

# Christian Worship: Supplement



**Introductory Resources**

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## Introductory Resources

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*Further Resources for Christian Worship: Supplement are available online:*  
[www.wels.net/jump/CWSupplement](http://www.wels.net/jump/CWSupplement)

### PRAYER

**M:** Let us pray.

Almighty and everlasting God, you dwell among angels who praise you continually. You open our mouths to sing salvation’s new song. Your Spirit is the breath of such music. We praise you for the contributions of those who labored diligently to prepare *Christian Worship: Supplement*. Through its hymns, psalms, and services, speak to us your saving Word, so that your name may be hallowed and your kingdom come; through Jesus Christ our Lord.

**C: Amen.**

### DEDICATION

**M:** To the glory of our Triune God and for the edification of his holy people, we dedicate *Christian Worship: Supplement* in the name of the Father and of the ✠ Son and of the Holy Spirit.

**C: Amen.**

*The service may continue with one of the following hymns:*

- 734 *When in Our Music God Is Glorified*
- 776 *Sing with All the Saints in Glory*
- 777 *Now Let Us All in Hymns of Praise*

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## Dedication Rite

The *Christian Worship: Supplement* Introduction Committee has prepared the following rite which may be used in local congregations for the dedication of the supplement. Portions of the rite are based on the rite for the *Dedication of an Organ or Other Musical Instrument* in *Christian Worship: Occasional Services* (pp. 314-315). An electronic file of this rite is available on-line at [www.wels.net/jump/CWSupplement](http://www.wels.net/jump/CWSupplement). Congregations may access the file on-line and format it for inclusion in their service folders.

### INVOCATION

**M:** In the name of the Father and of the ☩ Son and of the Holy Spirit.

**C:** Amen.

### CALL TO WORSHIP

**M:** Brothers and sisters in Christ:

Scripture encourages us, “Let us not give up meeting together, as some are in the habit of doing, but let us encourage one another—and all the more as you see the Day approaching” (Hebrews 10:25). Throughout the centuries of the Christian Church, God’s people have gathered regularly around the gospel in the Word and Sacraments. The apostle Paul describes one of the guiding principles for gathering around Word and Sacraments: “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” (Colossians 3:16). In every time and place, Christians have proclaimed the good news about Jesus Christ and what he has done for our salvation with poetry and music. Texts and melodies, ancient and modern, edify and enlighten Christians gathered for public worship as they proclaim the saving words and works of our Lord Jesus. To aid us in our proclamation of the gospel in Word and Sacrament, we dedicate *Christian Worship: Supplement*.

**M:** Sing joyfully to the Lord, you righteous;

**C:** It is fitting for the upright to praise him.

**M:** Sing to the Lord a new song,

**C:** For he has done marvelous things.

**M:** The word of the Lord is right and true;

**C:** He is faithful in all he does.

**M:** The Lord loves righteousness and justice;

**C:** The earth is full of his unfailing love.

## Foreword

There’s something exciting about opening a new book.

*Christian Worship: Supplement* contains worship treasures from the past, but you’ll also find much that is new. Between the covers of this book you’ll find the full text of Martin Luther’s famous Easter hymn, *Christ Jesus Lay in Death’s Strong Bands*, wedded to a newly-composed tune, NORTHBRIDGE. One WELS poet borrowed themes from the prophet Isaiah’s servant songs and a WELS composer set the poem to music. Together they created a new hymn for the season of Lent, *What Grace Is This*. Along with two new settings of the liturgy, there are new rites, new devotions, new canticles, and new musical settings for psalms newly added to a supplemental lectionary.

While we hope that the new songs and settings of this book will find an enduring place in the worship life of God’s people, we are confident that you will find one “new song” inside this book that Christ’s church will never stop singing.

The first note of that new song was sung when the Lord promised Adam and Eve a Savior who would crush Satan’s head. The prophets of the Old Testament sang it when they spoke of God’s promised Messiah. Angels from heaven sang it on the night of Jesus’ birth and on the morning of his resurrection. The apostles sang it into the hearts of people around the world, and we’re still singing it today. God’s new song is the gospel of Jesus Christ.

By that new song the Lord raises those spiritually dead to life in his name. By that same song he lifts the voices of his children to new heights, high above our foolish songs of pride and our guilt-laden dirges of despair, to true worship and proclamation of all that our Savior has done to redeem us from sin.

As you explore all that is new in *Christian Worship: Supplement*, keep your eyes and ears open to the new song the Lord has permanently inscribed into the worship plan of his Church. Then, with the strength and joy that God gives, sing, pray, and proclaim his praises, now and forever.

“Sing to the LORD a new song, for he has done marvelous things.” – Psalm 98:1

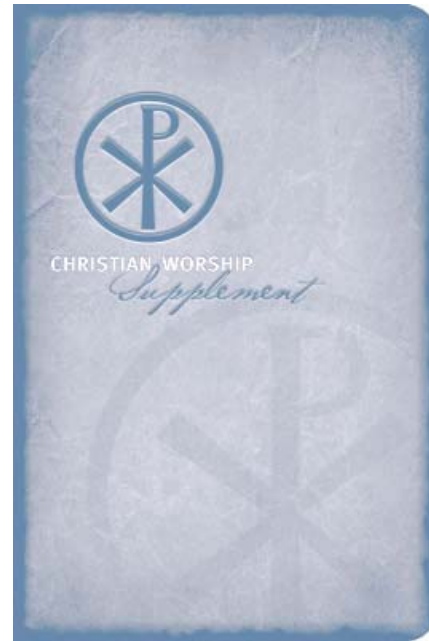


## Supplement Editions

Several different editions of *Christian Worship: Supplement* are available to support the differing musical resources that are available from congregation to congregation. Each edition is available through Northwestern Publishing House. The specific order numbers for each version are included in the paragraphs below.

### *Pew Edition*

The Pew Edition of the supplement is a soft cover 6 x 9 inch book of 255 pages. The liturgy section's rubrics, or liturgical notes, are printed in red. The liturgies, psalms, and canticles have melody and text. The hymns have full accompaniments. The Pew Edition comes in two bindings: standard (03N3033, \$13.50) and wire-o (03N3032, \$16.50) for use on a keyboard or music stand.



### *Accompaniment Edition*

The Accompaniment Edition (03N3035, \$75.00) of the supplement is a soft cover 12 x 9 inch book of 235 pages. It has a wire-o binding for use on a keyboard or music stand. The book contains all the accompaniments for the liturgies, psalms, hymns, and canticles. Many also have alternate accompaniments. A special feature is background and performance notes for the musician. A CD-ROM, shrink wrapped with the book, contains all of the instrumental scores for the supplement, as well as additional alternate accompaniments. MIDI files of all the music are on the CD-ROM for use in computer programs such as HymnSoft®.

### *Electronic Pew Edition*

The Electronic Pew Edition (03N3034, \$249.00 plus reprint licenses) of the supplement comes on a CD-ROM. It includes electronic files for producing service folders. RTF files have the text of the rites, services, psalms, meditations, supplemental lectionary, hymns, and canticles. TIFF files have music graphics of the liturgical songs, psalms, hymns, and canticles. A PDF version of the Pew Edition is also included for copying the materials in Adobe Acrobat Reader®.

**Note: A reprint license is required for all copyrighted materials in the supplement. Information for this is included on the CD-ROM.**

### *Guitar Edition*

The Guitar Edition (03N3027, \$15.00) of the supplement is a shrink-wrapped, loose-leaf, version of 67 of the hymns in 8.5 x 11 inch lead sheets for guitar. Chord symbols are above the melody notes, and fret diagrams are on the bottom of the page.

**Note: These are not reproducible. Each musician will need a copy.**

*Thanks Be to God* in the lower key of A Major. All three canticles can be accompanied on organ, piano, or keyboard.

A final option on the Accompaniment Edition's CD is a completely different setting of *The Song of Moses*. This alternate setting is in a chant and refrain style, and is intended to be sung by a choir in four-part harmony. It could also be performed with unison voices singing the melody with the harmony provided on a keyboard. Again, congregations might be invited to sing the refrain while a choir or soloist sings the verses.

CANTICLES

788

Thanks Be to God!

Refrain

Thanks be to God! He gives us the vic - to - ry through  
Je - sus Christ our Lord. I Bless - ed are they who  
washed their robes and have made them white in the blood of the  
Lamb. They are be - fore the throne of God and  
serve him, and serve him day and night in his tem - ple.

The musical score is written on five staves. The first staff is the Refrain, starting with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are: 'Thanks be to God! He gives us the vic - to - ry through'. The second staff continues the melody with lyrics: 'Je - sus Christ our Lord. I Bless - ed are they who'. The third staff continues with lyrics: 'washed their robes and have made them white in the blood of the'. The fourth staff continues with lyrics: 'Lamb. They are be - fore the throne of God and'. The fifth staff concludes with lyrics: 'serve him, and serve him day and night in his tem - ple.' The score uses various note values including quarter, eighth, and sixteenth notes, along with rests and bar lines.



## Additional Canticles

At the end of the hymn section of *Christian Worship: Supplement*, three canticles are included (786, 787, 788). Two of these canticles were commissioned as part of the supplement project. These texts were chosen and prepared by the rites committee and then sent to composers for musical settings. The rites committee decided to include one newly composed canticle from the Old Testament, *The Song of Moses*, and one from the New Testament, *A Cantic to the Lamb*. The third canticle, *Thanks Be to God*, had been commissioned in 2006 by Victory of the Lamb Lutheran Church in Katy, Texas as a song to be used at the dedication of their new sanctuary in 2008.

CANTICLES

787 **A Cantic to the Lamb**

To the One who sits on the throne and to the Lamb be blessing and honor and glory and might, for ever and ever. Amen. You created all things, O God, and are worthy of our praise for ever. You are worthy, our Lord and God, to receive glory and honor and power. For

The idea for new canticles came out of the work on the *Meditations* included in the supplement. Both the *Morning Meditation* and *Evening Meditation* suggest using one of these canticles. While this was the primary motivation for preparing the canticles, they may have other uses as well. *The Song of Moses* and *A Cantic to the Lamb* might be used as alternate canticles for the Song of Praise in *Divine Service I*, the *Common Service*, *Service of Word and Sacrament*, or *Service of the Word*. *Thanks Be to God* might be used as an alternate canticle after the distribution of Holy Communion and might be especially appropriate during the Easter or End Time seasons. It might even be desirable to use any one of the three canticles as an alternate to the *Te Deum* in *Morning Praise*.

Since these are longer songs without the repetition of stanzas as in a hymn, it will take a congregation a little more time to become familiar and comfortable with them. Care should be taken to introduce the canticles in a way that will allow the congregation to learn the canticle without having to struggle through the learning process. Using a single canticle for a season might be a way to bring it into the vocabulary and memory of the worshipers. Repetition within a season allows a canticle to settle into the worship life of a congregation. Choirs or soloists could plan to use these canticles as part of their repertoire prior to a congregation singing them. Two of the canticles, *The Song of Moses* and *Thanks Be to God*, include refrains and lend themselves to alternation between the congregation and a choir or cantor. These are easy to introduce by having the congregation participate in the refrain and having a choir or soloist sing the verses. Using refrain and verse alternation is a good way to get the entire canticle into the ears of the worshipers before they attempt to sing the entire song themselves.

Bulletin-ready copies of all three canticles are available in the Electronic Pew Edition. The Accompaniment Edition's CD also includes an instrumental descant (prepared for both B-flat and C instruments) for *The Song of Moses*, which will bring a new dimension to the canticle when it is sung by a choir or when a congregation knows it well enough to add a new sound to the singing. The composer suggests oboe, violin, or flute for the descanting instruments, but other instruments like clarinet or soprano saxophone might also be used. The Accompaniment Edition's CD also includes

## Introducing New Services

The liturgy provides the necessary and natural repetition of what is most important for our Christian faith. We confidently cry out for the Lord's mercy in the *Kyrie*. We echo the Christmas angels as we sing the song of our salvation in the *Gloria in Excelsis*. We confess the faith of the Church passed down throughout the centuries in the ancient creeds. We join the songs of saints and angels in the *Sanctus* as we prepare for Christ to come to us in the Lord's Supper. We proclaim the forgiveness won by the Lamb of God who was sacrificed for the world's sin in the *Agnus Dei*. With Simeon, we express our readiness to depart in the peace of God's forgiveness when we sing his song from Luke chapter two. These repeating texts enable God's people to regularly profess the chief doctrines of Scripture: the Trinity, the person of Christ, sin and grace, and the atoning work of Jesus—among many others.



### DIVINE SERVICE I

HYMN

STAND

**M** In the name of the Father and of the Son **+** and of the Holy Spirit.

**C** (spoken) Amen.

#### CONFESSION OF SINS

**M** Beloved in the Lord: let us draw near with a true heart and confess our sins to God our Father, asking him in the name of our Lord Jesus Christ to grant us forgiveness.

*The congregation may kneel.*

**C** Holy and merciful Father, I confess that I am by nature sinful and that I have disobeyed you in my thoughts, words, and actions. I have done what is evil and failed to do what is good. For this I deserve your punishment both now and in eternity. But I am truly sorry for my sins, and trusting in my Savior Jesus Christ, I pray: Lord, have mercy on me, a sinner.

LORD, HAVE MERCY  
*Kyrie*

**C** Lord, have mer-cy on us. Christ, have mer-cy on us. Lord, have mer-cy on us. A-men.

There is also value for a parish to use varied musical settings of the liturgy. The Anglican chant of the *Common Service* (*Christian Worship: A Lutheran Hymnal*, pages 15-25) may not resonate in every congregation. Many congregations are ready to clothe those ancient scriptural texts in a different musical garb. *Christian Worship: Supplement* offers that kind of variety in two settings of the liturgy, *Divine Service I* and *Divine Service II*.

*Divine Service I* was previously published as a new musical setting of the *Common Service* in *Christian Worship: New Service Settings*, a resource published by the WELS Commission on Worship in 2002. This service provides new musical settings for the texts of the liturgy, complete with accompaniments for organ or piano and multiple instrumental options.

*Divine Service II* follows the tradition of Martin Luther's German Mass; several songs of the liturgy are paraphrased into hymn texts that can be sung to several familiar melodies. The

Accompaniment Edition offers possible hymn tunes, many of which reflect a particular season of the church year. For example, during the Easter season, the *Gloria in Excelsis* could be sung to the tune DUKE STREET ("I Know that My Redeemer Lives"); during Christmas, the same text could be sung to VOM HIMMEL HOCH ("From Heaven Above to Earth I Come"). Only the general *Verse of the Day* and the *Agnus Dei* have new tunes. *Divine Service II* also includes comments in footnotes and scriptural references that explain the origins of different service elements and their purpose. This feature in particular makes *Divine Service II* a useful tool for worship education.

When introducing new services to a congregation, leaders are advised to go slowly and be patient. Throwing a new musical setting in its entirety at a congregation on one Sunday can spell disaster. The *Supplement's* suggested Worship Planning Guide, available at the WELS Commission on Worship's website, offers a scheduled plan for introducing these services. Most parishes could introduce *Divine Service II* in about a month. Introducing *Divine Service I* would probably take three months or more.

Congregations are encouraged to follow patterns such as these for introducing new canticles to their members:

**Suggestion One**

- First Sunday: The choir or a soloist sings the canticle in the service.
- Second Sunday: The choir or soloist sings the canticle first, and the congregation repeats it a second time.
- Third Sunday: The congregation sings the canticle, with the choir's support.
- Fourth Sunday: The congregation sings the canticle.

**Suggestion Two**

- First and Second Sunday: The choir or soloist teaches the canticle to the congregation after the service, with the congregation singing each phrase after they have heard it sung.
- Third Sunday: The congregation briefly rehearses the canticle before the service begins. The congregation sings the canticle in the service, with the choir's support.
- Fourth Sunday: The congregation sings the canticle.

LAMB OF GOD\* John 1:29  
Agnus Dei

Lamb of God, you take a - way the  
sin of the world; have mer - cy on us.  
Lamb of God, you take a - way the sin of the  
world; have mer - cy on us. Lamb of God,  
you take a - way the sin of the world;  
grant us your peace. A - men.

It is advisable to use the same service several weeks in a row so the congregation grows comfortable with the music through repetition. It is generally best to limit the number of canticles introduced to one at a time, unless the canticles are particularly short (such as the *Kyrie* in *Divine Service I*) or easy to learn (such as the *Agnus Dei* in *Divine Service II*).

The *Gloria in Excelsis* in *Divine Service I* presents a different challenge because of its length. A good way to introduce this canticle is to teach the refrain first, which is sung four times in the song. A parish might consider the following pattern:

- **Go slow!** Why do we need 85 new hymns in the supplement when we don't even sing all of the hymns in the hymnal? Good question! Simple answer: A congregation doesn't need to sing all of the hymns in the hymnal. In a typical setting, a congregation can learn a couple hundred hymns well. Let other congregations sing the rest!

Millions of hymns have been written. Many more are written every day. People need to be introduced to the best of the new. Don't make it a goal to sing every hymn in the supplement. Instead, seek to learn a few dozen of them extremely well.

Go slow. Let the new hymns "sink in" over time. Consider using a "hymn of the month" concept. It could look something like this:

- Week #1: The organist plays the hymn for the offertory.
- Week #2: The children sing the hymn for their anthem.
- Week #3: The congregation "practices" before church. Sing the hymn antiphonally during the service.
- Week #4: The congregation sings the entire hymn.

If that seems a bit much, then don't do it every month. Go slow. Prioritize hymns that fill a niche in your people's worship life: communion hymns, baptism hymns, Saints Triumphant hymns, etc.

People have been introduced to new hymns throughout the ages. There have been many firsts. There was a first time that Psalm 23 and *A Mighty Fortress* were sung. We are still reaping the blessings hundreds and thousands of years later because believers introduced themselves to these psalms and hymns. Who knows which of tomorrow's favorites you will introduce your people to today!

"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" (Colossians 3:16). May the hymns in *Christian Worship: Supplement* help God's people do precisely that!

JUSTIFICATION  
753 **Father, God of Grace, You Knew Us**

1 Fa - ther, God of grace, you knew us,  
2 We, your crea - tures, sinned a - gainst you,  
3 Coun - sel - or, you bring as prom - ised,  
4 Lord, your change - less Word has fed us,  
5 For - ward lead us; Christ, we fol - low,  
6 Praise the Fa - ther, great Cre - a - tor.

Chose us, named us as your own,  
And our guilt was crim - son red.  
From the Fa - ther and the Son  
Span - ning time, tran - scend - ing space.  
Drawn by Word and prom - ise true:  
Praise the Son, who took our place.

Through e - ter - nal a - ges plan - ning  
Son of God, you came in - car - nate,  
Right - eous - ness - ful - filled, ac - com - plished,  
Wa - ter, bread, and wine sus - tained us.  
To all na - tions preach the gos - pel;  
Praise the Spir - it, Sanc - ti - fi - er.



With careful planning, several of these options can be utilized. The benefits are obvious. People are introduced to a hymn before they ever crack open a copy of the supplement. The main point is this: *Intentionally plan how your people will be introduced to a hymn.*

- **How will the hymn be sung?** It is sometimes helpful to have a short singing rehearsal before the service. Pastors can sing a solo stanza and encourage people to join them the second time. (A mistake or two can sometimes encourage the people. It really is okay to make a mistake, especially on their first time through!) If the pastor's voice isn't a viable option, consider using a soloist, a choir, the children, or have the piano or organ play through it once.

Remember that the congregation does not have to sing the entire hymn. Hymns were sung antiphonally in the church for centuries. Have the choir or a soloist sing the hymn back and forth with the congregation. This provides the people with time to listen and ponder while others sing. This can be especially important when introducing them to a new hymn. Antiphonal singing also provides opportunities for musical variety.

There is one more antiphonal option you might want to use. Organs were considered a separate "choir" long before they accompanied the congregation's singing. Invite people to meditate upon a stanza while the organ or piano "sings" it for them.

- **Why are we singing this hymn?** Take time to teach people *why* they are singing what they are singing. Can a pastor refer to the hymn in his sermon or use it as a point of application in adult Bible class? Can a teacher use a new hymn in a devotion in Lutheran elementary school or Sunday school? Can families be encouraged to use new hymns as a source for home devotional material? All of these can help people see new hymns as something worth their time and effort. Why are we singing this hymn? Because the text tells me something I need to know and hear again and again! Take the time to teach the texts.

CONFESSION AND ABSOLUTION

**Baptismal Waters Cover Me** 739

1 Bap - tis - mal wa - ters cov - er me As  
 2 I look to Christ up - on the tree, His  
 3 Lord, may your wound - ed hand im - part Your  
 4 From your own mouth comes forth a word; Your  
 5 Bap - tis - mal wa - ters cov - er me; Christ's

I ap - proach on bend - ed knee; My Fa - ther's mer - cy  
 bod - y bro - ken there for me; I lay be - fore him  
 heal - ing to my bro - ken heart; Your love a - lone can  
 Shep - herd speaks, but you are heard; Through him your hand now  
 wound - ed hand has set me free. Held in my Fa - ther's

here I plead, For griev - ous sins of thought and deed,  
 all my sin, My dark - est se - crets from with - in,  
 form in me A heart that serves you joy - ful - ly,  
 stretch - es out, For - giv - ing sin, de - stroy - ing doubt,  
 strong em - brace, With joy I praise him for his grace.

- First Sunday: The choir sings the first refrain and the "verses" of the *Gloria*; the congregation sings the refrain when it is repeated. Alternatively, the choir teaches the refrain to the congregation before the service; the congregation sings all the refrains during the service and the choir sings the verses.
- Next several Sundays: The choir or soloist sings the verses; the congregation sings refrain.
- After several weeks, the congregation may sing the entire *Gloria* with the choir's support.

Worship leaders can employ a number of other ways to help their parish learn new services.

- Spend five minutes before worship as rehearsal time to teach or review new canticles.
- If the parish has a school, have the children sing the new canticles in chapel services and classrooms devotions. Consider using the Junior Choir to help introduce canticles to the congregation.
- Use instrumentalists to emphasize the melody of a canticle the first few times it is sung. Consider using the instrumental settings and descants provided in the Accompaniment Edition's CD to add festivity to the canticles.
- The organist may play through canticles as preservice or offering music.

There are countless musical settings of the liturgy. God's people in the past and present have recognized the gospel content and value of these ancient, scriptural texts. *Christian Worship: Supplement* endeavors to offer these two settings of the liturgy in musical styles that are accessible to most congregations. May these new settings help God's people grow in their appreciation for the texts of the liturgy. May these new settings enable God's people to do what St. Paul urged the Colossians: "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" (Colossians 3:16).

PRAYER AND PRAISE

**M** In the peace of forgiveness, let us praise the Lord.

*"Glory to God" or another song of praise is sung.*

**GLORY TO GOD**  
*Gloria in Excelsis*

**G** Glo - ry to God in the  
 high - est, and peace to his peo - ple on earth.

Lord God, heav - en - ly King, al - might - y God and  
 Fa - ther, we wor - ship you, we give you thanks, we  
 praise you for your glo - ry! Glo - ry to God in the  
 high - est, and peace to his peo - ple on earth.

## Gathering Rites

Our culture exalts the individual. We emphasize individual rights. Stores market according to our individual preferences. We have the opportunity to personalize many things, from our web browser's home page to our MP3 player's playlist.

Does our stress on the individual, which can be good in some cases, distort the way we approach worship? When the service begins, do we view the group of people around us as kind of an odd hodgepodge of individuals—as individual people who happened to choose to be at the same place at the same time?

### *Called, Gathered, Enlightened and Sanctified*

God views the worshiping assembly in a different way. He sees us as a group that he himself has gathered into one family, one body. *Christian Worship: Supplement* includes two gathering rites that help us remember this at the very beginning of the service.

Some may be acquainted with the concept of the gathering rite. “Remember Your Love” was included in the Lenten resources from Northwestern Publishing House a few years ago, and other gathering rites for Advent have served many congregations. The gathering rites of the supplement are similar. They provide an alternate way of beginning the service. The invocation, confession and absolution, opening hymn verses, prayer, and scripture verses are all wrapped into one thematic unit. Hymn verses include an optional instrumental descant. Quiet keyboard music plays softly in the background during the spoken parts. The music for each of the supplement's two gathering rites is based on two familiar hymns that spotlight the means the Holy Spirit uses to gather us together.



### GATHERING RITE ON HOLY BAPTISM

*God's people long to gather together for strength from God and for mutual encouragement. This alternate beginning for worship is intended for use not only when there is a baptism but may be used on any occasion to remind God's people of Baptism's continuing blessings.*

*The minister conducts the gathering rite at the font.*

**M** In the name of the Father and of the Son \* and of the Holy Spirit.

**C** (spoken) Amen.

*During the introduction to the hymn, water is poured into the font.*

Bap - tized in - to your name most ho - ly, O Fa - ther,  
I claim a place, though weak and low - ly, A - mong your  
Son, and Ho - ly Ghost,  
saints, your cho - sen host, Bur - ied with Christ and dead to  
sin. Your Spir - it now shall live with - in.

### *Gathered by Baptism*

The Holy Spirit uses Holy Baptism to gather individuals into God's family, to live in the safety and security of his forgiving love. The supplement's *Gathering Rite on Holy Baptism* begins with this truth: “Baptized into your name most holy, O Father, Son and Holy Ghost, I claim a place, though weak and lowly, among your saints, your chosen host.” Doesn't this explain well what's happening as the service begins? The group of people I see is more than a strange collection of diverse individuals who have happened to come together. This group is part of God's chosen host, people whom God has sought out and made alive through water and the Word. We are the saints of God, gathered in his saving name to receive his gifts and worship him!

Instead, imagine this introduction:

“Good morning! Welcome to worship. Several of you said that you loved the song that the members of the youth group sang last weekend during communion distribution. If the kids can sing it, we're confident that their moms and dads can too! *What Is This Bread*, hymn 742 in the supplement, does an excellent job of summarizing what we learned about the Lord's Supper back in catechism class. It really is a top-shelf song. Two of our students will play it for you during the gathering of the offering. I would encourage you to meditate on the hymn's words while they play it. I pray it will help you prepare to receive Jesus' body and blood this morning.”

Notice what has been accomplished with this introduction:

- If the youth like it, mom and dad will certainly give it a try.
- The hymn will help me remember what I once learned and perhaps forgot.
- This hymn is important enough to use it more than one week in a row.
- I'm invited to concentrate on the hymn's meaning instead of wrestling with the melody.

The initial introduction will go a long way in introducing the *people* to a hymn. People's attitudes will help a hymn get the hearing it deserves.

### *But Now What?*

Half-done is well-begun. But we're still not done. We have invited people to introduce themselves to a hymn. They still need to make the hymn their own. What are some good ways to help that happen? Consider the following:

- **Have the musicians carefully considered how they will present the hymn?** Ask several questions. What specific tempo does the hymn demand? What is the general *feel* of the hymn? A hymn's feel will help us make decisions about organ registration. Or is this really a hymn that begs to be played on the piano? Is there a guitar or instrumental part that would make the hymn's performance something special? People can sense when extra effort has been put into worship. All of this will set the hymn apart as something special, something unique, something worth experiencing.
- **Who will introduce the hymn?** Not all hymns should initially be sung by the congregation. Hymns can be presented in many different ways.
  1. Have a soloist sing a hymn for an offertory or during communion distribution.
  2. A choir or special group of musicians can present a hymn as an anthem for the day.
  3. Can the hymn be done as an instrumental piece for pre-service or for an offertory? Consider having a C-instrument play the melody or a descant if one is provided.
  4. Children's choirs provide a great option. They love what their teachers love. They will provide the hymn a good first hearing. There is also a great side benefit: Children will sing the hymn at home for several weeks while they learn it! If children intentionally learn it, mom and dad will unintentionally “catch it.”
  5. If children are going to be our allies in introducing people to a hymn, make sure to take extra time to teach hymns to the children's teachers!



## Learning New Hymns

Does a hymn need to be introduced to people or do people need to be introduced to a hymn? A hymn is only a collection of ideas and sounds on paper. A hymn has no life in and of itself. The work on the hymn's side of things is done once it reaches the point of publication. Now the *people* need our attention. They need to learn how to hum a hymn's melody. They have the hearts that will be warmed by a hymn's theology. Their fingers and vocal chords will transform quarter notes and letters into the worship of our Redeemer! Introducing people to hymns is a *pastoral task*. Whether we are pastors, teachers, directors, or instrumentalists, we must keep in mind that we are dealing with real people, with their worship of the Holy Trinity, and with the gospel itself. In sum: Lutherans don't do music for music's sake. We do music because it carries the good news of Christ to people's hearts.

### Half-Done Is Well-Begun

Chose your words carefully when you introduce a hymn! Imagine your Sunday morning setting. The pastor steps into the chancel and introduces the service:

“Good morning! Welcome to worship. This morning we are going to sing a brand new hymn from our new hymnal supplement that we just purchased this fall. We've never sung it before, so it might be pretty unfamiliar to many of you. Even though it's new to you all this morning, someday it might become one of your favorites. Why don't we practice it once before the service begins?”

So what did the pastor accomplish in his introduction? At least the following:

- Everyone who is suspicious of change already hates the *new* hymn.
- Everyone who was upset about spending money is reminded of the *new* book in the pew.
- Everyone who can't read notes has been tipped off that this isn't going to be easy for them.
- Everyone who has their old favorites list set in cement won't be inclined to find another this morning.

With the majority of people's suspicions significantly heightened—fueled, in part, by the pastor's introduction—the organ begins to intone a hymn that will be a flop by coffee hour.

ADVENT

## 704 Lo, He Comes With Clouds Descending

This gathering rite reminds us of how Baptism defines our lives. We live each day in God's presence with no delusions. By nature we are, as the hymn says, “weak and lowly.” Every day we plead, “Have mercy when I come defiled; forgive, lift up, restore your child.” Yet we speak this plea in faith: “My faithful God, you fail me never; your promise surely will endure.” God answers by absolving us of all our sins. These promises given in Baptism are our lifeblood every day, though we often forget. Remembering Baptism at the outset of a Sunday service can help us appreciate that this sacrament is power for every day of our lives. Gathered into God's family by water and the Word, we move forward with new resolve, praying, “Let nothing that I am or own serve any will but yours alone.”

### Gathered by and around the Word

The other gathering rite in the supplement highlights the Spirit's work through the Scriptures. After all, the Holy Spirit has “called me *by the gospel*, enlightened me with his gifts.” And who can forget Paul's words: “*Let the word of Christ dwell in you richly...* as you sing psalms, hymns and spiritual songs” (Colossians 3:16)? Whenever we gather as God's people, the Word that gave us new birth will be at the center of our gathering. So this gathering rite begins, “Blessed Jesus, at your Word we are gathered all to hear you.” We gather not by our own thinking or choosing: “All our knowledge, sense and sight lie in deepest darkness shrouded.” Then how can we assemble as one? “Till your Spirit breaks our night with the beams of truth unclouded.” The Spirit has called us, gathered us, and enlightened us.

In this gathering rite we remind each other why it is vitally important to come together around God's Word. “God gave his Word so ‘that you may believe that Jesus is the Christ, the Son of God, and that by believing you may have life in his name’” (John 20:31). “All Scripture is God-breathed and is useful for teaching, rebuking, correcting and training in righteousness, so that the man of God may be thoroughly equipped for every good work” (2 Timothy 3:16,17). We listen to lessons, sermon and songs not simply because it is what we have customarily done; we gather around the Word because it is our life.

### Using the Gathering Rites

Whether your congregation has used gathering rites before or not, consider some suggestions for making the most of this resource:

- Teach the Bible verses and hymns of the gathering rites to the kids of your Sunday school or elementary school. Review the same verses in teen and adult Bible class. Have the seniors' group discuss them. Then listen to all ages sing and say the same things—a vivid reminder that worship is one of the few activities in our lives that bridges generational gaps.



### GATHERING RITE ON THE WORD OF GOD

*God's people long to gather together for strength from God and for mutual encouragement. This alternate beginning for worship may be used on any occasion to remind God's people of the blessings of his Word.*

**M** In the name of the Father and of the Son **+** and of the Holy Spirit.

**G** (spoken) Amen.

*Introduction to the hymn.*

- Use a gathering rite to highlight a season of the church year. For instance, during the Epiphany season, when the Scripture readings emphasize God making himself known to us in Christ, use the gathering rite that underscores how God shows himself to us through his Word. Or use the Baptism gathering rite during the Easter season to recall that we are raised to new life in Baptism just as Jesus was raised from death (Romans 6).
- Some churches use different orders of service in a rotation (first Sunday of the month is Service of Word and Sacrament, second is Service of the Word, and so on). To add a little variety and to underscore our reason for coming together, consider using one of the gathering rites in that monthly rotation.

One day we'll hear the angel cry out, "Come, gather together for the great supper of God" (Revelation 19:17). Until then, let's gather with joy around the Spirit's means of grace, praising our God with one voice!

### Gathering Rites in Advent and Lent and for Other Occasions

This article on gathering rites, reprinted from the September 2008 edition of *Worship the Lord*, offers several suggestions for using these rites throughout the year. Here are additional options that worship leaders may consider.

The gathering rites in *Christian Worship Supplement* replace the opening portion of the service, from the Opening Hymn through the Prayer of the Day. The *Gloria in Excelsis*, the main song of praise at the start of the liturgy, is omitted with both rites. Since it is customary to omit the *Gloria* during Advent and Lent, these seasons are a natural occasion for the Gathering Rites.

During Advent, we look forward to the celebration of "the Word [who] became flesh and made his dwelling among us" (John 1:14). With that thought, Advent may be a fitting season for the *Gathering Rite on the Word of God*.

Lent is a penitential season. Luther rightly noted that confession and absolution is nothing more than reliving our baptism. The connection between repentance and baptism suggests that the *Gathering Rite on Holy Baptism* will fit well during Lent. The Gathering Rite may be used on the first five Sundays in Lent, and the Palm Sunday resources in *Christian Worship: Occasional Services* may be used on the Sixth Sunday in Lent.

Other occasions may also suggest the use of one of the Gathering Rites. A joint Reformation service, celebrating Luther's *Sola Scriptura* emphasis, may incorporate the Word gathering rite. The First Sunday in Epiphany, set aside to commemorate Jesus' baptism at the beginning of his public ministry, is a fitting occasion for the Baptism gathering rite. Specific lectionary readings or special services may lend themselves well to one of these rites. Worship planners may keep these suggestions in mind as they look for opportunities to incorporate the supplement's two gathering rites into their congregation's worship life.

Second Lesson (1 Peter 5:1-4) is his directive to his under-shepherds to serve the flock with the same willing humility.

In the Gospel for Pentecost 3, Year C, the people were "filled with awe and praised God" when Jesus raised the widow's son at Nain (Luke 7:11-17). Likewise the apostle Paul confidently anticipates his own resurrection. "As always Christ will be exalted in my body," he rejoices, "whether by life or by death" (Philippians 1:18b-26).

The Gospel for Pentecost 6, Year C reminds the church hears the demanding physical and emotional cost in following Jesus (Luke 9:51-62). In the same service, the church also hears St. Paul's litany of the price he personally paid to do so (2 Corinthians 11:21b-30).

### Coming Soon: Planning Christian Worship Revision

In conjunction with the *Supplemental Lectionary*, an updated edition of *Planning Christian Worship* will be available from Northwestern Publishing House in 2009. The current edition of *Planning Christian Worship* dedicates a page for every Sunday in the church year. Each page contains a summary for the day, summaries for each reading, and suggested hymns to match the theme of the day. The updated version will provide a new summary for each Sunday, new summaries for the three-year series of readings from *Christian Worship*, summaries for the readings from the *Supplemental Lectionary*, and an expanded list of hymn suggestions that includes hymns from the supplement. To assist congregations' planning before the full version is released, the Commission on Worship has provided the first half of Year B on its website.

### Supplemental, but not a Replacement

The *Christian Worship: Supplement* lectionary subcommittee wants to emphasize that the new lesson choices are optional. It was not the committee's intent to replace the current lectionary wholesale, but rather provide appropriate options for lessons that connect with the weekly Gospel selections.

## SUPPLEMENTAL LECTIONARY

Year A (References in italics are supplemental to the Three Year Series.)

Sunday	First Lesson	Second Lesson	Gospel	Psalms
Advent 1	<i>Ge 6:9-22; 7:11-23</i>	Ro 13:11-14	Mt 24:36-44	18
Advent 2	<i>Da 4:19-37</i>	<i>Ac 3:19-26</i>	Mt 3:1-12	14
Advent 3	<i>Job 1:6-22</i>	Jas 5:7-11	Mt 11:2-11	146
Advent 4	<i>Isa 7:1-14 (15-17)</i>	Ro 1:1-7	Mt 1:18-25	24
Christmas Eve	Isa 9:2-7	Tit 2:11-14	Lk 2:1-20	96
Christmas Day	Isa 52:7-10	Heb 1:1-9	Jn 1:1-14	98
Christmas 1	<i>Hos 11:1-7</i>	Gal 4:4-7	Mt 2:13-15, 19-23	2
Christmas 2	<i>Ge 16:1-16</i>	Eph 1:3-14	Jn 1:14-18	148
Epiphany	Isa 60:1-6	Eph 3:2-12	Mt 2:1-12	72
Epiphany 1	Isa 42:1-7	<i>Ac 10:34-38</i>	Mt 3:13-17	45
Epiphany 2	Isa 49:1-7	<i>Ac 13:38-49</i>	Jn 1:29-41	89
Epiphany 3	<i>Isa 8:19-9:2</i>	<i>1 Jn 2:3-11</i>	Mt 4:12-23	27
Epiphany 4	<i>Da 3:13-27</i>	1 Co 1:26-31	Mt 5:1-12	37
Epiphany 5	<i>Jos 24:14-24</i>	1 Pe 2:9-12	Mt 5:13-20	111
Epiphany 6	2 Sa 11:1-17, 26, 27	1 Th 4:1-12	Mt 5:21-37	119a
Epiphany 7	1 Sa 26:(1-6) 7-25	Ro 12:9-21	Mt 5:38-48	103
Epiphany 8	<i>Ge 32:6-12</i>	<i>Php 4:8-13 (14-20)</i>	Mt 6:24-34	37
Transfiguration	Ex 24:12, 15-18	2 Pe 1:16-21	Mt 17:1-9	110

Whether your congregation acquires *Christian Worship: Supplement* or not, be aware that the supplemental lectionary is posted on-line at the Commission on Worship's web site, [www.wels.net/worship](http://www.wels.net/worship), and is available for immediate consideration and use.

This article has been augmented with excerpts from the July 2008 edition of *Worship the Lord*.

These were the guiding principles used by the committee. This is also an appropriate place to acknowledge the group of approximately 30 pastors who initially helped to develop the list of optional lessons, as well as those pastors who laboriously reviewed our work and provided valuable insights and feedback. The *Supplemental Lectionary* is the result of the work of many pastors besides the four members of the subcommittee.

### ***Specific Examples: Gospel***

Generally speaking, the Gospel sets the focus of a service. Readings for Year A are taken from Matthew, Year B from Mark, and Year C from Luke. Readings from John's Gospel are dispersed throughout all three series.

The *Supplemental Lectionary* left the Gospel selections nearly untouched, with just a handful of exceptions. One verse ("No one knows about that day or hour . . .") is added to the Gospel for Advent 1, Year A. Four verses stressing the revelation of God's glory are appended to the Gospel for Christmas Day, Year C. In each case the theme of the day has been made more apparent. The only new reading in this column is for Saints Triumphant, Year B. The *Christian Worship* Gospel for this Sunday (John 5:25-29) has been moved one week earlier and joined to the Gospel for Last Judgment (John 5:19-24). In its place, the *Supplemental Lectionary* fittingly proclaims Jesus' promise that he will return with his angels "and gather his elect from the four winds" (Mark 13:24-27).

### ***Specific Examples: First Lesson***

In the Gospel for Pentecost 15, Year A (Matthew 16:21-26), Jesus announces that everyone who follows him must himself be willing to take up his cross, losing his own life in the process. The First Lesson (Judges 16:22-31) recounts Samson's death between the pillars of the pagan temple at Gaza. He followed the Lord rather than the idols of the Philistines, even to the point of losing his own life.

On Pentecost 18, Year A, the Gospel (Matthew 20:1-16) is Jesus' parable of a landowner so generous, he pays the laborers hired at the eleventh hour the same as those who worked in his vineyard from the first. The First Lesson (Jonah 4:5-11) depicts Jonah sulking in a foreign vineyard, disgusted that the Lord has granted the Ninevites a reprieve. Jonah too learns that the Lord has the right to be generous with his compassion and forgiveness.

The parable of the king who prepares a wedding banquet for his son (Matthew 22:1-14) is the Gospel for Pentecost 21, Year A. He must persist with his invitations, but eventually the hall is filled with guests clothed in the garments he provides. In the First Lesson (2 Chronicles 30:1-5, 10-22) King Hezekiah invites all Israel and Judah to celebrate the Passover at the temple. Most of the people ridicule his messengers, but not all. Faithful men from several tribes actually come up to Jerusalem. Though they are ceremonially unclean, the Lord hears the king's prayer on their behalf and clothes them with his pardon.

### ***Specific Examples: Second Lesson***

The Fourth Sunday of Easter is traditionally known as "Good Shepherd Sunday." On Easter 4, Year B, Jesus clearly announces himself as the Good Shepherd in the Gospel (John 10:11-18). Unlike the hired hand, Jesus cares so deeply for his sheep that he is willing to lay down his life for them. The

## **Psalm Settings and Performance**

### ***Psalm Singing in WELS***

Psalms were intended to be sung. They were the hymnal of the Old Testament era. Directions for singing the psalms and titles of tunes to which they were sung can be found in the text of many psalms, but, sadly, we have no idea what they sounded like in Old Testament worship.

Psalm singing in the early Lutheran church in America was, at best, relegated to hymn paraphrases of psalms. Early WELS hymnals do not have psalm sections or places in the service ascribed for reading or singing psalms. Not until *The Lutheran Hymnal* (1941) were psalms printed *en masse* in a hymnal used by WELS congregations. The psalms were not pointed for singing, nor was music readily available. However, rubrics indicated that psalms used as intonations and graduals "may be chanted by the choir."<sup>1</sup> Their inclusion in the most widely used Lutheran hymnal of the twentieth century led to the custom of reading the psalms responsively in many WELS congregations from 1941-1986.

As work progressed on the new WELS hymnal, the *Sampler* was published in 1986 to introduce new hymns and an order of service with updated language. Twelve psalms were included in the *Sampler* that were pointed for singing and that borrowed seven psalm tones from *Lutheran Worship* (1982), the hymnal of the Lutheran Church—Missouri Synod. Unfortunately, this method of psalm singing did not go over well in a church body without a history of singing the psalms.<sup>2</sup>

In the same year that the *Sampler* was published, GIA Publications released *Worship III*, a hymnal which gave the committee producing *Christian Worship* an idea that was incorporated into the psalm settings in *Christian Worship*.<sup>3</sup> Each psalm in *Worship III* had an antiphon (refrain), and different options for psalm tones. Even though there was no indication how to perform the psalmody, the implication was that worship leaders were at liberty to decide which tone to use, and that the antiphon began and ended the psalm, according to traditional usage. This structure made all the difference for the success of the psalm settings in *Christian Worship*.

When *Christian Worship* was published in 1993, the page introducing the psalm section (p. 63) suggested one possible method of performance: The congregation sings the refrains and the *Gloria Patri* (concluding doxology, "Glory be to the Father . . ."); the choir sings the psalm verses. However, the standard of performance in many WELS churches over the last 15 years has been that the congregation sings the entire psalm—refrain and verses. This unintended but useful outcome may have resulted from the lack of choirs in some congregations. If there was no choir, the congregation was pressed into service to sing the verses. As a result of regular psalm singing, most congregations do not stumble over the psalm tones anymore. They are comfortable with the concept of singing the psalms, and they sing them well.

<sup>1</sup> *The Lutheran Hymnal* (St. Louis: Concordia, 1941), 6.

<sup>2</sup> Victor H. Prange, "The Shaping of Christian Worship: A Lutheran Hymnal," in *Not Unto Us: A Celebration of the Ministry of Kurt J. Eggert* (ed. William H. Braun and Victor H. Prange; Milwaukee: Northwestern, 2001), 219.

<sup>3</sup> Prange, "The Shaping of Christian Worship: A Lutheran Hymnal," 219.

Psalm settings have also been a component of subsequent WELS worship publications. The ten psalms in *Christian Worship: New Service Settings* (2002) and reprinted in *Christian Worship: Occasional Services* (2004) were primarily intended to provide psalms for the two settings of *Prayer at the Close of Day* in those volumes.

The 24 psalms included in *Christian Worship: Supplement* serve a number of purposes:

- To provide additional settings for psalms which already appear in *Christian Worship* (Psalms 22, 24, 30, 46, 47, 51a, 51b, 72, 96, 98, 116, 118, 148, 150)
- To provide festival settings of psalms appointed for festival days (Psalm 98 for Christmas Day, Psalm 118 for Easter Day, etc.)
- To augment the psalm selection in *Christian Worship* with the additional psalms appointed in the *Supplemental Lectionary* (Ps. 3, 14, 37, 40, 69, 110, 115, 122, 124, 142)

### Psalm Tones

All of the psalms in *Christian Worship* include a *single tone*, that is, there are two musical phrases in the psalm tone to which the text is sung. The evening psalms in *Christian Worship: New Service Settings* and *Christian Worship: Occasional Services*, as well as some of the psalms in *Christian Worship: Supplement* use a *double tone* for the psalm texts. A double tone, as the name suggests, doubles the musical phrases from two to four. The psalm texts are set up in groups of four phrases to match the double psalm tone.



### Variations of Psalm Singing

There are four traditional methods of presenting psalms in worship:

- **Direct recitation:** The whole psalm is sung in unison.
- **Antiphonal recitation:** A verse-by-verse alternation between groups of singers.
- **Responsorial recitation:** A soloist or choir sings the verses while the congregation responds with the refrain.
- **Responsive reading:** A verse-by-verse spoken alternation between a pastor and his congregation.<sup>4</sup>

<sup>4</sup> David Held, "The Psalms and Their Use," in *Lutheran Worship: History and Practice* (ed. Fred Precht; St. Louis: Concordia, 1993), 476.

## Supplemental Lectionary

Pages 80-82 in *Christian Worship: Supplement* include the *Supplemental Lectionary*. A lectionary is the list of readings for a given Sunday of the church year. The First Lesson usually is a reading from the Old Testament. The Second Lesson is consistently a reading from the New Testament—usually from an epistle, but occasionally from Revelation. The Gospel is thought to set the theme for the Sunday, and the other lessons often match the Gospel's focus.

The lectionary that has been widely used in WELS circles for a number of years was a product of the liturgical changes that came out of the Second Vatican Council in the 1960's. The Inter-Lutheran Commission on Worship (ILCW) adjusted this lectionary in the 1970's for use in Lutheran churches. The ILCW's revision is the version that became the basis for the lectionary in *Christian Worship*, albeit with some changes. For example, one feature unique to the *Christian Worship* lectionary was the creation of the four-Sunday *End Time* season, from Reformation Sunday (observed on the Sunday that occurs from October 30 to November 5) through the remainder of the church year.

### Principles for the Supplemental Lectionary

The current *Christian Worship* lectionary has served our church body well for a decade and a half. So why was the *Supplemental Lectionary* created? The guiding principles of the subcommittee entrusted with this task were these:

1. There has been quite a bit of talk about the value of *narrative* preaching in recent years, and we feel that narrative texts, or Bible stories, are a wonderful way to communicate the timeless truths of God's Word. Popular lectionaries (ILCW, Revised Common Lectionary, etc.) are weighted heavily with First Lesson readings from the Prophets, but contain fewer Old Testament narrative accounts.
2. There is a perception of ever-increasing Biblical illiteracy in our country. Many people no longer know even the most basic Bible stories. The committee felt that the opportunity to hear such lessons read and preached on would be a great blessing to worshippers.
3. The Gospel selections were not to be changed.
4. Existing three-year lectionary series set aside certain seasons that follow a sequential reading of various books of the Bible, especially for the Second Lesson. These semi-continuous readings, known as *lectio continua*, provide an opportunity to read and preach through major portions of one book over several weeks. But many pastors prefer to focus each Sunday on a specific truth or theme. The current arrangement of Second Lessons makes it difficult to tie the Second Lesson's focus to the Gospel.
5. Finally, the committee desired to choose readings, as much as possible, from every book of the Bible. For example, Esther 6 was chosen for Ascension Day, a lesson that vividly demonstrates the truth that Christ has always guided and protected his people in the interest of his plan of salvation.



The *Prayer of Thanksgiving* found in *Divine Service II* does not encompass the Words of Institution or contain an epiclesis (invocation of the Holy Spirit on the elements or the assembly), but is a clear, simple prayer of thanks for the blessings of the sacrament and a remembrance of Christ's saving work. Even the heading, *Prayer of Thanksgiving*, was chosen deliberately over *Eucharistic Prayer*, since the latter term is often understood to be a prayer which includes certain questionable elements to confessional Lutherans.

The *Prayers of Thanksgiving* in *Christian Worship: Supplement* are all authored by WELS pastors. The prayer in *Divine Service II* was compiled from several proposed prayers and then edited by the *Christian Worship: Supplement* rites subcommittee. The additional prayers in the Electronic Pew Edition were each written by a WELS pastor. Several of these additional prayers were written with a specific church season in mind. Congregations that reprint orders of service in the bulletin will be able to insert these additional prayers in their service folders when that option is preferred.

**Additional Prayers of Thanksgiving  
in the Electronic Pew Edition**

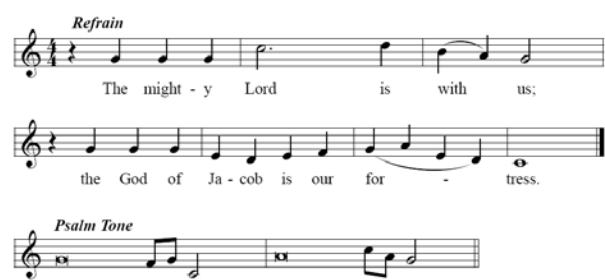
- General
- General, responsive
- Advent
- Christmas
- Epiphany
- Lent
- Easter
- End Time

Some of these methods work best in a congregation with a choir. Others will work well in congregations with fewer musical resources. Start with a method that your congregation can be comfortable with. After they have gained confidence with that method, introduce a new method. Alternate those methods before introducing a third.

There are several ways to perform psalms based on the four traditional methods described above:

1. **The congregation sings the refrain and all verses.** This pattern has become the standard method for singing psalms in many WELS congregations. Although this is a common method and, in some congregations, the only method for psalm singing, it would be wise to alternate this pattern with others, such as those suggested in the next several examples.
2. **The congregation sings the refrain, a cantor (soloist) sings the verses.** If your congregation does not have a choir and has not had the tradition of singing the Psalms, you may want to start here. Some pastors are gifted singers that can provide a good model for the congregation to follow. Other congregations may have one or more soloists who normally sing for weddings; these individuals could be asked to sing the psalm verses. If there are multiple soloists, use them in a rotation of Sundays.
3. **The congregation sings the refrain, the choir sings the verses.** This is an expansion of the previous option. With this option, choirs and choir directors must pay attention to the rhythm of the words and set the pace and tempo for singing the verses. Unfortunately a large group of singers often leads to an unnecessarily slow pace for the verses. Chant the psalm as if you are singing what you normally speak. No one speaks mechanically; there is an ebb and flow to spoken language. In the same way, good chanting should sound as if someone is simply putting pitch to his or her spoken words. The eighth notes at the end of each phrase of the psalm tone only indicate the pitches sung at the phrase's end; these notes do not indicate the rhythm or speed of singing. Do not race through the reciting (chanting) tone, only to slow down at the cadence. It should flow together at a natural speed.
4. **The congregation sings the refrain, the choir or cantor sings the first half of the verse and the congregation responds with the second half of the verse.** This is a variation many congregations use. Keep in mind that this method works most naturally with single tone psalms settings, not double tone settings. One possible problem with this method is that the congregation never hears its portion of the psalm tone modeled before the assembly sings the psalm tone. When new psalms from the supplement are used, it may be preferable to delay the use of this option until the congregation becomes more familiar with the psalm setting.
5. **The congregation sings the refrain, and splits the psalm tone between the right and left halves of the church.** This is a variation of the previous suggestion. Like the previous suggestion, this method works best for single tone psalm settings. It is easily understood, and both halves of the congregation share an equal amount of singing. Worshippers will need to read music well or have some familiarity with the musical setting, because they will not hear the choir or cantor sing and model the psalm tone in advance. Church musicians can come up with more variations to this method based on the architecture of the church (floor and balcony) or the makeup of the congregation (men and women). If this method is used on successive weeks of worship, vary the group starts so that there is variety in singing.

## Psalm 46



God is our refuge and strength,  
an ever-present help in trouble.

Therefore we will not fear, though the earth give way  
and the mountains fall into the heart of the sea,

though its waters roar and foam  
and the mountains quake with their surging.

### Refrain

There is a river whose streams make glad the city of God,  
the holy place where the Most High dwells.

God is within her, she will not fall;  
God will help her at break of day.

"Be still, and know that I am God;  
I will be exalted among the nations, I will be exalted in the earth."

Glory be to the Father and to the Son  
and to the Holy Spirit,

as it was in the beginning,  
is now, and will be forever. Amen.

### Refrain

of singing psalms in the service. Once they have heard the psalms sung for a while and understand it, the people will get to a point when they ask to sing the psalms because they know exactly how to sing them.

## Introducing the Psalms

**For the organist:** To play the tone or not—that is the question. Some organists have the custom of introducing the psalm tone first, then the refrain, before strengthening the registration as a cue for the congregation to sing the first refrain. Playing both the psalm tone and refrain as the psalm's introduction may be necessary only when the psalm tone is unfamiliar to the congregation. It is musically more expedient to play the refrain once on a softer registration or manual if the congregation is familiar with the setting. If the choir sings the verses, it is not necessary to introduce the psalm tone.

A word needs to be said about organ registration. As a general rule, the refrain can handle a stronger registration (more principals) than the psalm tone (fewer or thinner principals, or flutes). About two decades ago, the school of thought on organ registration was to use 8' and 4' principals for psalm refrains, but only an 8' flute for the psalm tone. Since then, with the general acceptance of the style of psalm settings found in *Christian Worship* and congregational participation with the verses, it has

6. **The congregation sings the refrain; after each refrain the choir or cantor sings the "odd" verses and the congregation sings the "even" verses.** If the choir begins with the first full verse, worshippers have a model to imitate when they sing their verses. This makes this method a bit more desirable than alternation by half verse. The first several times this pattern is used in a congregation, the pastor can announce that the choir will always sing the first verse after each refrain.

**Note:** In all of the preceding examples (1-6), it is a common practice that everyone in the assembly sings the *Gloria Patri* (doxology).

7. **The choir sings the refrain and a cantor sings the verses.** This is a variation on the second option that may be used to introduce a new psalm to the congregation. It may also be beneficial for congregations that do not have a history of psalm singing to use this method until they get used to the concept

Sacrament, why shouldn't the next logical step be taken and a spoken prayer be crafted for this point in the service?

A WELS pastors' conference essay from 1986, the same year the *Sampler* was published, suggested that there is a place for a Prayer of Thanksgiving in confessional Lutheran worship:

There is adequate biblical warrant to introduce at the point of the consecration in the liturgy more than Luther's bare Words of Institution. This in no way detracts from the *Verba* or denies them their rightful place as the words of consecration. But if we acknowledge, as we do, that the "this do" of Christ comprehends the entire sacramental action, why ought it not include also a thanksgiving such as Jesus made in his blessing and a fuller remembrance of the death and resurrection of our Lord, enriching our worship and glorifying the risen Christ who comes to us in the bread and in the cup? Rather than diminish the real presence among us, how could thanksgiving and remembrance do anything but increase our sense of his presence?<sup>10</sup>

Although *Christian Worship* did not include a thanksgiving prayer in its communion services, the issue has now come full-circle in WELS with the publication of *Christian Worship: Supplement. Divine Service II* includes a *Prayer of Thanksgiving* after the *Sanctus*. The Lord's Prayer concludes the *Prayer of Thanksgiving*, according to its historical placement, and the Words of Institution follow. A draft produced by the rites subcommittee for *Christian Worship: Supplement* about the prayer's rationale states:

In recent years, the Eucharistic Prayer has enjoyed a revival in the worship life of liturgical church bodies. Although the temptation is always present to simply do what others are doing, sober reflection led our hymnal supplement committee to conclude that the inclusion of such a prayer in our current Lutheran worship (a) certainly has historical precedent and (b) could certainly be an edifying addition to that portion of the service in which believer's hearts are prepared for communion with their Lord and with one another.<sup>11</sup>

### PRAYER OF THANKSGIVING\*

**M** Blessed are you, O Lord of heaven and earth. We praise and thank you for sending your Son, Jesus Christ, and we remember the great acts of love through which he has ransomed us from sin, death, and the devil's power.

By his incarnation, he became one with us.  
By his perfect life, he fulfilled your holy will.  
By his innocent death, he overcame hell.  
By his rising from the grave, he opened heaven.

Invited by your grace and instructed by your Word, we approach your table with repentant and joyful hearts. Strengthen us through Christ's body and blood, and preserve us in the true faith until we feast with him and all his ransomed people in glory everlasting.

**C** Amen.

### LORD'S PRAYER

Matthew 6:9-13

<b>C</b> Our Father in heaven, hallowed be your name, your kingdom come, your will be done on earth as in heaven. Give us today our daily bread. Forgive us our sins, as we forgive those who sin against us. Lead us not into temptation, but deliver us from evil. For the kingdom, the power, and the glory are yours now and forever. Amen.	<i>OR</i>	Our Father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom and the power and the glory forever and ever. Amen.
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<sup>10</sup> Stephen Valleskey, "The History and Use of the Eucharistic Prayer," WELS South Central District Pastors' Conference (1986), 17. <http://www.wlsessays.net/files/ValleskeyPrayer.pdf>.

<sup>11</sup> Keith Wessel, *The Prayer of Thanksgiving: Background* (2006). The quotation comes from an unpublished article explaining the then-forthcoming supplement's *Prayer of Thanksgiving*.

### ***First Eucharistic Prayers among American Lutherans***

Shortly after *The Lutheran Hymnal* was produced, some Lutheran liturgical scholars began to propose the idea of a Eucharistic Prayer in Lutheran services. Eventually these suggestions led to the inclusion of a Eucharistic Prayer in the communion service of *Service Book and Hymnal* (1958). This was the hymnal used by eight different Lutheran denominations of the time, representing the moderate and liberal branches of American Lutheranism. The prayer included the Words of Institution and an invocation of the Holy Spirit to bless the people and the elements.

Confessional Lutherans were not so quick to jump on board with the concept of a Eucharistic Prayer. *Wisconsin Lutheran Quarterly*, the theological journal of the WELS, issued a warning against the forthcoming Common Service revision with its Eucharistic Prayer in 1948.<sup>7</sup> Two years later, the *Quarterly* reprinted an editorial with a more expansive warning from *The Lutheran Outlook*. The editorialist acknowledges that “most of the ancient liturgies have a Eucharistic Prayer,” and that there is “no false doctrine in the proposed Eucharistic Prayer” which eventually found its way into *Service Book and Hymnal*.<sup>8</sup> Nevertheless, he suggests that the tendency to promote Eucharistic Prayers in the Lutheran service may betray non-Lutheran theological tendencies, thus it would be best to avoid them. In recent years, Eucharistic Prayers, especially their similarities among denominations, have been used as a basis for stronger ecumenism among churches not in confessional fellowship. That reality suggested that such prayers would not be a wise inclusion in confessional Lutheran services.

### ***Distinctively Lutheran Prayers of Thanksgiving***

At the time that the Eucharistic Prayer for *Service Book and Hymnal* was prepared and produced, confessional Lutherans objected to the prayer. As time passed, the discussion shifted and the concept of a Eucharistic Prayer distinctively and clearly in harmony with Lutheran theology was proposed.

One factor that informed the discussion was, quite simply, the four New Testaments texts of the Institution narrative. All four pericopes indicate that Jesus prayed before distributing the elements to the disciples. Matthew and Mark use a form of the word εὐλογέω, which typically means to bless (or, with reference to a thing, to consecrate), in respect to the bread. Luke and Paul (1 Corinthians) use a form of εὐχαριστέω, to give thanks—from which the term Eucharist comes—with reference to both elements, as do Matthew and Mark with the cup. The Scriptural record clearly indicates that Jesus offered prayers of blessing and thanksgiving in connection with the Lord’s Supper, although we cannot state what was specifically spoken in that prayer.

Secondly, Lutherans had always acknowledged an implicit prayer in connection with the Words of Institution, even when the words are proclaimed to the congregation apart from a prayer. Following the writings of Johann Gerhard (1582-1637), C.F.W. Walther spoke of five reasons for consecrating the elements for the Lord’s Supper in his 1897 *Pastoraltheologie*. The third reason was an invocation: “[The minister] earnestly prays that Christ might be present in the sacramental action by virtue of his promise, and, by means of these external symbols, himself distribute his body and blood to the communicants.”<sup>9</sup> If an unspoken prayer is assumed in connection with the celebration of the

<sup>7</sup> E. Reim, “The Common Service Revised,” *Wisconsin Lutheran Quarterly* 44 (1947), 278-279.

<sup>8</sup> “The Eucharistic Prayer,” *Wisconsin Lutheran Quarterly* 47 (1950), 63.

<sup>9</sup> Quoted by Arnold Koelpin, “The Sacramental Presence in the Theology of the Synodical Conference,” in *Our Great Heritage*, Vol. 3 (ed. Lyle W. Lange; Milwaukee: Northwestern, 1991), 284. Emphasis added.

become common to hear an almost identical registration for the accompaniment of psalm as the accompaniment of a hymn. The best practice, however, may be between the two ends of the registration spectrum.

Organists should keep these thoughts in mind for psalm registration:

1. The registration for verses should be lighter than the registration of the refrain for two reasons, even when the congregation sings the verses. A lighter registration helps to set apart the verses musically from the refrain. A lighter registration also helps the congregation hear themselves while singing the verses. If the organist plays too loudly while holding the reciting tone chord, the assembly will have a hard time singing together because worshippers will not be able to hear one another. The organist should listen carefully while the congregation sings the verses of the psalm. If organists cannot hear the congregation, they should lighten the registration.
2. Not every psalm conveys the same mood. Registrations should be varied to fit the mood of the psalm. One would not expect Psalm 130 (Out of the depths) to get the same registration as Psalm 100 (Make a joyful noise to the Lord).
3. Congregations need to hear pipes higher than 8’ in order to help them delineate the melody line of a psalm tone. At very least, a 4’ stop should be added (principal or flute) for the tone. A light 2’ may also be appropriate given the mood of the psalm (festive), the size of the congregation (large), or the space in which the organ plays. Mixtures should *not* be used for the psalm tone. Here are some suggested registrations for psalm tone accompaniment:
  - 8’ and 4’ flutes
  - 8’ flute, 4’ principal
  - 8’ Geigend Principal, 4’ flute
  - 8’ and 4’ principals
  - 8’ flute, 4’ principal, 2’ flute

For the worship committee: How do you introduce a new musical element into worship? It is usually best to let the congregation listen first and then participate, but you need to know your congregation. Some congregations are very adept at picking up new hymns, canticles, and psalms. They relish trying something new. They only need to hear the organist introduce an item once to sing it well. But most congregations are shier when it comes to learning new music. They will benefit from a choir or cantor singing a new psalm setting for a few Sundays before they sing it themselves. That’s okay!

In congregations *without* a history of psalm singing, one of the following approaches will be helpful for introducing the psalms:

1. **Psalm of the Season.** This is a “less is more” approach for congregations that would benefit from practice and reinforcement. Select and use one psalm which fits the mood and message of a particular church season (e.g. Psalm 24 for Advent, Psalm 96 or 98 for Christmas, Psalm 72 for Epiphany, Psalm 3 or 142 for Lent, Psalm 22 for Holy Week, Psalm 30 or 118 for Easter, Psalm 51b for Pentecost 1-5, Psalm 115 for Pentecost 6-10, Psalm 122 for Pentecost 10-15, etc., Psalm 110 for End Time).

2. **Gradually increase congregational participation.** This approach is best in congregations that are not used to many changes in the service or churches that need plenty of time to become comfortable with the practice of psalm singing itself. Weeks or months may pass before the congregation is ready to sing a portion of the psalms. Once worshippers have heard the choir or cantor sing the psalms for a while and understand the pace of psalm singing, you can build their involvement with this pattern:
- At first, the assembly sings only the refrain; the choir or cantor sings the verses.
  - After a time, the assembly adds the *Gloria Patri* (doxology). The *Gloria Patri* text is identical among all of the psalm settings, and the congregation will hear the rise and fall of the psalm tone for an entire psalm before singing the doxology.
  - After several weeks, alternate by full verses, giving the choir the first verse (odd) after each refrain, the congregation the second (even) verse, and so on. This allows the congregation to hear the full psalm tone before singing. Practically speaking, this method gives them a “breather” while the choir sings its verses.
  - Finally, include the congregation on all verses.

#### ***Shorthand Terms for Psalm Singing***

Presiding ministers will find it beneficial to acquaint a congregation with a few short phrases that refer to the way a psalm is sung in the service. Rather than explain the psalm’s performance in several sentences, the pastor can acquaint his congregation with these phrases. Once the congregation knows what each phrase means, the presiding minister can simply indicate the psalm’s performance with a short phrase rather than several sentences. Here are some common short-hand phrases to describe psalm performance. These phrases reflect the performance styles described above.

- **Responsively by half-verse:** The cantor or choir sings the first half of each verse. The congregation sings the second half of each verse. All sing the refrains and doxology. Note that this option only works with single-tone psalm settings.
- **Responsively by verse:** After each refrain, the cantor or choir sings the first (full) verse, the congregation sings the second (full) verse, the cantor or choir sings the third verse, etc. This works especially well with psalms that have an odd number of verses between refrains (such as several of the psalms in *Christian Worship*). All sing the refrains and doxology.
- **Antiphonally between groups:** One group in the congregation (women, men, right half, left half, etc.) sings the first half of each verse. The opposite group sings the second half of each verse. All sing the refrains and doxology. This will always require some additional explanation because the assembly will need to know which group begins. This option, when it involves congregational groups (rather than groups within a choir), makes the most sense with single-tone psalm settings.
- **The congregation sings the refrains and doxology:** One or more cantors or groups sing all the psalm verses. The congregation sings each refrain and the closing doxology.
- **The congregation sings the entire psalm:** This is self-explanatory!

## **Prayer of Thanksgiving**



## **DIVINE SERVICE II**

One of the most notable additions to WELS worship repertoire that the supplement offers is the *Prayer of Thanksgiving* in the Holy Communion portion of *Divine Service II*. While this element of the service is new to WELS congregations, it is certainly not a new concept in the church’s history or in the church at large today. Even in our current communion services, we hear the invitation, “Let us give thanks to the Lord our God,” although a corporate prayer of thanksgiving for the blessings of salvation given in the Sacrament never followed the invitation.

Because the supplement offers this addition to worship, and because there may be some questions about the *Prayer of Thanksgiving* (usually called the *Eucharistic Prayer* in other circles), this article is intended to explain this element of *Divine Service II*.

### ***Luther’s Influence on the First English Lutheran Liturgy***

One of the most significant reforms undertaken by Martin Luther was his reform of the Mass. Luther provided two rites: the *Formula Missae* (1523) or Latin Mass, and the *Deutsche Messe* (1526) or German Mass. The most striking reform in Luther’s rites was the complete elimination of the canon (Eucharistic Prayer) of the Mass. Luther did not have much good to say about this part of the service:

From here on almost everything smacks and savors of sacrifice. And the words of life and salvation [the Words of Institution] are imbedded in the midst of it all, just as the ark of the Lord once stood in the idol’s temple next to Dagon. . . . Let us, therefore, repudiate everything that smacks of sacrifice, together with the entire canon and retain only that which is pure and holy, and so order our mass.<sup>5</sup>

Luther’s overriding concern was that the Sacrament had been turned into man’s action toward God rather than God’s action toward man. The content of the prayers surrounding the Lord’s Supper were chiefly responsible for this perspective. As a result, Luther eliminated the canon from his liturgies, leaving only the Words of Institution spoken as a proclamation to the people and a consecration of the elements. The Words of Institution still appeared as a relative clause in the post-preface prayer in the Latin Mass, but in the German Mass the Words of Institution were proclaimed to the people rather than spoken in a prayer.<sup>6</sup>

The first English version of the Lutheran liturgy appeared in America in 1888 with the *Common Service*. Although it was prepared well over three centuries after Luther’s death, Luther’s influences can still be detected, especially in the Holy Communion portion of the service. There is no Eucharistic Prayer. Like Luther’s German Mass, the Words of Institution were proclaimed to the congregation and spoken to consecrate the elements, but they were not embedded in a prayer. This format of the Lutheran service remained virtually the same across denominations through the publication of *The Lutheran Hymnal* in 1941.

<sup>5</sup> Ulrich S. Leupold, *Luther’s Works, Volume 53: Liturgy and Hymns* (Philadelphia: Fortress Press, 1965), 25-26.

<sup>6</sup> Leupold, *Luther’s Works, Volume 15*, 27-28, 80-81.