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“AN EVALUATION OF PRAISE MUSIC AS A GENRE FOR  
INCORPORATION INTO LUTHERAN WORSHIP”

REV. RANDY P. SCHULTZ

APRIL 28, 1999

Concordia Seminary

Saint Louis, Missouri



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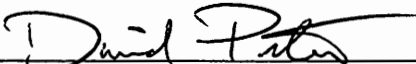
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CONCORDIA SEMINARY, ST. LOUIS, MO

“AN EVALUATION OF PRAISE MUSIC AS A GENRE FOR  
INCORPORATION INTO LUTHERAN WORSHIP”

A MAJOR APPLIED PROJECT SUBMITTED TO  
THE FACULTY IN CANDIDACY FOR THE DEGREE OF  
DOCTOR OF MINISTRY

BY

REV. RANDY P. SCHULTZ

ESKO, MN

APRIL 27, 1999

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To Mary

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## NOTES ON FORM

Unless otherwise noted, all scripture references are taken from the The New International Version (Grand Rapids, MI: Zondervan Publishing House) 1984.

CHAPTER 1  
INTRODUCTION

*Introductory Comments*

In the hallways at most every pastor's conference you cannot help but overhear a couple of pastors discussing the worship life in their churches. At times you may even see two pastors nose to nose in a heated debate over worship style. Paper after paper and thesis after thesis are being published on the issue of worship. Many times a debate on style leads to a dogmatic statement on issues that are usually adiaphora. I have had personal conversations with pastors on the issue of what we can or can't use in the worship service. Many pastors feel the need to defend confessional and Lutheran heritage, while others feel a need to break free from it.

The tension is so thick that, as the saying goes, you can "cut it with a knife." Rarely in our Synod's history has there been such tension about what is happening on Sunday morning throughout this land. Pastors are experimenting with new and contemporary styles and music. Many are doing an abomination to our liturgical heritage, while others seem to be more sensitive and are being met with acceptance and success. Many lay people are clamoring for more relevant worship, and they want it to speak to the needs of today. There is a sense that maybe this "new" type of worship will help our young people to stay in our churches. They are saying, "Maybe a contemporary service,

one that is less formal, will stop our families from going down to the thriving Evangelical Whatever Church at the edge of town.” Others will say, “Whatever they are doing seems to be successful. Maybe we should try it.”

It seems that our Synod is in a state of stagnation and decline. We seem to have lost the growth of the 50's and 60's. We survived the turmoil of the 70's but fighting continued through the 80's and 90's. As we approach a new millennium there is a sense of concern that asks, “Can we survive? What has to happen? How can we draw people to the truth of the Gospel and effectively minister to the people of today? What will it take?” Many pastors, myself included, see a need for a renaissance and a renewal of Sunday morning worship. It is not the only place that needs rethinking, but it is a key area. Is it time to offer a variety of worship opportunities to meet the vast needs and expectations of the people coming to worship in our churches?

### *The Problem*

As I have struggled to minister to the people under my care, I have learned that the expectations of people are different. They are more worldly and well traveled. They are intelligent and do not just accept things at face value. They are struggling with many more issues than even a decade ago. They encounter a wide variety of religious expression. They live in a nation that is culturally diverse. Their lives are speeding by at an exponential rate. They look to the church to find a solace from the stresses of life. The church becomes a place to sort out the questions that they face during the week. Their Sunday morning worship is a time to be uplifted and strengthened as they face a new

week. They desire the Sunday morning service to speak to them at this time, in their language, in their culture.

With these types of people coming every week, to worship using the same “p.158” or “p.136” may be met with indifference or even neglect. Pastors and worship leaders need to take into account that many people worshipping in the pew did not grow up Lutheran. If they were confirmed Lutheran, many have fallen away and don’t remember much of what they learned. They are people who, more than likely, are not educated in liturgics and traditional order in the service.

A number of pastors have tried to solve this dilemma by throwing out historic forms in the service and becoming a cross between a Baptist and an Evangelical Free. They have removed the name of Lutheran from their church and have divested themselves of the more traditional liturgy. But this is an inappropriate response to the problem. Our rich heritage and liturgical strength are important and have great value.

Other pastors have given a half-hearted attempt at contemporary worship and music by turning a service over to the youth group. These services are usually ill-planned, shoddily led, and end up to be more of a circus than a service. Other, “more progressive pastors,” have allowed a service to be held maybe once a month on a Sunday evening to hopefully appease those who might be interested. Most of these pastors hope this service fails (and it usually does). It is doomed to fail due to time and inconsistency.

However, if we incorporate our strong liturgical heritage with contemporary praise music we will have a possible solution to our dilemma. We need to have a clear understanding of our liturgical form and what is vital in our liturgy. Working from an

outline of the basic elements in Lutheran worship, we can then develop worship that provides variety, helps meet the needs of our people, and glorifies God. This may include drama, contemporary music, dance, responsive readings, visual arts, or something else. Whatever is incorporated into that basic outline must be scripturally sound, of the highest quality, and meet both the needs of the individual and enhance the corporate worship life.

The goal of this Major Applied Project is to analyze our traditional liturgy and propose a basic outline for a “Lutheran” liturgical service and then incorporate contemporary Praise and Worship songs into that outline. This will primarily be done in the hymnody of the service. I will take an in-depth look at Martin Luther’s reform of the Roman Mass with a special emphasis on what he saw was important and also his selection of song recommendations. An examination will be made of the hymn selections of Luther in contrast to contemporary Praise choruses. I will also examine the development and roots of the Praise and Worship movement. After this examination I will develop two distinct worship services and field test them in three different congregations.

### *The Setting*

This project was done at St. Matthew’s Lutheran Church in Esko, MN. I have been pastor there for 3 years and have already incorporated this style of worship into Sunday morning. St. Matthew’s was originally part of the Finnish National Synod and joined the Missouri Synod in 1962. This church has been very open to change, but this has been more from a desire to not offend anyone rather than for the good of the church

or for sound biblical reasons. They have had long pastorates over their history and have pretty much stayed at around 600 members with about 150-200 worshipping each week.

Upon arrival at St. Matthew's I began introducing contemporary music in our regular service (we only had one on Sunday morning). In the fall of 1996 we went to two services on a Sunday morning where one was a traditional service using Lutheran Worship or Creative Worship (CPH). The other service was called a "praise" service that used the basic outline of the Lutheran liturgy, with some modifications, and contemporary Praise and Worship choruses for the songs. We use the songbook Songs for Praise and Worship (Word) as the songbook for that service.

It is in this "praise" service that the services developed for this project will be field tested. Two other congregations served as field test sites. One congregation, Our Redeemer Lutheran, Cloquet, MN, is already experimenting with contemporary praise services. The other, St. John's Lutheran, Woodbury, MN, has not done this style of worship but is open to trying it. All test churches were to do this service at a regularly scheduled weekend service. I also asked that they use their own worship leaders and musicians.

## CHAPTER 2

### A PRIMER ON WORSHIP

Even though a project like this cannot provide a complete examination of the theology of worship, some of the basics of this theology can be identified. An emphasis will be placed on the role of the “song” in worship history. As this project developed, the primary replacement in our traditional liturgy with praise music was in the “hymnody.” Therefore, the role of the song in worship is examined. This examination will include specifically the relationship of the two-fold nature of worship. This two-fold nature is first, God coming to us and, second, our response to Him. In “good” worship the hymnody and songs of worship have successfully aided in incorporating a proper balance of God coming to us and our response to His coming.

#### *Old Testament Worship*

In the Old Testament there is no general term for “worship.” Yet, in the Old Testament, worship of God did happen. There are many words that describe the action of worship. The Hebrew word שָׁחָה, and in the reflexive form יִשְׁתַּחֲוּוּ means “to bend or prostrate oneself” (Gen. 22:5. 1 Sam. 1:3. 1 Chr. 29:20. Pss. 66:4; 99:9; 138:2. Isa. 66:23). Other places worshippers bow down (פִּירַעַ, Ps. 95:6. Isa. 45:23) or bend the knee (בָּרַךְ, Ps. 95:6) or they might “bow low” (קָרַד, Gen. 24:26. Ex. 12:27. 2 Chr. 29:30. Neh. 8:6). Having done so they may rise up (קוּמָה, Ps. 24:3. Neh. 9:5) and stand (עָמַד, Pss. 122:2;



135:2). They also would lift up their hands (נָשָׂא, Pss. 63:4; 134:2) and then also spread out their hands (שָׁרַח, 2 Chr. 6:13; Ps. 143:6). The people also would “give thanks” or “know” God (יָדַע, Pss. 46:10; 100:3, Hos. 6:3). At festivals the worship may also involve a dance (מָחֹל, Pss. 149:3; 150:4). David leapt, danced around, and skipped (יָצַח, 2 Sam. 6:16, and רָקַד, 1 Chr. 15:29), while every one else was celebrating (שָׂחַח, 1 Chr. 13:8). Many other action words were used to describe the worship life of Old Testament people. It is obvious that worship of God for the Children of Israel was not a passive activity, but one that would involve the whole person. Their worship involved movement of body and spirit that had been motivated by God’s action in their lives.

So often the only response of biblical characters to the mighty acts of God was to worship. Noah, upon landing after the flood, was found to be offering a sacrifice of thanksgiving to a good and gracious God (Gen. 8:20). Abraham, in response to the command of God, is asked to offer His only son as a sacrifice of worship (Gen. 22). In the end, God provides a ram for the offering. During the Exodus the priesthood was established (Ex. 29) and Aaron was chosen as the first high priest. God established an elaborate system of worship that involved God coming to His people and the people responding. God would come and dwell with His people in the temple, and the people would respond with sacrifices to their God. These sacrifices included not only physical sacrifice, but also sacrifices of praise in the form of psalms and praises. From the patriarchs to the prophets, from the clans to the kings, people of the scriptures were found in worship. This worship involved God coming to His people and the people responding.

The concept of the “name” is an important one in biblical worship. In fact, a synonym for “worship” in the Scriptures is the expression “call upon the name of the Lord” (Gen. 26:25; Pss. 80:18; 99:6; 105:1; 116:13,17). Often we hear the summons to praise, bless or exalt His name (Pss. 34:3; 96:2; 100:4; 135:3; 148:13; 149:3) or to ascribe glory to His name (Pss. 29:2; 66:2; 96:8; 115:1). The worshipper may speak of lifting his or her hands to the name of the Lord (Ps. 63:4) in the universal ancient gesture of homage.<sup>1</sup>

This emphasis on the name of God is seen in much of the workings of God in the Old Testament. The character of an individual was often reflected in his name. So God, as YAHWEH, reflects God as the center of all things (I AM). As part of the covenantal relationship with His people, names were changed. Jacob’s name changed to Israel, “He contends with God,” to reflect that the people now were God’s people and that a personal relationship was formed with them. The names of God were often used in the context of worship, especially within the Psalms, as means of communicating the essence of God. The book of Psalms, which will be looked at in greater detail later, is the largest source for the “songs” of the Bible. God’s name is uttered often in the Psalms, names such as “God most High” (אֱלֹהִים) Pss. 7:10; 57:2; 78:35, “Mighty God” (אֱבִיר) Pss. 50:1; 132:2,5; “Lord”-“YAHWEH” (יְהוָה), mentioned in 119 of the 150 Psalms, and many others.

Symbolic actions were extremely important in Old Testament worship. The lifting of hands was an ancient symbol of covenant and loyalty (2 Ki. 20:12). Related to the lifting of hands are the gestures of bowing (Ps. 95:6. Isa. 45:23), kneeling (2 Chr. 6:13. Dan 6:10), and falling prostrate (Deut. 9:18-19). In the Old Testament it was to demonstrate respect and even a measure of fear. Israel also worshipped the Lord with

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<sup>1</sup> Robert E. Webber, ed., The Complete Library of Christian Worship, Vol. 1, “The Biblical Foundations of Christian Worship” (Nashville: Star Song Publishing Group, 1993), 23.

clapping of hands (Ps. 47:1). Clapping was a part of a king's celebration of a victory over enemies and at coronations (2 Kings 11:12). The name of God and the symbolic actions in worship continues the emphasis on the two-fold nature of worship.

Many of these acts of worship also were accompanied with songs that were sung as part of the worship. The Psalms contain many of these accompanying psalms. The book of Psalms can be classified as the Old Testament songbook. But it took many years for this book to be developed. Long before the Psalms recorded in Scripture were written, the people of God were singing songs.

The first recorded song in Scripture, that is actually called a song, is in Exodus 15:1. Moses and the Children of Israel have just crossed the Red Sea and Moses sings a song. This is immediately followed with Miriam singing a song.

During their wandering in the wilderness after Sinai, the Children of Israel sang a song after being told they would receive water on their journey to Moab.

<sup>17</sup> Then Israel sang this song:  
 "Spring up, O well! Sing about it,  
<sup>18</sup> about the well that the princes dug,  
 that the nobles of the people sank—  
 the nobles with scepters and staffs." (Num. 21:17-18)

Then, before Moses dies, God instructs him to write a song that will be a teaching song for the Children of Israel and a witness to God against their enemies.

<sup>19</sup> "Now write down for yourselves this song and teach it to the Israelites and have them sing it, so that it may be a witness for me against them. <sup>20</sup> When I have brought them into the land flowing with milk and honey, the land I promised on oath to their forefathers, and when they eat their fill and thrive, they will turn to other gods and worship them, rejecting me and breaking my covenant. <sup>21</sup> And when many disasters and difficulties come upon them, this song will testify against them,

because it will not be forgotten by their descendants. I know what they are disposed to do, even before I bring them into the land I promised them on oath.”<sup>22</sup> So Moses wrote down this song that day and taught it to the Israelites. (Deut. 31:19-22)

These songs, along with others, such as the Song of Deborah in Judges 5, show that songs were sung in worship before the Psalter. These songs, previously mentioned, were in direct response to the gracious work of God. They involved God’s action and the peoples’ response.<sup>2</sup>

It is in the book of Psalms that we see a fully developed song book for Old Testament worship. We know from the study of Psalms that they were used in the worship life of the Children of Israel, and that there are different types, authors, and accompaniments.

Just by the superscriptions attached to the Psalms we are aware of various uses at different times for the Psalms. For example, Psalm 30 was intended for the dedication of the temple, Psalm 92 for the Sabbath, and Psalm 100 was for the thank-offerings.

We can also classify the Psalms into different types.

“The Superscriptions to the Psalms acquaint us with an ancient system of classification: (1) *mizmor* (“psalm”); (2) *shiggaion* (see note on Ps 7 title); (3) *miktam* (see note on Ps 16 title); (4) *shir* (“song”); (5) *maskil* (see note on Ps 32 title); (6) *tephillah* (“prayer”); (7) *tehillah* (“praise”); (8) *lehazkir* (“for being remembered”—i.e., before God, a petition); (9) *letodah* (“for praising” or “for giving thanks”); (10) *lelammed* (“for teaching”); and (11) *shir yedidot* (“song of loves”—i.e., a wedding song). The meaning of many of

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<sup>2</sup> Other songs in the Old Testament outside of the book of Psalms include David’s Song of Praise recorded in 2 Sam. 22, the song of the temple musicians (2 Chr. 5:11-13), and the prophet Ezra records a similar song, (Ez. 3:10-11) The book of Solomon is called the Song of Solomon or the Song of Songs, and songs of praise are recorded in Is. 25:1-5; 26:1-15; and chapter 42.

these terms, however, is uncertain. In addition, some titles contain two of these (especially *mizmor* and *shir*), indicating that the types are diversely based and overlapping.<sup>3</sup>

If we look at the content of the Psalms we see another way of classifying the Psalms would be as follows:

The main types that can be identified are: (1) prayers of the individual (e.g., Ps 3:7–8); (2) praise from the individual for God’s saving help (e.g., Ps 30; 34); (3) prayers of the community (e.g., Ps 12; 44; 79); (4) praise from the community for God’s saving help (e.g., Ps 66; 75); (5) confessions of confidence in the Lord (e.g., Ps 11; 16; 52); (6) hymns in praise of God’s majesty and virtues (e.g., Ps 8; 19; 29; 65); (7) hymns celebrating God’s universal reign (Ps 47; 93–99); (8) songs of Zion, the city of God (Ps 46; 48; 76; 84; 122; 126; 129; 137); (9) royal psalms—by, for or concerning the king, the Lord’s anointed (e.g., Ps 2; 18; 20; 45; 72; 89; 110); (10) pilgrimage songs (Ps 120–134); (11) liturgical songs (e.g., Ps 15; 24; 68); (12) didactic (instructional) songs (e.g., Ps 1; 34; 37; 73; 112; 119; 128; 133).<sup>4</sup>

The use of the Psalms fits into the regular liturgical worship of the Old Testament people. The Psalms may have been authored by a specific individual for a specific event, but they grew into use during festivals and sacrifices. Some of the Psalms, as noted above, were songs that an individual could sing; others were community events that were sung by the whole assembly of Israel gathered together. We do not have a prescribed order of service from the Old Testament, like our modern day “worship folders,” but we do have notations that indicate the use of Psalms at festivals, during certain times of the year, and at different seasons.

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<sup>3</sup>Robert G. Hoerber, ed., Concordia Self-Study Bible (St. Louis: Concordia Publishing House, 1984), 782.

<sup>4</sup> *Ibid.*

The Psalms emphasize the two-fold nature of gift and response found in worship. Despite different authors, uses, accompaniments, and styles, we see in this Old Testament songbook the two-fold nature of worship. In some Psalms there is a voicing of the mighty acts of God and promises of a universal and eternal kingdom of God under the rulership of His Son (Ps 47; 93), and the coming messianic King (Ps 2; 45; 72; 89; 110; 132). In other psalms the response to God consists in a grateful review and a meditative appreciation of His revelation in deeds and words (Ps 19; 78; 119), or in an edifying contemplation of a God-pleasing life (Ps 15; 52). This two-fold response shaped the songs that worshippers sang to their God.

This discussion of Old Testament worship shows the diversity of worship in the Old Testament and how it took many forms. Yet, the central focus of Old Testament worship was always on God's action among His people. This central focus was seen in the ritual, the feasts, the sacrifices, the laws, the music, and all else that happened in worship. Old Testament worship, though, was also highly involved with much of a human element. These elements of dance, instruments, music, symbols, and rituals engaged the worshipper to be a participant in worship and not merely an observer. In the Psalms the human response of song and hymnody also becomes a significant part of the worship of our God. Thus the Old Testament history of worship teaches that our engagement in the worship setting is one in which our whole being, mind, body and soul, is active as we see and hear again the mighty acts of God. Worship is our response with hearts of faith with our entire mind, body and soul because of the mighty acts of God, including our praise in song and hymnody.

*New Testament Worship and  
the Early Church*

“The centrality of worship seen in the Old testament continues in the New Testament. There is no less interest in the New Testament in the true worship of God than in the Old Testament.”<sup>5</sup> When Jesus is born, angels, shepherds, and later magi would all be found paying homage and worshipping the newborn king. Although not sung, the words spoken by the angels will come to make a great song. Even at the announcement of the birth of the Messiah to Mary, her response to this announcement, the Magnificat, becomes a beautiful “song.” When Jesus is a young boy, and as an adult, we see Him involved in the prescribed worship life of Judaism in His day (Lk. 2:46). He was in the temple and synagogue worshipping as he should as a Jewish man (Lk. 19:47. Jn. 7:28). This would include the learning and singing of the Old Testament songbook of the Psalms. Yet God was now stretching His covenant beyond the realms of the Children of Israel. God was seeking worship from all corners of the globe.

With this expansion of the characters involved in worship, the main thrust of God’s action and our response does not alter. As worship continues to develop in the New Testament these two key elements remain, God’s action and our response. The doxologies are hymns of praise for God’s gracious action. The clarity of grace alone in Paul produce hymnic sections such as found in Philippians 2. Also found in the New Testament are the basic elements of worship. Very quickly hymnody will appear. This

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<sup>5</sup> Roger D. Pittelko, “Corporate Worship of the Church - Worship and the Community of Faith,” in Lutheran Worship History and Practice, ed. Fred L. Precht (St. Louis: Concordia Publishing House, 1993), 48.

section will summarize the fundamental pieces of God-pleasing worship. Therefore, the previous section on the Old Testament, especially the look at Psalms as a prime example of the two-fold response, will be combined with this upcoming section on New Testament worship to show the need to place such songs into a Gospel and Christ centered worship that contains certain key elements.

The basic elements of New Testament worship and liturgy are vital and still remain the key elements of our “Lutheran” liturgy. They warrant a closer examination.

**Prayer.** After Jesus ascended into heaven the disciples were charged to return to Jerusalem and wait and pray (Acts 1:14). Earlier, the disciples asked Jesus to teach them how to pray (Lk. 11:1). From this teaching we have received the Lord’s Prayer. This, the highest and greatest of all prayers, as well as other prayers, were found in New Testament worship. Whatever its form, prayer belongs in worship and any Christian worship that is void of it is unthinkable.

**Confession of Sins.** A valid preparation for worship includes a Christian’s acknowledgment of their sin. As the mighty acts of God are unfolded before us in worship, a needed realization is the unworthiness we face in His presence. God in His perfection chose to love the imperfect and has paid for their sin. That forgiveness, as we hear the Words of Absolution spoken by the minister, is granted again and again each time we confess our sin to Him. The Old Testament is full of the recognition of guilt and pleas for forgiveness. The Psalms have many examples of the contrition of the author and the forgiveness of God (Ps. 32:5; 38:18). The Gospel of the New Testament in its very essence is a message of forgiveness and the need for repentance. The confession of sins



was also closely linked to Baptism as in that water and Word the old has been drowned and a new forgiven self comes forth. Confession of sins and the receiving of absolution is an integral part of Christian worship.

***Confession of Faith.*** As Lutherans we consider ourselves “confessional,” that is, we have stated in writing and agreed on certain writings that confirm our belief and interpretation of the Bible. The Old Testament confession could be seen in the words, “The Lord our God is holy” (Ps. 99:9) At the time of Jesus, confessions came from individuals declaring Him as the “Lamb Of God” (Jn. 1:29,36), “Son of David” (Mt. 9:27. Lk. 18:38), and “My Lord and My God” (Jn. 20:28). Official creeds of the Church were organized in later centuries, but in the New Testament era to confess with one’s lips was a part of the worship life. Romans says, “That if you confess with your mouth, ‘Jesus is Lord,’ and believe in your heart that God raised Him from the dead, you will be saved. For it is with your heart that you believe and are justified, and it is with your mouth that you confess and are saved”(Rom. 10:9-10). Confession of faith remains an integral part of worship today.

***Reading of Scripture.*** 1 Thess. 5:27 speaks of Paul’s epistles being read. The words of our Lord at the Last Supper were used in worship (1 Cor. 11:24-25). In the New Testament, after Jesus’ ascension, there is no specific mention of Old Testament Scriptures being read in worship settings. Yet Jesus Himself quoted the Old Testament often. The apostles and writers of the New Testament books had a great knowledge and use of the Old Testament Scriptures. We can assume that the synagogue practice of reading and exposition of Scripture continued in the early Christian worship. Just as the

Old Testament people listened intently to the readings of the mighty acts of God, and the early New Testament Christian church saw the need for the writings of the faithful witness, so we also include these Scripture readings in our churches today.

***Preaching.*** We have solid evidence of preaching in the New Testament. Paul preached at Troas (2 Cor. 2:12). The apostles were given the ministry of the Word (Acts 6). Bishops had to have the quality of being “apt to teach” (1 Tim. 3:2). The clear exposition of Scripture has been vital to the New Testament church. We pray God to continue to send faithful preachers to deliver the message of God to His people.

***The Lord’s Supper.*** The Lord’s Supper became the fulfillment of the Passover meal. Yet it was not merely a replacement and not only celebrated once a year. It is probably true that at each gathering of the New Testament Christians the breaking of bread was included. The command of Jesus to “do this” (Lk. 22:19) was adhered to. In this sacramental meal we have an intimacy with God experienced nowhere else in our faith life. We receive the very body and blood of Christ in the Sacrament as He gives His forgiveness and strengthens our faith. The Lord’s Supper is a coming of God to His people and cannot be seen merely as a liturgical event that can be easily passed over. This is a necessary part of our worship.

***Praise/Singing.*** As we saw in the Old Testament, singing was an essential part of worship and continues to be so in the early church. Most New Testament prayers end with doxologies. Jesus and His disciples sang a hymn (probably the *Hallel*) before going to the Mount of Olives (Mat. 26:30 and Mk. 14:26). Hymns and songs of praise are found in the book of Revelation (5:9, 14:3, and 15:3). Outside of the Gospels we have occurrences of

people singing hymns: “About midnight Paul and Silas were praying and singing hymns to God, and the other prisoners were listening to them.” (Acts 16:25); “Speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord” (Eph. 5:19); “Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God” (Col. 3:16). Early Christian hymns may be found in such passages as Phil. 2:5-11 or 1 Tim. 3:16. Quite early, hymns and songs of praise found their way into New Testament worship. These remain an integral part of all Christian worship traditions.

“Like the Old Testament Psalms, New Testament hymns were part of the corporate worship experience of the people of God.”<sup>6</sup> 1 Corinthians 14 speaks of a psalm for the “common good” and about “singing praises.” The content of New Testament hymns indicate that the celebration of the Sacraments, especially Baptism, was the occasion for many of the songs of the New Testament. Some use baptismal metaphors while others have creedal statements.

The key elements of New Testament worship mentioned above continue the two-fold emphasis of worship. In each of the key elements we see either a review of God’s mighty acts and His coming to us or we respond in some way to what God has done.

As we will see later, these key elements of the early Christian worship remain the key points of Lutheran, traditional, liturgical worship. There are many who claim that we

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<sup>6</sup> Carl Schalk, ed., Key Words in Church Music (St. Louis: Concordia Publishing House, 1978), 183.

must return to the early church's form of worship, that is, we must rid ourselves of all form and liturgy and have simple New Testament worship. These are good intentions as long as we realize that the early church's worship is the basis and forms the key elements for our liturgical form today. There is no need to abolish our liturgical tradition for the sake of reductionism or progressiveness. Traditional liturgy and new songs for worship can work together in harmony. We also see that the use and development of songs and hymnody continues.

### *Summary of a Biblical Theology of Worship*

At this juncture it would be good to summarize the above with a brief theology of worship. As Christians we gather in the house of the Lord for a purpose. He has instructed us in Scripture "to not neglect the gathering together of the saints" (Heb. 10:25). What is happening when we gather? What are the key elements of worship? Who is the one who acts? Who gives? Who receives?

It begins with a "renewal of our belief in the real presence of Jesus Christ in worship and the renewal of our belief that Jesus Christ is present in worship to bind the church together as a community."<sup>7</sup> It is this binding together by God that is the focus of worship.

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<sup>7</sup> Ibid., 26.

When we worship, we “go to meet God, to interact with Him, to sense His love once more, and to express our thanks for His caring. That’s the meaning of worship.”<sup>8</sup> This involves a dual communication and a dual experience. In worship God comes to us in two forms: The Word and The Sacrament. It is God coming to us and we responding to Him. The focus must be centrally and primarily on God among us. God makes us worthy to come to the mercy seat. God has cleansed us to stand in His presence, and God makes worship worthy. “One of our principle responsibilities on Sunday mornings is to proclaim to each other, and to the world, that the kingdom of God in Jesus Christ is present among us.”<sup>9</sup>

Liturgy and hymnody, in whatever form, provides a number of functions. It allows for God to work His saving miracle in us. It focuses on God’s redemptive acts in Jesus Christ. The liturgy and hymns bring the worshipper to the realization of sin in his life and then the recognition that God has redeemed him and has wiped the slate clean. The liturgy and hymns cannot be a forum for people to expound and proclaim the great wonders that they have done. We are not worthy and can cling to nothing of our own.

Liturgies catering to individuals will at times be exciting, entertaining, and edifying. Their responses will at most give immediate satisfaction. Liturgy as ‘education of surface memory’ reduces worship to pedantry. This has been described as ‘the abstract characteristic of Protestant worship today’. Which is the direct result of the loss of sacramental understanding of the Bible that sees the real presence of Christ moving in the lives of people and changing

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<sup>8</sup> James L. Brauer, Meaningful Worship, A Guide to the Lutheran Service (St. Louis: Concordia Publishing House, 1994), 9.

<sup>9</sup> Arthur A. Just, History and Practice, 27.

them through the Gospel. Preaching and sacramental piety are separated and the Gospel is lost.<sup>10</sup>

Christ is present in the liturgy and hymns for the sake of the community. There must be a sense of the one body of Christ, not the community of individuals with their own goals.

The goal is God with us!

Yet there remains the dual element of worship. This is a delicate tension. The liturgy is “a balance of God’s gifts and our response. The centerpiece, of course, is God’s giving. God comes to us; we respond to God. The name ‘Divine Service’ catches both directions, to us and to God. That’s how God wanted it to be.”<sup>11</sup> The human response that happens in the liturgy is a direct result of the work of faith done by the Holy Spirit. As we have beheld the grace of God, the Holy Spirit moves us to respond with works of faith. Part of that response is found in our worship. This response is found in expressions of praise, prayer, and song that involves the entire being and self.

In the songs that we sing there is often the chance for us to respond to God. Hymn writers for centuries have used the hymn as a means to express the dual element of worship. In many songs and hymns of worship the acts of God are recounted. In others, the composers have used the song as a means to express a response to the acts of God.

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<sup>10</sup> Ibid., 29.

<sup>11</sup> Brauer, Meaningful Worship, 11.

## CHAPTER 3

### MARTIN LUTHER AND THE MASS

#### *Martin Luther's Restructuring of the Mass*

At the time of the Reformation, Luther had difficulty with a number of the elements of the Mass and the need to include them. His struggle with the Roman church and their emphasis on salvation by works, along with his own discovery of justification by grace, led Luther to examine the structure of the Mass. As he dissected the Mass he discovered many abuses and unnecessary elements contained in the structure. Bryan Spinks in his work Luther's Liturgical Criteria and His Reform of The Canon of the Mass, has proven to be very valuable. Much of the following section is indebted to this writing by Spinks.

Luther was truly a great liturgist. Along with his reform of the Mass, which included his Formula Missae and his Deutsche Messe, he also produced two baptismal rites, an Order of Marriage, an Order for Confession, a German and Latin Litany, and an Ordination Rite. He also contributed commentary on worship in general, wrote several hymns, and produced music. For the purpose of this project we will focus primarily on his reform of the Mass and his selection of hymns.

Spinks comments that the evaluation of mainstream liturgical scholarship was that “in this particular field, the Wittenberg Reformer was conservative, hasty, and singularly

inept, and that when he came to reform the Canon, his method was one of drastic curtailment, amputation, and displacement.”<sup>12</sup> W. D. Maxwell, in his book An Outline of Christian Worship, speaks of Luther as being conservative, but that Luther’s main concern was to be intelligible. Maxwell describes Luther’s reform as being “unconstructive and negative.”<sup>13</sup> G. J. Cuming, an Anglican liturgical scholar speaks of Luther’s reform as “a drastic revision of each service...and Luther’s ideas were hastily conceived and sometimes contradictory.”<sup>14</sup> Geoffery Wainright asserts that Luther’s reform of the Mass was to excise the sacrificial prayers and to let the Words of Institution alone remain.<sup>15</sup> Donald Bridge and David Phipers description of Luther’s reform of the Mass was that of a ‘hatchet job.’<sup>16</sup>

In contrast to these scholars, Yngve Brilioth, in his book Eucharistic Faith and Practice, Evangelical and Catholic, defends Luther and states that Luther “retained throughout his life a deep religious impression from the old Latin service, which never allowed him to lose hold of the element of Mystery in the Eucharist, nor to break

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<sup>12</sup> Bryan Spinks, Luther’s Liturgical Criteria and His Reform of The Canon of the Mass (Bramcote Notts: Grove Books, 1982), 7.

<sup>13</sup> W. D. Maxwell, An Outline of Christian Worship (Oxford, 1936), quotation in Spinks, 8.

<sup>14</sup> G. J. Cuming, A History of Anglican Liturgy (London:Macmillan, 1969) 33-35, quotation in Spinks, 8.

<sup>15</sup> Spinks, 7.

<sup>16</sup> *Ibid.*, 8.



altogether with the traditional forms on the church's worship."<sup>17</sup> While Luther attacks the notion of sacrifice in the Mass, he upheld the real presence and hence the mystery of the Eucharist against the 'spiritualizers,' such as Zwingli. Luther truly did understand the Eucharist and this was clear. Yet, looking at Luther in regards to his reform of the Mass, Brilioth criticized Luther for his lack of creativity.

Vilmos Vajta, in his book Luther on Worship, did not compare liturgies but instead looked at Luther's reform in light of all liturgical tradition. He also was concerned with Luther's motives. According to Vajta, Luther considered worship primarily a work of God. It provides for the presentation of the Word and the administration of the Sacraments. Worship is nothing less than fellowship with God. God is the one who gives and not the one who requires sacrifice. Thus Luther charged the Roman church with making the Mass a human sacrifice to God, whereas it is truly God's blessing toward humanity. This is why Luther highly criticized the Roman Church. "Vajta sees Luther's main concern in worship as restoring the word, in its written and preached form."<sup>18</sup>

Vajta's study is a useful and important work in that it serves to emphasize that Luther's liturgical work cannot be separated from the Reformer's theology. However, Vajta seems to have failed to rescue Luther from the charge of conservatism—it is excused on account of love of the neighbor, --and furthermore he gives the impression that Luther was working with many unrelated theological concepts, with no clear overall policy.<sup>19</sup>

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<sup>17</sup> Yngve Brilioth, Eucharistic Faith and Practice, Evangelical and Catholic, trans. A. G. Hebert (London:S.P.C.K., 1930), 95, quotation by Spinks 11.

<sup>18</sup> Spinks, 15.

<sup>19</sup> *Ibid.*, 16.

Some might consider charging Luther with a quick, swift, and deep knife in cutting the liturgy. “Luther was a skillful and forceful theologian, and a great hymn writer, and therefore, so one would have thought, no more inept at reforming liturgy.”<sup>20</sup> “Luther was primarily an exegete and a preacher, and his theology was basically an attempt to interpret Scripture. But for Luther the key which unlocks Scripture—therefore all theology—is the doctrine of justification.”<sup>21</sup> This discovery of justification permeates all of Luther’s works including his reformation of the Mass.

Luther saw that Scripture must be interpreted Christocentrically, and found St. Paul to have most clearly understood this. In regards to liturgy, if Luther saw justification as a means of freedom for the Christian, then there must be nothing in liturgy that conforms to ecclesiastical laws and impositions. This is why Luther criticized the ceremonies and ceremonial law. A simple example of this is Luther’s change of the rubric from “shall” to “may.” But even though “Luther classed liturgical ceremonies as things indifferent (adiaphora)...this did not mean, as Brilioth took it to mean, that Luther himself was indifferent to liturgy and liturgical forms.”<sup>22</sup>

“According to Luther, it is in worship that the Christian receives primarily the Word of God’s promise, and chiefly the promise of forgiveness; worship is an occasion

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<sup>20</sup> Ibid., 17.

<sup>21</sup> Ibid., 18.

<sup>22</sup> Ibid., 22.

when a man hears about justification.”<sup>23</sup> This hearing of justification occurred in the reading of Scripture, but also in the exposition of that Scripture in the sermon. The Sacraments were signs that accompanied the Word. Preaching held a higher place for Luther because it was directed to all, whereas the Sacraments to individuals. “In the Word and Sacrament, therefore, the worshipper is confronted with the good news of justification. It is to be expected, therefore, that liturgical forms will be concerned to convey this; if they contradict it, then they must be reformed accordingly.”<sup>24</sup>

In Luther’s own words, in the Smalcald Articles, we see the stress of justification is to be the main theological concern in worship. “The Mass in the papacy must be regarded as the greatest and most horrible abomination because it runs into direct and violent conflict with this fundamental article.”<sup>25</sup> It is with this key conviction of justification that Luther does his reform of the Mass.

The traditional text of the Canon at the time of Luther had been pretty well set since 700 A.D. The Mass had developed falsely into a sacrifice rather than a sacrament. Luther saw the Sacraments as signs that accompany the word; the Eucharist, like baptism, was a sign of the word that proclaims justification. There was no way for Luther to see the Mass as a re-sacrifice of Christ. This would mean that the cross event was not

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<sup>23</sup> Ibid.

<sup>24</sup> Ibid., 23.

<sup>25</sup> Theodore G. Tappert, trans. and ed., in collaboration with Jaroslav Pelikan, Robert H. Fischer and Arthur C. Piepkorn, Book of Concord: The Confessions of the Evangelical Lutheran Church, (Philadelphia: Fortress Press, 1959), 294.

sufficient enough for our atonement. The Eucharist is a testament that God gives to us, rather than we offering Christ as a sacrifice again every time the Mass is celebrated. This is where Luther began his approach to the Canon of the Mass.

Careful interpretation of the book of Hebrews demonstrates that there are only two sacrifices, the sacrifice of the cross (Heb. 10:10) and the sacrifice of praise (Heb. 13:5). Realizing this, Luther saw the Canon to be a problem. Luther saw it as incompatible with the Gospel. “Luther believed the Gospel to be the declaration of the love and forgiveness of God—of what God has done for us. The Canon however is preoccupied with what we are doing for God. It was precisely this that meant that the Canon was incompatible with the doctrine of justification.”<sup>26</sup> For this reason Luther’s reform of the Canon “represents none other than a quintessence of the doctrine of Justification.”<sup>27</sup>

Some of the elemental changes that Luther introduced into his Canon of the Mass were the following. He moved the Sanctus to after the Words of Institution rather than before. In the German Mass, Luther eliminates the *Sursuim Corda* and the Sanctus and replaces it with the Lord’s Prayer and an exhortation. The Words of Institution remain in both his Masses but with a wording revision to include the words “which is for you.” Luther felt both elements should be received by the laity. He insisted on the words of institution in the way that Christ first administered it because these words were the

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<sup>26</sup> Spinks, 31.

<sup>27</sup> Ibid.

Gospel. “As far as Luther was concerned, in emphasizing the words of institution, he was replacing the Canon with the Gospel itself, and in the Gospel it is God who does something for us, and offers it to us. Here then, is not a remnant of the Canon prayed to God, but the Gospel offering Christ and His forgiveness to us.”<sup>28</sup>

The key point to gain from this study of Luther is that he stressed justification, God’s work in the liturgy, and the condemnation of those elements that detract from the Gospel and God coming to us. Spinks writes:

“If this explanation of Luther is correct, then words such as 'conservative', and 'pruning-knife' or 'hatchet job', are completely inadequate, and even misleading. Far from being a conservative and unimaginative liturgiologist, Luther was in fact giving radical liturgical expression to justification by faith, and deserves to be regarded as a serious Reformation liturgist.”<sup>29</sup>

#### *Hymn Selection in the German Mass*

We now move to an examination of Luther’s selection of songs in the Deutsche Messe. In his commentary on the Latin Mass, Luther speaks highly of the use of songs, especially in the vernacular. “I also wish that we had as many songs as possible in the vernacular which the people could sing during Mass, immediately after the gradual and also after the Sanctus and Agnus Dei.”<sup>30</sup> He continues to give suggestions of specific hymns to be used at other times in the service as well. Luther loved hymns and the use of

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<sup>28</sup> Ibid., 34.

<sup>29</sup> Ibid., 36-37.

<sup>30</sup> Martin Luther, Luther’s Works, American Edition. vol. 53, (St. Louis: Concordia Publishing House; Philadelphia: Fortress Press, 1955-1986), 36.

them by the people. He loved them so much, the German Mass was developed with complete hymns to form the basis for most of the liturgy.

A German hymn could be used for the Introit or as Luther has listed, Psalm 34, sung in German. The Kyrie is the traditional words of the Kyrie. The hymn suggestion following the Epistle, where normally would be the Gradual, is Now Let us Pray to the Holy Ghost. The stanzas are printed below.

Now let us pray to the Holy Ghost  
 For the true faith of all things the most  
 That in our last moments he may befriend us  
 And as home we go, that he may tend us.  
 Kyrioleis.

Thou noble light, shine as thou hast shone,  
 Teach us to know Jesus Christ alone,  
 Clinging to our Savior whose blood hath bought us  
 Who to our true home hath again brought us.  
 Kyrioleis.

Thou sweet Love, grant us favor, that so  
 We feel within of thy love the glow,  
 That we from our hearts may love true the others,  
 And with peace and joy live as good brothers.  
 Kyrioleis.

Thou comfort best in danger or blame,  
 Help us to fear neither death nor shame,  
 That we may not falter when all shall fail us  
 And the foe with his taunts shall assail us.  
 Kyrioleis.<sup>31</sup>

The text of this hymn is rich with the Gospel and is truly Christocentric. After an appeal for the Holy Ghost to strengthen faith (this verse is not original to Luther), that

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<sup>31</sup> Ibid., 264.

faith is to know Jesus better in verse two. After growing in our faith in Christ, the third verse is an appeal to the sanctified life, and, finally, a desire in verse four to overcome the evil one. The hymn keeps the tension of God with us and our gift to God. It focuses primarily on Christ and what he has done and is doing in our life through the Holy Spirit, but it is also sung as a response of praise by the congregation.

In Luther's German Mass the creed is replaced by the hymn, In One True God We all Believe. The stanzas are below:

In one true God we all believe,  
 Maker of the earth and heaven;  
 Who, us as children to receive,  
 Hath Himself as Father given.  
 Now and henceforth he will feed us,  
 Soul and body will surround us,  
 Grant mischances he will heed us,  
 Nought shall meet us that shall would us.  
 He watches o'er us, cares, defends;  
 And everything is in His hands.

And we believe in Jesus Christ,  
 His own Son, our Lord and Master  
 Who besides the father highest  
 Reigns in equal might and glory.  
 Born of Mary, virgin mother  
 By the Spirit's operation  
 He has made our elder brother  
 That the lost might find salvation;  
 Slain on the cross by wicked men  
 And raised by God to life again

We all confess the Holy Ghost  
 With the Father and the Savior  
 Who the fearful comforts most  
 And the meek doth crown with favor.  
 All of Christendom he even  
 In one heart and spirit keepeth  
 Here all sins shall be forgiven;  
 Wake too shall the flesh that sleepeth.

After these sufferings there shall be  
Life for us eternally.<sup>32</sup>

This hymn is an excellent paraphrase of the Triune belief that we have. It takes elements of the Apostles and Nicene creed and in three verses summarizes what we believe in our God. This song obviously recounts the great acts of God to us, but at the same time the congregation is singing in response to these acts. In most hymns of worship, the dual element is present even when the primary activity is God coming to us.

One last hymn to look at here would be Luther's substitution of Let God be Blest for the Sanctus. The words are below:

Let God be blest, be praised and be thanked,  
Who to us Himself hath granted  
This His own flesh and blood to feed and save us.  
May we take well what he gave us.

Kyrieleison

By thy holy body without blame which from thine own mother Mary came  
And by the holy blood  
Help us, Lord, from all our need.

Kyrieleison.

The holy body is for us laid lowly  
Down in death, that we live holy;  
No greater goodness he to us could render,  
To make think of His love tender.

Kyrieleison.

Lord, thy love so great hath in thee wrought  
That thy blood to us hath marvels brought,  
Of our debt paid the sum,  
That God gracious is become.

Kyrieleison.

God on us all His blessing free bestow now,  
That is His ways we may go now!

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<sup>32</sup> Ibid., 272-273.



Brotherly troth and fervent love ensuing,  
 Never so thy supper ruing.  
     Kyrieleison.  
 Let thy Holy Ghost not forsake us,  
 Grant that of a sane mind he may make us,  
 That thy poor Christendom  
 Into peace and union come.  
     Kyrieleison.<sup>33</sup>

The traditional Sanctus combines the beginning of Isaiah 6 and Ps. 118:26 and is a culmination of the saints on earth and in heaven giving praise to the one who was willing to sacrifice all for us, namely Jesus Christ. In this hymn of Luther, he too gives all praise and honor to Christ and recounts for us those deeds which he did that makes this Holy Supper such a great gift from God. We rightly give God praise for what he has done *in Christ!*

The review and sampling of these hymn texts that Luther used is to show the rich depth of text and the centering on Jesus Christ in the hymns. The centrality of worship for Luther was on Christ and the cross, and he accomplishes this in his restructuring of the Mass and his selection of hymns for his German Mass.

In any attempt to incorporate music into our worship, we must keep this same focus. Many texts of songs will leave us wanting and will be superficial. They will move us to focus on ourselves. We must, either through additional commentary in the service or the selection of predominantly Christ centered songs, keep the proper focus in our worship.

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<sup>33</sup> Ibid., 253-254.

## CHAPTER 4

### “PRAISE AND WORSHIP” MUSIC AND THEOLOGY

A new style of worship has been spreading throughout North America and other parts of the world in the last several decades. It has also infiltrated many Lutheran churches. While this approach to worship goes by a variety of names, the designation that seems to be gaining most acceptance is “Praise and Worship.”

Praise and Worship is a phrase used to designate a worship style that draws on contemporary choruses, usually in a flowing or connected sequence. The praise-and-worship style is influenced by charismatic worship and often features the lifting of hands in praise, ministry through the laying on of hands, and an inviting and informal climate in worship.<sup>34</sup>

In this section, I will explain what this style of worship is and how it may affect the traditional and liturgical worship of our church.

#### *Praise and Worship Movement*

Praise and Worship emerged from several trends in the sixties and early seventies. These trends include the perception some people have that traditional worship forms are dead. Along with that conviction goes a concern for more interaction with the Spirit, a

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<sup>34</sup> Robert E. Webber, ed., *The Complete Library of Christian Worship*, Vol. II, “Twenty Centuries of Christian Worship” (Nashville: Star Song Publishing Group, 1993), 131.

desire for intimacy, and a belief that music and informality bring people into a closer “experience” of God in this day and age.

One of the earliest pioneers of this style of worship was Bill Gaither in the early 1960s. His leadership of songs focused on the testimonial nature of the words. Songs such as He Touched Me, There's Something About That Name, Let's Just Praise the Lord, and Because He Lives became very popular and introduced people to a new genre of music. At first these were performance songs, but soon they became congregational: people sang along or at least joined in on the refrain. A second expression of these trends came in the late 1960s on the West Coast (and all over the world) in the “Jesus Movement.” A major emphasis of this movement was the singing of praise choruses, some of which were written and sung right on the spot. Since the 1960s and early 1970s, this form of music and the style of worship has become an approach championed by conservative and liberal churches, traditional and casual churches, and liturgical and non-liturgical churches all over the country. It seems to have struck a chord with the worshipper and the worship leader.

While the exact origins of the Praise and Worship tradition are ambiguous, the movement itself is not difficult to describe. First, Praise and Worship moves beyond a post-Enlightenment-style expression of worship. Western thought has been influenced by the Enlightenment's rationalistic and scientific explanations of our existence since the eighteenth century. Worship, influenced by the Enlightenment, is essentially cerebral, appealing to the intellectual side of our beings. It is “left-brained.” In contrast, Praise and Worship touches the emotional side of the person. It is “right-brained,” reaching into the

feelings and emotions of the human personality. However, it would be incorrect and misleading to assert that it is merely an emotional experience with no content, theology, or biblical foundation.

In fact it is often quite biblically based because it attempts to recapture many of the elements of Old and New Testament worship. We will see later that, in many ways, it is reminiscent of the Old Testament temple worship.

A major feature of the Praise and Worship movement is its tendency to distinguish praise from worship. Judson Cornwall, a Praise and Worship leader and author of more than a half-dozen books, addresses the distinction between praise and worship in his book Let Us Worship. Cornwall argues that the Scriptures present praise as something different than worship.<sup>35</sup> Cornwall looks at Psalm 95 as a good example of this distinction. In the opening verses, the psalmist invites praise:

Come, let us sing for joy to the LORD  
let us shout aloud to the Rock of our salvation. Let us come before Him  
with thanksgiving  
and extol Him with music and song (Ps. 95:1-2).

Only then, *after* praise has been offered, does the psalmist invite worship:

Come, let us bow down in worship,  
let us kneel before the Lord our Maker (Ps. 95:6).

So Cornwall concludes that the order is praise first, worship second. Those strong proponents of this style of worship and those of the evangelical and “free” denominations see the movement of worship from praise as a “preparation for worship,” and a “prelude

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<sup>35</sup> Ibid., 132.

to worship.” Praise is not an attempt to get something from God; it is a ministry that we offer to God. We offer praise for what God has done--for God's mighty deeds in history and His continued providential presence in our lives.

In addition to praising God for what he has done, the Praise and Worship style stresses who God is. Advocates of this style say that while we praise God for what he has done, we worship God for who he is. The one extols the acts of God, the other the person and character of God.

Praise begins by applauding God's power, but it often brings us close enough to God that worship can respond to God's presence. While the energy of praise is toward what God does, the energy of worship is toward who God is. The first is concerned with God's performance, while the second is occupied with God's personage. The thrust of worship, therefore, is higher than the thrust of praise.<sup>36</sup>

As was noted earlier, the order of the service, the swing from praise to worship, is patterned after the movement in the Old Testament tabernacle and temple from the outer court to the inner court and then into the Holy of Holies. In the Old Testament, many of these steps were often accomplished by and through song. In the Praise and Worship style of worship, the song leader (or the worship leader, as she or he is more often called) plays a significant role in moving the congregation through the various steps that lead to worship.

Songs and choruses such as This is the Day the Lord Has Made or We Bring the Sacrifice of Praise, are usually testimonial in nature, center on praise, are all upbeat in tempo, and relate to the personal experience of the believer. They are songs that often

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<sup>36</sup> Ibid.

mention “I,” “me,” or “we.” In the tabernacle typology during this first step the people are still outside the fence that surrounds the tabernacle. They cannot worship until they come through the gates into the tabernacle court.

The second step and movement in Praise and Worship is a shift in mood and content to express the entering of the gates and coming into the courts of the “temple.” Here the song leader leads people in songs that express the transition from praise to worship. These are songs of thanksgiving such as the Scripture song from Psalm 100: “I will enter His gates with thanksgiving in my heart, I will enter His courts with praise,” or “Come let us worship and bow down, let us kneel before the Lord our God, our Maker.”

It is a matter of bringing them from a consciousness of what has been done in them and for them (testimony) to who did it in and for them (thanksgiving). The procession through the eastern gate into the outer court should be a joyful march, for thanks should never be expressed mournfully or negatively. While the people are singing choruses of thanksgiving, they will be thinking both of themselves and of their God, but by putting the emphasis upon the giving of thanks, the majority of the thought patterns should be on their God. Singing at this level will often be a beginning level of praise, but it will not produce worship, for the singers are not yet close enough to God's presence to express a worship response.<sup>37</sup>

Following the movement into the courts, the third step moves into the Holy of Holies. The rationale behind this is to bring the believer away from himself or herself into a full conscious worship of God alone. The worshipper has now moved away from what God has done to who God is and His character. A quiet devotion hovers over the congregation as they sing songs such as Father, I Adore You, or I Love You, Lord and

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<sup>37</sup> Ibid., 133.

You Are Worthy. Whereas before there may have been clapping and shouting as an expression of worship, now there are more devotional responses such as upturned faces, raised hands, tears, and even a subtle change in the timbre of the voices. The notion is that moving into the “presence of God” should humble us and bring a sense of sobriety.

The third phase of worship is a movement toward “the manifest presence of God.” It is at this point that the *charismata*, or gifts of God are “released.” This may include manifestations of healing, speaking in tongues, prophecy, or other gifts. We in the traditional/liturgical setting bring this out in the Lord’s Supper, where Christ is “manifested” in the real presence within that bread and wine. Even with the use of Praise and Worship music and style, the Lutheran church can build toward the climax of Communion as we see God manifested there.

While the tabernacle/temple order of worship is quite prominent in praise and worship churches, it is not the only order or sequence of song. For example, the Vineyard Church in Anaheim, California, is a church that fits into the broader category of the Praise and Worship tradition of worship. Worship there has a slightly different variation of the progression that brings a worshiper into God's presence.

“The Vineyard Church begins with an *initiation phase*, or what we might deem a call to worship.”<sup>38</sup> Songs of invitation such as I Just Came to Praise the Lord may be sung with clapping, swinging the body and looking at other worshipers, smiling and acknowledging their presence. “After this comes the engagement phase. In this part of

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<sup>38</sup> Ibid., 134.

worship the people are brought closer to God, and their songs are addressed to Him, not to one another.”<sup>39</sup> A good example may be Humble Yourself in the Sight of the Lord. “The song leader then moves the people into the *adoration phase*.”<sup>40</sup> In this stage of worship, the smaller range of music and the more subdued tone of songs such as Jesus, Jesus, There's Something About that Name or Father, I Adore You replace the earlier broad range of pitch and melody found in the previous section of songs. “Next, the congregation is led into the *intimacy* phase, which is the quietest and most personal part of worship.”<sup>41</sup> Songs such as O Lord, You're Beautiful and Great Are You, Lord are personal statements of an intimate relationship directed from the believer to the Lord. As these songs are sung, people become highly intense and lose themselves in the ecstasy of the moment. “The final phase of the Vineyard worship progression is a close-out song, a song that helps the people move out of the experience of being transfixed on God to prepare for the next segment of the service, the time of teaching.”<sup>42</sup>

Within the context of a Praise and Worship service there are sharp distinctions. As was just noted, there is a distinction between Praise and Worship. Three other acts in the service are also clearly distinct. There would be teaching, prayer, and a time of ministry. Because most Praise and Worship churches are informal, the various acts of the service

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<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid.

<sup>42</sup> Ibid., 135.



are done in an informal way. For example, while teaching or what we in the traditional arena would call the sermon, is fairly straightforward, it may end with a time of brief feedback or discussion (depending on the size of the congregation). This is also usually a more extended period of time, ranging from one-half to a full hour of time. Intercessory prayer may also be informal. The idea of the traditional pastoral prayer may be replaced by a prayer circle. After prayer, many churches enter a time of what they would call “ministry.” People are sent into various rooms where those gifted with ministry for particular needs lay hands on them and pray for hurt and broken lives as if from God Himself. For many, this can be the most meaningful time of worship as God may touch them in a very remarkable way.

#### *Evaluation and Comment*

In the liturgical setting, people are more used to coming for one hour and essentially remain observers. Except for some hymn singing and responsive sections of liturgy, the people are passive listeners. Lutheran worship could engage our people in more active worship participation.

One strong tenet of the Praise and Worship advocates is that we must first and foremost praise God and then move to other matters of worship. This separation is a great danger. Is the primary and foremost worship activity to be praise to God? No, instead it is joined to, but is subordinated (but not excluded) to what God does for *us* in worship and a retelling each week of the Gospel message. We praise God because of what he has done for us.

Praise is not an attempt to get something from God; it is a ministry that we offer to God. We offer praise for what God has done; for God's mighty deeds in history and His continued providential presence in our lives. This, too, is an important part of worship, to praise God for what He has done. Again, this is balanced with recalling and hearing what He has done; not just praising Him for it. Many worshippers may be unaware of the full Gospel message and so the worshipping community expounds that message in its worship. The notion that moving into the “presence of God” should humble us and bring a sense of sobriety is problematic because of the false notion of having to “be brought” into the presence of God. We are always, as believers, in the presence of God.

### *Convergence Movement*

Another manifestation of this Praise and Worship movement is what would be best termed as a “convergence” style of worship. In this style of worship traditional and contemporary worship are blending to create a new celebrative style of worship. Advocates of liturgical renewal draw on liturgical/sacramental, charismatic, and evangelical aspects of the Christian faith to develop a style of worship that is rooted in Scripture, aware of its history, and committed to relevance. This style of worship is very close to what I am advocating, yet with some differences.

The rise of this style of worship has come out of a common desire and hunger by the advocates to experience the fullness of Christian worship and spirituality. The Convergence Movement seeks to blend or merge what they feel are the essential elements in the Christian faith, represented by three major streams of thought and practice: the liturgical/sacramental, the evangelical/Reformed, and the charismatic.

The blending or converging of these traditions is attempted by those involved when they see the work of God the Holy Spirit imparting a spiritual operation of grace. Proponents feel that Ps. 46:4 speaks to this: “There is a river whose streams make glad the *city* of God, the holy place where the Most High dwells.” Thus, in their mind, the “city of God” is seen as the church, the rivers as the action and flow of God's presence through His church and the manifestation of His Spirit. The many “streams” are the expressions of the one river's life that have developed or broken off from the main river through history, all of which are necessary to enrich and make glad the city with the fullness of God's life, power, purpose, and presence. These tributaries now appear to be converging into a main stream. There is concern on the part of this group that the Reformation, although inevitable, caused too many splits. It is now time to come together for the kingdom of God.

This call to be one undergirds the desire of many in the Convergence Movement to see the streams of the church come together. “Wayne Boosahda and Randy Sly of Hosanna Church of the King, one of the key churches in the Kansas City area reflecting the impact of the movement, have expressed the conviction that out of the days of the Reformation, we see God's heart now moving in a kind of ‘reverse reformation,’ or restoration, of His One, Holy, Catholic and Apostolic Church.”<sup>43</sup>

The Convergence Movement has its origins in two major movements of spiritual and worship renewal: the charismatic movement and the liturgical renewal movement in

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<sup>43</sup> Ibid., 135.

both Catholic and mainline Protestant churches. In the early 1960s, the charismatic renewal began primarily within mainline denominations. Those in the renewal saw a blending of charismatic or Pentecostal elements, such as healing, prophecy, and spontaneous worship and praise, with the more traditional elements of mainline (and, eventually, Roman Catholic) liturgical practices.

Some in this movement have called this the “third wave” or “signs and wonders movement” and it began about 1978. One of the key movers and shakers of this movement is the ministry of John Wimber and the Vineyard Churches that arose through his influence. James Robison, Jim Hylton, Ras Robinson, and other Southern Baptist leaders witnessed a “third wave” explosion in the “fullness movement,” which primarily impacted their denomination. Peter Wagner and others from Fuller Theological Seminary solidified the movement through their writings, which acted as a filter and focal point. “The ‘third wave’ has been described by some as an epilogue to the charismatic renewal, bringing together charismatic elements of worship, experience and practice with the evangelical tradition.”<sup>44</sup>

The other key influence upon the Convergence Movement has been the liturgical renewal movement. This liturgical renewal movement originated in the nineteenth century in Roman Catholic circles in France and in the Oxford or Tractarian Movement in the Church of England. The liturgical renewal caused a resurgence of interest in recapturing the essence, spirit, and shape of ancient Christian worship, as practiced and

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<sup>44</sup> Ibid., 135.

understood by the church of the first eight centuries. Particular emphasis was placed upon the fathers of the ancient, undivided church until about AD 390. The recovery of the theology and practice of worship and ministry during that fertile era overflowed into the mainline Protestant churches and began to have major impact upon them, from the 1950s onward, when several denominations developed their own platforms for liturgical reform.

As noted earlier, a common component in the current Convergence Movement, which came from these earlier charismatic and liturgical renewal movements, is a strong sense of concern for unity in the whole of Christ's body, the church. While not associated with the official ecumenical movement, those involved in Convergence Movement seem broadly gripped by the hunger and desire to learn from traditions of worship and spirituality other than their own and to integrate these discoveries into their own practice and experience in the journey of faith. Indeed, leaders in the fledgling movement often describe their experience as a compelling “journey” or “pilgrimage.” Many times, “sovereign” events, relationships, books, or insights have given rise to an understanding of the church that is quite different than what their previous experiences may have been.

The Convergence Movement was not openly recognized until about 1985. Many in the movement have discovered others on the "journey" from various church backgrounds who had similar or identical experiences and insights. One by one, congregations and leaders have found one another, underlining the sense that God is doing something on a grass-roots level similar to an underground river about to break out onto the surface.<sup>45</sup>

Those who are being drawn into this convergence of streams can be characterized by several common elements. While these are not exhaustive or in any order of

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<sup>45</sup> Ibid., 136.

importance, they form the basis for the focus and direction of the Convergence Movement.

- A restored commitment to the Sacraments, especially to the Lord's Supper.
- An increased motivation and desire to know more about the early church and its worship practices.
- A love for the whole catholic church and a desire to see the church as one.
- The blending in the practice of all three streams is evident, yet each church approaches convergence from a unique point of view.
- An interest in integrating structure with spontaneity in worship.
- A greater involvement of sign and symbol in worship.
- A continuing commitment to personal salvation, biblical teaching, and the work and ministry of the Holy Spirit.<sup>46</sup>

It appears that the future of the greater Christian church-at-large will be greatly affected by the Convergence Movement. Walls between groups and denominations are already becoming veils which can be torn open, giving those from the different branches of the church greater opportunity to experience one another's faith and practice.

“As the Convergence Movement expands, other mainline denominations will find their numbers reinforced and their churches revitalized. As people who are aware of the power of ancient forms of Christian worship join these churches, their devotion will be contagious, reawakening the spiritual life of those who have lost their enthusiasm.”<sup>47</sup>

#### *“Seeker Services”*

There is another movement which needs to be noted and that is being proposed as a vital ministry role. That, namely, is the service for “seekers” or the “Seekers’ Service”

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<sup>46</sup> Ibid., 137.

<sup>47</sup> Ibid.

or “Believer’s Worship.” A central feature of the seekers' service/believers' worship movement is the clear distinction it makes between outreach services (called seekers' services) and services designed for believers (believers' worship). This approach to renewal, pioneered by Willow Creek Community Church in South Barrington, Illinois, now commands a worldwide following.

Willow Creek Community Church, begun by Bill Hybels, is in a northwest suburb of Chicago. He began the movement as a youth group program and it mushroomed into a whole ministry system. Bill Hybels' church is now one of the largest churches in the United States. He and the others who worked with him desired to reach the unchurched seekers, who realized there was something more to life than they had experienced. This could not be done, they felt, using the same worship format most churches used; innovation was required. From the very beginning, Willow Creek's music and drama ministries, the backbone of its outreach to seekers, along with Hybels' practical and down-to-earth teaching, were marked by high professional standards.

For several years the church met in a suburban movie theater (from which it derived its name “Willow Creek”). This was an ideal environment for avoiding the “churchy” feeling that might intimidate the very group Hybels and his associates were trying to reach. During this time the leadership made a basic distinction between nontraditional seekers' services on weekends and “new community” services for believers in midweek. They wanted to remove any social or traditional church barrier which would keep people away.

*Our Church's Response*

Broadly speaking, we in the traditional church have responded to the spread of Praise and Worship in three ways. First are those churches that have not responded at all, perhaps because they are not consciously aware of the Praise and Worship tradition. These congregations may have been exposed to a little of this style of music and be vaguely aware of other churches doing something, but for the most part are unconcerned and uninterested.

Second are those congregations who are more aware of the Praise and Worship traditions but are indifferent to it or who actively dismiss it. They argue that it is “too superficial” or “too charismatic,” and certainly not allowable in our “confessional” heritage.

The third set of traditional churches are not only aware of Praise and Worship but also seek to integrate this new approach to worship into the local church. This third response by traditional churches usually is manifested in three distinct ways. First, there are those churches, and/or pastors, who are so thoroughly disgusted with the church's liturgical traditions that they completely abolish all forms of liturgy. These churches are barely recognizable as Lutheran or traditional. They may as well have joined the Evangelical Free Church. This is a very inappropriate response and use of this worship style. To remain Lutheran, there needs to be a liturgical form. The second type of response by churches who are open to this style of worship is to usually “ban” the service from Sunday morning. They tolerate the style, but allow it only on a Saturday, Sunday, or Wednesday evening. The attitude is, “If you want it, you will have to work for it,” or



“We understand and accept your desire to worship this way, but we won’t do it on Sunday morning.” This banishment is also an unacceptable use of this style of worship.

A third approach would be to use this style of worship thoughtfully as part of a regular worship schedule. If a congregation desires to incorporate this style of worship (and many do not, and I am not proposing all should) it needs to be part of a complete Sunday worship schedule offered at regularly scheduled Sunday morning worship. The way a church can incorporate a variety of worship styles to reach out to the many needs of its worshippers. One service on Sunday morning can be a traditional hymnal service and another can be a “Praise” service like the one at the end of this paper that incorporates the outline of a liturgical service, but uses Praise and Worship music. There is a place for this type of worship, and it can fit into our liturgical heritage.

CHAPTER 5  
THE COMMISSION ON WORSHIP AND A BASIC LITURGY

*Commission on Worship*

The Commission on Worship of the Lutheran Church--Missouri Synod issued a statement entitled What is “Basic” in Lutheran Worship.<sup>48</sup> The following is a summary and comment on that statement.

The statement begins with an assumption that there are certain theological norms that “bound and mark” a worship service. It states that those who would say that the entire service is “adiaphora” (indifferent things, not commanded or prohibited by God) may not be so correct. Those who would say that the service is just “cultural” may not be so correct either. The Lutheran Church is based upon certain fundamental doctrines, the chief of which is Justification (Eph. 2:8-9, Augsburg Confession—Article IV). The statement rightly declares that a correct understanding of the relationship between God and the sinner is vital to worship. The worshipper must understand that God has come to him/her and given of His grace freely and that the acceptance of that by faith is a gift of the Holy Spirit. God has come to the Christian with grace, and the worshipper through the power of the Holy Spirit in faith responds in thanksgiving for the gifts of God.

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<sup>48</sup> The Commission on Worship, Lutheran Church – Missouri Synod, What is “Basic” in Lutheran Worship (St. Louis, 1992)

The statement also speaks of the proper distinction between Law and Gospel. This confusion has been the downfall of many “experiments” in worship. One must always be aware of the relationship between the justified sinner and the sanctified sinner. Both are an action of God and worship must take into account this dual state of the Christian.

Therefore in any worship that is Lutheran, “a major recognition must take place. True worship is *Divine Service*. God is the initiator. He comes to us by His means of grace. True worship receives gladly what God does to us and for us. Therefore the means of grace (Word and Sacrament) are central for Lutheran worship and all true Christian worship.”<sup>49</sup>

Quoting the Confessions, the statement says that “falsely are our churches accused of abolishing the Mass; for the Mass is retained among us and celebrated with the highest reverence.”<sup>50</sup> And “we do not abolish the Mass, but religiously maintain and defend it. For among us Masses are celebrated every Lord’s Day and on other festivals.”<sup>51</sup>

The statement points out the basic ingredients in a service to mark it as Lutheran based on the previous principles. Those essential parts of the service laid out in the statement from the Commission on Worship are the following:

(Confession and Absolution)  
 Praise and Prayer  
 Reading of the Word of God (according to a pericopal system)  
 Exposition of the Word of God (sermon)

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<sup>49</sup> Ibid.

<sup>50</sup> Book of Concord, Tappert, AC XXIV, 56.

<sup>51</sup> Ibid., 249.

Prayer for all sorts and conditions and offering of the people  
 Preface and Consecration of bread and wine with the Words of Institution  
 Reception of the Sacrament of the Altar  
 Dismissal with the Lord's Blessing<sup>52</sup>

As will be seen later, it is this basic form, with slight modifications, that I have used to form the basic outline in my worship services for this project. In the statement there is no mention of the type and style of music used. As long as the music supports the basic fundamental principles of worship, it may come in a variety of forms. This project seeks to set down principles for evaluation and the use of praise music within this outline.

*A Basic Outline of the Liturgy  
 (Content and Rationale)*

Incorporating the thoughts from the Commission on Worship statement paper, Luther's reworking of the Mass stressing the "Christ-centeredness" of worship, and the section on Biblical and Lutheran worship, the following basic outline will be used for the services of this project.

- Call to Worship Song
- Invocation
- Confession of Sins and Absolution
- Songs of Praise
- Collect
- Reading of Scripture
- Song of Praise
- Sermon
- Confession of Faith
- Offering
- General Prayers
- Lord's Prayer
- Words of Institution (communion service only)

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<sup>52</sup> Commission on Worship, 1.

- Distribution (communion service only)
- Songs During Distribution (communion service only)
- Benediction
- Closing Song

A brief rationale for each portion of the service follows.

**CALL TO WORSHIP SONG.** Throughout history, the service of worship has often begun in song. The power and influence of music to set the tone for worship has long been a medium of starting our worship. In the rubrics of our hymnal there has been often a “A Hymn of Invocation of the Holy Spirit.” Although this is considered a variable for the service, this outline follows the tradition of beginning in song.

**INVOCATION.** At the beginning of the traditional order of worship we call on the name of the Lord to be with us in our worship. This baptismal remembrance focuses on the “God coming to us” aspect of worship.

The invocation of the name of the Father, Son, and Holy Spirit and the use of the sign of the holy cross, words first spoken and marked on us at baptism, confess that the God upon whom we call is the God who calls His baptized people together by Word and Sacrament. We do not come before Him as those who deserve to come because of what we have done. We come because he has called us through the Holy Spirit, who calls, gathers, enlightens and sanctifies the church.<sup>53</sup>

“As we prepare for the Divine Service, the first thing to catch our attention, like a banner over Main Street, is the invocation. It points us to our origins.”<sup>54</sup>

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<sup>53</sup> Precht, 402.

<sup>54</sup> Brauer, 24.

**CONFESSION AND ABSOLUTION.** It is very important that, as we begin our worship of God, we recognize our sinfulness before God, confess our sins, and continue our worship, as the psalmist says, with a “clean heart.” “Therefore, recognizing the presence of God (the invocation), the first thing we do is admit that we have not put Him first in our lives.”<sup>55</sup> It is at this moment that we lay our burdens down at the doorway before entering into the worship of God. “The Service of the day properly begins with the Introit, but before this it is fitting to seek a purification of spirit, turn from our selves to God in penitence and prayer and receive His assurance of mercy and forgiveness.”<sup>56</sup>

**SONGS OF PRAISE.** In the services of this project, three songs will be used at this time of the worship. These songs will be sung consecutively with a brief transitional paragraph spoken by the pastor or a member of the “worship team.”<sup>57</sup> The songs are relatively short and they continue the flow of the service. That flow is that after having the pronouncement of forgiveness, the worshippers lift up their voices in praise to God who has brought them salvation. This is comparable to the Hymn of Praise in Lutheran Worship.

**COLLECT.** The general Collect for the specific Sunday will be used at this time. The pastor may choose to use a different prayer/collect at this time. Here is one example

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<sup>55</sup> Ibid., 26.

<sup>56</sup> Reed, 256.

<sup>57</sup> The WORSHIP TEAM for the sake of this project will be the instrumentalists and vocalists that are leading the musical portion of the service. This may or may not include the pastor. If the pastor is uncomfortable with members of the worship team speaking the transitional paragraphs, he may do this himself; otherwise, these can be delegated to various members of the worship team.

where this project values the traditional Propers for the Sundays of the Church Year and at those places where it is appropriate continues to use them. This Collect is one spoken on behalf of the people following the traditional pattern of address, rationale, petition, benefit, and termination.

***READING OF SCRIPTURE.*** This order of worship follows the traditional three-year lectionary series and encourages the use of these in this worship format. It will be good to keep the traditional use of three readings for the day: Old Testament, Epistle, and Gospel. The pericopal reading of Scripture that has long been a part of the traditional liturgy is one key area where God comes to us in worship. Within the setting of worship, the public reading of Scripture recounts again for us the mighty acts of God. A Gospel Processional may be used for the reading of the Gospel with the presiding minister to announce and read the Gospel. Other readings may be assigned to lay readers.

***PRAISE SONG.*** In Lutheran Worship the Hymn of the Day is sung at this point. In this worship service a praise song is selected that fits into the theme of the lectionary or the theme of the sermon. Many times these themes will be identical. It is important to keep the music and songs coordinating with the spoken message that is heard. The music must enhance and not detract from the intended message to the hearer in all of the service. In Lutheran Worship this is done by the Hymn of the Day. In this service an appropriate theme song is selected.

***SERMON.*** “The Sermon is an integral part of the Service of the Word. It is not omitted, except in extraordinary circumstances, for the church is gathered around both

pulpit and altar, Word and Sacrament.”<sup>58</sup> It would be best for the preacher to usually follow the pericopal system and preach on one of the appointed texts for the day. This will allow for the preacher to preach the entire council of God and will discourage the repeated message of “pet themes” by the preacher.

**CONFESSIO OF FAITH.** We are a confessional church and therefore the recitation of the ecumenical creeds is very important. The Nicene Creed is the traditional creed used at services where Holy Communion is celebrated, and the Apostles Creed would be recited at services where the Sacrament is not celebrated. “When Christians confess either of these creeds, they assert once again what they have in common. They are baptized into their faith, and they gather in the name of Jesus to be strengthened in this faith.”<sup>59</sup>

**OFFERING.** “While the Offering symbolizes the ‘spiritual fellowship’ (Romans 12:1) of Christian lives offered in response to God, it also unites the faithful in an act of fellowship.”<sup>60</sup> In other words, what is given individually is also given for the good of the fellowship. These offerings are symbolic of all that we give to God and are offered as a sacrifice of thanksgiving to the Lord that he may use them as a means to bless His people. “The collection plate or basket passes from person to person, so that everyone has an

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<sup>58</sup> Ibid., 415.

<sup>59</sup> Brauer, 60.

<sup>60</sup> Precht, 417.



opportunity to praise the Lord with a gift. This is done willingly and cheerfully. It is a genuine response to God's goodness as revealed in Word and Sacrament."<sup>61</sup>

**PRAYERS.** "Prayer is one of the marks of the congregation gathered in worship, according to Acts 2:42."<sup>62</sup> It is at this time in the service that God is petitioned through the minister for the needs of the people. Special needs, thanksgivings, and supplications are offered to God on behalf of the people, the church, and the nation.

In this prayer, God's redeemed people pray first for spiritual concerns, that God's Spirit work among them and everywhere Christians gather. They pray that God's message be clear and powerful. They petition God to bless the churches and the workers. They request more workers for the kingdom. They ask God to defend the church from threats and from harm. They seek a spirit among believers that does not give on to the evil around them.<sup>63</sup>

**LORD'S PRAYER.** The inclusion of the Lord's Prayer as a model prayer for us is kept as part of the suggested outline. Each congregation is able to omit this as part of its freedom, but it is recommended to be included. "The use of the Lord's Prayer before the consecration emphasizes its significance as the 'Prayer of the Faithful,' the children of the heavenly Father whom he tenderly invites to call upon Him as the beloved children approach their dear father."<sup>64</sup> "Here is this perfect prayer, Jesus shows us how to pray. His words become our words. His thoughts guide our thoughts"<sup>65</sup>

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<sup>61</sup> Brauer, 65.

<sup>62</sup> Precht, 418.

<sup>63</sup> Brauer, 62-63.

<sup>64</sup> Precht, 425.

<sup>65</sup> Brauer, 75.

**THE LORD'S SUPPER.** Here, like the reading and exposition of Scripture, is one of the key places in the liturgy where God comes to us in worship. Through this celebration of the Eucharist, we become intimately connected with God Himself. No where else in the service is God's presence so evident. How often a church will celebrate the Lord's Supper is up for debate and must be left to individual congregational choice. But, a congregation should follow our Lord's command to "do this" as meaning regular celebration of the Lord's Supper. "As worshippers come forward, they join ten thousand times ten thousand angels who encircle the throne and the Lamb and sing 'worthy is the lamb, who was slain, to receive power and wealth and wisdom and strength and honor and glory and praise!' (Rev. 5:11-12)."<sup>66</sup>

**SONGS DURING DISTRIBUTION.** "During the distribution, most churches sing hymns as a way of members to adore God and to encourage each other in their faith."<sup>67</sup> The selection of these songs will be consistent with the reverence for the Sacrament and the mutual uplifting of the saints. Careful selection must be done to insure doctrinal purity and sacramental appropriateness.

**BENEDICTION.** As we leave our time of worship we are sent with the blessing of God. The traditional benediction that God gave to Aaron would be very appropriate.

The Lord bless you and keep you;  
The Lord make His face shine upon you and be gracious to you;  
The Lord turn His face toward you and give you peace. (Num. 6:24-26)

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<sup>66</sup> Brauer, 80.

<sup>67</sup> Ibid., 82.

***CLOSING SONG.*** Having received the Benediction the worshippers sing a final song of praise as a conclusion and a final sending of the congregation. This closing song may be optional and the congregation may depart after the benediction.

*Summary*

It is this basic form of the service that is used in this Major Applied Project. Traditional elements of the service are retained. The pericopal system is encouraged. The Propers for the day are to be used at appropriate places. It is only the musical selections that incorporate Praise music. As noted elsewhere in this project, careful selection of songs will be important. The selection will focus on doctrinal purity, theme application, and textual appropriateness.

## CHAPTER 6

### EVALUATION OF SONGS AND THEOLOGY

#### *Scripture and Confessions*

Continuing our look at the process of deciding which praise music is appropriate for use in Lutheran worship, we begin by stressing the freedom we have as Christians in the Gospel. The manner and form of our worship is a biblically based and yet a man made form. As was noted in previous chapters the worship of God has gone through an evolutionary process. Common sense and an observation of our present day world would quickly come to the conclusion that there is a variety of worship forms and styles. Most have some merit, although not all may have a proper focus. God has given us this freedom of worship expression in the Gospel. Having said this, worship also must not detract from the Gospel as it has clearly been revealed to us through the Word.

Scripture speaks very clearly that it is not by any human tradition, rite, or ritual that salvation can be found. It is not the form of our worship that in any way merits salvation. “It is for freedom that Christ has set us free” (Gal. 5:1). The form of our worship cannot be a yoke that is a requirement for our salvation. Our form of worship is not a litmus test for those who are saved and those who are not. “Now, then, why do you try to test God by putting on the necks of the disciples a yoke that neither we nor our

fathers have been able to bear? No! We believe it is through the grace of our Lord Jesus that we are saved, just as they are” (Acts 15:10-11).

Scripture is also very clear that we cannot “judge” one another’s faith and belief based upon human rite and ritual. It is only by the grace of God that we have salvation.

Therefore do not let anyone judge you by what you eat or drink, or with regard to a religious festival, a New Moon celebration or a Sabbath day. These are a shadow of the things that were to come; the reality, however, is found in Christ. Do not let anyone who delights in false humility and the worship of angels disqualify you for the prize. Such a person goes into great detail about what he has seen, and his unspiritual mind puffs him up with idle notions. He has lost connection with the Head, from whom the whole body, supported and held together by its ligaments and sinews, grows as God causes it to grow. (Col. 2:16-19)

Even Jesus Himself warned of the danger of the exterior worship of individuals being a test for salvation. “These people honor me with their lips, but their hearts are far from me. They worship me in vain; their teachings are but rules taught by men” (Mat.15:8-9).

The first point to be made is that salvation does not come from our worship form. We strive to worship our God in the most edifying and God-pleasing way, but the form itself is not a pre-requisite for salvation.

The Lutheran Confessions assert this biblical teaching. In the chief article of the Augsburg Confession salvation comes solely from the grace of God.

Also they teach that men cannot be justified before God by their own strength, merits, or works, but are freely justified for 2] Christ’s sake, through faith, when they believe that they are received into favor, and that their sins are forgiven for Christ’s sake, who, by His death, has made satisfaction for our sins. 3] This faith God imputes for righteousness in His sight. Rom. 3 and 4 <sup>68</sup>

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<sup>68</sup> Tappert, 30.

The Confessions also speak of ecclesiastical order and how these cannot be a burden of proof for the salvation of people (Augsburg Confession 4:1-4; 15:2-3; Apology 15:5, 15-18; Formula of Concord Art 10). We see therefore that ceremonies and rites in the church are condemned when they give the appearance of being necessary for the remission of sins and salvation, and when they claim to be *required* for proper worship.

This prompts another question, “What about unity in the church?” Unity and uniformity is often claimed as a reason for a certain form of worship in the church. This, too, is not supported in the Confessions. Unity is desired, but it is not the uniformity of our worship practices that brings unity in the church.

**1]** Also they teach that *one holy Church* is to continue forever. The Church is the congregation of saints, in which the Gospel is rightly taught and the Sacraments are rightly administered.**2]** And to the true unity of the Church it is enough to agree concerning the doctrine of the Gospel and **3]** the administration of the Sacraments. Nor is it necessary that human traditions, that is, rites or ceremonies, instituted by men, should be everywhere alike. **4]** As Paul says: *One faith, one Baptism, one God and Father of all*, etc. Eph. 4, 5. 6. (Augsburg Confession 7:1-3)<sup>69</sup>

The Confessions stress that historic orders should also be retained. They defend the use of the order of the Mass. Thus the reformers stressed the importance of the traditional orders of service, yet allowed for the freedom of diversity. This diversity was especially allowed when it was found in the freedom of the Gospel. Uniformity was desired and encouraged, but not as a yoke of burden of conscience and as a requirement for salvation.

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<sup>69</sup>Ibid., 32.

The church's freedom in its form is to always be done in love. When differences are brought forth, they are to be in a spirit of love and concern for fellow Christians, the Gospel, and God Himself.

**55]** It is proper that the churches should keep such ordinances for the sake of love and tranquillity, so far that one do not offend another, that all things be done in the churches in order, and without confusion, 1 Cor. 14, 40; comp. Phil. 2, 14; **56]** but so that consciences be not burdened to think that they are necessary to salvation, or to judge that they sin when they break them without offense to others. (Augsburg Confession 28:55-56) <sup>70</sup>

The reformers saw the validity of the traditional orders of worship but also saw the great freedom we have in Christ. This freedom is not something that should be wielded without caution. The rites and ceremonies did and still do serve a purpose. They are there for good order, tranquility and peace, and for discipline and teaching. According to the Confessions, the rites and ceremonies that we observe are for the sake of love and should not cause offense.

To review, the Confessions support the rites and ceremonies of the church as long as they 1) provide for the correct teaching of the Gospel and administration of the Sacraments, 2) avoid offense, 3) foster harmony, and 4) serve our neighbor.

The Gospel does not come to God's people in a vacuum. There are external ceremonies that help the Gospel be proclaimed and for the hearts of sinful people to come to the knowledge of the truth. These external ceremonies are needed. A helpful comparison is, as someone once said, that the Gospel is like the jewel in the setting of a ring. The setting for the ring should not overpower the gem itself. The setting is merely to

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<sup>70</sup>Ibid., 90.

enhance the beauty of the stone. Likewise, the rites, ceremonies, and the form of our worship should be to enhance the proclamation of the Gospel and not to overpower it.

There are some who would claim that all forms of worship are adiaphora and that we are free to do what we please. That is not my contention nor the contention of the reformers in the Confessions.

**10]** We believe, teach, and confess also that . . .in this case, even in such [things truly and of themselves] adiaphora, they must not yield to the adversaries, or permit these [adiaphora] to be forced upon them by their enemies, whether by violence or cunning, to the detriment of the true worship of God and the introduction and sanction of idolatry. . . **14]** For here it is no longer a question concerning external matters of indifference, which in their nature and essence are and remain of themselves free, and accordingly can admit of no command or prohibition that they be employed or omitted; but it is a question, in the first place, concerning the eminent article of our Christian faith, as the apostle testifies, *that the truth of the Gospel might continue*,. . . **31]** Thus [According to this doctrine] the churches will not condemn one another because of dissimilarity of ceremonies when, in Christian liberty, one has less or more of them, provided they are otherwise agreed with one another in the doctrine and all its articles, also in the right use of the holy Sacraments, according to the well-known saying: *Dissonantia ieiunii non dissolvit consonantiam fidei*; “Disagreement in fasting does not destroy agreement in the faith.”<sup>71</sup>

This is one area of great concern for our church. Many have abandoned much of the traditional form of the liturgy and there remains little of the Lutheran liturgical setting. This causes confusion and questioning by our people and does not give a proper witness to our faith.

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<sup>71</sup>Ibid., 612-613, 616.



*Criteria and Evaluation of Songs*

So where does this leave us? It has been my attempt to show that throughout the biblical record, the early church, and through the Reformation, diversity of worship has been part of people's expression of worship of God. Also, if we are to be true to our Lutheran heritage and the traditional liturgical setting, the essence of the form must remain. The selection of music to be placed into that setting is to be part of the setting for the gem of the Gospel and not be a detraction or overpower it. We must also understand that there is a dual tension of God coming to us and our response to God. In that light, I now give some practical guidelines for the selection of praise music to be included as part of the worship setting in our Lutheran Churches.

As was noted earlier, the basic form prepared for this Major Applied Project has its roots in the traditional liturgical setting. The key elements have been retained. In the selection of music, the use of texts and music should enhance this form.

Today, because of the availability of a wide spectrum of musical resources, our congregations are going outside of our own Synod for musical resources. Certain congregations have tapped into the resource of Praise and Worship music. The theological roots of this music is not confessional Lutheranism but this is still not stopping our churches from using these materials. If a congregation, in a worship service, is going to use materials that do not come from our theological base, then great care must be used.

With the incorporation of praise music into the Lutheran liturgical setting these key functions must remain foremost. The danger lies in the theological roots,

presuppositions, and ideologies of the music. The focus of this type of music, as we will see later, is on our response. This type of music lends itself well to our response, but cannot become the central focus of our worship. This is *not* how God wanted it to be.

Therefore, we must ask some key questions of the praise music we might use in Lutheran worship. Foremost in our evaluation of our musical choices should be the following principles:

- A. Does the song reflect proper biblical understanding?
- B. Does the song conform to our confessional understanding?
- C. Does the song reflect and enhance our Lutheran understanding of worship?
- D. Is the song a faith response or a “God with us” lyric?
- E. Is the song centered on the Gospel of the cross?
- F. Does the song assist in the dual operation of liturgy (God’s action and our response)?

After a brief exposition of each of the questions, examples of the evaluation process will be given.

*A. Does the song reflect proper biblical understanding?* This is a key question to ask when evaluating anything that we do in worship. This criterion is especially important when selecting songs that are not from our theological heritage. The songs included in this project are from the Praise and Worship genre of songs and therefore need careful biblical scrutiny. Even though many of the songs from this type of music are biblically based and even quote directly from Scripture, there still needs to be a careful evaluatory eye on the lyrics. God has commanded us to be faithful to His Word and teachings and we

are to be that way in our worship. The freedom that God has given us is not a freedom to be heretical. The key factor in evaluating songs for worship is whether they adhere to our understanding of the Bible.

*B. Does the song conform to our confessional understanding?* Hand in hand with a proper biblical understanding is an expectation that the songs we use in worship will adhere to our confessional understanding. This is one area of great danger when using songs and music outside of our confessional identity. We are fully aware of the false and heretical interpretations in many of the other denominations. Some may have a confessional standard, but this confession is different from ours and, we would also say, false. The Praise and Worship music comes from the Reformed background and many of the Reformed theological presuppositions are found in the songs. We will discuss some of them specifically as we look at some songs later, but some false theological presuppositions need to be mentioned here. Many Praise and Worship songs contain a strong sense of synergism. A song we will look at later is I Have Decided to Follow Jesus. This song is obviously false according to our Confessions and contrary to what Scripture says. Other Reformed doctrines find their way into these songs as well. They include the denial of the total depravity of man, the notion of irresistible grace, a tendency to infer works-righteousness, centering on the glory of man rather than the focal point of the cross. The worship leader, musicians, and pastor will take care to be sure that the songs in worship reflect a correct understanding of the doctrines of our church.

*C. Does the song reflect and enhance our Lutheran understanding of worship?*

Earlier in this project we saw the basis of our Lutheran worship. In the choice of songs

this still must remain a high priority. As Lutherans we see worship as primarily God coming to us and yet there is the response of us to God. As we continue to keep our focus on God and the cross of Christ, we will, at the same time, strive to avoid an anthropocentric style of worship. Each portion of our traditional liturgy has a rationale and a purpose behind its use. Keeping this understanding and focus will allow whatever songs to be selected to enhance and support that liturgical understanding. The songs are an excellent way to both restate the mighty works of God and to allow for us to respond.

*D. Is the song a faith response or a “God with us” lyric?* Closely related to the previous question is this one. Understanding the dual nature of worship (God’s action, our response) we need to be aware of what the songs are saying. Is the song a retelling of God’s action among us or our response to God? A proper knowledge and understanding of this in the songs will allow for a balanced and proper selection of songs. As songs are selected and placed in the worship service, they need to enhance the flow and message of the part of the service surrounding it.

*E. Is the song centered on the Gospel of the cross?* Certainly this is a key question to ask if we want to remain faithful to our Lutheran heritage. It has long been the cornerstone of our worship that we center on the cross of Jesus Christ. It is only in that passion event of death and resurrection that salvation has fully come to God’s people. Neglect of this very important event takes away the full Gospel message. Every worship service should center on the cross and must be the gem that all the trappings surround. One of the criticisms that can be laid against the so-called “evangelical” style of worship and “charismatic” worship is their neglect of this central doctrine. Much of the worship in

the “evangelical” worship tips the scales too far toward the human response to God.

Therefore the songs selected in worship will focus on the cross event and if the balance must be skewed to the one side, then let it will be tipped to the side of the cross and not to the side of glory.

*F. Does the song assist in the dual operation of liturgy (God’s action and our response)?* This question is similar to others and continues to zero in on the key emphasis of this project. It has been shown earlier that there is a dual operation in our worship. All that we do in worship must contribute to this flow and tension. God is the primary actor in worship. Songs selected and placed at points in the service must enhance that particular element of worship. Careful scrutiny of words and the melodic nature will mean that the songs cannot detract from the centrality of God coming to us. In those portions of the worship where we respond to our God, again careful selection will dictate an enhancement of this event.

Using these questions as our guide, I will examine some “good” song selections, “bad” song selections, and what I would call “fence” songs.

In the Communion service for this project, following the Confession and Absolution, the congregation sings “Songs of Praise” like unto the Hymn of Praise in our hymnbook. These songs rejoice in the gift of forgiveness and the greatness of our God for bringing us into faith and forgiving us our sins. The texts of those songs are below:

***God Is My Refuge***

God is my refuge  
 And God is my strength;  
 A very present help in trouble.  
 (repeat)

Therefore I will not fear;  
 Though the earth be removed  
 And though the mountains  
 Be carried into the midst of the sea.<sup>72</sup>

***Jesus Is My Lord***

*Verse 1*

Jesus is my Lord, my Master and Savior, (repeat 3 times)  
 Now and forevermore, Hallelujah, now and forevermore.

*Chorus*

Praise You, Jesus, Son of God, and the blood of the Lamb.  
 King of kings and Lord of lords, God of Abraham, Hallelujah,  
 God of Abraham.

*Verse 2*

Jesus is the One who delivers me daily, (repeat 3 times)  
 From all my sin and shame, Hallelujah, from all my sin and shame.<sup>73</sup>

***Our God Reigns***

*Verse 1*

How lovely on the mountains  
 Are the feet of Him  
 Who brings good news, good news.  
 Announcing peace  
 Proclaiming news of happiness.  
 Our God reigns, Our God reigns.

*Chorus*

Our God reigns, our God reigns,  
 Our God reigns, our God reigns.

*Verse 2*

He had no stately form  
 He had no majesty  
 That we should be drawn to Him.  
 He was despised

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<sup>72</sup> Judy Horner Montemoyer, God is My Refuge, (Mobile: Integrity's Hosanna! Music, 1973).

<sup>73</sup> Composer unknown, Jesus Is My Lord (Public Domain).

And we took no account of Him  
 Yet now, He reigns with the Most High.

*Chorus*

Our God reigns, our God reigns,  
 Our God reigns, our God reigns.

*Verse 3*

It was our sin and guilt  
 That bruised and wounded Him  
 It was our sin that brought Him down;  
 When we like sheep had gone astray  
 Our Shepherd came  
 And on His shoulders bore our shame

*Chorus*

Our God reigns, our God reigns,  
 Our God reigns, our God reigns.

*Verse 4*

Meek as a Lamb  
 That's led out to the slaughter house  
 Dumb as a sheep before its shearer;  
 His life ran down  
 Upon the ground like pouring rain  
 That we might be born again

*Chorus*

Our God reigns, our God reigns,  
 Our God reigns, our God reigns.

*Verse 5*

Out from the tomb  
 He came with grace and majesty  
 He is alive, He is alive;  
 God loves us so  
 See here His hands, His feet, His side.  
 Yes we know, He is alive.

*Chorus*

Our God reigns, our God reigns,  
 Our God reigns, our God reigns.<sup>74</sup>

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<sup>74</sup> Leonard E. Smith, Jr., Our God Reigns (Clarksboro: New Jerusalem Music, 1970).

All three of these songs are biblically based, are a part of the flow of the service, reflect a “God with us” motif, and are Christ centered. Although there are three of them, they keep the balance of God coming to us and our response to Him. They pass the previously laid down criteria.

In the communion service for this project I selected Lamb of God, by Twila Paris, as the “Hymn of the Day” following the scripture readings. After hearing the Word of God, the congregation rejoices in the fact that our sins are forgiven and that the price has been paid by our Lamb of God and that we too are His lambs through the forgiveness won for us on the cross. The lyrics are as follows:

- |         |  |
|---------|--|
| Verse 1 | Your only Son, no sin to hide,<br>But You have sent Him from Your side<br>To walk upon this guilty sod,<br>And to become the Lamb of God.                      |
| Verse 2 | Your gift of love they crucified,<br>They laughed and scorned Him as He died,<br>The humble King they named a fraud<br>And sacrificed the Lamb of God          |
| Chorus  | O Lamb of God, sweet Lamb of God,<br>I love the holy Lamb of God,<br>O wash me in His precious blood,<br>My Jesus Christ the Lamb of God.                      |
| Verse 3 | I was so lost, I should have died,<br>But You have brought me to Your side,<br>To be led by Your staff and rod<br>And to be called a lamb of God <sup>75</sup> |

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<sup>75</sup> Twila Paris, Lamb of God (Alexandria, IN: Straightway Music, 1985).



The text of this song clearly presents the Gospel and gives an ascription of praise to the Lamb of God who has taken away our sins. This is a logical song to precede the hearing of the exposition of the Word of God in the sermon. It is focused on God's action, the cross, and again passes the criteria for song selection.

All of the songs selected for use in this project were evaluated by the before mentioned criteria. There are many songs in the Praise and worship style that do not meet this criteria and are unacceptable in our Lutheran churches. Some of those examples follow.

One of the false teachings often found in Praise and Worship style of worship is "synergism." In many of the songs there is a blatant notion of self-righteousness, that we can save ourselves or participate in our salvation. As was noted earlier, this was the greatest concern for the writers of the Confessions. Take, for example, the following old standard of this praise and worship style.

***I Have Decided to Follow Jesus***

*Chorus*

I have decided to follow Jesus (repeat 2 times)

No turning back, no turning back<sup>76</sup>

This fails to meet much of the criteria we have previously discussed. It is contrary to Scripture, offensively contrary to our Confessions, focuses on a false notion of our ability to save ourselves, and must be rejected as a song to be used in a Lutheran worship setting.

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<sup>76</sup> Composer unknown, *I Have Decided to Follow Jesus* (Public Domain).

The next song also includes also a synergistic tone to it. To most theologians it is obvious, but as our people sing this they may think that there is nothing wrong with it, because many words sound right, especially verse three.

***I Have Decided***

I have decided  
 I'm gonna live like a believer,  
 Turn my back on the deceiver,  
 Gonna live what I believe.  
 I have decided  
 Being good is just a fable,  
 I just can't 'cause I'm not able,  
 Gonna leave it to the Lord.

There's a wealth of things that I professed,  
 I said that I believed.  
 But deep inside I never changed,  
 I guess I'd been deceived.  
 A voice inside kept telling me,  
 That I'd change by and by,  
 But the Spirit made it clear to me,  
 That kind of life's a lie.

So forget the game of being good,  
 And your self-righteous pain.  
 'Cause the only good inside your heart,  
 Is the good that Jesus brings.  
 When the world begins to see you change,  
 Don't expect them to applaud.  
 Keep your eyes on Him and tell yourself,  
 I've begun the work of God.<sup>77</sup>

Careful discernment will have to be made by the worship leader to determine if a particular song is acceptable or not. The false heresies of synergism, irresistible grace,

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<sup>77</sup> Michael Card, *I Have Decided* (Nashville: EMI Christian Music Publishing / Benson Music Group, Inc., 1982).

human-centered worship, and others are very prevalent in this music. They are often subtle and may sound correct. A worship leader may also feel pressured by his congregation to use a particular hymn or song because it is “popular” or because “the people like it.” Popularity cannot be the sole criteria for song selection. After the worship leader has evaluated the songs according to the six questions stated earlier, and the songs have passed this test, then popularity can be part of the evaluation process.

Some songs are what I would call “fence songs,” These are songs that are correct in theology but use terminology or phraseology that can be misunderstood. These songs generally need a brief introduction to clear up any misunderstandings about the theology. One such “fence” song is one that I have used during communion, not in the services for this project, but in my church. It is called We Remember You. The lyrics are as follows

As we drink this cup, we worship you;  
As we eat this bread, we honor you;  
And we offer You our lives as You have offered Yours for us.  
We remember all You’ve done for us,  
We remember Your covenant with us,  
We remember, and worship You , O Lord.<sup>78</sup>

This song, if used, needs to have an explanation given. When introducing this song, the importance of God coming to us in the Sacrament is stressed. In the Lord’s Supper there is only a small amount of our response to God. This song emphasizes this, as well as the “remembering” part of the Sacrament. With a careful introduction by the worship leader this song can move off the “fence” into

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<sup>78</sup> Kirk Dearman, We Remember You (Laguna Hills, CA: Maranatha! Music, 1988).

the realm of “good.” Other examples of songs could be mentioned that, with a proper introduction, can be used. Many would argue that if an introduction is needed than we shouldn’t use it. I would disagree, because this introduction time offers an important teaching time for what we do in worship.

Using the previous criteria, I have compiled two complete worship services for use in the Lutheran setting and they now follow.

## CHAPTER 7

### TWO LITURGIES INCORPORATING PRAISE MUSIC

#### *“Ready-to-Print” Services*

On the following pages are two complete orders of service following the outline as presented in this project earlier. The services are formatted in a “ready-to-print” format. These services were given to the congregations that assisted in this project. After the worship services are the “Worship Leader Notes” containing instructions and suggestions for the service. In the Appendix are the music “Lead Sheets” also given to the congregations to assist with the learning of the songs. Included with the materials sent to the congregations participating in the project was a floppy disk containing accompaniments to all the songs in midi format and a split-track/stereo accompaniment cassette tape.

# A Service of Praise

## Order of Service

### Preservice Music

### Opening Song

#### ***As We Gather***

As we gather, may Your Spirit work within us,  
As we gather, may we glorify Your name.  
Knowing well that as our hearts  
Begin to worship  
We'll be blessed because we came,

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### Invocation

P: In the name of the Father and of the (+) Son and of the Holy Spirit.

C: Amen

### Psalm

### Song of Praise

#### ***It Is a Good Thing to Give Thanks***

It is a good thing  
To give thanks unto the Lord.  
It is a good thing  
To give thanks unto the Lord.  
And to sing praises unto Thy name,  
O Most High.

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## Song of Praise

### *How Excellent Is Thy Name*

#### *Chorus*

How excellent is Thy name, O Lord  
How excellent is Thy name!

Heaven and earth together proclaim  
How excellent is Thy name!

#### *Verse 1*

I look into the midnight blue  
And see the work You've done.  
Your children raise a perfect praise  
While enemies hold their tongue.  
Creation shows Your splendor  
Your reigning majesty  
And yet I find You take the time  
To care for one like me!

#### *Verse 2*

One fine day when the trumpets play  
And the dead in Christ shall rise;  
The chosen few will gather  
To proclaim You, Lord, Most High.  
With joyful alleluias,  
The heavenly hosts will sing.  
Ev'ry knee shall bow,  
Ev'ry tongue will shout  
You are the King of kings.

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## Song of Praise

### *How Majestic Is Your Name*

O Lord, our Lord, how majestic is  
Your name in all the earth.  
O Lord, our Lord, how majestic is  
Your name in all the earth  
O Lord, we praise Your name.  
O Lord, we magnify Your name  
Prince of Peace, Mighty God  
O Lord God Almighty.

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## Collect

## Scripture Readings

## Praise Song

### *Thy Word*

#### *Chorus*

Thy word is a lamp unto my feet  
 And a light unto my path.  
 Thy word is a lamp unto my feet  
 And a light unto my path.

#### *Verse 1*

When I feel afraid  
 Think I've lost my way  
 Still You're there right beside me.  
 And nothing will I fear  
 As long as You are near.  
 Please be near me to the end.

#### *Verse 2*

I will not forget  
 Your love for me and yet  
 My heart forever is wandering.  
 Jesus be my guide  
 And hold me to Your side.  
 And I will love You to the end.

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## Sermon

### Apostle's Creed

I believe in God, the Father Almighty, maker of heaven and earth.

And in Jesus Christ, His only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried. He descended into hell.

The third day he rose again from the dead. He ascended into heaven and sits at the right hand of God the Father Almighty.

From thence he will come to judge the living and the dead.

I believe in the Holy Spirit, the holy Christian Church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting.

Amen

## Offering

## Prayers



**Lord's Prayer****Benediction****Closing Song*****Give Thanks***

Give thanks with a grateful heart  
Give thanks to the Holy One;  
Give thanks because He's given  
Jesus Christ, His Son.

And now let the weak say  
"I am strong"  
Let the poor say "I am rich"  
Because of what  
The Lord has done for us

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**Postlude**

# A Service of Praise

*(with Holy Communion)*

*Order of Service*

## Preservice Music

## Opening Song

### ***“Come into the Holy of Holies”***

Come into the Holy of Holies  
 Enter by the blood of the Lamb;  
 Come into His presence with singing  
 Worship at the throne of God.  
 Lifting holy hands  
 To the King of kings;  
 Worship Jesus, worship Jesus.

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## Invocation

P: In the name of the Father and of the (+) Son and of the Holy Spirit.

C: Amen

## Confession and Absolution

P: If we say we have no sin, we deceive ourselves, and the truth is not in us.

**C: But if we confess our sins, God, who is faithful and just, will forgive our sins and cleanse us from all unrighteousness.**

P: Let us then confess our sins to God our Father.

**C: Most merciful God, we confess that we are by nature sinful and unclean. We have sinned against you in thought, word, and deed, by what we have done and by what we have left undone. We have not loved you with our whole heart; we have not loved our neighbors as ourselves. We justly deserve your present and eternal punishment. For the sake of your Son, Jesus Christ, have mercy on us. Forgive us, renew us, and lead us, so that we may delight in your will and walk in your ways to the glory of your holy name. Amen**

P: Almighty God in His mercy has given His Son to die for you and for His sake forgives you all your sins. As a called and ordained servant of the Word I therefore forgive you all your sins in the name of the Father and of the (+) Son and of the Holy Spirit.

C: Amen

## Song of Praise

### ***“God Is My Refuge”***

God is my refuge  
 And God is my strength;  
 A very present help in trouble.  
 (repeat)  
 Therefore I will not fear;  
 Though the earth be removed  
 And though the mountains  
 Be carried into the midst of the sea.

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## Song of Praise

### ***Jesus Is My Lord***

#### *Verse 1*

Jesus is my Lord, my Master and Savior, (repeat 3 times)  
 Now and forevermore, Hallelujah, now and forevermore.

#### *Chorus*

Praise You, Jesus, Son of God, and the blood of the Lamb.  
 King of kings and Lord of lords, God of Abraham, Hallelujah,  
 God of Abraham.

#### *Verse 2*

Jesus is the One who delivers me daily, (repeat 3 times)  
 From all my sin and shame, Hallelujah, from all my sin and shame.

#### *Chorus*

#### *Repeat Verse 1*

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## Song of Praise

### *Our God Reigns*

#### *Verse 1*

How lovely on the mountains  
Are the feet of Him  
Who brings good news, good news.  
Announcing peace  
Proclaiming news of happiness.  
Our God reigns, Our God reigns.

#### *Chorus*

Our God reigns, our God reigns,  
Our God reigns, our God reigns.

#### *Verse 2*

He had no stately form  
He had no majesty  
That we should be drawn to Him.  
He was despised  
And we took no account of Him  
Yet now, He reigns with the Most High.

#### *Chorus*

Our God reigns, our God reigns,  
Our God reigns, our God reigns.

#### *Verse 3*

It was our sin and guilt  
That bruised and wounded Him  
It was our sin that brought Him down;  
When we like sheep had gone astray  
Our Shepherd came  
And on His shoulders bore our shame

#### *Chorus*

Our God reigns, our God reigns,  
Our God reigns, our God reigns.

#### *Verse 4*

Meek as a Lamb  
That's led out to the slaughter house  
Dumb as a sheep before its shearer;  
His life ran down  
Upon the ground like pouring rain  
That we might be born again

#### *Chorus*

Our God reigns, our God reigns,  
Our God reigns, our God reigns.

#### *Verse 5*

Out from the tomb  
He came with grace and majesty  
He is alive, He is alive;  
God loves us so  
See here His hands, His feet, His side.  
Yes we know, He is alive.

#### *Chorus*

Our God reigns, our God reigns,  
Our God reigns, our God reigns.

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## Collect

## Scripture Readings

## Song of Praise

### **Lamb of God**

#### *Verse 1*

Your only Son, no sin to hide,  
But You have sent Him from Your side  
To walk upon this guilty sod,  
And to become the Lamb of God.

#### *Chorus*

O Lamb of God, sweet Lamb of God,  
I love the holy Lamb of God,  
O wash me in His precious blood,  
My Jesus Christ the Lamb of God.

#### *Verse 2*

Your gift of love they crucified,  
They laughed and scorned Him as He died,  
The humble King they named a fraud  
And sacrificed the Lamb of God

#### *Verse 3*

I was so lost, I should have died,  
But You have brought me to Your side,  
To be led by Your staff and rod  
And to be called the Lamb of God

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## Sermon

### Nicene Creed

I believe in one God, the Father Almighty, maker of heaven and earth  
and of all things visible and invisible.

And in one Lord Jesus Christ, the only-begotten Son of God, begotten of His Father  
before all worlds, God of God, Light of Light, very God of very God, begotten, not  
made, being of one substance with the Father, by whom all things were made; who for  
us men and for our salvation  
came down from heaven  
and was incarnate by the Holy Spirit of the virgin Mary and was made man;  
and was crucified also for us under Pontius Pilate. He suffered and was buried.  
And the third day he rose again according to the Scriptures and ascended into heaven  
and sits at the right hand of the Father. And he will come again with glory to judge both  
the living and the dead,  
whose kingdom will have no end.

And I believe in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son, who with the Father and the Son together is worshiped and glorified, who spoke by the prophets.

And I believe in one holy Christian and apostolic Church,

I acknowledge one Baptism for the remission of sins and I look for the resurrection of the dead and the life of the world to come. Amen

## **Offering**

## **Prayers**

## **Lord's Prayer**

## **Words of Institution**

## **Distribution**

## **Songs During Distribution**

### ***Make Us One***

Make us one, Lord make us one,  
 Holy Spirit, make us one.  
 Let Your love flow so the whole world will know  
 We are one in You.

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### ***Holy Ground***

We are standing on holy ground  
 And I know that there are angels all around.  
 Let us praise Jesus now,  
 We are standing in His presence on holy ground.

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## **Benediction**

## **Closing Song**

### ***Now unto Him***

Now unto Him who is able,  
To keep you from falling.  
And to make you stand in His presence  
Blameless and with great joy,  
To the only God, our Savior,  
Through Jesus Christ, our Lord,  
Be the glory and the majesty,  
Dominion and authority,  
Both now and ever, amen.

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## **Postlude**

*Worship Leader Notes*

The following suggested helps and comments are for those who will be leading “A Service of Praise” on behalf of Doctor of Ministry student, Rev. Randy P. Schultz. A heartfelt thanks is offered to you, first of all, for being willing to participate in this project. May the worship service itself, as well as your participation in it, be one that is God pleasing and faith strengthening. The following suggestions are for your help as you lead the service. You may use all, or none, of the suggestions listed.

**General Comments.** This “Service of Praise” is intended to follow the basic outline of a traditional service in the Lutheran Church. The basic outline of the services for this project is as follows:

- Call to Worship Song
- Invocation
- Confession of Sins and Absolution
- Songs of Praise (3)
- Collect
- Reading of Scripture
- Song of Praise
- Sermon
- Confession of Faith
- Offering
- General Prayers
- Lord’s Prayer
- Words of Institution (communion service only)
- Distribution (communion service only)
- Songs During Distribution (communion service only)
- Benediction
- Closing Song

The music and songs of the service are taken from the “Praise and Worship” style of Christian music. It is the intent of this project to incorporate these two styles of worship into one.



Included with the materials you received were:

- two complete “ready to print” orders of service
- a midi disk containing accompaniment to the songs
- a split-track/stereo recording of all the songs
- music “lead sheets” for all the songs
- worship leader and participant evaluations
- worship leader notes.

Use these materials as you see fit.

Be sure to duplicate enough evaluations for all your worship leaders and participants. I would ask you to have these evaluations filled out immediately after the service and returned to me as soon as possible.

**THE FOLLOWING INSTRUCTIONS SHOULD BE READ BEFORE HAVING  
YOUR PEOPLE FILL OUT THE EVALUATIONS:**

The worship service you just participated in was part of a project for Doctor of Ministry student, Rev. Randy P. Schultz of Esko, MN. As an aid to this project, Rev. Schultz would like you to complete this evaluation form and return it today as you are directed to do. (*collect according to local custom and procedure*) Thank you for your cooperation. You are not required to give your name, as all evaluations remain anonymous.

***Notes for “A Service of Praise (with Holy Communion)”***

The preservice music can be of any type, but you may want to, for the sake of unity, select preservice music and postlude music from the Praise and Worship genre.

The Opening Song is Come into the Holy of Holies, and is comparable to our “Hymn of Invocation” in the traditional liturgy. No introduction should be necessary.

The pastor should lead the responses for the Invocation and Confession and Absolution. Following this, there are three Songs of Praise. I believe it is important for transitional statements to be made by one of the worship leaders before each song to keep the flow of the service. You may use the recommended paragraphs below or use your own. The transitional paragraphs should sound natural and not “canned,” but aid in guiding the people through the service.

I would recommend something along the order of the following to introduce God is my Refuge;

We have just confessed our sins and heard the forgiveness announced by the pastor. We now lift up our voices in praise for what God has done. We are forgiven, this is true, and yet we still have trials and troubles. How wonderful to know that our God who was willing to go to the cross for us remains a strong refuge and an ever present help in trouble.

Before the singing of Jesus is My Lord, I would recommend the following:

We know that our God is a strong refuge and an ever present help in trouble because Scripture speaks of Jesus as King of Kings and Lord of Lords. He is the God of Abraham. He is the Lamb of God who takes away the sin of the world and His Spirit is still with us each day of our life to give us constant strength.

Before the singing of Our God Reigns, I would recommend the following:

In the form of a contemporary hymn our next song reminds us again of God’s plan of salvation to send Jesus as Savior. Our Lord Jesus is now sitting at the right hand of God reigning for all eternity. He has destroyed the power of death through His passion, death, and resurrection. He now lives and reigns for all eternity.

The appointed Collect of the Day is prayed by the Pastor (or according to local custom), followed by the appointed Scripture readings from the pericopal system. This too can be

done according to the local custom. The next praise song should not need any introduction. It is a clear presentation of the Gospel expressed in Jesus as the Lamb of God.

The next part of the service (Sermon, Nicene Creed, Offering, Prayers, Lord's Prayer, Words of Institution, and Distribution) may be done according to your local custom. During the distribution two songs are sung and these should not require introduction or transitional paragraphs. The songs focus on the unity of the Sacrament event and the sacredness of the event.

Following the distribution is the Benediction and Closing Song. There should not be a need for an introduction to the last song. The song is of a benediction style.

#### ***Notes for "A Service of Praise (without Holy Communion)"***

The preservice music can be of any type, but you may want to, for the sake of unity, select preservice music and Postlude music from the Praise and Worship genre.

The Opening Song is As We Gather, and is comparable to our "Hymn of Invocation" in the traditional liturgy. No introduction should be necessary.

The pastor leads the Invocation. The Psalm should be the appointed pericopal Psalm for the day and may be read according to local customs. Following this, there are three Songs of Praise. I believe it is important for transitional statements to be made by one of the worship leaders before each song to keep the flow of the service. You may use the recommended paragraphs below or use your own. The transitional paragraphs should sound natural and not "canned," but aid in guiding the people through the service. In this

particular service, the underlying theme is “thanksgiving” and this should come out in the transitional paragraphs.

I would recommend something along the order of the following to introduce It Is a Good Thing to Give Thanks.

This morning our songs focus on giving God thanks. It is something we do each week as we worship and as our next songs says, it is a good thing.

Before the singing of How Excellent is thy Name, I would recommend the following:

Scripture says that there will be a time when “every knee will be bow and every tongue confess that Jesus Christ is Lord”. We know that the mere mention of the name of Jesus caused powerful things to happen in Scripture. We sing of how excellent the name of Jesus is.

Before the singing of How Majestic is Your Name, I would recommend the following:

Not only is the name of Jesus “excellent” but Scripture also speaks of the “majesty” of the name of Jesus. Our next song quotes the psalmist in Psalm 8 when he says “How majestic is your name in all the earth.”

The appointed Collect of the Day is prayed by the Pastor (or according to local custom), followed by the appointed Scripture readings from the pericopal system. This too can be done according to the local custom. The next praise song should not need any introduction. It is a reminder to us that the words we just heard from Scripture are a “lamp unto our feet and a light unto our path” (Ps. 119:105).

The next part of the service (Sermon, Apostles Creed, Offering, Prayers, Lord’s Prayer, and Benediction) may be done according to your local custom. Following the Benediction is the Closing Song. There should not be a need for an introduction to the last song. The song summarizes our thanksgiving focus for the service.

*Feel free to duplicate this page for your worship leaders who will be doing the introductions to these songs.*

***A Service of Praise (with Holy Communion)***

Introduction for: God is my Refuge

We have just confessed our sins and heard the forgiveness announced by the pastor. We now lift up our voices in praise for what God has done. We are forgiven, this is true, and yet we still have trials and troubles. How wonderful to know that our God who was willing to go to the cross for us remains a strong refuge and an ever present help in trouble.

Introduction for: Jesus is My Lord

We know that our God is a strong refuge and an ever present help in trouble because Scripture speaks of Jesus as King of Kings and Lord of Lords. He is the God of Abraham. He is the Lamb of God who takes away the sin of the world and His Spirit is still with us each day of our life to give us constant strength.

Introduction for: Our God Reigns

In the form of a contemporary hymn our next song reminds us again of God's plan of salvation to send Jesus as Savior. Our Lord Jesus is now sitting at the right hand of God reigning for all eternity. He has destroyed the power of death through His passion, death, and resurrection. He now lives and reigns for all eternity.

*Feel free to duplicate this page for your worship leaders who will be doing the introductions to these songs.*

***A Service of Praise (without Holy Communion)***

Introduction for: It Is a Good Thing to Give Thanks

This morning our songs focus on giving God thanks. It is something we do each week as we worship and as our next songs says, it is a good thing.

Introduction for: How Excellent is thy Name

Scripture says that there will be a time when “every knee will bow and every tongue confess that Jesus Christ is Lord.” We know that the mere mention of the name of Jesus caused powerful things to happen in Scripture. We sing of how excellent the name of Jesus is.

Introduction for: How Majestic is Your Name

Not only is the name of Jesus “excellent” but Scripture also speaks of the “majesty” of the name of Jesus. Our next song quotes the psalmist in Psalm 8 when he says “How majestic is your name in all the earth.”

## CHAPTER 8

### *Evaluations*

On the following pages are samples of the evaluation forms filled out by the worship leaders and the worship participants at the services. These evaluations were filled out at each of the three congregations assisting with the project.

## Worship Service Evaluation (Participants)

Today's Date \_\_\_\_\_ Time of Service \_\_\_\_\_

Your Age: \_\_\_\_\_ Gender:(circle) M F Number of years been Lutheran? \_\_\_\_\_

Please rank the following by circling the number at the right:

	Agree				Disagree
I found today's worship service uplifting	1	2	3	4	5
I enjoyed today's worship service	1	2	3	4	5
I like this type of music	1	2	3	4	5
I thought the service "flowed" well	1	2	3	4	5
I thought the service was well organized	1	2	3	4	5
I think we should have more of these services	1	2	3	4	5
I believe this type of service is compatible with the Lutheran understanding of worship	1	2	3	4	5

Did the songs help you express your faith in Jesus Christ? If yes, how? \_\_\_\_\_

\_\_\_\_\_

How much did the songs help you focus on Christ? \_\_\_\_\_

\_\_\_\_\_

Which of the songs today were the most meaningful to you? Why? \_\_\_\_\_

\_\_\_\_\_

Of the traditional hymnody which hymn is meaningful to you? Why? \_\_\_\_\_

\_\_\_\_\_

The best part of this service was: \_\_\_\_\_

\_\_\_\_\_

The worst part of this service was: \_\_\_\_\_

\_\_\_\_\_

I would improve this service by doing/adding/subtracting, etc. \_\_\_\_\_

\_\_\_\_\_

*Additional comments are welcome on back of page*



## Worship Service Evaluation (Worship Leaders)

Today's Date \_\_\_\_\_ Time of Service \_\_\_\_\_

Your Age: \_\_\_\_\_ Gender:(circle) M F Number of years been Lutheran? \_\_\_\_\_

Please rank the following by circling the number at the right:

	Agree				Disagree
I found today's worship service uplifting	1	2	3	4	5
I enjoyed today's worship service	1	2	3	4	5
I like this type of music	1	2	3	4	5
I thought the service "flowed" well	1	2	3	4	5
I thought the service was well organized	1	2	3	4	5
I think we should have more of these services	1	2	3	4	5
I believe this type of service is compatible with the Lutheran understanding of worship	1	2	3	4	5
I found it easy to lead this worship	1	2	3	4	5
The materials I received to lead the worship were clear and complete	1	2	3	4	5

Did the songs help you express your faith in Jesus Christ? If yes, how? \_\_\_\_\_

How much did the songs help you focus on Christ? \_\_\_\_\_

Which of the songs today were the most meaningful to you? Why? \_\_\_\_\_

Of the traditional hymnody which hymn is meaningful to you? Why? \_\_\_\_\_

The best part of leading this service was: \_\_\_\_\_

The worst part of leading this service was: \_\_\_\_\_

I would improve this service by doing/adding/subtracting, etc. \_\_\_\_\_

*Additional comments are welcome on back of page*

*Calculations and Comments*

Each congregation that participated in the study was given two different evaluations. One was an evaluation for the worship participants and another for the worship leader. There were 267 surveys filled out by the worship participants in all three of the congregations combined. There was limited response from the worship leaders. In my congregation (St. Matthew's-Esko) the worship leaders gave me more of an oral evaluation rather than a written one. My worship team has not grown in understanding that they are worship leaders, so they filled out the worship participants survey. Over the years, I have received oral evaluations of this type of service from my worship team. From the Woodbury congregation, I received only one worship leader evaluation from the pastor. I received no worship leader evaluation from the Cloquet congregation.

Although the response from the worship leaders of the two congregations that were not my own were limited, I did have phone conversations with the other two pastors about the service. These conversations were also used to evaluate the service and have been incorporated into the results below.

One of the drawbacks of the evaluation used was the subjective nature of the questions. Although trying to phrase the evaluation as simply and as evaluatory as possible, many questions included a subjective evaluation. As noted throughout this project, there is a dual nature to worship. The evaluations focused on whether or not the worshipper was able to faithfully and appropriately respond to God coming to him/her in worship. Thus the subjective tone to the evaluation.

The questions where individuals had to write in an answer proved to be of little value. Many of the evaluators left these answers blank. Whether it was because the evaluations were written at the end of the service and people were anxious to leave, or for some other reason, they chose not to fill them out completely. Those that chose to answer the questions reinforced their compendium answers in the first part of the survey. There was not any significant conflict between the two groups of answers.

One area of improvement for the evaluation would have been to include oral interviews of randomly selected worshippers. Due to the limited availability and time for me away from my own parish, this was not possible. An oral interview would prove helpful in clearing up any misunderstandings or conflicting statements on the written evaluation.

All the surveys were collected and the results were tabulated. The results of those calculations are graphically found in the following tables.

Table 1. Number of surveys from all congregations

Total number of surveys from all three congregations .....	267
Total from Esko .....	85
Total from Cloquet.....	105
Total from Woodbury .....	77

According to pastors in the three congregations, the majority of those that worshipped in the services filled out the evaluations. In my phone conversations with the

other two pastors they indicated that there was no resistance to participating in the study and filling out the evaluations.

Table 2. Age analysis

Average age of all survey participants: .....	49.86 years of age
Average age of Esko survey participants: .....	52.81 years of age
Average age of Cloquet survey participants:.....	48.49 years of age
Average age of Woodbury survey participants: .....	48.27 years of age

The average age of worshippers in all the congregations is over 48 years of age. A person could stereotype the middle-aged to older generation as not being favorable toward new and contemporary, but as we will see later, this is not confirmed in the results. Even though the average age of the survey participant was close to 50, there were a cross section of ages included in the evaluation. There was representation from young and old. I believe that those that were surveyed represent typical and average congregational members of The Lutheran Church–Missouri Synod.

Table 3. Average Number of Years Lutheran

Average years Lutheran in all congregations: .....	40.88
Average years Lutheran in Esko: .....	42.73
Average years Lutheran in Cloquet: .....	41.23
Average years Lutheran in Woodbury: .....	38.68

The average number of years that the worshippers have been Lutheran is relatively close to the average age of the worshipper. This indicates that most of the people in these three congregations have been Lutheran for most of their life. Some may stereotype the lifelong Lutheran as not being open to this type of service. Some may assume that this group would want to keep what has been and not stray away from the standard Lutheran liturgy. As will be noted later, both of these assumptions are false. These lifelong Lutherans evaluated the services in a very positive manner.

Table 4. Percentage ratio of “Average Age”/“Average Years Lutheran”

Percentage Ratio in all congregations:.....	82%
Average years Lutheran in Esko: .....	81%
Average years Lutheran in Cloquet: .....	85%
Average years Lutheran in Woodbury: .....	80%

The “percentage ratio” was reached by dividing the number of years Lutheran by the average age of each person. This again shows how most of the worshippers who filled out the survey have been Lutheran for the vast majority of their lives.

Table 5. Gender Breakdown

	Male	Female
Gender breakdown in all congregations.....	104	163
Gender breakdown Esko .....	28	57
Gender breakdown Cloquet .....	39	66
Gender breakdown Woodbury .....	37	40

One very striking revelation here is that in the northern Minnesota congregations (Esko and Cloquet) the ratio of women to men worshippers is almost 2 to 1. In fact, in Esko, the ratio is greater than 2 to 1. These two congregations have significantly more women worshipping than men. This is not the case in Woodbury where it is close to an even split. To determine the reason for this would make an interesting study for another project. These two congregations need to work at getting the men of their congregation more involved in the life of the parish and their walk with God.

The following results take each question that asked for a response of 1-5 and gives the average response. A number closer to one (1) is the more favorable response.

Table 6. *QUESTION: I found today's worship service uplifting.*

RESULTS	By age groups				
	All	0-19	20-39	40-59	60+
Esko Average	1.52	1.33	1.25	1.43	1.76
Cloquet Average	1.83	1.78	1.88	1.47	2.20
Woodbury Average	1.66	3.00	1.59	1.85	1.48
Overall average	1.67	2.04	1.57	1.58	1.81

Although it is hard to define what “uplifting” means to each individual, there is an obvious “uplifting” feeling from all the participants in all of the congregations. Esko ranked the highest with Cloquet the lowest ranking, but, still, all are more favorable than not favorable. This type of service seems to be “uplifting” to most people in these congregations. The word “uplifting” was used to evaluate the spiritually positive response of the worshipper to the worship service. Continuing the look at the two-fold nature of worship, the evaluation sought to measure the spiritually positive response on the part of the worshipper. A more “uplifting” service will provide potentially a more edifying worship experience. God works through means and how we as Christians respond to those means has an impact in our worship.

Table 7. *QUESTION: I enjoyed today's worship service*

RESULTS	By age groups				
	All	0-19	20-39	40-59	60+
Esko Average	1.47	1.00	1.25	1.43	1.70
Cloquet Average	1.85	1.78	1.88	1.79	2.23
Woodbury Average	1.62	2.00	1.56	1.90	1.52
Overall average	1.65	1.59	1.56	1.71	1.82

The word “enjoyed” is different from “uplifting.” A person can be uplifted but not enjoy the worship. A person can enjoy the worship but not necessarily be uplifted. The evaluation here sought to rate the worshipper on their emotional response of joy and how this was affected by this style of worship. Both Esko and Woodbury ranked their enjoyment higher than how “uplifting” the service was. This evaluation of their

enjoyment demonstrates, along with “uplifting,” that the people had a positive response to this particular type of service. Admittedly, the use of “enjoyed” is very subjective, but worship is also a subjective experience.

Table 8. *QUESTION: I like this type of music*

RESULTS	By age groups				
	All	0-19	20-39	40-59	60+
Esko Average	1.64	1.17	1.57	1.57	2.03
Cloquet Average	1.92	1.78	1.79	1.66	2.31
Woodbury Average	1.83	2.50	1.81	1.80	1.83
Overall average	1.80	1.82	1.72	1.68	2.06

Music, and whether music is pleasing and likable, is very much a subjective evaluation. To ask someone if they like a certain type of music is like unto asking them what football team they like. Music is a matter of taste. Having said that, music is an integral part of the worship setting. If the music is distasteful to the worshipper than this will have a negative effect on the worship experience. Music evolves and changes through the years and a congregation should try to be open to the changing styles and yet have an objective standard of evaluation. In the results of this evaluation, Cloquet indicated that they like the music the least. All congregations had a higher ranking than the responses of “uplifting” and “liking” the service. This higher ranking indicates a lower preference. Again, the number closer to one (1) indicates a high/positive ranking.



Table 9. *QUESTION: I thought the service “flowed” well*

RESULTS	By age groups				
	All	0-19	20-39	40-59	60+
Esko Average	1.48	1.00	1.25	1.43	1.73
Cloquet Average	2.03	2.22	2.13	1.76	2.20
Woodbury Average	1.78	3.00	1.69	2.10	1.52
Overall average	1.76	2.07	1.69	1.76	1.82

This question attempted to evaluate the worshippers sense of the “flow” of the service. The flow of the service is influenced by a number of factors. Flow is influenced by the outline of the service, the ability of the worship leader and musicians, the climate of the room, and many others. A service flows well when it is well organized, the worship leaders are prepared, there is a logical sequence, worshippers are not made uncomfortable with what is happening next, and there is understanding by the worshipper of the direction of the service. Both Cloquet and Woodbury struggled a bit with the flow. These were congregations that had not experienced much of this type of service, so it was more unfamiliar to them than Esko. Familiarity of the service has a great deal of impact on the “flow” of the service. Still, all the congregations evaluated the “flow” of the service in a favorable manner.

Table 10. *QUESTION: I thought the service was well organized*

RESULTS	By age groups				
	All	0-19	20-39	40-59	60+
Esko Average	1.45	1.00	1.38	1.27	1.73
Cloquet Average	1.84	1.78	1.83	1.58	2.14
Woodbury Average	1.68	2.00	1.56	2.10	1.43
Overall average	1.66	1.59	1.59	1.65	1.77

“Organized” and “flow” are very similar and yet different. The organization of the service is something that is done before the worship service even takes place. This is done in the pastor’s study where much thought and deliberation is done to set the individual elements of the service into the entire context of the worship hour. The services for this project were organized around the basic outline of the traditional liturgy. It is difficult to determine whether the worshippers saw this specific element of the service organization, but the congregations evaluated the “organization” as better than the “flow.” On the whole, the congregations felt the service was well organized.

Table 11. *QUESTION: I think we should have more of these services*

RESULTS	By age groups				
	All	0-19	20-39	40-59	60+
Esko Average	1.84	1.00	1.31	1.83	2.24
Cloquet Average	2.03	2.00	2.08	1.68	2.37
Woodbury Average	2.00	2.00	1.97	2.10	1.96
Overall average	1.96	1.67	1.79	1.87	2.19

This question deals with the future preferences of the worshippers and if they wish to have more. Relative to the other questions, this question scores less favorably. In Cloquet and Woodbury, where these services are relatively new, there is a sense of “maybe” . . . “maybe not.” Esko has already incorporated this service and the congregation seems to be comfortable with it. Cloquet and Woodbury worshippers are not so convinced and it will take more education and a longer process of introduction to make this service a regular part of these church’s worship life. For many congregations,

including all three of the churches in this project, this is a major change in their worship style. Incorporating this will take deliberate and sensitive education and introduction. Some congregations may reject this all together and others will welcome it.

*Table 12. QUESTION: I believe this type of service is compatible with the Lutheran understanding of worship*

RESULTS	By age groups				
	All	0-19	20-39	40-59	60+
Esko Average	1.53	1.00	1.13	1.47	1.88
Cloquet Average	1.95	1.56	1.96	1.71	2.31
Woodbury Average	1.79	1.50	1.88	1.90	1.61
Overall average	1.76	1.35	1.66	1.69	1.93

This question ultimately gets to the heart of this whole project. It was important to see from the perspective of the lay person if they judged these services as compatible with our Lutheran understanding of worship. I was surprised that, on the whole, most people responded positively to this question. The outline of the service contained very familiar elements that are found in the traditional order of service. These elements combined with contemporary praise songs did not seem to cause the worshippers much problem. It does not seem to be the musical selections that would cause our Lutheran worshippers to have a sense of moving away from the Lutheran tradition. The two pastors from Cloquet and Woodbury also feel that these songs, properly evaluated, are acceptable for use in our Lutheran churches.

## CHAPTER 9

### *Conclusions*

After completing the study of worship, focusing on the use of song, and looking at the development of the liturgical form; after developing orders of worship using guidelines for evaluation; after making calculations on evaluations completed by participating congregations; several conclusions can be drawn.

First, worship is dynamic and involves areas of theology, emotion, tradition, and innovation. How we human beings worship our God has gone through much change and evolution. Some of those changes have been instituted by God, but most have been through the development of human institutions. As Lutherans, we strive to be faithful to the word of God and our Confessions of faith. We believe that our worship can be an extension of our confession and that what happens in worship is not void from our theological presuppositions and doctrines. In Scripture and in our Lutheran worship tradition we see that the different elements of worship convey a theological base and influence. The songs that we sing in worship also are a part of that expression of faith.

The selection of the hymnody for our worship life is very important to worship setting. The hymns and songs we sing have roots that can be traced back to biblical times. Many times the same words have been set to various harmonies and melodies. As we struggle with our contemporary culture and contemporary music, the use of contemporary

praise songs has been a choice for some congregations. Pastors and congregations have felt that these songs assist with what is trying to be accomplished in worship, namely God coming to us and our response to Him. As these songs make their way into our Lutheran churches, worship leaders need to be careful about their use. As worship continues to evolve, our congregations will still focus on the cross and the significance of that event in our life. It is a danger to move to a more man-centered worship and our own personal response and experience. If these songs aid in our focus, they can be used with acceptance.

Another conclusion that can be drawn from this project is that Lutheran laypeople in our churches can be comfortable with these songs in their worship. For a majority of those participating in this project, the songs helped and aided in their worship. They “enjoyed” the worship and found it “uplifting.” For the person in the pew, there was a general overall sense of acceptance for this style of worship. The person in the pew also did not feel that this type of worship was contrary to our Lutheran understanding of worship. This was also the opinion of the pastors who participated in this project. As more and more congregations experiment with a “contemporary” or “praise” worship, it seems that, if done properly and respectfully, they will discover an acceptance on the part of their membership. The main component for acceptance will be how quickly it is introduced and how much education is given to the congregation. The obvious stress will be on *slow* incorporation and *a great deal* of education.

Another conclusion that can be drawn from this project is that, in and of themselves, praise music and songs are not inherently evil and need not be condemned.

But dangers do exist with the use of praise music. There is a danger that we will lose our Lutheran uniqueness. If someone worshipping with us cannot determine that we are different from the “Community Evangelical Reformed Free Church” down the road, then we are doing a disservice to our confession and are giving a false testimony. We cannot abandon the truths of our confession just for the sake of giving our people a good feeling. God commands us to remain faithful to our beliefs and our teachings, especially in our worship. Retaining the basic elements of our Lutheran worship should be adhered to in our churches. There is a reason, and a good one, for the structure that we use in worship. When any congregation seeks to incorporate praise music into its worship life, it cannot compromise the Gospel and the goal of worshipping our God faithfully. To do otherwise would be heretical. This type of music can be used and viewed as a gift from God to His people. When used with a critiquing eye and a loving heart, may God be praised and His people strengthened!

*APPENDIX*

LEAD SHEETS

On the following pages are “lead sheets” that were used by the music leaders at the three congregations in the study. Each congregation was given permission to make as many photocopies as was needed

# As We Gather

110

MIKE FAYE and TOM COONES

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1

6

As we ga - ther may \_\_\_ your Spi - rit work with - in us.

8

As we ga - ther may \_\_\_ we glo - ri - fy your name.

10

Know - ing well that as \_\_\_ our hearts be - gin to wor - ship

12

we'll be blessed be-cause \_\_\_ we came, \_\_\_ we'll be blessed be-cause \_\_\_ we

15

came. As we ga - ther may \_\_\_ your spi - rit work with - in us.

18

As we ga - ther may \_\_\_ we glo - ri - fy your name.

20

Know - ing well that as \_\_\_ our hearts be - gin to wor - ship



22

we'll be blessed be-cause we came, we'll be blessed be-cause we

25

came.

30

we'll be blessed be-cause we

32

we'll be blessed be-cause we

34

we'll be blessed be-cause we

36

we'll be blessed be-cause we

38

As we ga - ther may your

41

Sp - rit work with - in us. As we ga - ther may we

43

glo - ri - fy your name. Know - ing well that as our hearts be - gin to wor - ship

46

we'll be blessed be-cause we came, we'll be blessed be-cause we

This musical staff contains measures 46, 47, and 48. It is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are: "we'll be blessed be-cause we came, we'll be blessed be-cause we".

49

came. we'll be blessed be-cause we

This musical staff contains measures 49 and 50. It is written in treble clef with a key signature of one sharp (F#). The melody continues from the previous staff. The lyrics are: "came. we'll be blessed be-cause we".

51

came.

This musical staff contains measure 51. It is written in treble clef with a key signature of one sharp (F#). The melody consists of a single note with a long horizontal line underneath it, indicating a sustained note. The lyrics are: "came."

# It Is a Good Thing to Give Thanks

113

JUDY HORNER MONTEMAYOR

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1

It is a good thing to give

Musical notation for measures 1-5, including treble and bass staves.

6

thanks un - to the Lord. It is a good thing to give

Musical notation for measures 6-7, including treble and bass staves.

8

thanks un - to the Lord, and to sing prais - es un - to thy name, O Most

Musical notation for measures 8-11, including treble and bass staves.

12

High. It is s good thing to give thanks un - to the Lord. It is a

Musical notation for measures 12-14, including treble and bass staves.

15

good thing to give thanks un - to the Lord, and to sing prais - es un - to thy

Musical notation for measures 15-18, including treble and bass staves.

18

The musical score consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The lyrics are: "name, O Most High." The melody in the treble staff starts with a quarter note on G4, followed by a quarter rest, a quarter note on A4, a quarter note on B4, a quarter note on C5, and a quarter rest. The bass staff has a whole rest in the first measure, a quarter note on G2 in the second, a quarter note on A2 in the third, and a quarter note on B2 in the fourth. The lyrics "name," "O", "Most", and "High." are aligned with the notes in the treble staff.

# How Excellent Is Thy Name

115

DICK TUNNEY

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1

How

8

ex - cel - lent is thy name, O Lord How ex - cel - lent is thy name!

12

Hea - ven and earth to - ge - ther pro - claim How ex - cel - lent is thy name! How

16

ex - cel - lent is thy name O Lord How ex - cel - lent is thy name!

20

Hea - ven and earth to - ge - ther pro - claim How ex - cel - lent is thy name!

24

look in - to the mid - night blue And see the work you've done. Your

28

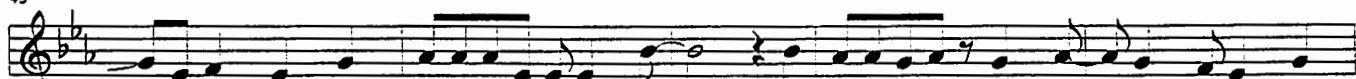
chil - dren raise a per - fect praise While e - ne - mies hold their tongue Cre -

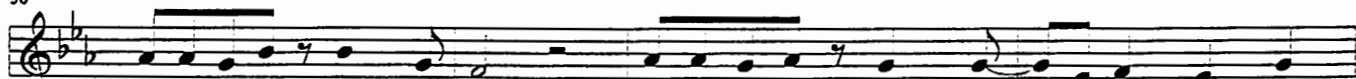
32

a - tion shows your splen - dor Your reign - ing ma - jes - ty And

36  
  
 yet I find you take the time To care for one like me! How

40  
  
 ex-cel-lent is thy name O Lord How ex-cel-lent is thy name! Hea-ven and eath to - ge -

45  
  
 - ther pro - claim How ex-cel-lent is thy name! How ex-cel-lent is thy name, O Lord How

50  
  
 ex-cel-lent is thy name! Hea-ven and earth to - ge - ther pro - claim How

54  
  
 ex-cel-lent is thy name! One fine day when the trum-pets play and the dead -

58  
  
 in Christ shall rise: The cho - sen few will ga -

61  
  
 ther To pro - claim You, Lord, Most High. With joy - ful al - le - lu -

65  
  
 - ias The hea-ven-ly hosts shall sing. Ev - ry knee shall bow, Ev - ry tongue -

69  
  
 will shout you are the King of - kings. How ex-cel-lent is thy name.

73

O Lord How ex-cel-lent is thy name! Hea-ven and earth to-ge-

77

- ther pro-claim How ex-cel-lent is thy name! - - - How ex-cel-lent is thy name.

81

O Lord! How ex-cel-lent is thy name! Hea-ven and earth to-ge-ther pro-claim How

86

ex-cel-lent is thy name! How ex-cel-lent is Thy Name!!

93

# How Majestic Is Your Name

118

MICHAEL W. SMITH

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1

0

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a series of notes starting with a half rest, followed by quarter notes, eighth notes, and a final half note.

6

Lord, our Lord how ma - jes - tic is your name in all the earth. 0

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a series of notes corresponding to the lyrics below. The lyrics are: "Lord, our Lord how ma - jes - tic is your name in all the earth. 0".

10

Lord our Lord how ma - jes - tic is your name in all the earth. O Lord, we praise your

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a series of notes corresponding to the lyrics below. The lyrics are: "Lord our Lord how ma - jes - tic is your name in all the earth. O Lord, we praise your".

17

name. O Lord, we mag - ni - fy your name, Prince of Peace, Migh - ty God; 0

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a series of notes corresponding to the lyrics below. The lyrics are: "name. O Lord, we mag - ni - fy your name, Prince of Peace, Migh - ty God; 0".

24

Lord God al - migh - ty. O Lord, our Lord, how ma - jes - tic is your

Musical staff 5: Treble clef, 4/4 time signature. The staff contains a series of notes corresponding to the lyrics below. The lyrics are: "Lord God al - migh - ty. O Lord, our Lord, how ma - jes - tic is your".

30

name in all the earth. O Lord, our Lord, how ma - jes - tic is your name in all the

Musical staff 6: Treble clef, 4/4 time signature. The staff contains a series of notes corresponding to the lyrics below. The lyrics are: "name in all the earth. O Lord, our Lord, how ma - jes - tic is your name in all the".

35

earth O Lord, we praise your name. O Lord, we mag - ni - fy your

Musical staff 7: Treble clef, 4/4 time signature. The staff contains a series of notes corresponding to the lyrics below. The lyrics are: "earth O Lord, we praise your name. O Lord, we mag - ni - fy your".

43

name Prince of Peace, migh - ty God; O Lord God Al - migh - ty.

Musical staff 8: Treble clef, 4/4 time signature. The staff contains a series of notes corresponding to the lyrics below. The lyrics are: "name Prince of Peace, migh - ty God; O Lord God Al - migh - ty."



# Thy Word

119

Michael W. Smith

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1

Thy word is a

6

lamp un - to my feet and a light un - to my path. Thy word is a

10

lamp un - to my feet and a light un - to my path.

13

When I feel a - fraid, think I've lost my way

15

still you're there right be - side me. And

17

no - thing will I fear as long as you are near

19

Please be near me to the end. Thy word is a

23

lamp un - to my feet and a light un - to my path. Thy word is a

27



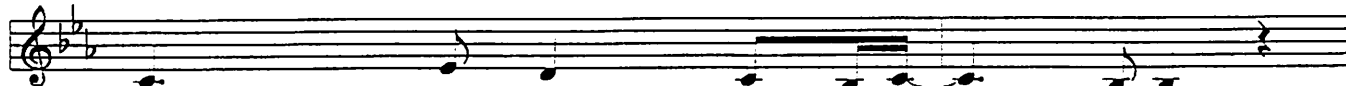
lamp un - to my feet and a light un - to my path.

30



I will not for - get your love for me and yet my

32



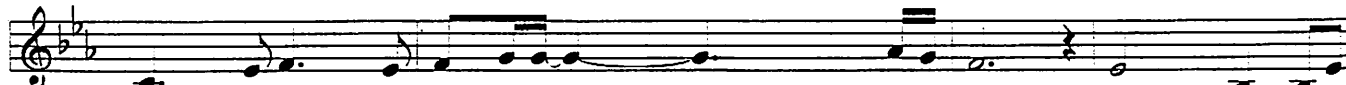
heart for - e - ver is won - der - ing.

34



Je - sus be my guide And hold me to your side And

36



I will love you to the end. Thy word is a

40



lamp un - to my feet and a light un - to my path. Thy word is a

44



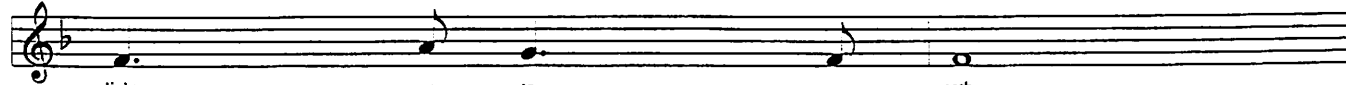
lamp un - to my feet and a light un - to my path. Thy word is a

48



lamp un - to my feet and a light un - to my path. And a

51



light un - to light my path.

# Give Thanks

121

HENRY SMITH

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1

Give thanks with a

7

grate - ful heart, give thanks to the ho - ly one, give thanks be - cause he's

11

gi - ven Je - sus Christ his Son. Give thanks with a grate - ful heart, give

16

thanks to the ho - ly one, give thanks be - cause he's gi - ven Je - sus

20

Christ his Son. And now let the weak say, "I am strong," let the

25

poor say, "I am rich be - cause of what the Lord has done for us." And

30

now let the weak say, "I am strong," let the poor say, "I am rich be - cause of

35

what the Lord has done for us." Give thanks with a

39

grate - ful heart, give thanks \_\_\_\_\_ to the ho - ly one, Give thanks \_\_\_\_\_ be - cause he's

43

gi - ven Je - sus Christ \_\_\_\_\_ his Son. Give thanks with a grate - ful heart, \_\_\_\_\_ give

48

thanks to the ho - ly one, \_\_\_\_\_ give thanks \_\_\_\_\_ be - cause he's gi - ven Je - sus

52

Christ \_\_\_\_\_ his son. And now let the weak say, "I am strong," let the

57

poor say, "I am rich be - cause of what the Lord has done for \_\_\_\_\_ us. And

62

now let the weak say, "I am strong," let the poor say, "I am rich \_\_\_\_\_ be - cause of

67

what the Lord has done for \_\_\_\_\_ us." Give thanks, \_\_\_\_\_ give thanks, \_\_\_\_\_

73

Give \_\_\_\_\_ thanks! \_\_\_\_\_

# Come Into the Holy of Holies

123

JOHN SELLERS

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1

Come in - to the Ho - ly of Ho - lies, \_\_\_

7

En - ter by the blood of the Lamb; \_\_\_  
Come in - to his pres - ence with sing - ing, \_\_\_

11

Wor - ship at the throne \_\_\_ of God. \_\_\_  
Come in - to the Ho - ly of Ho - lies, \_\_\_

15

En - ter by the blood of the Lamb; \_\_\_  
Come in - to His pres - ence with sing - ing, \_\_\_

19

Wor - ship at the throne \_\_\_ of God. \_\_\_  
Lift - ing ho - ly hands \_\_\_  
To the King \_\_\_ of

24

kings:      Wor - ship \_\_\_      Je - sus.

29

Come in - to the Ho - ly of Ho - lies, \_\_\_  
En - ter by the blood of the Lamb; \_\_\_

33

Come in - to his pres - ence with sing - ing, \_\_\_  
Wor - ship at the throne \_\_\_ of God. \_\_\_

37



Come in - to the Ho - ly of Ho - lies. En - ter by the blood of the Lamb:

Detailed description: This block contains the first line of musical notation, measures 37 through 40. It is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody consists of quarter and eighth notes. The lyrics are: "Come in - to the Ho - ly of Ho - lies. En - ter by the blood of the Lamb:".

41



Come in - to His pres - ence with sing - ing. Wor - ship at the throne. of God.

Detailed description: This block contains the second line of musical notation, measures 41 through 44. It continues the melody from the previous line. The lyrics are: "Come in - to His pres - ence with sing - ing. Wor - ship at the throne. of God.".

45



Lift - ing ho - ly hands To the King of kings; Wor - ship

Detailed description: This block contains the third line of musical notation, measures 45 through 49. The melody continues with some longer note values. The lyrics are: "Lift - ing ho - ly hands To the King of kings; Wor - ship".

50



Je - sus.

Detailed description: This block contains the fourth line of musical notation, measures 50 through 53. The melody concludes with a final note. The lyrics are: "Je - sus.".

# Jesus Is My Lord

125

AUTHOR UNKNOWN  
Public Domain

1

1: Treble

2: Bass

Musical notation for measures 1-4, including treble and bass staves.

5

1: Treble

2: Bass

Je - sus is my Lord, my Mas - ter and Sav - ior. Je - sus is my Lord my Mas - ter and Sav - ior

Musical notation for measures 5-8, including treble and bass staves with lyrics.

9

1: Treble

2: Bass

Je - sus is my Lord my Mas - ter and Sav - ior, now and for - e - ver more, Hal - le - lu - jah.

Musical notation for measures 9-12, including treble and bass staves with lyrics.

13

1: Treble

2: Bass

now and for - e - ver more. Praise you Je - sus Son of God and the blood of the

Musical notation for measures 13-17, including treble and bass staves with lyrics.

18

1: Treble

2: Bass

Lamb King of kings and Lord of lords God of A - bra -

Musical notation for measures 18-21, including treble and bass staves with lyrics.

22

1:  
Treb<sup>l</sup> ahm, Hal - le - lu - jah, God of A - bra - ham. Je - sus is the one who de -

2:  
Bass

26

1:  
Treb<sup>l</sup> li - vers me dai - ly. Je - sus is the one who de li - vers me dai - ly. Je - sus is the one who de -

2:  
Bass

30

1:  
Treb<sup>l</sup> li - vers me dai - ly from all my sin and shame, Hal - le - lu - jah, From all my sin and

2:  
Bass

34

1:  
Treb<sup>l</sup> shame. Praise you, Je - sus, Son of God, and the blood of the lamb.

2:  
Bass

39

1:  
Treb<sup>l</sup> King of kings and Lord of lords, God of A - bra - ham, Hal - le - lu - jah.

2:  
Bass



43

1:  
Trebl: God of A - bra - ham. Je - sus is my Lord, my Mas - ter and Sav - ior.

2:  
Bass

47

1:  
Trebl: Je - sus is my Lord my Mas - ter and Sav - ior. Je - sus is my Lord, my Mas - ter and Sav - ior

2:  
Bass

51

1:  
Trebl: now and for - e - ver more, Hal - le - lu - jah, now and for - e - ver more. Praise you Je - sus,

2:  
Bass

56

1:  
Trebl: Son of God and the blood of the Lamb King of kings and Lord of lords,

2:  
Bass

61

1:  
Trebl: God of A - bra ham, Hal - le - lu - jah, God of A - bra - ham.

2:  
Bass

# God Is My Refuge

128

JUDY HORNER MONTEMAYOR

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1

God is my re - fuge and God is my strength; A

5

ve - ry plea - sant help in trou - ble. God is my re - fuge and

8

God is my strength; A ve - ry plea - sant help in trou - ble.

11

There - fore I will not fear though the earth be re - moved, And though the moun - tains be

17

car - ried in - to the depths of the sea. God is my re - fuge and

22

God is my strength, a ve - ry plea - sant help in trou - ble.

25

God is my re - fuge and God is my strength, a ve - ry plea - sant help in

28

trou - ble. There - fore I will not fear though the earth be re - moved, And

33

though the moun-tains be car-ried in - to the\_\_ midst of\_\_ the sea.

40

# Our God Reigns

130

LEONARD E. SMITH JR.

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1

How love - ly on the moun - tain are the

7

feet of Him who bring good news, good news an-nounc-ing peace, pro-

14

claim - ing news of hap - pi-ness Our God reigns, our God reigns!

20

Our God reigns, our God reigns! Our God reigns, our God

27

reigns! He had no state - ly form, He had no ma - jes - ty, that we should

33

be drawn to Him, he was de - spised and we took no ac -

39

count of Him, yet now He reigns with the most high. Our God reigns,

46

our God reigns! Our God reigns, our God reigns! It was our

108

— God loves us so, see here His hands, His feet, His side. — Yes, we

113

know, — He is a - live. — Our God reigns, — our God reigns! — Our God

121

reigns, — our God reigns! — Our God reigns, — our God reigns!

128

— Our God reigns, — our God reigns!

53

sin and guilt that bruised and wound - ed Him. It was our sin

58

that brought him down. When we like sheep had gone a - stray our

63

Shep - herd came and on His shoul - ders bore our shame. Our God

69

reigns, Our God reigns! Our God reigns, our God reigns!

76

Meek as a lamb that's led out to the slaugh - ter-house, dumb as a sheep

82

be - fore it's shear, His life ran down up - on the ground like pour - ing rain,

88

that we might be born a - gain. Our God reigns, our God reigns!

96

Our God reigns, our God reigns! Out of the tomb He

102

came with grace and maj - es - ty, He is a - live, He is a - live.

# Lamb of God

133

TWILA PARIS

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1

Your on - ly Son no sin to hide, but you have

6

sent Him from your side, to walk up on this guil - ty sod and to be called a Lamb of God.

12

Your gift of love they cru - ci - fied, they laughed and scorned Him as he died, the hum - ble

17

King they named a fraud and sa - cri - ficed the Lamb of God. O Lamb of

21

God, sweet Lamb of God, I love the ho - ly Lamb of God O wash me

25

in His pre-cious blood, My Je-sus Christ, the Lamb of God. I was so

30

lost I could have died, but you have brought me to Your side to be led by Your staff and

35

rod, and to be called a lamb of God. O Lamb of God, sweet Lamb of

39

God, I love the ho-ly Lamb of God O wash me in His pre-cious blood, My Je-sus

44

Christ, the Lamb of O Lamb of God, sweet Lamb of



48

God, I love the ho - ly Lamb of God O wash me in His pre - cious blood, My Je - sus

53

Christ, the Lamb of God.

# Holy Ground

136

GERON DAVIS

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1

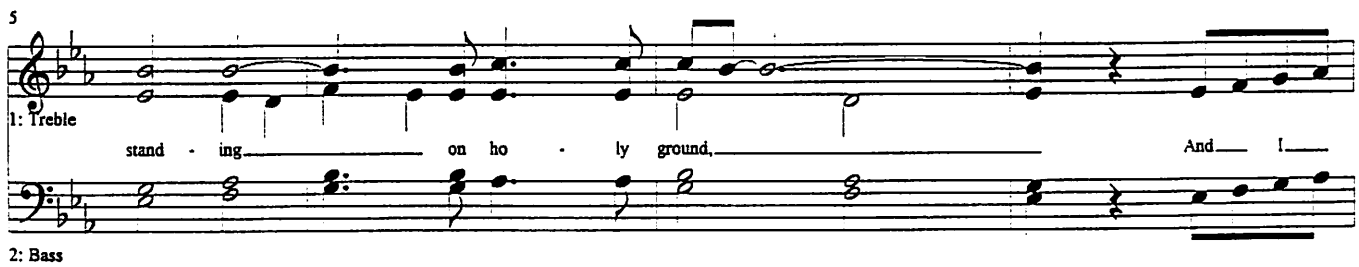


1: Treble

2: Bass

We are

5

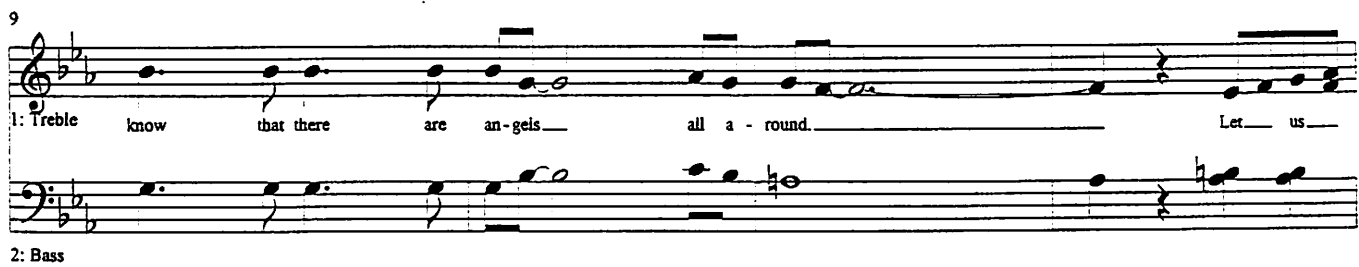


1: Treble

stand - ing on ho - ly ground, And I

2: Bass

9

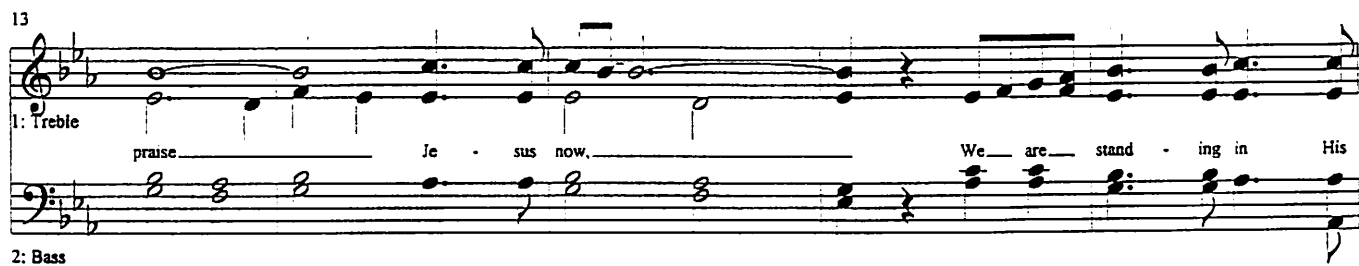


1: Treble

know that there are an - gels all a - round. Let us

2: Bass

13

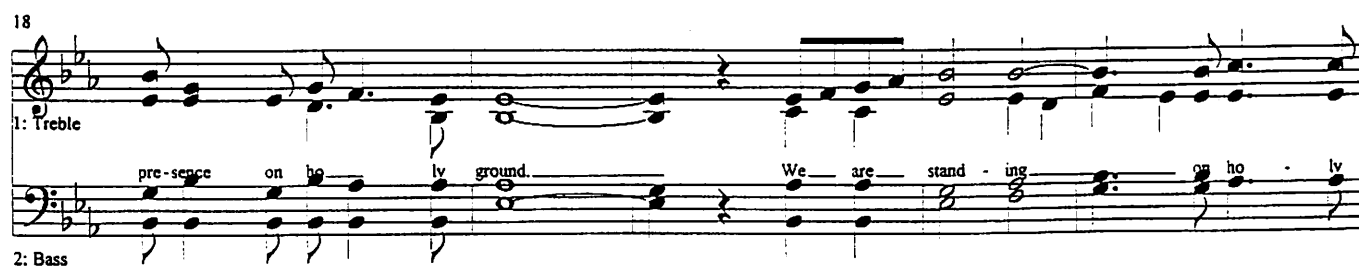


1: Treble

praise Je - sus now, We are stand - ing in His

2: Bass

18



1: Treble

pre - sence on ho - ly ground. We are stand - ing on ho - ly

2: Bass

23

1: Treble

ground, \_\_\_\_\_ and I know that there are an-gels \_\_\_\_\_ all a -

2: Bass

27

1: Treble

round. \_\_\_\_\_ Let us praise Je - sus now, \_\_\_\_\_

2: Bass

32

1: Treble

We stand - ing in His pre - sence on Ho - ly ground.

2: Bass

36

1: Treble

We are stand - ing on ho - ly ground.

2: Bass

40

1: Treble

\_\_\_\_\_ and I know that there are an-gels \_\_\_\_\_ all a - round.

2: Bass

44

1:  
Treble Let us praise Je - sus now. We are

2: Bass

49

1:  
Treble stand - ing in His pre - sence on Ho - ly ground.

2: Bass

# Make us One

CAROL CYMBALA

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1

Make us one, Lord, make us one, Ho - ly

5

Spir - it, make us one. Let Your love flow so the world will now we are one in

10

You. Make us one Lord, make us one, Ho - ly Spir - it, make us

14

one. Let Your love flow so the world will know we are one in

18

You. Make us one Lord, make us one, Ho - ly Spir - it, make us

22

one. Let Your love flow so the world will know we are one in You.

The musical score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the vocal melody with lyrics underneath. The bass staff contains the accompaniment. The lyrics are: "one. Let Your love flow so the world will know we are one in You." The music is in a key with one sharp (F#) and a common time signature. The melody is primarily quarter and eighth notes, with some rests. The accompaniment features chords and moving lines in the bass.

# Now unto Him

141

DAVID MORRIS

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1  
Now un - to Him who is a - ble to

7  
keep you from fall - - ing, And to make you stand in His pres - ence

11  
blame - less and with great joy, To the on - ly God, our Sav - ior, through

16  
Je - - sus Christ our Lord, be the

18  
glo - ry and the maj - es - ty, do - min - ion and au -

21  
thor - i - ty, Both now and ev - - - ver, A - - - ment!

26  
Now un - to Him who is a - ble to keep you from fall - - ing, And to

30  
make you stand in His pres - ence blame - less and with great joy, To the

35  
on - ly God, our Sav - ior, through Je - sus Christ our

Musical notation for line 35, featuring a treble clef and a series of notes with stems and beams, corresponding to the lyrics.

38  
Lord, be the glo - ry and the maj - es - ty, do -

Musical notation for line 38, featuring a treble clef and a series of notes with stems and beams, corresponding to the lyrics.

41  
min - ion and au - thor - i - ty, Both now and

Musical notation for line 41, featuring a treble clef and a series of notes with stems and beams, corresponding to the lyrics.

44  
ev - ver, A - men!

Musical notation for line 44, featuring a treble clef and a series of notes with stems and beams, corresponding to the lyrics.



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