

Getting the Most out of



Christian Worship Supplement

WELS Worship Conference, July 2014

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Introduction

Whether your congregation has been using ***Christian Worship Supplement*** (CWS) since it was published in 2008 or has purchased it recently, there is a lot to know about this publication. Hymnals and supplements have moved from existing as one book to multiple editions with additional resources, both paper and electronic, accompanying it.

WELS will continue to use CWS for about the next nine years - until the new WELS hymnal is published. What will a WELS hymnal look like in ten years? The days of one book are most likely behind us. The worship materials crafted for WELS churches will be varied in form and in purpose. Electronic resources will continue to emerge. It is pretty exciting to think about the worship planning aids that will be available to WELS congregations in the future.

If your church hasn't made the move to using the number of resources available as part of CWS, maybe now is a good time. The future holds more planning resources similar to what is offered through CWS.

I hope this guide serves as an aid in navigating the resources – both paper and electronic – available for use as part of ***Christian Worship Supplement***. I have spent the most time on musical resources, leaving comments on the Meditations, Plan for Intercession, and Supplemental Lectionary to others.

Grace Hennig

Why CWS and Who Uses It

Christian Worship Supplement was published in 2008 by Northwestern Publishing House. As appears in the front of the book, the intent behind this effort was to:

“...prepare a supplement to Christian Worship that will assist worshipers and worship planners by providing them with a resource that

- a. reflects worship as proclamation of the gospel.*
- b. affirms the liturgical and historic practice of the church.*
- c. provides an expanded repertoire of liturgical materials and hymnody.*
- d. represents the best of a variety of musical genres appropriate for worship.*
- e. intends to unify worship.*
- f. is balanced, allowing worship to be both contextual and countercultural.*
- g. is beneficial to and usable by WELS members at church and at home. (p. 6 CWS)*

For more details on the mission of the supplement committee and rationale for what was included in the supplement, please read pp. 6-7 in the front of the book.

As of July 2014 nearly 44,000 pew editions of CWS have been sold. There are over 1000 congregations that have purchased CWS; 600 have purchased the electronic edition of CWS. Some churches have purchased both pew editions and the electronic edition. The electronic edition **is only for congregational use**. This restriction is part of the licensing agreement with GIA's copyright administrator, OneLicense. The pew editions are not only for the pews, but also for choirs and classrooms.

The CWS Product Materials

More and more worship planning is accomplished with the use of web and computer based materials. Also, worship planners are looking for help in incorporating additional instruments in worship.

To keep up with the changing electronic landscape and the desire for a variety of musical sounds in worship, the CWS product includes much more than the book itself. Very likely, this will also be the case for the new WELS hymnal.

The Accompaniment Edition with CD-Rom provides full keyboard accompaniment for all the rites, psalms and hymns in CWS. It also contains valuable background information on the hymns, performance suggestions, comments on how to use the hymn in worship, and, where it applies, a listing of CD-Rom resources and/or Electronic Pew Edition Resources for that hymn. (**Hymn notes** from the Accompaniment Edition are available online at the CWS Resource webpage.)

For example, for the hymn, “Where Your Treasure Is (757),” the accompaniment edition indicates that, in the Electronic Pew Edition there is “...a bulletin-ready copy for use when a choir or soloist sings the verses and the congregation sings only the refrain.” For “Blest Are They (758)” there is an alternate accompaniment found in the Accompaniment Edition as well as indications for CD-Rom resources: a descant in C and Bb and a cello/bassoon part, and Electronic Pew Edition resources: bulletin-ready copy.

Worship planners may want to simply print everything from the Accompaniment Edition CD-Rom and store it in a 3-ring

binder to keep additional music parts and bulletin-ready information handy. This saves time, and will also give the planner an idea of the large amount of additional material provided for worship variety on this CD-Rom. Just to name a few items included: instrumental parts for Divine Service I, a simplified keyboard setting of Divine Service I, an instrumental descant for Psalm 148, a handbell part for “Prepare the Royal Highway,” and much more!

Midi files of all the music of the CWS Pew Edition and CWS Accompaniment Edition can also be found on the Accompaniment Edition’s CD-Rom. So, if you would like to hear, for example, what Hymn 707 “O Christ, Who Called the Twelve” would sound like with the handbell accompaniment or the B-flat descant, you can play those midi files from your computer.

For congregations who use a fully printed out worship folder, the **CWS Electronic Pew Edition** is ideal. Everything contained in CWS pew edition is available on this disk. Worship planners and pastors who refer to CWS frequently may want to save the Electronic Edition’s PDF file of the **entire book** to their computers.

Files included on the Electronic Pew Edition include text files (RTF files) of the hymns and liturgy, alternate Prayers of Thanksgiving, the Meditations, Psalms, and the Lectionary. Also included are music/text (TIFF) files of all parts of the liturgy, including metrical canticle and tune option match-ups (Gloria, Sanctus, and Song of Simeon) for Divine Service II.

The **CWS Guitar Edition** provides guitar chording for 70 of the 85 hymns in CWS.

Hymnsoft, a product for congregations who are without keyboardists and need digital music to assist in worship, is now available for CWS. Any questions about using Hymnsoft for worship can also be directed to Pastor Michael Schultz, who helped make this software available to WELS congregations. Below is the link to the NPH webpage.
[http://online.nph.net/t-ServingYou Music hymnsoft.aspx](http://online.nph.net/t-ServingYou_Music_hymnsoft.aspx)

Planning Christian Worship was a worship planning aid created for present hymnal, *Christian Worship* (1993). It contains commentary on the seasons of the church year, particular days of the church year, and on appointed portions of scripture. Also found are the appointed verse, psalm, prayers, and hymn suggestions. The **Planning Christian Worship Revision** now includes planning help for CWS, too. The link can be found among the CWS Resources online at WELS Connect. Once you click on the link you can download the files you need for the appropriate lectionary. Again, it may be helpful to print everything in this planning guide and keep it handy for reference. The webpage address is included below in case you aren't sure where to find this information. Also, look to the very right of this webpage for an extensive amount of free worship planning material that will inform and guide your use of CWS in worship.
<https://connect.wels.net/AOM/ps/worship/Pages/Christian%20Worship%20Supplement%20-%20new.aspx>

This webpage also provides the most up-to-date information regarding CWS, including information on **any revisions** that have been made to CWS. (Look for the “Corrections to the Electronic Edition” link, for example.)

Reproducing CWS Materials/Licenses

Reproduction of any copyrighted material, music or text, requires permission and/or licensing. A reproduction is any re-printing, photocopying, inserting-into-another-document, or projection of material.

If your church uses only the CWS Pew Edition and Accompaniment Edition and never prints words or music from CWS anywhere else, you don’t need licensing or permission for using anything in CWS.

If you want to print music or text from CWS in your worship folder you need to purchase a license.

If your church prints music and or text from the Electronic Edition of CWS in a bulletin you need licensing.

If your church projects text from CWS hymns, psalms, or liturgy you need licensing.

If you make photocopies of music or text from CWS you need licensing and need to show reprinting rights.

If you want to make photocopies of music or text for your choir from CWS Pew Edition or the Electronic Edition files, please don’t! It’s illegal. All licensing covers congregational use only. Please buy the pew editions for your choir.

The convenience of licensing is management of the copyright. If there were no licensing companies, people would have to find, contact, and obtain permission and figure out an appropriate fee from a copyright holder every time a

reproduction of music or text was desired. For a typical hymn there are three copyrights: one for the text, one for the tune, and one for the setting (musical arrangement). If you wanted to reproduce that hymn in a worship folder you would need to obtain three different permissions in order to reproduce that hymn legally. Copyright administration licenses give you one source to get the “all clear” for reproduction. **Here is more information about the licenses** you need if you reproduce any material from CWS.

One License

<https://www.onelicense.net/index.cfm?go=main.faq>

This is a license that administrates the copyrights for most of the music and text in CWS. An annual license entitles you to reproduce all music and text (covered under OneLicense) in worship bulletins or text projected on screens. In your bulletin or on the screen you need to indicate you have permission by a sentence that includes your licensing number, copyright information and the hymn/song information, such as:

Words: John Doe, © 1988 ABC Music Co.; Music: Jim Brown, © 1990 XYZ Publications. All rights reserved. Reprinted under OneLicense.net #A-000000.

(These credit lines need to be shown for any license# or permission granted for reproduction – not just OneLicense.)

CCLI <http://us.ccli.com/> stands for Christian Copyright Licensing International. You need this license to reproduce *There Is A Redeemer*, and *Lamb of God* (Twila Paris) from CWS.

(Please note that Getty hymns, as of mid-August 2014 are now covered under OneLicense.net)

There are **three hymns that have yet other licensing**. The copyright for ***You Satisfy the Hungry Heart*** is held by the Archdiocese of Philadelphia (215/587-3600). ***The Lord Is My Light (767)*** is administered by ***Oregon Catholic Press*** (OCP) <http://www.ocp.org/>. To reproduce this particular hymn in your worship folder, even if you already purchased the Electronic Edition, you need to contact OCP and ask for permission. It will cost you a fee to reproduce this hymn and you will receive a special licensing number to include on your printed or projected material. Their license (LicenSing) website is www.licensingonline.org. ***Draw Near (740)*** is copyrighted by ***World Library Publications***. They prefer direct contact for permission to reproduce this hymn: (800) 566-6150 or www.wlpmusic.com.

If you need permission to reproduce materials covered under OneLicense or CCLI for a **one-time event**, you can obtain a temporary license instead of purchasing an annual license. Annual licenses are just that – good for only one year. So, be sure to include these licenses in your church budget every year you are going to need them. Licensing and reproduction are probably here to stay, and may get more complex in the future, so, if your church hasn't made the move to obtaining licenses think about doing it soon. Please spend time reading the FAQ's on these licensing websites to learn more about how they work.

* * * *

Who can answer all my CWS copyright and licensing questions? *Kristine Laufer at NPH; (414) 615-5706 or lauferk@nph.wels.net*

Reporting Reproduced Material

Licensing and proper permission is just one side to using copyrighted material. There is another side that is equally important but often neglected, misunderstood, or forgotten. That other side is **reporting use** of reproduced, copyrighted material.

Artists and publishers are compensated by the administrator (like OneLicense) for copyrights they retain. Licensing companies need to know what materials are being used so that copyright holders get paid. These agents will not know what materials are being used and will not be able to pay copyright holders unless the use of music and text is reported. This is an important side of music business for all involved: publisher, poet, and musician. The fees churches pay for licensing translate, in part, into royalties for these parties.

Ideally, reporting can be worked into a weekly schedule.

OneLicense and CCLI make reporting easy through their websites. The catch is finding individuals to take on this job. Help make reproduction reporting an important item on Monday morning's task list!

Introducing CWS

If you haven't officially introduced CWS to your congregation, or if you want to re-introduce some elements of CWS there is an excellent, free, thorough resource available online. The Supplement Introduction Committee garnered the efforts of ten musicians and pastors to produce a 30-page booklet called **Christian Worship: Supplement**

Introductory Resources. Purposed to ease congregations into use of CWS in worship with thoughtful, pastoral care, this resource provides detailed guidance for worship planners. The wels.net/connect link provided earlier will take you right to this resource. Download, print and keep close for reference.

GATHERING RITES

Gathering Rites incorporate the Invocation, Opening Hymn, Confession, Absolution, Song of Praise, and Prayer of the Day from the beginning of worship into one musical and spoken rite. This is the first time a WELS hymnal product has included a gathering rite into the front, liturgical section. Gathering rites provide a different feel to the beginning of the service without deleting liturgical portions that, for many, are important elements of worship.

Since often there are crucial timing considerations between the spoken word and music, gathering rites serve the congregation best when worship leader and musician have had the opportunity to practice ahead of time.

The element of music behind the spoken word (“background music”) is very appealing to some and sometimes distracting to others. If desired the keyboardist/organist can simply remain quiet during these sections and re-enter when the congregation sings.

Now that your congregation has learned about gathering rites consider substituting the rites in CWS with different ones, according to the season or for a special occasion. Here are links to other gathering rites. Along with other usual

considerations for selecting song in your congregation, keep in mind that some texts may not agree with WELS theology.

<http://www.giamusic.com/shop/occasion/gathering>

<http://www.ocp.org/search?query=gathering+rites&page=1>

Look for **NPH suggestions for gathering rites** as well.

DIVINE SERVICE I

If your worship already includes Divine Service I consider **enhancing it with instruments**, especially for festival days. All the instrumental parts are on the Accompaniment Edition CD-Rom. Remember, you can listen to these arrangements through the midi files on this same disk. If you don't have instrumentalists readily available, choose to **work on the vocal descants** for the Gloria and Sanctus in this setting. Once your choir has learned them they will be ready to go for future use.

The alternate beginning of Divine Service I

(Accompaniment CD-Rom) provides a different arrangement to the start of Divine Service I. Ready-to-use files for the presiding minister and congregation's parts for the Invocation, Confession, and Kyrie (which is interspersed with both spoken and sung sections) are also included.

DIVINE SERVICE II

Recently, I sang this order from the Pew Edition in Sunday worship. Only CWS hymns were used with this setting to pacify those in the congregation who opposed switching books during worship. The service was sung well!

For those who print out portions of Divine Service II did you know that there are **text/tune match-ups** for the metrical canticles – Gloria, Sanctus, and Song of Simeon in the TIFF files of the Electronic Edition? Here’s an example:

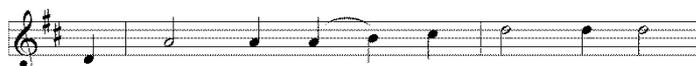
GLORY BE TO GOD

Gloria in Excelsis

Tune: PUER NOBIS NASCITUR



1 All glo - ry be to God on high!
 2 Our grate - ful thanks to you we bring,
 3 O Lamb of God, to you we pray.
 4 You, Christ, are ho - ly— Lord a - lone;



Your name, O Lord, we glo - ri - fy;
 For your great glo - ry, heav'n - ly King,
 You take all hu - man sin a - way.
 The Fath - er's glo - ry you made known.



We praise you for your peace and grace,
 For all, O Fath - er, you have done
 Have mer - cy, Lord; re - ceive our prayer;
 We by your Spir - it sing a - gain:



Your fav - or toward our fal - len race.
 Through Je - sus Christ, your on - ly Son.
 From God's right hand, your mer - cy share.
 "All glo - ry be to God!" A - men.

A variety of tune suggestions were given for these three canticles. Some tunes can reflect the mood of the present season of the church year. **Changing out these tunes now and then offer easy variety** within this setting. For a listing of tune suggestions for the canticles see pg. 26 of the Accompaniment Edition, or the CWS resources webpage.

Another way to add variety to Divine Service II is to substitute different music for the **Verse of the Day** (either a General Verse or the appointed Verse) and the **Lamb of God**. Many settings are possible here.

PSALMS

The psalms of CWS are quite similar in presentation to the psalms of CW. However, there are 10 psalms in CWS with double chant tones (four different musical phrases - one for each from a group of four lines of text). Double chant tones are not new, in fact, Anglican Chant has included double chant for hundreds of years. Teaching a double chant tone to a congregation may require some care. The **CWS Introductory Resources** provide pages of excellent guidance for introducing CWS psalms.

For quick reference here, remember, there is ample room for musical variety in presenting psalms in worship:

1. **Alternation within psalm text** (whole or half-verse)
 - Congregation/congregation*
 - Soloist/congregation*
 - Soloist/soloist*
 - choir/congregation*
 - pastor/congregation*
2. **Add an instrument or take away the keyboard**
guitar, handbells
3. **Add percussion** (*strategically and sparingly*)
triangle, marktree, finger cymbals, xylophone

A keyboard/organ introduction and instrumental descant to for Psalm 148 is found in the Accompaniment Edition. You might also try an original, improvised introduction for variety.

THE CWS PSALTER

This is a wonderful collection of four-part (SATB) harmonic chant lines in the style of Anglican Chant designed for choirs that can be sung accompanied or unaccompanied. They are

completely compatible with the refrains found in CWS. They can also be successfully sung as melody-only chants with accompaniment played by organ or even handbells. The congregation sings only the refrain of the psalm when these chants are used. Here's how to find the **CWS Psalter** on www.wels.net:

*click on "connect" (bottom of the page)
select "Worship" (on the left - bottom);
under "Quicklinks" (right side) click on "resources"
on the right find "Supplement Resources"
under that you will find "Supplement Psalter"*

A few thoughts on psalmody:

"A few years ago an eighty year old man told me that his church had just started singing psalm tones. For the first time in his life he said was able to sing at worship. I had long realized that the congregational stratum of psalm tones...is profoundly friendly to congregational song, but I had never before heard this kind of poignant testimony. It suddenly dawned on me that congregations who sing psalm tones, especially without the crutch of accompaniment, are able to sing all sorts of styles, whereas ones that do not sing psalm tones have more trouble singing anything. That seemed strange until I realized that psalm tones help congregations find their voice. They help them breathe and phrase together, perceive textual meanings together, jump vulnerably into the community of song, and discover that the water not only is fine but buoys them up and is life-giving."

Paul Westermeyer (Occasional Reflections 1: Psalms and Psalm Tones.) <http://www.cuchicago.edu/about-concordia/center-for-church-music/>

HYMNS

What **hymn tunes** in CWS are already in CW?

BEACH SPRING

FORTUNATUS NEW

NUN FREUT EUCH

O MEIN JESU, ICH MUSS STERBEN

PICARDY

ROCKINGHAM OLD

RESIGNATION

SLANE

WESTMINSTER ABBEY

This is helpful to know because any (wordless) music already available on these tunes is, of course, appropriate for use with the CWS hymns. However, if you want to sing an existing **concertato setting** on one of these tunes by just **switching out the old words for new ones**, you need permission from at least two (if not more) different sources. First, you need permission from the text-writer of the new words – receiving permission to use his/her text with an existing publication. Secondly, you need the permission of the publisher of the music to change the words. Sometimes the effort is worth it, and, for a small fee and a little inconvenience, you have a brand new concertato!

From **where did the new tunes** in CWS come? CWS contains older tunes that were not in CW, such as: *Brother James' Air; Foundation; Blott en dag; and Terra Beata*. No tunes that were lost between TLH and CW were brought back into CW. Included, however, was at least one older tune from the Lutheran Heritage which has not yet been used in WELS hymnals (*Jesus ist Kommen, Grund*

Ewiger Freude -1730's). There are more than 10 newly composed tunes in CWS that made their first public appearance. This explains why there may be a lack of attendant music on these tunes, but settings and arrangements of these tunes are starting to show up.

How can we add simple variety to the singing of CWS hymns in worship? Before turning to resources outside of the CWS family, think of using the **CWS Guitar Edition**, the **CWS Electronic Edition** or the **CWS Accompaniment Edition** (especially the CD-Rom) to glean ideas for incorporating variety in hymn singing. Additional help is found in the WELS worship publication *Worship the Lord #35* which provides guidance in using the CWS resources for hymn variety.

<https://connect.wels.net/aom/ps/worship/Worship%20the%20Lord/Forms/AllItems.aspx>

(Also consider using *Worship the Lord #29-35* for study as part of a worship committee or faculty study.)

Additional Resources on Hymns

If you haven't purchased it already, the **CWS Sampler CD** is a 2 CD set of beautifully performed ideas for using CWS hymns. NPH can help you find these hymn settings for purchase. You can **see the list of concertato settings** in Kermit Moldenhauer's 2008 Worship Conference presentation: CWS Highlights for Musicians.

Outside of CWS there are a number of websites on hymnody and church music that offer a wealth of information. Spending some time on these websites may lead you to some new settings of CWS hymns. It is worth noting that

hymnary.org is continually adding new content, even listing recent compositions on hymn tunes and providing performance recordings.

Here are some recent favorites:

www.hymnary.org

www.oremus.org

<http://www.cuchicago.edu/about-concordia/center-for-church-music/>

Using YouTube to find performances of worship music can be helpful. If you have favorite composer be sure to look for a personal self-publishing website, which is becoming more common. Surf other publisher websites, attend reading sessions and concerts, and speak directly with choral directors about your musical needs at worship.

Attendant Music for CWS Hymns

As promised NPH answers the call for arrangements of CWS hymn tunes with **Rebecca Kramer's 11 Piano Arrangments for Advent and Christmas**, published by NPH in 2011.

Valerie Floeter has self-published two new publications with many CWS tune arrangements included. They are **See in Yonder Manger Low** (Advent, Christmas, Epiphany, Transfiguration) and **Oh, Come, My Soul** (Lent and Easter). Her other CWS tune arrangements are:

BACHOFEN - Instrumental Praise Vol. 3, 10 Sacred Piano Solos Vol. 3; FLIGHT OF THE EARLS - 10 Sacred Piano Solos Vol. 10; FOUNDATION - Instrumental Praise Vol. 2
HELMSLEY - 10 Sacred Piano Solos Vol. 7; HOLY MANNA -

10 Sacred Piano Solos Vol. 3; LLANGLOFFAN - 10 Sacred Piano Solos Vol. 1; TERRA BEATA - 10 Sacred Piano Solos Vol. 6.

CANTICLES

A canticle (from the Latin canticum) is a Biblical song (not a psalm) filled with strong imagery and emotion (“hit songs” of the Bible). Canticles can be used in a variety of ways in a service. A simple use is as a response to a reading – pairing Old Testament reading with an Old Testament canticle, and a New Testament reading with a gospel canticle.

Has your congregation graduated to singing CWS 786, 787, 788? Think about what it would take for you to learn these canticles and use them in worship. What value do they hold?

OTHER WAYS TO USE CWS

The use of CWS extends to the classroom and home for devotions and worship. Children’s choirs can sing selections from CWS – a hymn, a psalm, or a canticle. They can learn this music by rote, but getting the pew editions in their hands will give them valuable note-reading experience.

Also available for immediate use on the CWS Resources webpage are both a **sermon series** on a CWS hymn, “My Soul In Stillness Waits,” and a **Bible class series** on nineteen CWS hymns called “Sermons in Song.” This Bible class series uses the **CWS Sampler CD** for audio examples of the nineteen hymns. These series are free and available on the same WELS Connect/worship webpage as all the other CWS resources.