come to church, sit in the pew and reach for either one book or the other. AGPS takes a more ambivalent--even ambiguous--position. The opening paragraph of the foreword says:

All God’s People Sing! is a collection of liturgies and songs to help people pray, praise, and give thanks. Although the contents have been selected especially with God’s people ages 9-14 in mind, it is believed that this book will appeal to persons of all ages. This songbook can be used in almost any setting in which Christians gather. We hope this book will be found in parochial schools, churches, homes, and camps.<sup>139</sup>

These careful words of the foreword seem to indicate that this book is not intended to supplant Lutheran Worship or any other official hymnal. The question of its

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<sup>139</sup>All God’s People Sing, 4.

use in corporate worship is, one might say, scrupulously avoided. What does the word “almost,” mean in the sentence, “This songbook can be used in almost any setting in which Christians gather?” Does this indicate that there are settings in which the use of this book would not be appropriate? Would Sunday morning worship be one of them? The designated target audience of a 9-14 age group also dilutes the argument of critics like Fannizzo who believe there is a conspiracy here to rid the church of its traditional hymnals.

### C. Analysis

The reason for examining these two songbooks was to analyze them from the perspective of their potential usage in a liturgical worship service as a way to fill the gap where the hymnody of Lutheran Worship does not support the ILCW lectionary.

All in all, certain praise songs of TOSB and AGPS could be perhaps used in a liturgical service of corporate worship, if they are utilized sparingly and judiciously. Perhaps some selections could be utilized by a youth choir. The Healy Willan Te Deum<sup>140</sup>, for example, is a strong liturgical element in the book and could be sung by the entire congregation in place of the old Te Deum in TLH (and LW #8), or the new one in LW (p.214) which has a certain degree of difficulty to it. The admonition of the apostle for God’s people to sing “psalms, hymns and spiritual songs” does remind us that there is a variety in the church’s song. What is one day denied, might be in a later era esteemed. The change in status of certain works from “spiritual songs” to “hymns” and vice versa in TLH and LW remind us that some judgments are subjective, if not whimsical.

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<sup>140</sup>All God’s People Sing, 256.

Recently published songbooks compel us to take a discerning look at both the text and tune of a hymn or song. The aforementioned Christian News writer criticizes the “Calypso Doxology”<sup>141</sup> and asks “what kind of love for the Lutheran heritage” is expressed by it. Admittedly, the melody may not be as dignified and reverent as the tunes of some traditional hymnody, but the words are sound and Biblical. The writer of this paper personally has more of a problem with a work like “Earth and All Stars”<sup>142</sup> being considered in the hymn--not spiritual song--corpus. Although David Johnson’s tune soars with dignity, Herbert Brokering’s words (with the possible exception of stanza 7, which was written by Brokering for Lutheran Worship at the request of the Commission on Worship) border on the trivial. All of this only shows what a difficult job it must be to serve as a hymnal or songbook editor.

The church is constantly combining the best of the past with what is new. The test of time is often the most accurate gauge of the true worth of a song or a hymn. It would be arrogant to think that nothing new could be used by God today to bless His church. It would be equally foolhardy to think that the treasures of the past have lost all their worth. Leaver reminds us that it is a mistake, when incorporating new hymnic expressions, to deny our own.<sup>143</sup>

Some fear that publishing modern praise choruses in a book with selected traditional hymns will denigrate the significance of those traditional hymns. In fact, just

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<sup>141</sup>All God’s People Sing, 79.

<sup>142</sup>Lutheran Worship, 438.

<sup>143</sup>Leaver, “Renewal in Hymnody,” 379.



the opposite might occur. Ironically, this might be one of the tremendous blessings of a book like AGPS. As it finds its way into the classroom, fellowship hall, social room, home and camp, some weighty, profound traditional hymnody will be sung along with the newer, lighter fare. As that traditional hymnody is sung in more places besides just the sanctuary, its use in the sanctuary for the corporate liturgical service will actually be enhanced.

#### IV. Other Practical Observations

This writer has sought to affirm the fact that when the people of God gather together in corporate worship, the hymns or songs employed must be liturgical. That is, they must reflect the truths of Scripture so that they can be a vehicle whereby God first reaches down to touch His people with His love in Jesus Christ and, secondly, motivate them to return to Him their praise and thanksgiving. Hymns and other worship music are also liturgical in the sense that they support the vibrancy of the church calendar in proclaiming the whole counsel of God. Understood in that way, the hymn is an integral part of the Divine Service which supports and enhances the read and preached word, and the rest of the sung service order. Pastors and church musicians need to redouble their work and efforts in selecting hymns to be used by God in this way. Toward that goal, a few practical suggestions are offered.

1. Become familiar with the church's hymnody. Perhaps pastors are attracted to the praise song and other music of that kind because of its ease and simplicity. They have never invested the energy in mining for precious nuggets in the hymnal. Many

worthy hymns have a life expectancy of only one hymnal. If they are not used they are dropped from succeeding publications. William Willimon points out that if a pastor is not helpful to his people in the leadership of worship, he will not be of much help to them elsewhere.<sup>144</sup> No pastor can lead an effective and meaningful service week after week and year after year if he is not familiar with the hymnbook. Sadly, Pass is probably correct when he says that too many theologians don't know music, and too many musicians don't know theology.<sup>145</sup>

When a pastor uses the hymnbook in his private devotional life,<sup>146</sup> it will not only benefit him individually, it will also bear fruit in the liturgical life of His congregation's corporate worship. Certain hymn stanzas will naturally pop into his consciousness as he studies the texts in preparation for the sermon. Rather than just quoting a stanza as an illustration, the whole sermon becomes woven with the same fabric as the hymn.

2. Look for Other Sources of Liturgical Hymnody - Every hymnal is limited in the amount of hymnody that it can offer. Lutheran Worship offers fewer hymns than did The Lutheran Hymnal because of the space taken in the front of the book by other liturgical material. It is also true that as a member of The Lutheran Church-Missouri Synod, congregations pledge themselves to the use of doctrinally pure hymnbooks under Article VI of our denomination's constitution. This, however, does not militate against ever using a hymn outside of the hymnal for use in corporate worship. If pastors have

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<sup>144</sup>William H. Willimon, Worship as Pastoral Care (Nashville: Abingdon, 1979), 210.

<sup>145</sup>Pass, 11.

<sup>146</sup>James Sydnor offers many helpful suggestions in this regard in his book Hymns and Their Uses (Carol Stream: Agape, 1982).

checked the theology and cleared the copyright they may find that a hymn outside of LW or TLH perfectly suits the liturgical occasion for which they are preparing. Pastors would do well to broaden their horizons and become familiar with a wider range of hymnody. In our own circles, Jaroslav Vajda and Martin Franzmann have written many useful works which are not published in our denominational hymnals but which could serve well in liturgical worship as expositions of Biblical texts and vehicles of praise. The Hymn Society in the United States and Canada<sup>147</sup> also periodically publishes collections of deep, rich and new hymnody, some set to classic, preexistent tunes and some set to totally new compositions.

3. Use your own - Hymnody is always expanding, and it needs to be. A pastor may on occasion find that no matter how hard he searches for a hymn to suit a particular liturgical purpose, none can be found. Perhaps, then, he will be motivated to take up the pen and write his own. This would not be unusual, for there are many examples of great historical hymns which were the products of clergymen. Routley speculates that this happened because the pastor developed an attitude of “they’re my congregation, they’ll be safe.”<sup>148</sup>

The pastor is in a unique position to write hymns. As one trained in both theology and language he should be equipped to put an orthodox expression of Scriptural truth into poetic form. As the pastor probes the multifarious dimensions and depth of a Biblical text he is able to uncover new dimensions for potential hymnic use that might not be readily

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<sup>147</sup>Boston University School of Theology, 745 Commonwealth Ave., Boston, MA 02215-1401

<sup>148</sup>Routley, Hymns Today and Tomorrow, 119.

apparent to a non-theologian. Furthermore a pastor, like a good shepherd, knows his flock. Coupled with tunes that he knows are meaningful to the congregation, the words of a hymn text by a caring pastor can speak directly to his people's needs in a deep and profound way that endures much longer than any spoken word. When a sermon and a hymn develop together, they can complement and reinforce each other. It is with that thought in mind that we now turn to the specific practical dimension of this Major Applied Project.

## CHAPTER FOUR

### The Production of New Hymn Texts

#### I. The Parish

I have been the pastor at Zion Lutheran Church, Accident, Maryland, for twelve complete years. This has been enough time for me to go through four complete three-year lectionary cycles. It has also been enough time for me to understand my patterns of hymn usage during those cycles.

Zion is an old, established congregation. Formally organized in 1851, the congregation joined what would eventually be known as The Lutheran Church-Missouri Synod in 1864. I am the fourteenth resident pastor to have served the congregation since that latter date. In earlier years Zion was a relatively isolated congregation. It was not unusual for members to spend their entire lives in the community. Visitors or new members from outside established families were a rarity.

Today that has changed. The fact that the community is located seven miles from an interstate highway to the north and eight miles from a major resort area to the south means that the area is no longer “Maryland’s Best Kept Secret,” to coin a phrase used by the local tourism board. Zion’s membership now consists of a mix of some people who are lifelong residents together with those who are more recent arrivals. In addition, the summer months with their cool mountain air bring an extra amount of visiting worshipers.

My call to be pastor of this congregation specifically requested my active involvement in the worship life of the congregation. When requesting a candidate from

the seminaries in 1984, the people of God in this place specifically asked that the prospective pastor have some musical background. They also expressed the desire that his wife be an organist. (My wife was, and still is).

I was, therefore, put into a setting where the people were willing to accept my leadership in matters relating to worship and church music. The fact that my wife could assist me in this endeavor has been an added blessing.

The congregation had just purchased the newly-published Lutheran Worship in the year preceding my installation. By the time of my arrival the people had become familiar with some of the liturgical services in the front of the book. I turned my attention to broadening the number of hymns with which the congregation was familiar, especially those selections which were not included in The Lutheran Hymnal. As director of the adult choir, I often used this group of members to introduce “new” hymns. More recently the Sunday school and Sunday adult classes have become involved in this process. Unfamiliar hymns are sung as part of the opening of the Sunday School hour for two or three Sundays preceding their use in the Divine Service.

I have striven to teach my parishioners to give attention to the message and theology of hymn texts. Upon my arrival as pastor, I found a home-made supplement in the pew racks next to Lutheran Worship. Remembering the sage advice of my elders and mentors, I did not immediately make an issue of this. Instead, I deliberately chose to wean the people away from this book. The bad selections of the book were avoided altogether. The better selections from the supplement were first used occasionally and then sparingly. Over the course of time all hymnody came from Lutheran Worship. As people eventually

asked about my principles of hymn selection, I had the opportunity to explain that although some selections in this supplement might be sentimental favorites, they did convey a message which was contrary to our understanding of Scriptural truth. Eventually these books were entirely removed from the pews.

That scenario relates to the fact that I have made it a priority to plan the Divine Service as a whole, with hymnody being an integral part. As a pastor, I have always been conscious of the message of hymn texts. As a former organist, I am also conscious of the importance of hymn tunes. Because my wife is now the organist, I am aware of her practice patterns and the new additions to her music library. We are able to collaborate on the advance selection of hymns so that prelude, offertory and postlude can relate to the hymns and theme for the day.

In my manner of service planning, hymn selection and sermonic development are conceived together. I am most satisfied when this conception results in identical twins. I search the hymnal, the hymnal companion, their indices and the hymnal concordance to find entire hymns or hymn stanzas which will resemble the sermon which I believe will ultimately develop in the week preceding its service. On many occasions I have been frustrated at my findings. That, in part, has led me to this particular Major Applied Project.

## II. The Process

From my own experience, I had sensed that there were “gaps” where our hymnody failed to support the lectionary, or where it did not focus on a particular dimension of a

text which might be ripe for homiletical harvesting, but I had never done an objective study of it. The hymnal-lectionary comparison, referred to in Chapter III of this project, proved the veracity of that premonition.

One would have many lectionary passages from which to choose as the basis for new hymn texts. I found myself drawn, first of all, to gospel texts. More specifically, the unique texts of St. Luke's gospel seemed to attract me. Occasionally, however, a passage from the epistles also seemed to be begging for a hymnological sibling. One area I hope to improve upon in future years is more exclusive homiletical and hymnological attention given to Old Testament texts.

I approached the task of writing the hymn texts which follow by first of all doing the exegetical study and discovering the themes and emphases which I planned to touch upon in my sermon. The hymn could therefore be a more poetic way of restating what I intended to say in a more prosaic manner from the pulpit. In addition to the exegetical work, I also checked the texts of ten other recent hymn collections (hymnals in addition to Lutheran Worship)<sup>149</sup> to see if someone else had already penned the text for which I was searching, namely:

- All God's People Sing, St. Louis: Concordia, 1992.
- Holding in Trust: Hymns of The Hymn Society in the United States and Canada, Carol Stream, Hope, 1992.
- Hymnal Supplement: 1991, Chicago: GIA, 1991.

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<sup>149</sup>Christian Worship: A Lutheran Hymnal, Milwaukee: Northwestern, 1993 was not used because an index of Scriptural allusions in its hymns has not yet been compiled.



- New Hymns for the Lectionary to Glorify the Maker's Name: Music by Carol Doran, Words by Thomas H. Troeger, New York: Oxford University Press, 1986.
- Now the Joyful Celebration: Hymns, Carols and Songs by Jaroslav J. Vajda, St. Louis: Morningstar, 1987.
- So Much to Sing About: Hymns, Carols and Songs by Jaroslav J. Vajda, St. Louis: Morningstar, 1991.
- The Other Song Book, Edina, MN: Fellowship Publications, 1984.
- The Word Goes Forth: The Hymns of Herman Stuempfle, Chicago: GIA, 1993.
- Thy Strong Word: The Enduring Legacy of Martin Franzmann, St. Louis: Concordia, 1993.
- With One Voice: A Lutheran Resource for Worship, Minneapolis: Augsburg/Fortress, 1995.

Once the hymns were written, a process for congregational feedback was necessary. In order to obtain thoughtful and deliberate response to these hymns, I solicited people from within the congregation who would be willing to give of their time and efforts to complete a survey on each new hymn text. Fifteen people responded to this request. Among these fifteen individuals were two married couples who expressed the desire to "file" joint evaluations. Therefore thirteen sets of evaluations were received. Each participant was given one month to do the evaluations. Because an audio tape was made of possible hymn tunes for each text, participants could work at home at their own pace, and replay the tape as necessary.

The analysis for each hymn consisted of seven questions.<sup>150</sup> The first question asked the respondents to identify the Scriptural passage on which the hymn was based. This was a deliberate gesture on my part to show that my hymn texts were intended to be pericopal-specific, not just general. Without a doubt, allusions from parallel passages or related theological themes would also be present, but I was curious to see if respondents by their answers would say, “Yes, this is a hymn for just this text.” To reiterate that point, question two of the analysis asked if the Biblical text was interpreted in a thorough way. This would be especially significant for hymn texts based on discourse and narrative sections of the Gospels.

On par with my concern over the identification of the Biblical pericope was my goal that the hymn text would also lead evaluators to learn from it. That is, it was my hope that the hymn texts would be seen as teaching tools. While the nuances and thrust of each hymn text--like sermons--would have individual emphases, it was my intention that each one--again, like sermons --would preach the Gospel. If my respondents did not answer that the hymn texts were Christological and taught of God’s free gift of salvation by grace through faith, I would have considered the hymn text a failure, and unworthy for use in the Divine Service.

Two questions on the evaluation form dealt with language and grammar. While these concerns may, on the surface, seem to be decidedly untheological, I have realized that hymn texts, unlike Holy Scripture, have no doctrine of inspiration or perspicuity

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<sup>150</sup>For the printed evaluation form, see Appendix Two, page 165 of this project.

attached to them. I did not want the demands of meter or rhyme to be a barrier which obstructed a cogent presentation of the message of God's Word.

Question six on the evaluation form was the one on which I expected the most diversity of response. There evaluators were asked to marry the hymn text to a tune. I intentionally listed one tune as being preferred either because I favored it over other options or because it was often the tune that ran through my mind as the hymn text was formed. In some cases several alternative tunes were available for a certain hymn text. I did not always enumerate all the metrical options. Rather, I chose what I believed to be a fair diversity of options.

I realize that a risk or disadvantage of my project is that the hymn texts may be seen by some as not having a true identity unless they have a tune solely their own. I was anxious to see if people would couple the texts with the less-familiar tunes for this reason. When a well-known tune was chosen for the union, I was left wondering if the hymn ultimately might be appreciated more for its melody than its message. The humbling realization came to me that those who write words are often at the mercy of those who write notes. Without a strong tune to support it, even the best hymn text is a penniless widow, destined for a difficult existence.

Finally, question seven on the evaluation form was of the open-ended type which allowed respondents to voice any other comments they might have about the hymn text. Through this I was hoping to send the message to my respondents that they need not feel confined by the questionnaire. Any thoughts or suggestions, even those of tangential importance, would be helpful to me.

### III. The Product - 13 New Hymn Texts with Explanatory Notes

#### 1. "A Helping Hand"

This hymn was based on Luke 10:25-37, the parable of the Good Samaritan. In the liturgical calendar this serves as the Gospel for the eighth Sunday after Pentecost in year C. All of the evaluations from my project associates correctly identified this Biblical text as the focus of the hymn text. One respondent also quoted Philippians 2:3-4, "Do nothing out of selfish ambition or vain conceit, but in humility consider others better than yourselves. Each of you should look not only to your own interests, but also to the interests of others."

Due to the well-known nature of this parable, it is surprising that Lutheran Worship has no hymn texts which directly allude to it. The hymn "O God of Mercy, God of Light" implores the Lord with these lines, "In sickness, sorrow, want, or care,/ Each other's burdens help us share." It would certainly be appropriate for use on the day in which this parable occurs. But it falls short of being a specific hymnic interpretation of this section of Scripture. A fairly new hymn based on this parable, "Who's my neighbor?" by Jan Wesson,<sup>151</sup> does address the text directly, but its Christological application is weak. Instead, I chose to develop a text which emphasizes the fact that Christ is our Good Samaritan. His atonement fulfilled our greatest need, and empowers us to be a neighbor to others.

Two respondents indicated to me that they were unsure if stanza one referred to Christ or the Good Samaritan. In actuality, I wanted them to see both, because parables

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<sup>151</sup>This hymn is found in  Holding in Trust  and  The Worshiping Church .

do follow an a fortiori sort of reasoning. What was true in the “earthly story,” is far truer in its “heavenly meaning.” Originally the last line of stanza 1 read: “He sacrificed and paid the price./ In love he healed the wounds.” To avoid the argument that only God heals wounds, while humans treat wounds, I changed the word “healed” to “dressed.”

Nine of my thirteen surveys indicated that the adjective “venal,” originally describing greed in the last line of stanza two, might not be understood by the average singer. One respondent indicated that “venal” might not be understood, but he liked its sound and cadence, and thought it should be kept. However, in deference to the other opinions expressed, I changed the word to “blinding,” drawing a parallelism to the last half of the phrase which says that the priest and Levite “saw no need.”

One respondent was troubled by the fact that the words “bounds” and “wounds” at the conclusion of the last two lines of stanza one do not rhyme. I have chosen, nonetheless, to allow these words to stay, drawing encouragement for this decision from Gracia Grindahl who says, “slant rhymes have done very well in hymnody ever since Watts, and it wouldn’t hurt to look at them again.”<sup>152</sup>

There was only one respondent who chose the tune St. Louis for this text. All the others followed my preference of Forest Green. One person did remark that it was difficult to fit some words to the music. Because of the many melismas present in this tune, it probably would be beneficial for singers to have the music to it, so they could see as well as hear the tune. To me, Forest Green is a worthy tune that deserves greater use.

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<sup>152</sup>Gracia Grindahl, Lessons in Hymnwriting (Fort Worth: Hymn Society in the U.S. and Canada, 1991), 19.

In Lutheran Worship it occurs only to the text “O Little Town of Bethlehem.” I suspect that many congregations have a long history of singing that hymn to St. Louis.

Finally, I was gratified that all respondents understood that the didactic purpose of this hymn was not only to teach that our neighbor is anyone in need, but that Christ has been the supreme neighbor to us. The concept of the hand served as the “Gospel handle” here, reaching its climax in stanza three, “His hands we see on Calvary.” In his sermon the pastor could emphasize that the Good Samaritan offered a helping hand while Christ offers nail-pierced hands. The doctrine of justification in this stanza empowers the sanctification that is described in stanza four.

A Helping Hand

1. A helping hand was offered to a beaten, bloodied man.  
This helper was not friend or kin, He was Samaritan.  
No aid would be too costly, His mercy had no bounds.  
He sacrificed and paid the price. In love he dressed the wounds.
  
2. The priest and Levite viewed the scene and passed the other way.  
In coldness they were not involved, No cost would they defray.  
Their hands were still and selfish. "No neighbor there," they said.  
In blinding greed they saw no need, and left the man for dead.
  
3. We are that beaten, bloodied man, by Satan victimized.  
We're helpless, lost and doomed to death, No strength within us lies.  
Our Savior knows our crisis, He reaches down to care.  
His hands we see on Calvary, Our wounds were treated there.
  
4. Our Helper Jesus sends us on as agents of His name.  
The love He gives now works in us, He says, "Go, do the same."  
Our hands reach out in mercy To neighbors far and near  
So all will know, believe and grow in Christ, our Savior dear.

Biblical Basis: Luke 10:25-37

Lectionary Placement: Pentecost VIII, C

Meter: 86867686

Preferred Tune: Forest Green (LW 59)

Other Possible Tunes: St. Louis (LW 60)

## 2. “A Place for Me”

This hymn is based on the account of our Lord’s visit to the house of a prominent Pharisee in Luke 14:7-14, which serves as the Gospel for the fifteenth Sunday after Pentecost in year C. The majority of my respondents correctly identified this Biblical location from an examination of the hymn text. Those who did not identify this specific passage were close in their answers. One respondent thought the hymn text was an interpretation of the Lord’s parable of the wedding banquet in Matthew 22:1-14. Another respondent thought it was a reference to our Lord’s woes on the Pharisees and teachers of the Law (Matthew 23:6), “. . . they love the place of honor at banquets and the most important seats in the synagogues.” Two respondents thought the hymn text was an application of the Lord’s Supper,<sup>153</sup> although one of these respondents indicated that she felt her answer was incorrect because of the word “uninvited” in stanza two. The advantage of using this hymn in the Divine Service would be that congregants would have already heard the Gospel for the day read from the lectern, and would not have to guess about the many Biblical references to banquets.

It was gratifying to see that respondents understood this hymn to refer not only to the humility of a Christian, but also to the humility of Christ Himself. Stanza three was meant to emphasize the Savior’s work on our behalf and the forensic nature of our justification. One respondent commented that since the hymn text talked about the person who was expelled from the place of honor, it could include a stanza about the host asking

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<sup>153</sup>A recent hymn by Timothy Dudley-Smith, “We Come as Guests Invited” (The Worshiping Church #784) does use the banquet theme for this purpose.



the humble guest to move up. This point is well taken, but I feel comfortable in the way stanza four emphasizes the Christian's ultimate exaltation in heaven.

In terms of linguistic-grammatical matters, the word "blighted" caught the attention of only one respondent who thought it might not make sense to the average singer. Because I believe the word is not that esoteric, and because it paints a mental picture of a withered plant in parallelistic contrast to "blooming pride," I have vetoed this suggestion and decided to keep the stanza as it is.

Nine respondents preferred the tune *Wer nur den lieben Gott*, while four preferred *O dass ich tausend Zungen hätte*. Both of these tunes are used often in our congregation. I prefer the former because the G-minor key gives any hymn text married to it added solemnity and strength. While there are two other texts in Lutheran Worship<sup>154</sup> which use this tune, I believe neither of them are so overwhelmingly associated with it as to preclude its use with another text. On the other hand, the playing of *O dass ich tausend Zungen hätte* always reminds me of the sacramental hymn, "Baptized into Your Name Most Holy."

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<sup>154</sup>"If You But Trust in God to Guide You," (LW 420) and "I Leave All Things to God's Direction" (LW 429).

A Place for Me

1. The place of honor at the table  
Belongs to those without conceit,  
Who, by the Spirit's work, are able  
To know their sins, admit defeat.  
Through God's abundant grace I see  
There is a table-place for me.
  
2. When I sit down, though uninvited,  
And take the most important chair  
My blooming pride will soon be blighted,  
I'll be expelled from staying there.  
When I have false, self-flattery  
There is no table-place for me.
  
3. The Father makes His Son an outcast,  
He was to Him no gracious host.  
The Savior's love for me is steadfast,  
He is the reason I can boast.  
Salvation comes by God's decree,  
Christ took the sinner's place for me.
  
4. My heart is filled with expectation  
As I look forward to the Day,  
The greatest Feast of God's Salvation;  
The home where all His guests shall stay.  
I know that through eternity  
There is a place in heav'n for me.

5. Both now and then I join the voices  
Of saints on earth and saints on high.  
My spirit sings, my heart rejoices.  
God's holy name I magnify.  
To Father, Son and Spirit be  
The place of praise eternally.

**Biblical Basis:** Luke 14:7-14

**Lectionary Placement:** Pentecost XV, C

**Meter:** 989888

**Preferred Tune:** Wer nur den lieben Gott (LW 420)

**Other Possible Tunes:** O dass ich tausend Zungen hätte (LW 224)

### 3. “A Sympathetic Savior”

Perhaps because this was one of the few hymn texts in this project not based on a Gospel passage, my respondents had a difficult time ascertaining its Biblical provenance. The hymn text is based on Hebrews 4:14-16, a portion of the epistle for the twenty-second Sunday after Pentecost in Series B. Only four respondents made this identification. Others suggested such related texts as Psalm 23, Matthew 4, John 14, Romans 8 and II Corinthians 1. Five respondents did not hazard a guess, conceding that they did not know. Again, it must be stressed that this evaluation process took place apart from an actual Divine Service where this pericope would have been read.

The aorist passive infinitive συμπαθήσαι, translated by the New International Version, “to sympathize” was the catalyst that led to this hymn text. The fact that we have “a Sympathetic Savior” was reiterated at the beginning of each stanza. It is that word which sets this hymn text apart and makes it more pericopal-specific.<sup>155</sup> One respondent, who thought “A Sympathetic Savior” was not pericopal-specific, suggested that the word “compassionate” be used instead of “sympathetic”. This is an example, though, of where the precise language of Scripture can be translated to the precise language of the hymn. This respondent argued that a person can have sympathy at a distance; compassion implies a deeper commitment and, from his point of view, was a stronger word. My rejoinder would be that, exegetically, συμπαθέω certainly has more

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<sup>155</sup>An example of a hymn text on this topic of a more general nature would be “In All our Grief” by Sylvia Dunstan (With One Voice #739).

than just psychological nuances. In the work of Christ described in this text the word has strong reminders of our Lord's existential involvement in the salvific process.

As far as the choice of tune was concerned, only four respondents followed my initial suggestion of Ewing as being preferred. Four other chose Angel's Story. Since the evaluation I myself have switched to Angel's Story as the preference here. Aurelia and Anthes were also selected by some. In this regard, a comment was enlightening. One respondent said that she preferred Anthes because of the way it was played on the accompanying tape. For no special reason I alternated each line of Anthes between the solo soprano notes and the rest of the accompaniment. The respondent said that to her the solo voice represented the individual going at life alone, while the full accompaniment represented the strength and confidence that comes from faith in our sympathetic Savior. To me this comment was a startling reminder that organists can do much to convey the message of a hymn text by the manner in which they play the tune. Lutheran Worship has 25 tunes with the meter of 7676D. Perhaps the organist and pastor together could explore other possible tunes for this text.

A Sympathetic Savior

1. A sympathetic Savior. I have a great High Priest.  
He offered up His life-blood for me, the very least.  
True God, but also true man, He never fell to sin.  
Whenever He was tempted, without fail, He would win.
  
2. A sympathetic Savior. I never am alone.  
My Jesus stands beside me, He claims me as His own.  
When I am sad or lonely, discouraged or depressed  
He gives me strength and power. He sends me what is best.
  
3. A sympathetic Savior. May I the faith profess  
To all who are around me, so Christ's reign may progress  
Into the hearts of many that they may also know  
The sympathetic Savior who helps in ev'ry woe.
  
4. A sympathetic Savior. To His throne I draw near  
In confidence and boldness, without the slightest fear.  
Through Him I gain God's mercy, Through Him I have God's grace.  
In His eternal Kingdom, for me there is a place.

Biblical Basis: Hebrews 4:14-16

Lectionary Placement: Pentecost XXII, B

Meter: 7676D.

Preferred Tune: Angel's Story (LW 282)

Other Possible Tunes: Ewing (LW 309); Anthes (LW 345); Wie soll ich dich empfangen  
(LW 19); Aurelia (LW 289)

#### 4. “God Did Not Spare His Son”

The first Sunday in Lent of Series B is an excellent example of how three lessons for a day can interlock and complement each other. Genesis 22:1-8, the account of the sacrifice of Isaac, Romans 8:31-39 and Mark 1:12-15, the account of our Lord’s temptation in the wilderness, were all purposely chosen to be included in this hymn text. Only one respondent specifically mentioned all three passages; however several mentioned more than one. Five respondents said the hymn referred to various events in the life of Christ. Here it must be said that perhaps question one of the evaluation, together with the fact that other hymn texts in this project were based on only one pericope, might have prejudiced most evaluators against the possibility of a hymn with a three-passage conflation.

The title of this hymn text is taken from Romans 8:32, “He who did not spare (ἐφείσατο) His own Son. . .” There is an a fortiori contrast here. Father Abraham stopped short of sacrificing his son. God the Father did not. The epistle is the theological string that ties together the Old Testament lesson and Gospel account.

Stanza one of “God Did Not Spare His Son” states the theme from the epistle. Stanza two looks to the Old Testament lesson to lay the prophetic foundation. Stanza three points to the Gospel reading fulfillment which, in turn, is a further foreshadowing of the events of Good Friday. Stanzas four and five give a Lenten anticipation of Easter by concluding with Paul’s great climax of Romans 8. All respondents saw a Christological thrust in this hymn text. In describing the hymn text’s doctrinal emphases words like “Gospel,” “grace,” “mercy,” and “atonement” were used.

As far as grammar and language are concerned, only two respondents made any comments on this text. Both of them felt that the word “gaze” in stanza three was somewhat awkward. An alternative line there would be, “He does not flee, He boldly stays.” However, due to the fact that more respondents did not object to this (as the majority of them did to “venal” in “A Helping Hand”), I have elected to leave the word “gaze” in, for I believe it speaks of the determination our Savior had, especially in light of the fact that His omniscience would enable Him to know that the temptations in the desert would pale by comparison to the agony of His crucifixion.

One evaluator commented that line two of stanza six, which originally read, “Us from God’s love and mercy great” seemed unnatural. Upon further thought, I tended to agree with this sentiment, so the line became, “God’s people from His love so great.” I was also uncomfortable with line three of this stanza, which originally read, “We have a blessed, certain fate.” Although I wanted to use the word “fate” in a positive sense, its negative connotation seemed to remain. So the line became, “Our home in heav’n we now await.”

Only one respondent felt that Isleworth best reflected the character of this text. All others chose either Dunstan or Just As I Am for this text’s tune. I am left wondering, though, if some who selected Just As I Am for the tune did not listen to their tape and instead tried to fit the text to the tune Woodworth which is married to the text “Just As I Am, Without One Plea.” One person, in fact, realized that Dunstan and Just As I Am are one and the same tune.



God Did Not Spare His Son

1. God did not spare His only Son,  
He offered Him, His precious One  
So that salvation would be won.  
God did not spare His Son.
  
2. Isaac was spared from Abraham,  
For sacrifice there was a ram.  
This points to Christ the greatest Lamb.  
God did not spare His Son.
  
3. Out in the desert forty days  
Our Lord faced Satan's cruel ways.  
Success was always in His gaze.  
God did not spare His Son.
  
4. The greatest test was still ahead  
On Calvary where Jesus bled.  
His task was finished there, He said.  
God did not spare His Son.
  
5. Now more than conquerors are we.  
Christ won for us the victory.  
The Empty Tomb gives certainty.  
God did not spare His Son.

6. Nothing shall ever separate  
God's people from His love so great.  
Our home in heav'n we now await.  
God did not spare His Son.

**Biblical Basis:** Gen. 22:1-8; Romans 8:31-39; Mark 1:12-15

**Lectionary Placement:** Lent I, B

**Meter:** 8886

**Preferred Tune:** Dunstan (LW 356)

**Other Possible Tunes:** Isleworth (LW 316); Just As I Am (LW 397)

## 5. “God Has Come to Help His People”

There are certainly many hymns which a pastor could use in a sermon which focuses on the Lord’s victory over death. Most of them rightly center on the Lord’s resurrection. Yet a specific hymnic interpretation of the raising of the son of the widow of Nain was not to be found in Lutheran Worship or the other resources previously mentioned. This Biblical pericope occurs in Series B on the third Sunday after Pentecost. Twelve of the analyses correctly identified this pericope. The one respondent who thought it referred to the raising of Lazarus would have recognized her error if she had heard the Gospel account read in a Divine Service.

The title of this hymn was inspired by the rather interpretive translation of the Greek verb ἐπεσκέψατο in verse 16 by the New International Version as “come to help.” The traditional and more literal King James rendering of this word as “visit” is reflected in the last half of line one in stanza three of the hymn. A pastor’s exegetical study of this text would take notice of the fact that Jesus intentionally touched the coffin of the widow’s dead son. According to Jewish ceremonial law this would have made Him ceremonially unclean. The Christological application that can be drawn here is that Jesus was made unclean by our sins. Thus, the use of the word “touch” in stanza three.

Comments on language and grammar were minimal here, but the one evaluator who consistently took notice of these matters throughout his evaluations did stimulate me to refashion two lines in this hymn. The last half of line four in stanza one originally read, “He eliminates our fears.” In order to rid the hymn text of a four-syllable word this was changed to, “He uproots our grief and fears.” Several two-syllable synonyms for

“eliminate” were considered such as “remove” and “expel.” Instead of these insipid-sounding words the verb “uproot” was chosen. A pastor’s homiletical work could further capitalize on this picturesque verb by tying in baptismal/resurrection themes of dying and rising.

One evaluator noted that he personally had too many associations of unchristian words with the tunes Austria and Hymn to Joy to sing “God has Come to Help His People” with either of them. Respondents split almost into thirds on hymn preferences, dividing their choices between Hymn to Joy, In Babilone and Converse. In actuality I was surprised that anyone chose Converse. I had anticipated that its nearly exclusive association with “What A Friend We Have in Jesus” would have precluded its use with anything else. In retrospect, I now wish that I had tested my respondents with other 8787D-metered tunes such as Jefferson and Rex Gloriam.

God Has Come to Help His People

1. God has come to help His people, And we need Him urgently.  
We are held in sin's sad bondage. We need Him to set us free  
From our trials and afflictions, from our heartaches and our tears.  
He has pity and compassion. He uproots our griefs and fears.
  
2. Jesus saw the mournful widow, And He heard her weeping sigh.  
He perceived and felt her sorrow, And He said to her, "Don't cry."  
He went up and touched the coffin of this precious, only son.  
He reversed death's dreadful capture and a miracle was done.
  
3. Likewise Jesus always helps us, Visiting us graciously.  
Giving strength in time of testing, Hope in all adversity.  
Touching us with His redemption, His own life the ransom's cost.  
So through faith in His atonement We are saved, no longer lost.
  
4. May we then with hearts so grateful, constant thanks and glory bring.  
To our God who has been faithful: Jesus Christ, our Lord and King,  
With the Father and the Spirit, three in One. His blessed Name  
We will always praise and honor. His great deeds we will proclaim.

Biblical Basis: Luke 7:11-17

Lectionary Placement: Pentecost III, C

Meter: 8787D.

Preferred Tune: In Babilone (LW 164)

Other Possible Tunes: Austria (LW 294); Converse (LW 516); Hyfrydol (LW 286); Hymn  
to Joy

## 6. “Lord, Help Me in My Weakness”

The Biblical provenance of this hymn text was identified by only four respondents as being from II Corinthians 12:7-10, assigned to the seventh Sunday of Pentecost in series B. This is another example of how epistle texts are perhaps less familiar to people in the pew than Gospel texts. Nevertheless, the epistles can provide much homiletical material for the preacher, and ought not to be overlooked.

This passage is particularly worthy of homiletical and hymnological application because it is both personal and paraenetic. Singers and readers can look upon Paul’s experience and his reaction to it as an example to follow in their lives. A hymn text based upon this section of the epistle would be of the “cross and comfort” variety, which many people find to be a special source of strength not only in corporate worship, but in their private devotion as well.

The word ἀσθένεια, translated as “weakness” assumed a prominent role in the development of this hymn text. The goal here was to present a Christian view of adversity. The use of the first-person pronoun and the vocative address to the Deity in stanzas one and four was meant to give this hymn text a prayer-like quality. The believer, like Paul, is calling upon God for persistence and the ability to put life’s struggles in perspective.

The perspective, of course, which the Christian seeks is to be found at Calvary. Stanza three of the hymn text is meant to serve as the Gospel core, reminding the singer that Christ endured greater agony than we ever have or will. His vicarious and agonizing

death means that our victory over earthly travails is assured. Respondents keenly pointed out that this hymn speaks of Christ's work on our behalf.

One objection was raised to the language of stanza one. Line four of this stanza, which originally read, "For you are my Director, Your will is always best," was deemed to be unnatural or stilted on one evaluation. Upon further review, this hymn writer concurred, and changed the wording to, "For you protect and guide me. Your will is always best." More action seemed to be placed in the hymn text by the inclusion of two verbs in this five-syllable change.

Over half of my project associates agreed with my suggestion of Webb as the preferred tune. I had some reservations about using this tune because of its strong association with "Stand Up, Stand Up for Jesus," but no one commented that this precluded the tune's use with another text. To me the use of such a strong and vigorous tune with a text that speaks of weakness provides a sort of oxymoronic irony that seems to intensify its meaningfulness.

The Irish tune Durrow, in my opinion, is also a viable option for this text. While perhaps not possessing the same vigor as Webb, it certainly has an equal measure of strength. One respondent cited his initial attraction to Durrow and called the tune "learnable." Indeed, one of the hoped-for by-products of this entire project would be that my parishioners would have a renewed zeal to consider both hymn texts and tunes with which they have not been previously familiar.

Lord, Help Me In My Weakness

1. Lord, help me in my weakness, that I might always see  
Your grace will be sufficient, and it will strengthen me.  
Keep me from selfish thinking, deflate my pridefulness.  
For You protect and guide me, Your will is always best.
  
2. When prayers seem to be futile, I feel my cries unheard,  
Console me with the promise that comes from Your own Word.  
You say that You are near me, You're always by my side.  
To You I flee for refuge. In Your strong arms I hide.
  
3. When Satan tries to trap me with cunning and deceit  
Remind me that my Jesus accomplished his defeat.  
Christ took the place of sinners, He died in agony.  
And when He rose triumphant, assured my victory.
  
4. Lord, help me boast in weakness. Teach me to learn from pain.  
Whatever my affliction it can work out for gain.  
I know Your pow'r rests on me, The tests are not too long.  
For when I am the weakest, In Christ You make me strong.

Biblical Basis: 2 Cor. 12:7-10

Lectionary Placement: Pentecost VII, B

Meter: 7676D.

Preferred Tune: Webb (LW 305)

Other Possible Tunes: Durrow (LW 463); Ellacombe (LW 106);

Ist Gott für mich (LW 407)



## 7. "My Father Knows"

This text is a hymnological interpretation of the Biblical doctrine of divine omniscience. It was prompted by our Lord's commissioning sermon to the twelve disciples, specifically Matthew 10:30, "And even the very hairs of your head are all numbered." Verses 24-33 of this chapter of Matthew's Gospel serve as the lectionary assignment for Pentecost V, Series A. Because of the wide variety of material presented in the Gospel text, a preacher might have to focus on one specific section for homiletical development. This hymn text does that same thing.

Thus, while using a textual starting point, this hymn is perhaps more topical than others. The omniscience of God, manifested by his knowledge of the hairs on our head extends also to the past (hymn stanza two), the present (hymn stanza three), and the future (hymn stanza four). One evaluation suggested that stanzas one and three be inverted. In light of the explanation of this hymn text's logical development as just given, however, I prefer to leave the stanzas in their existing order.

All respondents were able to identify the Biblical starting point of this hymn. Most were able to quote chapter and verse. Some were even able to give the Lucan parallel reference. As I suspected, this is a well-known Biblical verse which many people, no doubt, may either have underlined or highlighted in their personal Bibles. I was surprised to learn that no hymnological interpretations of this passage were present in any of the resources previously mentioned. This reinforces my personal belief that a hymn on this specific topic is both wanted and needed in the church at large. One respondent indicated to me that this hymn text was his personal favorite of all of those included in this project.

One hurdle that this hymn seemed to encounter was that there was no strong consensus as to which tune should be used. Although I thought Ellers was a familiar, appropriate choice, less than half of the respondents agreed with me in seeing it as the preferred tune. Two people specifically said they did not know Ellers well enough to make the words to “My Father Knows” fit to it. One respondent suggested that the text needed a tune other than those offered here. Many respondents could not narrow the tunes to one, and chose two or three instead. Other alternative tunes in Lutheran Worship with the 10 10 10 10 meter are: Adoro te devote (LW 432), Crucifer (LW 311), O quanta qualia (LW 190) and Sursum corda (LW 401). Of these tunes, Sursum corda is probably the only viable choice.

The only comment made on the language or grammar of this hymn text concerned the use of the word “provision” in stanza 3, line 4. To me the word conjures up images of homesteaders on the prairie coming home with a wagon load of “provisions,” without which they would not survive. Because, in my mind at least, this word portrays our utter dependence upon God, I chose to keep it.

My Father Knows

1. My Father knows the hairs upon my head  
When I get up, and when I lie in bed.  
From His devoted eyes I cannot hide.  
He is my Master and my caring Guide.
  
2. My Father knows my hidden thoughts and sin.  
He sees the secret ugliness within.  
Yet on account of Christ I'm reconciled.  
Through Him I am God's own forgiven child.
  
3. My Father knows the things I need each day.  
He always listens ev'ry time I pray;  
Answering rightly and so lovingly.  
His kind provision is the best for me.
  
4. My Father knows what is ahead for me;  
In future days, what will and will not be.  
So with serene and confident repose  
I have no fears, because my Father knows.

Biblical Basis: Matthew 10:30

Lectionary Placement: Pentecost V, A

Meter: 10 10 10 10

Preferred Tune: Ellers (LW 221)

Other Possible Tunes: Eventide (LW 490); National Hymn (LW 501); Farley Castle (LW 243); Old 124th (LW 240)

## 8. "Oh How Small the Needle"

"Oh How Small the Needle" was written not only for this project, but also in response to a search initiated by the Hymn Society in the United States and Canada for new hymn texts to the tune *Jesu, meine Freude*. Throughout the years of my ministry "Jesus Priceless Treasure" has been the hymn of choice whenever any of the lectionary readings spoke about topics such as worldliness, love of riches, etc. Because the text and tune to "Jesus Priceless Treasure" are so intimately married, it seemed appropriate not to wander too far afield in new hymnological use of the tune. Therefore, in view of the fact that our Lord's encounter with the rich young man is told by all three Synoptic Gospels; it had not had specific hymn stanzas applied to it; and it spoke on the subject of riches, I set my hand to the task of writing "Oh How Small the Needle."

As the husband of an organist, and a former organist myself, I am also aware that there are a number of organ works based on this tune. When Mark 10:17-27 occurs as the Gospel reading on Pentecost XXI in year B, I envisioned using "Oh How Small the Needle" in place of the difficult Hymn of the Day "O Kingly Love," (LW 346). "Jesus Priceless Treasure" (LW 270) could also be used in the Divine Service as a more general, reinforcing hymn applying to the Gospel. The organist could utilize a wide variety of works on "Jesu, meine Freude" for prelude, offertory and postlude, thus supporting the day's theme in a consistent and unified fashion.

No other hymn text in this project was based on such premises as these. If *Jesu meine Freude* is unknown or unliked by a congregation, the pastor and/or the organist, then this hymn text is bound for demise. One of my project associates volunteered that he

thought *Jesu meine Freude* was “perfect” for this text. Other respondents were more ambivalent. One suggested I look for another tune. The only other tune with such a meter is *Gud skal alting Mage*, written by the Norwegian hymnist Ludvig Lindemann also for the text “Jesus Priceless Treasure.” This tune is present both in the Service Book and Hymnal as well as Lutheran Book of Worship. It is not included in Lutheran Worship. Of course, if neither of these tunes is desired, a third option would be the composition of an entirely new tune.

“Oh How Small the Needle” was perhaps the most challenging hymn text to write of any included in this project. The meter’s nine short-syllable lines with internal rhyme often confined word use. Nevertheless, the text was generally well received by my project associates. In a comment I found particularly gratifying, one respondent noted that the hymn contained a good Law-Gospel balance, while being personal in its application. Another respondent suggested that I try to incorporate Mark 10:27 into the hymn text, “With man this is impossible, but not with God; all things are possible with God.” Consideration was given to that, but the task of fitting a four-syllable word like “impossible” into short-syllabled hymn lines seemed to be nearly impossible itself. And unless the language of the Biblical text itself could be closely mirrored, all that would seem to be added would be redundancy. Therefore, that task remains undone for now.

Oh How Small the Needle

1. Oh how small the needle; ev'ry form of greed will never thread its eye.  
Camels can't pass through it. People can't subdue it, yet how hard they try.  
Those who ask for such a task will find only sheer frustration,  
But not God's salvation.
  
2. Oh how poor the wealthy; thinking they are healthy by their worldly worth.  
All of us are paupers. Nothing can we offer when we leave this earth.  
Then we stand with empty hand; only sins and failures naming,  
No perfection claiming.
  
3. Oh how great God's pity; there in heaven's City He gives us a place.  
Through the Cross He sees us; saved by faith in Jesus, trusting His rich grace.  
God declares that we are heirs. In His Kingdom always living,  
Praises always giving.

Biblical Basis: Mark 10:17-27

Lectionary Placement: Pentecost XXI, B

Meter: 665 665 786

Preferred Tune: Jesu, meine Freude (LW 270)

Other Possible Tunes: None in LW

## 9. “So Generously”

There are, in fact, many hymnological interpretations<sup>156</sup> of our Lord’s feeding of the 5,000, the only miracle told in all four Gospels. But none of these focuses exclusively on the excess food that was gathered after the miracle occurred. Pastors have an opportunity to preach on this text both in year A as well as year B of the lectionary cycle. Different aspects of the text could be emphasized on different occasions. The aspect of the Biblical text emphasized in “So Generously” is that when God blesses, He does so abundantly.

Many parallel passages and related thoughts immediately come to mind. The overflowing cup of Psalm 23:5 is reflected in stanza two, line two of the hymn. Luther’s explanation to the First Article of the Apostle’s Creed that God “richly and daily provides me with all that I need to support this body and life” is reflected in the third line of the same hymn stanza. The fourth line of each stanza was purposely replicated to drive home with force the central thought of the hymn.

Once stanza one has set forth the main theme of the hymn, stanza two repeats it using the images and parallels mentioned above. Several respondents picked up on the allusions to Psalm 23. The word “compassion” was used purposely in stanza two because of its inclusion in the Matthean account (σπλαγχνίζομαι). One respondent suggested that the word “incessantly” in stanza two was not common, but it fit the meter.

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<sup>156</sup>For Example Vадja, “Blessed Jesus, Living Bread” (*So Much to Sing About*, 114); Herman Stuempfle, “They Came, A Milling Crowd” (*The Word Goes Forth*, 45); Fred Kaan, “Let Us Talents and Tongues Employ” (*With One Voice*, 754); Thomas Troeger, “Far from the Markets of Rich Meat and Wine” (*New Hymns for the Lectionary*, 30) and Mary Lathburg, “Break Thou the Bread of Life” (*The Worshipping Church*, 315).

Consideration was given to changing it, but since this would likely mean that the word “compassion” would have to be dropped, “incessantly” was left.

Stanza three reflects the malady addressed in the Biblical text. We, like some of the disciples at the time of this miracle, fail to believe that the Lord will provide. In confession, the singer asks the Lord to release him from this dilemma. Because of responses from two surveys, the adjective describing “anxiety” was changed from the original “vexing,” to “crushing,” a word that is both vivid and easy to understand. In retrospect, too, I realized that people who describe their life’s burdens to me often do characterize them in that way.

Nearly all respondents concurred with my designation of St. Denio as the preferred tune for this hymn text. One person chose Walther and another chose Foundation. Since I initially wrote “So Generously” I have myself experienced a change of opinion. Maldwyn, a Welsh tune like St. Denio, is becoming more and more attractive to me. Its last line, which begins on the D above middle C, builds to a climax in the D an octave higher with only five intervening notes. The last four notes of the tune bring about a peaceful resolution to this climax. All in all, the last line of the tune seems to do a good job of emphasizing the crucial hymn-text thought repeated in each stanza, “You lavish your blessings so generously.”



So Generously

1. Lord, You did a miracle; Thousands were fed  
With two little fish and just five loaves of bread.  
Yet surplus was gathered for all there to see.  
You lavish Your blessings so generously.
  
2. Your loving compassion incessantly shows.  
You are the Good Shepherd, my cup overflows.  
You daily and richly provide all for me.  
You lavish Your blessings so generously.
  
3. Forgive me, dear Savior, when worries and pains  
Embattle my faith, and my confidence wanes.  
From crushing anxiety, Lord, set me free.  
You lavish Your blessings so generously.
  
4. You also provide for the needs of my soul.  
Your sacrifice saves me, Your blood makes me whole.  
With my righteous Father at peace I can be.  
You lavish Your blessings so generously.
  
5. Now give me a life filled with deep, thankful praise.  
As I live for You throughout my earthly days.  
Then take me to heaven, where I'll sing and see,  
You lavish Your blessings so generously.

6. All Glory to God the true Father above.  
All Glory to Jesus who shows us His love.  
Who, One with the Spirit, forever will be  
Our lavish Provider, the great Trinity.

**Biblical Basis:** Matthew 14:13-21; John 6:1-13

**Lectionary Placement:** Pentecost XI, A; Pentecost X, B

**Meter:** 11 11 11 11

**Preferred Tune:** Maldwyn (LW 349)

**Other Possible Tunes:** Foundation (LW 411); St. Denio (LW 451); Walther (LW 138)

## 10. “Stand Firm to the End”

“Stand Firm to the End” is based upon the words of our Lord, “. . . but he who stands firm to the end will be saved.” St. Matthew was inspired to pen these words on two occasions. The first occurrence is in chapter ten of the gospel where Jesus is giving instructions to the twelve who are about to be sent out into the world as His apostles. The second occurrence is in our Lord’s eschatological discourse in the twenty-fourth chapter of the gospel. Both of these texts are included in the ILCW lectionary. The former is part of the gospel for the second-last Sunday of the church year in series A, and the latter is part of the gospel for the third-last Sunday of the church year in series B. This hymn text was undoubtedly also prompted by the fact that during the past year, two members of my congregation died who had this as their confirmation verse.

While most respondents were able to identify concepts such as spiritual strength, perseverance in the faith and the work of the Holy Spirit, only four were able to identify the Matthean source of the hymn text. As their pastor, however, I was pleased to see that they knew their Bible well enough to note many closely related verses. Among these were Revelation 2:10, “Be faithful, even to the point of death, and I will give you the crown of life,” Ephesians 6:10, “Finally, be strong in the Lord and in his mighty power,” and I Corinthians 10:12, “So, if you think you are standing firm, be careful that you don’t fall!”

One evaluator commented that this hymn text was more “detailed” than the others. I assume this description means that the hymn text sticks to one specific theme. I am willing to concede that this may be due to the fact that this hymn text is really an interpretation of one specific passage rather than an entire pericope.

Hanover happens to be the only tune in Lutheran Worship with a meter of 10 10 11 11. Seven of my respondents agreed that Hanover went well with “Stand Firm to the End.” Lyons, a fairly common tune found in many other hymnals, was the preference of one respondent. One final respondent suggested I look for still another tune. In his opinion neither Hanover, Laudate Dominum or Lyons fit the hymn text. In future years this might be a text on which I might chose to develop a new tune.

Stand Firm to the End

1. Stand firm to the end, Persist until death.  
My heavenly Friend, the focus of faith  
I won't fall away since He helps me endure.  
I trust ev'ry day in His promises sure.
2. Stand firm to the end, I'm always on guard,  
Lest Satan should rend Me from my dear Lord.  
In all persecution regardless how fierce,  
God has the solution: He gives me His grace.
3. Stand firm to the end. Equipped I will be.  
My Father does send His Spirit to me,  
My Counselor, Advocate, Strength in all woes  
Who helps to abate all the threats of my foes.
4. Stand firm to the end. Lord, You make me strong.  
On You I depend, To You, I belong.  
In joyful assurance I'm longing to see  
The wondrous salvation Christ purchased for me.

Biblical Basis: Matthew 10:22; 24:13

Lectionary Placement: 2nd Last, A; 3rd Last, B

Meter: 10 10 11 11

Preferred Tune: Hanover (LW 458)

Other Possible Tunes: Laudate Dominum; Lyons (these options are not in Lutheran  
Worship)

## 11. “Two Men”

Two hymns in Lutheran Worship refer to the parable of the Pharisee and the tax collector. The second line of the first stanza of “Savior, When in Dust to You,”<sup>157</sup> invokes the image of the tax collector’s posture when it says, “When, repentant, to the skies/Scarce we lift our weeping eyes.” The hymn “To You, Omniscient Lord of All”<sup>158</sup> gives a fuller treatment, but I believe that many singers may miss its specific connection to this parable. For this reason “Two Men” was developed.

This text offers the pastor a perfect text to rightly divide the Law and Gospel. It speaks of pride in contrast to humility; works righteousness in contrast to repentance; judgment in contrast to salvation. This parable, I believe, speaks clearly to present-day hearers. For that reason, not much interpretation is required. “Two Men” tells the story of the Biblical pericope in three stanzas. The fourth stanza invokes the Lord’s help in applying the truths of the pericope to the singer’s life.

I was concerned about the use of the word “justified” in stanzas three and four, wondering if some evaluations would target this word as being too technical or theological for the average singer. The word was chosen because of its use in verse 14 of the pericope (δεδικαιωμένος). Thankfully, however, no objections were raised. In fact, this hymn text was one on which no point of grammar or language was mentioned by any respondent. One respondent commented that the language here was “natural and

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<sup>157</sup>Lutheran Worship, 93.

<sup>158</sup>Lutheran Worship, 234.

flowing.” Another respondent remarked that the only improvement needed on this hymn text was the selection of a new name.

While I am fairly content for now with the words of this hymn text, I still face some uncertainty about what hymn tune should be used with it. As time has passed, I have grown to question the wisdom of Munich as being the preferred tune. Most of my respondents did concur with me on this matter, but I am not sure if there may not be another choice. Anthes is a possibility. One respondent indicated she grew to appreciate that tune during this process, and wished that it could be used more often. *Wie soll ich dich empfangen* also might work. I am also drawn to Durrow, which was not listed here but was given as an option for “Lord, Help Me in My Weakness,” another 7676D text in the project. To me this ambivalence is a reflection of the fact that some hymn texts need time to ripen and mature as they seek an accompanying tune.

Two Men

1. Two men went to the temple to offer up a prayer;  
Their attitudes were different, also their actions there.  
The first thought he was pious. He showed hypocrisy.  
The second asked for mercy with deep humility.
  
2. The first man was self-righteous. His own works he admired.  
He said he tithed and fasted above what was required.  
He talked about the “sinners” and claimed that he was “good.”  
But all this did not save him. It surely never would.
  
3. The second man stood far off, In grief he beat his breast.  
He knew his sinful actions would never pass the test.  
He saw his imperfections, His sins were not denied.  
This man received God’s blessings, He went home justified.
  
4. Lord, make us like this last man, so with repentance true  
We trust that our salvation comes as a gift from You.  
With faith in Your Son, Jesus, who suffered and who died,  
We have received Your mercy, We, too, are justified.

Biblical Basis: Luke 18:9-14

Lectionary Placement: Pentecost XXIII, C

Meter: 7676D.

Preferred Tune: Munich (LW 366)

Other Possible Tunes: Angel’s Story (LW 282); Anthes (LW 345); Ewing (LW 309); Wie  
soll ich dich empfangen (LW 19)



## 12. "What A Life"

In an American society that is increasingly attracted to earthly possessions, sermons and hymns which speak of the dangers of loving mammon are especially needed. I live in an area where the \$350,000 weekend "cottages," the boats and the luxury cars of some of the part-time residents stand in stark contrast to the grinding poverty of some of the full-time residents. The lectionary reading on the rich man and Lazarus from Luke 16 on the nineteenth Sunday after Pentecost in year C is one opportunity for me to speak on this issue.

When I was formulating my most recent sermon on this text in the summer of 1995, "What A Life!" developed. As was mentioned earlier in this study, "Jesus, Priceless Treasure" is one hymn from Lutheran Worship that immediately comes to mind as being generally applicable to this subject. Hymns from the stewardship section of the hymnal would certainly also be appropriate. But as is the case with many other pericopes, a specific hymnic application of the text is wanting.

"What a Life" can be divided into two halves. The first half describes the "what" of the Biblical text, contrasting the life of the rich man with the life of Lazarus the beggar. Stanzas three and four of the hymn describe the "so what?" of the Biblical text, giving the application for present-day Christians.

Twelve respondents were keenly aware that this hymn was based on the account from Luke 16. One respondent confused the Lazarus of Luke 16 with the Lazarus of John 11, but added that this hymn was, in her opinion, based on our Lord's words from the Sermon on the Mount, "You cannot serve both God and money."

All respondents remarked that “What A Life” spoke of the dangers associated with the love of money. However, they also saw in it the doctrines of heaven and hell. Most importantly, they also comprehended that stanza four speaks of God’s grace to us poor, miserable sinners through Jesus Christ.

The only language or grammar issue raised in any evaluations on this hymn text was the remark of one respondent that the phrase “beck and call” in stanza one might not be understandable to the average singer. Alternative wordings for this phrase might be “Servants at his constant call” or “Servants at his ev’ry call.” However neither of these alternatives please me, so the original line remains.

Since the publication of Lutheran Worship I have found the hymn tune Aberystwyth highly appealing. It is used in this hymnal for two hymns, “Savior, when in Dust to You” and “Jesus, Lover of My Soul.” My congregation expressed initial dismay at the fact that these two texts were divorced from their tunes in The Lutheran Hymnal, but I believe they have now grown to appreciate the tune Aberystwyth. This is reflected by the fact that eleven of the thirteen respondents chose it to be used with “What A Life.” One respondent expressed my sentiments when she said that Aberystwyth was fitting for this hymn text because it conveyed the serious warning which the Bible passage conveyed. St. George’s Windsor, while being a worthy tune in its own right, is the complete antithesis of this. Although its meter fits and I gave it to my respondents as a possible option, I do not believe it should be used with “What A Life.”

What a Life!

1. What a life of luxury for a rich man it must be.  
Clothed in plush, expensive dress. Free of worry and distress.  
Lacking nothing, having all. Servants at his beck and call.  
Pleasing self the only goal. What will happen to his soul?
  
2. What a life of misery, for a poor man it must be.  
Lying at the rich man's gate, in a long and painful wait  
For some crumbs to fall his way, begging alms throughout the day.  
Licking dogs give small relief to a life so full of grief.
  
3. Heed this lesson, learn it well. Love of riches leads to hell.  
Grasping only luxury, makes eternal misery.  
Fortunes change, the table turns. Now the rich man dies and burns.  
Greed's deceptive, strong desire only fans the raging fire.
  
4. Like poor Lazarus are we, beggars in sin's misery.  
How we languish, how we plead for someone to intercede.  
Jesus hears. He heals the sore of our sin forevermore.  
By His grace we will abide always at our Father's side.

Biblical Basis: Luke 16:19-31

Lectionary Placement: XIX Pentecost, C

Meter: 7777D.

Preferred Tune: Aberystwyth (LW 93)

Other Possible Tunes: St. George's Windsor (LW 88)

## 13. “With Open Arms”

It must be conceded that there is recent hymnody on the Parable of the Prodigal Son, Luke 15:11-31. Jaroslav Vajda’s hymn “A woman and a Coin”<sup>159</sup> gives a one stanza interpretation for each of the parables of the lost in Luke 15, with a final stanza that serves as a synopsis of the other three. “Our Father, We Have Wandered,”<sup>160</sup> by Kim Nichols and “Far From Home We Run Rebellious”<sup>161</sup> by Herman Stuempfle are both good hymnological interpretations of this parable, but neither spoke to the particular dimension of the text which I wished to emphasize.

“With Open Arms” is an elaboration on the father’s welcome to his returning son. It is not a resentful, condescending welcome. It is a joyful, forgiving “open-armed” welcome. All respondents correctly identified the Biblical text interpreted by this hymn. Every respondent also expressed their understanding that this hymn text spoke of repentance, forgiveness and God’s saving grace in Jesus. Other hymns such as “Today your mercy calls us,”<sup>162</sup> which speaks of “a Father’s welcome” in its second stanza, would strongly complement “With Open Arms” in the Divine Service.

Brother James’ Air, like Aberystwyth, is another fine hymn tune which Lutheran Worship gives to the people of The Lutheran Church-Missouri Synod. I believe that because of its lyrical, reassuring quality it is a fine vehicle to carry the message of this

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<sup>159</sup>So Much to Sing About, 109.

<sup>160</sup>With One Voice, 733.

<sup>161</sup>The Word Goes Forth, 53.

<sup>162</sup>Lutheran Worship, 347.

Biblical text and the words of “With Open Arms.” The fact that it ends an octave higher than it begins was also appealing, since it adds a sort of climax, and serves well to recapitulate the thoughts expressed in the final line of stanza four. Twelve respondents agreed with this analysis. Of the two who chose Coronation, one argued that its upbeat, celebratory mood made it perfect because of the festivities that took place after the wayward son returned. This explanation does make a valid argument. However for those who used The Lutheran Hymnal for many years, Coronation is too closely associated with “All Hail the Power of Jesus’ Name” to be used here. I realize that the same thing may happen in years to come with Brother James’ Air as it becomes increasingly connected to “The Lord’s My Shepherd, Leading Me.”

With Open Arms

1. With open arms God welcomes back all sinners who have strayed,  
Receiving us so lovingly, we need not be afraid.  
Our punishment He put on Christ, on Him our sins were laid.
2. Like prodigals we lived a life of disrepute and shame.  
The squandering and sinfulness dishonored our God's Name.  
We brought this state upon ourselves. We merit all the blame.
3. Our patient Father waits for us, to give us royal dress.  
He celebrates with fattened calf and robes of righteousness.  
We who were dead are then revived to life anew and fresh.
4. We're like the older brother, too. We murmur and complain.  
The Father sees our bitterness, It gives Him such great pain.  
"All that is mine, is yours," He says, "My love for you remains."
5. Those loving arms are open still with never-ending grace.  
May God's strong Spirit work in us to always seek His face.  
That we might have eternal life within His firm embrace.
6. Praise God the Father waiting there so patiently for me.  
Praise God the Son, the Crucified, who rose in victory.  
Praise to the Holy Spirit, too, the Triune Deity.

**Biblical Basis:** Luke 15:11-31

**Lectionary Placement:** Lent IV, C

**Meter:** 868686

**Preferred Tune:** Brother James' Air (LW 417)

**Other Possible Tunes:** Coronation (LW 272)

## CONCLUSION

Now that this Major Applied Project comes to an end, I realize --perhaps more than ever--that my challenges as the planner and leader of the Divine Service begin anew each time I prepare for that service. This project has impressed upon me that there can be a “right” hymn for the service. That “right” hymn is the chief hymn which supports the lectionary readings for the day, and the particular lectionary reading which will be the subject of sermonic application. On many occasions this hymn will be available in Lutheran Worship. I conclude by reiterating the fact that I in no way wish to disparage our current corpus of hymnody. I value Lutheran Worship and its positive contribution to the worship and hymnological life of God’s people in The Lutheran Church-Missouri Synod.

Our hymnal, however, cannot be asked to give us every hymn we will ever need. This project has attempted to pick up where Lutheran Worship ends. It has shown me that there are, indeed, many new hymns that could be written. The few hymn texts presented here are but a small beginning to what could be done. This endeavor has stimulated me to consider writing more hymn texts in years to come. Moreover it has energized me to more deeply appreciate the rich hymnological heritage which we Lutherans already have.

I believe these same salutary effects have been experienced by my congregation. I sense a renewed eagerness to consider both new hymn texts and hymn tunes by the fifteen evaluators who participated in this project. Furthermore, I believe this zeal has spread to others in the congregation. Many more members of Zion Lutheran Church now realize



that the hymns for the Sunday morning service are chosen for a purpose. More deliberate attention to the message of the hymn and sermon follows from this. My people realize that hymns are didactic, and that the message of a hymn should focus on Jesus Christ. Typical of this attitude was a note I received from one of the respondents which said, "Thank you for the opportunity to hear the message of salvation in so many new ways."

I do not know how broadly the hymns presented here will disseminate. I certainly intend to use them in the congregations I serve over the course of my ministry. But I also desire to share them with the church at large. I hope that those who read these pages will be moved to "go and do likewise." Lutherans have been leaders in the development of new hymnody in the past, and I pray that this will continue in the future, so that the singing church will always be a teaching church, and the teaching church will always be a singing church.

## APPENDIX ONE

### Lectionary-Hymnal Cross Reference

#### Series A

<u>Day</u>	<u>Readings</u>	<u>Hymns</u>
Advent 1	Is. 2:1-5 Rom. 13:11-14 Matt. 24:37-44 or Matt. 21:1-11	310 18 - 50,54,56,61,75,76,86,88
Advent 2	Is. 11:1-10 Rom. 15:4-13 Matt. 3:1-12	31,67,156,157,158,160,167,263 - 14
Advent 3	Is. 35:1-10 James 5:7-10 Matt. 11:2-11	- - 91
Advent 4	Is. 7:10-14(15-17) Rom. 1:1-17 Matt. 1:18-25	31,346 - 182
Christmas Eve	Is. 9:2-7 Titus 2:11-14 Luke 2:1-20	22,49,62,77,493,495 - 37,38,43,44,47,50,54,55,56,57, 58,61,63,64,66,68,504
Christmas Dawn	Is. 52:7-10 Heb. 1:1-19 John 1:1-14	42,117,134,315,319 212 13,35,45,74,169,178,213,317, 319,335,481,486
Christmas Day	Is. 62:10-12 Titus 3:4-7 Luke 2:1-20	177 209,364 37,38,43,44,47,50,54,55,56,57, 58,61,63,64,66,68,504

Christmas 1	Is. 63:7-9	-
	Gal. 4:4-7	446
	Matt. 2:13-15, 19-23	188
Christmas 2	Is. 61:10-62:3	169,206,362
	Eph. 1:3-6,15-18	370,426
	John 1:1-18	13,35,45,74,169,178,187,213, 317,319,335,481,486
New Year's Day	Num. 6:22-27	218
	Rom. 1:1-7 or Phil. 2:9-13	- 282
	Luke 2:21	-
Epiphany	Is. 60:1-6	84,85,313,314
	Eph. 3:2-12	164
	Matt. 2:1-12	50,54,56,61,75,76,79,81,86,88
Epiphany 1	Is. 42:1-7	-
	Acts 10:34-38	135
	Matt. 3:13-17	88
Epiphany 2	Is. 49:1-6	-
	I Cor. 1:1-9	-
	John 1:29-41	18,111,137,187,193,194,208, 215,359,366,378
Epiphany 3	Is. 9:1-4 or Amos 3:1-8	62,77,495 -
	I Cor. 1:10-17	-
	Matt. 4:12-23	77
Epiphany 4	Micah 6:1-8	397
	I Cor. 1:26-31	-
	Matt. 5:1-12	-
Epiphany 5	Is. 58:5-9a	-
	I Cor. 2:1-5	356
	Matt. 5:13-20	370

Epiphany 6	Deut. 30:15-20 I Cor. 2:6-13 Matt. 5:20-37	- - -
Epiphany 7	Lev. 19:1-2,17-18 I Cor. 3:10-11, 16-23 Matt. 5:38-48	- 160,167,291,360 -
Epiphany 8	Is. 49:13-18 I Cor. 4:1-13 Matt. 6:24-34	296 262 415
Trans- figuration	Ex. 24:12,15-18 II Peter 1:16-19 Matt. 17:1-9	- 340,480 87,89,306
Ash Wednesday	Joel 2:12-19 II Cor. 5:20b-6:2 Matt. 6:1-6,16-21	- - 415
Lent 1	Gen. 2:7-9,15-17; 3:1-7 Rom. 5:12(13-16) 17-19 Matt. 4:1-11	- 292,363 88,92,93
Lent 2	Gen. 12:1-8 Rom. 4:1-5,13-17 John 4:5-26 (27-30,39-42)	- - 348
Lent 3	Is. 42:14-21 Eph. 5:8-14 John 9:1-41 or John 9:13-17, 34-39	- - -
Lent 4	Hos. 5:15-6:2 Rom. 8:1-10 Matt. 20:17-28	- 167 387

Lent 5	Ezek. 37:1-3(4-10) 11-14 Rom. 8:11-19 John 11:1-53 or John 11:47-53	-  139,165,213,446,490 145,212,381
Palm Sunday	Is. 50:4-9b Phil. 2:5-11  Matt. 27:11-54	113 12,43,178,179,182,271 274,282,460 91,93,94,96,100,112, 113,122,142
Maundy Thursday	Ex. 12:1-14 I Cor. 11:17-32 or I Cor. 11:23-26 John 13:1-17,34	- 236,237,242,246  426
Good Friday	Is. 52:13-53:12 or Hos. 6:1-6 Heb. 4:14-16;5:7-9 John 18:1-19:42 or John 19:17-30	- - 108 15,112,113,361,511
Easter	Acts 10:34-43 Col. 3:1-4 John 20:1-9(10-18) or Matt. 28:1-10	135 149,150,373,415 - 127,130,133,142,147, 203,278,505
Easter 2	Acts 2:14a,22-32 I Peter 1:3-9 John 20:19-31	123,125,142,144,148,159,271 42,136,337,423,442,282 130,193,194,221,235,258,263
Easter 3	Acts 2:14a,36-47 I Peter 1:17-21 Luke 24:13-35	408 88,98,208,270,289,394 33,287,344,488,490
Easter 4	Acts 6:1-9;7:2a 51-60 I Peter 2:19-25	-  95,97,120,121,151,336,357, 379,381,387

Easter 5	Acts 17:1-15	-
	I Peter 2:4-10	274,290,459
	John 14:1-12	149,150,264,283
Easter 6	Acts 17:22-31	-
	I Peter 3:15-22	135,179
	John 14:15-21	162,215,280
Ascension	Acts 1:1-11	125,148,149,152,159
	Eph. 1:16-23	136,293
	Luke 24:44-53	247,321,322,
Easter 7	Acts 1:(1-7)8-14	149,152,193,194
	I Peter 4:12-17; 5:6-11	-
	John 17:1-11	354
Pentecost	Joel 2:28-29	-
	Acts 2:1-21	154,163,203,271
	John 16:5-11	-
Pentecost 1	Gen. 1:1-2:3 or Deut. 4:32-34	100,167,178,317,328,492 -
	II Cor. 13:11-14	172,175
	Matt. 28:16-20	172,223,224,320
Pentecost 2	Deut. 11:18-21, 26-28	-
	Rom. 3:21-25a, 27-28	353,357,368,509
	Matt. 7:(15-20) 21-29	-
Pentecost 3	Hos. 5:15-6:6	-
	Rom. 4:18-25	520
	Matt. 9:9-13	193,194
Pentecost 4	Ex. 19:2-8a	-
	Rom. 5:6-11	285
	Matt. 9:35-10:8	396

Pentecost 5	Jer. 20:7-13	-
	Rom. 5:12-15	292,363
	Matt. 10:24-33	-
Pentecost 6	Jer. 28:5-9	-
	Rom. 6:1b-11	137,172,225
	Matt. 10:34-42	-
Pentecost 7	Zech. 9:9-12	12,105
	Rom. 7:15-25a	-
	Matt. 11:25-30	96,312,345,348,350,380
Pentecost 8	Is. 55:10-11	-
	Rom. 8:18-25	490
	Matt. 13:1-9(18-23)	217,338,342
Pentecost 9	Is. 44:6-8	-
	Rom. 8:26-27	212,432
	Matt. 13:24-30 (36-43)	495
Pentecost 10	I Kings 3:5-12	371,433
	Rom. 8:28-30	100,422,429
	Matt. 13:44-52	270
Pentecost 11	Is. 55:1-5	-
	Rom. 8:35-39	316,369,442
	Matt. 14:13-21	-
Pentecost 12	I Kings 19:9-18	-
	Rom. 9:1-5	-
	Matt. 14:22-33	-
Pentecost 13	Is. 56:1,6-8	-
	Rom. 11:13-15, 29-32	-
	Matt. 15:21-28	234
Pentecost 14	Ex. 6:2-8	-
	Rom. 11:33-36	426
	Matt. 16:13-20	235,518

Pentecost 15	Jer. 15:15-21	-
	Rom. 12:1-8	97,295,404
	Matt. 16:21-26	379,381,382,387
Pentecost 16	Ezek. 33:7-9	-
	Rom. 13:1-10	497,502
	Matt. 18:15-20	-
Pentecost 17	Gen. 50:15-21	-
	Rom. 14:5-9	-
	Matt. 18:21-35	-
Pentecost 18	Is. 55:6-9	-
	Phil. 1:1-5(6-11)	-
	19-27	-
	Matt. 20:1-16	318
Pentecost 19	Ezek. 18:1-4,25-32	-
	Phil. 2:1-5(6-11)	12,43,178,179,182,271,274, 282,460
	Matt. 21:28-32	-
Pentecost 20	Is. 5:1-7	273
	Phil. 3:12-21	-
	Matt. 21:33-43	-
Pentecost 21	Is. 25:6-9	96,123
	Phil. 4:4-13	-
	Matt. 22:1-10	346
	(11-14)	-
Pentecost 22	Is. 45:1-7	-
	I Thess. 1:1-5a	-
	Matt. 22:15-21	-
Reformation Day	Jer. 31:31-34	-
	Rom. 3:19-28	353,357,368,509
	John 8:31-36	202,334



All Saints'	Is. 26:1-4,8-9	198
	12-13,19-21	
	Rev. 21:9-11,22-27 (22:1-5)	307
	Matt. 5:1-12	-
Pentecost 23	Lev. 19:1-2,15-18	-
	I Thess. 1:6-10	236,237
	Matt. 22:34-40 (41-46)	-
Pentecost 24	Amos 5:18-24	-
	I Thess. 4:13-14 (15-18)	-
	Matt. 23:37-39 or Matt. 25:1-13	- 176,177,302
Pentecost 25	Hosea 11:1-4,8-9	-
	I Thess. 5:1-11	302
	Matt. 24:3-14 or Matt. 25:14-30	- -
3rd Last Sunday	Job 14:1-6 or Mal. 2:1-2,4-10	- -
	I Thess. 3:11-13 or I Thess. 2:8-13	- -
	Matt. 24:15-28 or Matt. 23:1-12	- -
2nd Last Sunday	Jer. 25:30-32 or Jer. 26:1-6	- -
	I Thess. 1:3-10 or I Thess. 3:7-13	236,237 -
	Matt. 25:31-46 or Matt. 24:1-14	26,395,264

Last Sunday	Is. 65:17-25 or	-
	Ezek. 34:11-16, 23-24	-
	II Pet. 3:3-4, 8-10,13 or	-
	I Cor. 15:20-28	127,140,144,179,305
	Matt. 25:1-13 or Matt. 25:31-46	176,177,302 26,395,397,462

## Lectionary-Hymnal Cross Reference

## Series B

<u>Day</u>	<u>Readings</u>	<u>Hymns</u>
Advent 1	Is. 63:16b-17; 64:1-8 I Cor. 1:3-9 Mark 13:33-37 or Mark 11:1-10	32 - - -
Advent 2	Is. 40:1-11 II Peter 3:8-14 Mark 1:1-8	14,21,27,28,29,411,453,471,517 - -
Advent 3	Is. 61:1-3,10-11 I Thess. 5:16-24 John 1:6-8;19-28	29,49,88,169,222,362 166 319
Advent 4	II Sam. 7(1-7) 8-11,16 Rom. 16:25-27 Luke 1:26-38	- - 43,182
Christmas Eve	Is. 9:2-7 Titus 2:11-14 Luke 2:1-20	22,49,62,77,493,495 - 37,38,43,44,47,50,54,55,56,57, 58,61,63,64,66,68,504
Christmas Dawn	Is. 52:7-10 Heb. 1:1-19 John 1:1-14	42,117,134,315,319 212 13,35,45,74,169,178,213,317, 319,335,481,486
Christmas Day	Is. 62:10-12 Titus 3:4-7 Luke 2:1-20	177 209,364 37,38,43,44,47,50,54,55,56,57, 58,61,63,64,66,68,504

Christmas 1	Is. 45:22-25	-
	Col. 3:12-17	376,380,483
	Luke 2:25-40	22,185
Christmas 2	Is. 61:10-62:3	169,206,362
	Eph. 1:3-6,15-18	370,426
	John 1:1-18	13,35,45,74,169,178,187,213, 317,319,335,481,486
New Year's Day	Num. 6:22-27	218
	Rom. 1:1-7 or	-
	Phil. 2:9-13	282
	Luke 2:21	-
Epiphany	Is. 60:1-6	84,85,313,314
	Eph. 3:2-12	164
	Matt. 2:1-12	50,54,56,61,75,76,79,81,86,88
Epiphany 1	Is. 42:1-7	-
	Acts 10:34-38	-
	Mark 1:4-11	223
Epiphany 2	I Sam. 3:1-10	339
	I Cor. 6:12-20	-
	John 1:43-51	193,194
Epiphany 3	Jonah 3:1-5,10	-
	I Cor. 7:29-31	-
	Mark 1:14-20	-
Epiphany 4	Deut. 18:15-20	-
	I Cor. 8:1-13	-
	Mark 1:21-28	-
Epiphany 5	Job 7:1-7	-
	I Cor. 9:16-23	-
	Mark 1:29-39	399
Epiphany 6	II Kings 5:1-14	-
	I Cor. 9:24-27	299
	Mark 1:40-45	-

Epiphany 7	Is. 43:18-25	-
	II Cor. 1:18-22	-
	Mark 2:1-12	-
Epiphany 8	Hosea 2:14-16	-
	(17-18)19-20	-
	II Cor. 3:1b-6	-
	Mark 2:18-22	-
Trans- figuration	II Kings 2:1-12c	258
	II Cor. 3:12-4:2	373
	Mark 9:2-9	89
Ash Wednesday	Joel 2:12-19	-
	II Cor. 5:20b-6:2	-
	Matt. 6:1-6,16-21	415
Lent 1	Gen. 22:1-18	-
	Rom. 8:31-39	69,316,321,369,407,415,442
	Mark 1:12-15	92
Lent 2	Gen. 28:10-17	327,479,514
	(18-22)	
	Rom. 5:1-11	42,69,238,285,336,355
	Mark 8:31-38	393
Lent 3	Ex. 20:1-17	331,477
	I Cor. 1:22-25	-
	John 2:13-22	-
Lent 4	Num. 21:4-9	-
	Eph. 2:4-10	351,509
	John 3:14-21	311,330,352
Lent 5	Jer. 31:31-34	-
	Heb. 5:7-9	108
	John 12:20-33	153,193,194,311,356
Palm Sunday	Zech. 9:9-10	12,105
	Phil. 2:5-11	12,43,178,179,182,271,274,282, 460
	Mark 14:1-15:47 or Mark 15:1-39	90,249,449 90

Maundy Thursday	Ex. 24:3-11	-
	I Cor. 10:16-17 (18-21)	240,247,250
	Mark 14:12-26	249,449
Good Friday	Is. 52:13-53:12 or	-
	Hos. 6:1-6	-
	Heb. 4:14-16;5:7-9	108
	John 18:1-19:42 or John 19:17-30	15,112,113,361,511
Easter	Is. 25:6-9	90,123
	I Cor. 15:19-28	124,127,140,144,179,305
	Mark 16:1-8 or John 20:1-9 (10-18)	137 -
Easter 2	Acts 3:13-15,17-26	33,122
	I John 5:1-6	215
	John 20:19-31	130,193,194,221,235,258,263
Easter 3	Acts 4:8-12	182,276,358
	I John 1:1-2:2	78,243,276,362,268
	Luke 24:36-49	147
Easter 4	Acts 4:23-33	17
	I John 3:1-2	-
	John 10:11-18	119,292
Easter 5	Acts 8:26-40	-
	I John 3:18-24	405,476
	John 15:1-8	193,194,273
Easter 6	Acts 11:19-30	263
	I John 4:1-11	46,69,72,118,122,330
	John 15:9-17	516
Ascension	Acts 1:1-11	125,148,149,152,159
	Eph. 1:16-23	136,293
	Luke 24:44-53	247,321,322,

Easter 7	Acts 1:15-26	193,194
	I John 4:13-21	20,46,69,74,376
	John 17:11b-19	-
Pentecost	Ezek. 37:1-14	-
	Acts 2:22-36	123,125,142,144,148,159,271
	John 7:37-39a	347
Pentecost 1	Deut. 6:4-9	-
	Rom. 8:14-17	105,213,446
	John 3:1-17	311,330,352
Pentecost 2	Deut. 5:12-15	-
	II Cor. 4:5-12	328,481,486
	Mark 2:23-28	-
Pentecost 3	Gen. 3:9-15	135
	II Cor. 4:13-18	213
	Mark 3:20-35	-
Pentecost 4	Ezek. 17:22-24	-
	II Cor. 5:1-10	-
	Mark 4:26-34	216,217,338
Pentecost 5	Job 38:1-11	190,346,447
	II Cor. 5:14-21	-
	Mark 4:35-41	-
Pentecost 6	Lam. 3:22-33	-
	II Cor. 8:1-9, 13-14	40,42
	Mark 5:21-24a, 35-43 or Mark 5:24b-34	-
Pentecost 7	Ezek. 2:1-5	-
	II Cor. 12:7-10	-
	Mark 6:1-6	-
Pentecost 8	Amos 7:10-15	-
	Eph. 1:3-14	370,426
	Mark 6:7-13	-

Pentecost 9	Jer. 23:1-6 Eph. 2:13-22 Mark 6:30-34	263 289,291,422 -
Pentecost 10	Ex. 24:3-11 Eph. 4:1-7,11-16 John 6:1-15	- 289,295,518 -
Pentecost 11	Ex. 16:2-15 Eph. 4:17-24 John 6:24-35	- 12 220,239,243,244,248,348,380
Pentecost 12	I Kings 19:4-8 Eph. 4:30-5:2 John 6:41-51	- 296,376 153,236,237,248
Pentecost 13	Prov. 9:1-16 Eph. 5:15-20 John 6:51-58	- 403,439 236,237
Pentecost 14	Joshua 24:1-2a 14-18 Eph. 5:21-31 John 6:60-69	409,465,567  253 202,358
Pentecost 15	Deut. 4:1-2,6-8 Eph. 6:10-20 Mark 7:1-8,14-15 21-23	- 303,305 -
Pentecost 16	Is. 35:4-7a James 1:17-22 (23-25)26-27 Mark 7:31-37	- 371,405 400
Pentecost 17	Is. 50:4-10 James 2:1-5,8-10 14-18 Mark 8:27-35	113 - -
Pentecost 18	Jer. 11:18-20 James 3:16-4:6 Mark 9:30-37	- - -



Pentecost 19	Num. 11:4-6,10-16 24-29	-
	Jas. 4:7-12 (13-5:6)	-
	Mark 9:38-50	-
Pentecost 20	Gen. 2:18-24	-
	Heb. 2:9-11(12-18)	275,421
	Mark 10:2-16	226,228,473,475
Pentecost 21	Amos 5:6-7,10-15	-
	Heb. 3:1-6	-
	Mark 10:17-27 (28-30)	-
Pentecost 22	Is. 53:10-12	-
	Heb. 4:9-16	386,515
	Mark 10:35-45	-
Pentecost 23	Jer. 31:7-9	-
	Heb. 5:1-10	108
	Mark 10:46-52	-
Reformation Day	Jer. 31:31-34	-
	Rom. 3:19-28	353,357,368,509
	John 8:31-36	202,334
All Saints'	Is. 26:1-4,8-9 12-13,19-21	198
	Rev. 21:9-11,22-27 (22:1-5)	307
	Matt. 5:1-12	-
Pentecost 24	Deut. 6:1-9	-
	Heb. 7:23-28	264,394
	Mark 12:28-34 (35-37)	-
Pentecost 25	I Kings 17:8-16	-
	Heb. 9:24-28	120,121
	Mark 12:41-44	-

3rd Last Sunday	Dan. 12:1-3	-
	Heb. 12:26-29 or	-
	Heb. 10:11-18	236,237,367
	Mark 13:1-13	-
2nd Last Sunday	Dan. 7:9-10	-
	Heb. 12:1-2 or	191,378
	Heb. 13:20-21	-
	Mark 13:24-31	16
Last Sunday	Is. 51:4-6 or	-
	Dan. 7:13-14	169,450,451
	Jude 20-25 or	173,337
	Rev. 1:4b-8	15,36,173,281
	Mark 13:32-37 or	-
John 18:33-37	-	

## Lectionary-Hymnal Cross Reference

## Series C

<u>Day</u>	<u>Readings</u>	<u>Hymns</u>
Advent 1	Jer. 33:14-16 I Thes. 3:9-13 Luke 21:25-36 or Luke 19:28-40	- - 434,463 210
Advent 2	Mal. 3:1-4 Phil. 1:3-11 Luke 3:1-6	- - 25,193,194
Advent 3	Zeph. 3:14-18a Phil. 4:4-7(8-9) Luke 3:7-18	- - -
Advent 4	Micah 5:2-4 Heb. 10:5-10 Luke 1:39-45 (46-55)	59,60 99 187
Christmas Eve	Is. 9:2-7 Titus 2:11-14 Luke 2:1-20	22,49,62,77,493,495 - 37,38,43,44,47,50,54,55,56,57, 58,61,63,64,66,68,504
Christmas Dawn	Is. 52:7-10 Heb. 1:1-19 John 1:1-14	42,117,134,315,319 212 13,35,45,74,169,178,213,317, 319,335,481,486
Christmas Day	Is. 62:10-12 Titus 3:4-7 Luke 2:1-20	177 209,364 37,38,43,44,47,50,54,55,56,57, 58,61,63,64,66,68,504
Christmas 1	Jer. 31:10-13 Heb. 2:10-18 Luke 2:41-52	- 275 80,467

Christmas 2	Is. 61:10-62:3	169,206,362
	Eph. 1:3-6,15-18	370,426
	John 1:1-18	13,35,45,74,169,178,187,213, 317,319,335,481,486
New Year's Day	Num. 6:22-27	218
	Rom. 1:1-7 or Phil. 2:9-13	- 282
	Luke 2:21	-
Epiphany	Is. 60:1-6	84,85,313,314
	Eph. 3:2-12	164
	Matt. 2:1-12	50,54,56,61,75,76,79,81,86,88
Epiphany 1	Is. 42:1-7	-
	Acts 10:34-38	-
	Luke 3:15-17,21-22	81,223
Epiphany 2	Is. 62:1-5	177,206
	I Cor. 12:1-11	-
	John 2:1-11	81,252
Epiphany 3	Is. 61:1-6	29,49,88,222
	I Cor. 12:12-21, 26-27	-
	Luke 4:14-21	29,30,166
Epiphany 4	Jer. 1:4-10	-
	I Cor. 12:27-13:13	-
	Luke 4:21-32	-
Epiphany 5	Is. 6:1-8(9-13)	168,171,199,201,203,214,241, 261,318
	I Cor. 14:12b-20	-
	Luke 5:1-11	386
Epiphany 6	Jer. 17:5-8	408
	I Cor. 15:12,16-20	124,127,140
	Luke 6:27-38	-

Epiphany 7	Gen. 45:3-8a,15	-
	I Cor. 15:35-38a 42-50	266
	Luke 6:27-38	-
Epiphany 8	Jer. 7:1-7(8-15)	-
	I Cor. 15:51-58	123,132,138,142,143,144,377, 380,490,520
	Luke 6:39-49	368
Trans- figuration	Deut. 34:1-12	-
	II Cor. 4:3-6	328,481,486
	Luke 9:28-36	87,89
Ash Wednesday	Joel 2:12-19	-
	II Cor. 5:20b-6:2	-
	Matt. 6:1-6,16-21	415
Lent 1	Deut. 26:5-10	-
	Rom. 10:8b-13	-
	Luke 4:1-13	92
Lent 2	Jer. 26:8-15	-
	Phil. 3:17-4:1	-
	Luke 13:31-35	-
Lent 3	Ex. 3:1-8a,10-15	450
	I Cor. 10:1-13	361
	Luke 13:1-9	-
Lent 4	Is. 12:1-6	78,408
	I Cor. 1:18-31 or I Cor. 1:18,22-25	-
	Luke 15:1-3,11-32	229,347
Lent 5	Is. 43:16-21	-
	Phil. 3:8-14	114,115,118,374
	Luke 20:9-19	-
Palm Sunday	Deut. 32:36-39	-
	Phil. 2:5-11	12,43,178,179,182,271, 274,282,460
	Luke 22:1-23:56 or	97,100,112,119,505,511

Maundy Thursday	Jer. 31:31-34 Heb. 10:15-39 Luke 22:7-20	- - -
Good Friday	Is. 52:13-53:12 or Hos. 6:1-6 Heb. 4:14-16;5:7-9 John 18:1-19:42 or John 19:17-30	- - 108 15,112,113,361,511
Easter	Ex. 15:1-11 or Ps. 118:14-24 I Cor. 15:1-11 Luke 24:1-11 or John 20:1-9 (10--18)	141,438 42,129,133,198,200,203,455 - 110 -
Easter 2	Acts 5:12,17-32 Rev. 1:4-18 John 20:19-31	135 173,281 130,193,194,221,235,258,263
Easter 3	Acts 9:1-20 Rev. 5:11-14 John 21:1-14	193,194,374 83,131,210,284 -
Easter 4	Acts 13:15-16a 26-33 Rev. 7:9-17 John 10:22-30	33 58,131,171,173,193,194,199, 281,306,308,362 -
Easter 5	Acts 13:44-52 Rev. 21:1-5 John 13:31-35	- 268,306,378 -
Easter 6	Acts 14:8-18 Rev. 21:10-14, 22-23 John 14:23-29	- 307,309 157,158,375
Ascension	Acts 1:1-11 Eph. 1:16-23 Luke 24:44-53	125,148,149,152,159 136,293 247,321,322,

Easter 7	Acts 16:6-10 Rev. 22:12-17,20 John 17:20-26	322 26,72,73,347 493
Pentecost	Gen. 11:1-9 Acts 2:37-47 John 15:26-27; 16:4b-11	62 408 -
Pentecost 1	Prov. 8:22-31 Rom. 5:1-5 John 16:12-15	- 336,355 156,161
Pentecost 2	I Kings 8:(22-23, 27-30)41-43 Gal. 1:1-10 Luke 7:1-10	323,401 125,148,159 -
Pentecost 3	I Kings 17:17-24 Gal. 1:11-24 Luke 7:11-17	- - -
Pentecost 4	II Sam. 11:26- 12:10,13-15 Gal. 2:11-21 Luke 7:36-50	- 280 -
Pentecost 5	Zech. 12:7-10 Gal. 3:23-29 Luke 9:18-24	- - 305
Pentecost 6	I Kings 19:14-21 Gal. 5:1,13-25 Luke 9:51-62	- - -
Pentecost 7	Is. 66:10-14 Gal. 6:1-10,14-16 Luke 10:1-12, 16(17-20)	- 101,114,115,117,118 260,316,318,321
Pentecost 8	Deut. 30:9-14 Col. 1:1-14 Luke 10:25-37	- 17,385 397

Pentecost 9	Gen. 18:1-10a (10b-14) Col. 1:21-28 Luke 10:38-42	- - 467
Pentecost 10	Gen. 18:20-32 Col. 2:6-15 Luke 11:1-13	- 128,225,293 154
Pentecost 11	Eccl. 1:2,2:18-26 Col. 3:1-11 Luke 12:13-21	- 149,150,373,415 -
Pentecost 12	Gen. 15:1-6 Heb. 11:1-3,8-16 Luke 12:32-40	- 324,383,384,423,515 300,410
Pentecost 13	Jer. 23:23-29 Heb. 12:1-13 Luke 12:49-53	- 191,378 -
Pentecost 14	Is. 66:18-23 Heb. 12:18-24 Luke 13:22-30	- 310,362 -
Pentecost 15	Prov. 25:6-7 Heb. 13:1-8 Luke 14:1,7-14	- 193,194,420 -
Pentecost 16	Prov. 9:8-12 Philemon 1(2-9) 10-21 Luke 14:25-33	- - - -
Pentecost 17	Ex. 32:7-14 I Tim. 1:12-17 Luke 15:1-10	- 451 229
Pentecost 18	Amos 8:4-7 I Tim. 2:1-8 Luke 16:1-13	- 34,499 -



Pentecost 19	Amos 6:1-7	-
	I Tim. 6:6-16	169,451
	Luke 16:19-31	-
Pentecost 20	Hab. 1:1-3;2:1-4	-
	II Tim. 1:3-14	123,166,354
	Luke 17:1-10	-
Pentecost 21	Ruth 1:1-19a	253
	II Tim. 2:8-13	-
	Luke 17:11-19	208
Reformation Day	Jer. 31:31-34	-
	Rom. 3:19-28	353,357,368,509
	John 8:31-36	202,334
All Saints'	Is. 26:1-4,8-9 12-13,19-21	198
	Rev. 21:9-11,22-27 (22:1-5)	307
	Matt. 5:1-12	-
Pentecost 22	Josh. 24:1-2a, 14-18(22-28)	465,467,409
	Acts 4:23-31	17
	Matt. 5:38-48	-
Pentecost 23	Deut. 10:12-22	397
	II Tim. 4:6-8,16-18	-
	Luke 18:9-14	93,234
Pentecost 24	Ex. 34:5-9	-
	II Thess. 1:1-5, 11-12	-
	Luke 19:1-10	465
Pentecost 25	I Chron. 29:10-13	-
	II Thess. 2:13-3:5	315
	Luke 20:27-38	-

3rd Last Sunday	Ex. 32:15-20 or	-
	Mal. 4:1-2a	49,480
	II Thess. 3:1-5 or	315,421
	II Thess. 3:6-13	-
	Luke 17:20-30 or Luke 21:5-19	-
2nd Last Sunday	Jer. 8:4-7 or	-
	Is. 52:1-6	177
	II Cor. 5:1-10 or I Cor. 15:54-58	-
	Luke 19:11-27	123,132,138,142,143,144,377, 380,490,520
Last Sunday	Mal. 3:14-18 or	256
	Jer. 23:2-6	263
	Rev. 22:6-13 or	-
	Col. 1:13-20	17,151,385
	Luke 12:42-48 or Luke 23:35-43	- 100,112

## APPENDIX TWO

### Hymn Analysis

Hymn Title \_\_\_\_\_

1. Are you able to ascertain from this hymn text the passage or account in Holy Scripture which is being interpreted? If so, please identify (You need not list chapter or verse. Simply say, for example, "The account of the Good Samaritan.")
2. Does the hymn leave any part of the particular Biblical text uninterpreted? If so, please elaborate.
3. What Christian doctrines are taught in this hymn?
4. Are there any words in the hymn which the average singer may not understand?
5. Are there any sections of the hymn where the language seems unnatural or stilted simply to fit the rhyme pattern?
6. Of the hymn tunes which fit this text's meter, which tune do you think best reflects the character of the text?
7. Do you have any other comments about how this hymn text might be improved?

## APPENDIX THREE

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