

Christian Worship: Supplement



Authorized by the
Commission on Worship of the
Wisconsin Evangelical Lutheran Synod

Accompaniment Edition: Notes

The spiral bound keyboard accompaniment edition includes notes about the hymns and suggestions for singing the hymns. This material is made available in this document to make it more accessible to those who plan worship and to those who teach hymns.

Northwestern Publishing House
1250 N. 113th St., Milwaukee, WI 53226-3284
© 2008 Northwestern Publishing House
Published 2008
All rights reserved. Reproduced by permission.
Manufactured in the United States of America.
ISBN 978-0-8100-2065-8

Zion, at Your Shining Gates

701

Text (st. 1, 3-5): Benjamin H. Kennedy, 1804–1889, alt.
Text (st. 2): Michael Schultz, b. 1963 © 2006 Michael Schultz. All rights reserved. Used by permission.
(Alterations in other stanzas also by M. Schultz.)
Tune: COVENANT CHURCH (77 77)
Tune, Setting: K. Lee Scott, b. 1950 ©1990 Concordia Publishing House. All rights reserved. Used by permission.

Benjamin H. Kennedy was born in 1804 in Summerhill, England. His father was an Anglican pastor. Kennedy attended St. John's College, Cambridge, and was later appointed there as a professor of Greek in 1867. He received an honorary doctor of divinity by royal mandate in 1886.

The tune COVENANT CHURCH was written by K. Lee Scott. He has emerged as one of America's foremost composers of music for the church. He has published more than three hundred compositions including anthems, hymns, works for solo voice, organ, brass, and major works.

Singing the Hymn

\downarrow = 72

Feeling the pulse in 3/2 will help bring the melody to life. Be certain to allow the congregation at least one beat of breath at cadences. Do this by observing a quarter rest within the whole notes rather than extending them.

This hymn is especially appropriate on the First Sunday of Advent, but it would also make a lovely anthem that could easily be sung by a group of children on Palm Sunday. Another possibility would be to substitute this hymn for Psalm 24 when it appears in the lectionary.

702

Prepare the Royal Highway

Text: F. M. Franzen, 1772–1847; tr. Lutheran Book of Worship, 1978. © 1978 Lutheran Book of Worship; admin. Augsburg Fortress. All rights reserved. Used by permission.
Tune: BEREDEN VÄG FÖR HERRAN (76 76 77 and Refrain) Swedish folk tune, 17th century
Setting, Descant: Kermit Moldenhauer, b. 1949 © 2006 Kermit Moldenhauer. All rights reserved. Used by permission.
Handbells: James Bakken, b. 1956 © 2006 James Bakken. All rights reserved. Used by permission.

Frans Mikael Franzen (1772–1847) was born in Finland but was of Swedish parentage. Franzen was a philosophy student, academic librarian, professor in history of literature, and newspaper editor. In 1803 he became a pastor and later blossomed as a poet.

Singing the Hymn

\downarrow = 72

Adding a trumpet, clarinet, or oboe on the melody will add another dimension of sound to the presentation of the hymn. The instrument(s) might also present the melody without accompaniment.

The descant found in the Pew Edition is also available as an instrumental descant on the Accompaniment CD-ROM.

A simple handbell score is provided on the Accompaniment CD-ROM as an alternate accompaniment for the hymn or as an addition to the keyboard harmonization. Consider using this option on a stanza or two.

Accompaniment CD-ROM Resources

Melody in C and Bb

Descant in C and Bb

Handbell score

My Soul in Stillness Waits

703

Text: O Antiphons, adapted. © 1982 GIA Publications, Inc. All rights reserved. Used by permission.
Tune: My Soul in Stillness Waits (11 10 11 and Refrain)
Tune, Setting: Marty Haugen, b. 1950 © 1982 GIA Publications, Inc. All rights reserved. Used by permission.

This refrain and verse hymn by Marty Haugen* is based on Psalm 95 and the O Antiphons, which were first used in the Christian church in the 6th or 7th centuries. These antiphons highlight the names of Christ and the various prophecies of Isaiah concerning the coming Messiah. Historically, the antiphons were used starting on the eighth day before Christmas Eve (December 17) through December 23. A different antiphon was used for each of these days. They are called the O Antiphons because each prayer begins with “O.” Listed below are both the Latin and the English titles of the antiphons:

December 17: *O Sapientia*—O Wisdom

December 18: *O Adonai*—O Lord and Ruler

December 19: *O Radix Jesse*—O Root of Jesse

December 20: *O Clavis David*—O Key of David

December 21: *O Oriens*—O Dawn (or Dayspring)

December 22: *O Rex Gentium*—O King of the Gentiles

December 23: *O Emmanuel*—O Emmanuel (God with Us)

These *O Antiphons* also form an acrostic using the first letter after the “O” in the Latin title. From the last to the first, the letters read ERO CRAS, meaning “Tomorrow, I will come.”

The popular 19th-century Advent hymn “Oh, Come, Oh, Come, Emmanuel” is based on the *O Antiphons*. The Haugen setting provides an alternate style for singing these antiphons during the Advent season.

Singing the Hymn

q = 76

Although the refrain may be easily learned by a congregation, the verses might initially be sung by a choir or soloist. When the congregation is ready to sing the verses, it would be helpful if a song leader with a strong or amplified voice could guide the congregation through the verses. This setting is best accompanied on piano or guitar.

Electronic Pew Edition Resources

Bulletin-ready copy for use when a choir or soloist sings the verses and the congregation sings only the refrain (Electronic Pew Edition, 03N3034).

*For further information about Marty Haugen see #757.

704 Lo, He Comes With Clouds Descending

Text: Charles Wesley, 1707–1788, alt.
Tune: HELMSLEY (87 87 12 7)
Thomas Olivers, 1725–1799
Setting: Ralph Vaughan Williams, 1872–1958, alt.
Descant: J. S. Bakken, b. 1981 © 2006 J. S. Bakken. All rights reserved. Used by permission.

The text by Charles Wesley was originally titled “Thy Kingdom Come” and was designated for the second Sunday in Advent.

The tune, HELMSLEY, is named after a small village in Yorkshire where one of Wesley’s closest friends lived and served a parish. The English hymn tune is attributed to Thomas Olivers. Legend says that the tune was based on a snatch of melody Olivers heard someone whistle in the street. The harmonization is by Ralph Vaughan Williams.

Singing the Hymn

$\text{♩} = 52$

This hymn should move forward in two beats per measure. The hymn might be sung in alternation, with the choir singing stanzas 1 and 3 and the congregation singing stanzas 2 and 4. Additional variety can be provided by using the instrumental descant found in this edition or by accompanying the hymn using the brass parts found on the Accompaniment CD-ROM.

Accompaniment CD-ROM Resources

Brass parts—Trumpets I & II, Trombones I (Horn) & II

Descant in C and Bb

705 The Night Will Soon Be Ending

Text: Jochen Klepper, 1903–1942; tr. Herman G. Stuempfle Jr., 1923–2007 © 1998 GIA Publications, Inc.
All rights reserved. Used by permission.
Tune: LLANGLOFFAN (76 76 D)
Setting: Ralph Vaughan Williams, 1872–1958, alt.

German Lutheran poet Jochen Klepper wrote the text for this Advent hymn. Klepper’s life was filled with hardship, but his faith showed itself in strong Christian texts. After Luther and Gerhardt, he is one of the more important text writers represented in the German hymnal, *Das Evangelische Gesangbuch*.

The Klepper text has been translated by Herman G. Stuempfle Jr.* Stuempfle was also the translator of “I Lie, O Lord, Within Your Care” (CWS 781).

The tune is traditional Welsh. This arrangement is by Ralph Vaughan Williams, one of the best-known English composers of the 20th century. Two of Vaughan Williams’ well-known hymn tunes are SINE NOMINE and DOWN AMPNEY.

Singing the Hymn

♩ = 120

This hymn may be introduced with assistance from a choir or soloist. After hearing the first two or three stanzas, the congregation may be ready to join in the singing. The tune is quite memorable and not particularly difficult. The minor key supports both the strength of the text and the reflective nature of Advent. This Vaughan Williams arrangement lends itself nicely to part singing by a mixed choir.

*For further information about Herman G. Stuempfle Jr. see #772.

706

A Stable Lamp Is Lighted

Text: Richard Wilbur, b. 1921 © 1961 Richard Wilbur. All rights reserved. Used by permission.
Tune: STABLE LAMP (76 76 676)
Tune, Setting: Allan Mahnke, alt. © 1990 Concordia Publishing House. All rights reserved. Used by permission.
Alt. Accompaniment: Allan Mahnke © 1990 Concordia Publishing House. All rights reserved. Used by permission.

Richard Wilbur, a Pulitzer Prize winner and poet laureate of the United States, wrote the text. It is based on Luke 2:6,7; 19:37-40; and 2 Corinthians 5:18. The author moves the thought of the text from Christ’s birth to his death using the repeated theme of “every stone shall cry.” Even the stones of creation praise God for his love.

Singing the Hymn

♩ = 60

A four-part choral setting is provided. This could be used as an alternate keyboard accompaniment.

707

Peace Came to Earth

Text: Jaroslav J. Vajda, 1919–2008 © 1984 Concordia Publishing House. All rights reserved. Used by permission.
Tune: PEACE CAME TO EARTH (10 10 10 88)
Richard Jeffrey, b. 1952 © 2000 Birnamwood Publications (ASCAP), a division of MorningStar Music Publishers, Inc. All rights reserved. Used by permission.
Setting: Richard Jeffrey, b. 1952, alt.; arr. Mark Kellner © 2000 Birnamwood Publications (ASCAP), a division

of MorningStar Music Publishers, Inc. All rights reserved. Used by permission.
Alt. Accompaniment: J. S. Bakken, b. 1981 © 2005 J. S. Bakken. All rights reserved. Used by permission.
Descant: J. S. Bakken, b. 1981 © 2005 J. S. Bakken. All rights reserved. Used by permission.

This text was written by Jaroslav Vajda to celebrate the 25th anniversary of the ordination of Theodore Schneider, pastor of the Lutheran Church of the Good Shepherd in Lancaster, Pennsylvania. Written on January 24, 1984, it was first used on Trinity Sunday, June 17, 1984. Vajda himself comments on his text with these words:

I was pleased to write a text that would explore more of the implications of the Incarnation than are ordinarily found in Christmas texts; for example, the communion that takes place in the Sacrament of the Altar, and the incorporation of believers into the Body of Christ. One is dealing with the very essence of Christianity, in which the Incarnation is absolutely essential to the world's redemption and the union of the creature with the Creator and Redeemer. The repetition of *Immanuel* is meant to impress its literal meaning on the singer of the hymn with its numerous implications.

Singing the Hymn

♩ = 68

An alternate accompaniment is provided along with its instrumental descant. The composer, Jeremy Bakken, suggests the following uses for this accompaniment:

- Stanza 1: honor the dotted ties (i.e., make them ties), play only the melody in the right hand.
- Stanza 2: honor the dotted ties, play the melody and harmony in the right hand.
- Stanza 3: do not honor the dotted ties, play the melody and harmony in the right hand.
- Stanza 4: same as stanza 3 with the descant (flute, violin).

Accompaniment CD-ROM Resources

Descant in C and B \flat

708 Now Greet the Swiftly Changing Year

Text: Juraj Tranovsky', 1591–1637; tr. Jaroslav J. Vajda, 1919–2008, alt. © 1969 Concordia Publishing House. All rights reserved. Used by permission.
Tune: SIXTH NIGHT (88 86)
Tune, Setting: Alfred V. Fedak, b. 1953 © 1990 Selah Publishing Co, Inc. www.selahpub.com. All rights reserved. Used by permission.
Instrumental Parts: Adrian Smith, b. 1980 © 2006 Adrian Smith. All rights reserved. Used by permission.

Juraj Tranovsky' was a Czech poet and composer who studied in Wittenberg and held positions as a Protestant minister and schoolmaster at Prague. He also translated Lutheran chorales, wrote original hymn texts, and composed new hymn tunes. He is best known for this work, which also earned him the nickname The Slavonic Luther. The original 12 stanzas of this hymn, written by Tranovsky' in the 17th century, have been translated by Jaroslav Vajda.

The message in this hymn speaks about joy and penitence. Each stanza ends with “another year of grace,” which serves as a reminder of how the Christian views each year of life—a gift of grace from a gracious and loving God.

Unlike New Year hymns found in *Christian Worship*, this hymn in stanzas 2 and 3 recalls that New Year’s Day is also the “Name of Jesus,” the day of Jesus’ circumcision when “he shed his infant blood.”

Singing the Hymn

♩ = 68

The hymn may be accompanied in a detached manner. Even though the time signature is 6/8, the pulse should be felt in a distinct two beats. Variety in singing the hymn can be achieved by alternation between choir and congregation or by using the handbell and/or percussion parts found on the Accompaniment CD-ROM.

Accompaniment CD-ROM Resources

Handbell and percussion score

709 Christ, Your Footprints Through the Desert

Text: Herman G. Stuempfle Jr., 1923–2007 © 2000 GIA Publications, Inc. All rights reserved. Used by permission.
Tune: BEACH SPRING (87 87 D) The Sacred Harp, Philadelphia, 1844
Setting: Ronald A. Nelson, b. 1927 © 1978 Augsburg Fortress. All rights reserved. Used by permission.
Alt. Harmonization: Rachel Chapin © 2002 Concordia Publishing House. All rights reserved. Used by permission.
Handbell score: James Bakken, b. 1956 © 2006 James Bakken. All rights reserved. Used by permission.

This text by Herman Stuempfle* is based on Matthew 3:13-17; Mark 1:9-11; and Luke 3:15-17,21,22. Stuempfle connects the baptism of Jesus with our baptism in vivid pictures of Christ at the Jordan and Christ on Calvary. In God’s grace, extended to us at Baptism, we stand ready to live and serve as his children.

Singing the Hymn

♩ = 76

This hymn may be sung to BEACH SPRING, HOLY MANNA, EBENEZER, or NETTLETON.

When using BEACH SPRING as suggested here, the Appalachian flavor of the hymn can be enhanced by ringing a triangle or handbell on the first beat of every measure on one or more stanzas. This hymn may be accompanied by piano, organ, or guitar.

Handbells can be used in connection with this hymn in several other ways.

- A handbell score appears on the Accompaniment CD-ROM.
- A random ring can be added using G-A-C-F.
- Handbells may play the melody in canon with the congregation. To accomplish this, the bells enter when the voices and the accompaniment get to the third beat of the first measure.

Accompaniment CD-ROM Resources

Handbell score

*For further information about Herman G. Stuempfle Jr. see #772.

710 Jesus, Once With Sinners Numbered

Text: Stephen P. Starke, b. 1955 © 1998 Stephen P. Starke; admin. Concordia Publishing House. All rights reserved. Used by permission.

Tune: MISSISSIPPI (87 87 D)

Tune, Setting: William B. Roberts, b. 1949 ©1995 Augsburg Fortress. All rights reserved. Used by permission.

The text of this hymn was penned by Stephen Starke,* an LCMS pastor. It reminds us of Jesus' baptism and its importance to every Christian.

The tune for this hymn was written by William Bradley Roberts, director of music ministry at St. John Episcopal Church, Lafayette Square, Washington, D.C. In 2002 Roberts began his service at St. John, which is located right across from the White House.

The tune MISSISSIPPI was composed as the result of a commission for an anthem on the occasion of a liturgy and worship conference held in Jackson, Mississippi. The theme of the conference was "Hospitality in the Liturgy," a fitting topic for the location, since Mississippi is known as the Hospitality State. The original text for this tune was written by Carl Daw, who carried out the conference theme in his hymn entitled "In All These You Welcomed Me." Mr. Roberts is also a native of Mississippi, which provided further motivation for the tune name.

Singing the Hymn

 = 72

The following are suggestions for introducing this new hymn to the congregation:

1. Have a soloist or choir sing the entire hymn as the congregation follows along.
2. Use a choir or soloist to sing stanzas 1 and 2; have the congregation join on stanzas 3 and 4.
3. Play the melody in octaves to introduce the hymn. Continue to play in octaves as the congregation sings stanzas 1 and 2. Add the accompaniment on the singing of stanzas 3 and 4.
4. Use a C, Bb, or F instrument to introduce the hymn. Bring the color of the instrument back in on several stanzas—perhaps stanzas 2 and 4.

An alternate accompaniment is found at #776.

Accompaniment CD-ROM Resources

Melody in C, Bb, and F

*For further information about Stephen Starke see #764.

711

Jesus Has Come and Brings Pleasure Eternal

Text: Johann Ludwig Conrad Allendorf, 1693–1773; tr. Oliver C. Rupprecht, 1903–2000, alt. © 1982 Concordia Publishing House. All rights reserved. Used by permission.
Tune: JESUS IST KOMMEN, GRUND EWIGER FREUDE (11 10 11 10 11 11)
Cöthen, c. 1733
Setting: Paul G. Bunjes, 1914–1998, alt. © 1982 Concordia Publishing House. All rights reserved. Used by permission.

This triumphant Epiphany text is the best known text of German pastor Johann Ludwig Conrad Allendorf. The tune and text were first published in the *Cöthnischen Lieder*, 1736.

Singing the Hymn

 = 88

The majestic nature of this tune emphasizes the reference in the text to the kingly office of Christ.

Do not rush the music. Use a sturdy plenum registration with the possible addition of brass instruments on the final stanza.

Accompaniment CD-ROM Resources

Brass parts—Trumpets I & II, Trombones I (Horn) & II

712

Jesus, Take Us to the Mountain

Text: Jaroslav J. Vajda, 1919–2008 © 1991 Concordia Publishing House. All rights reserved. Used by permission.
Tune: SILVER SPRING (87 87 77)
Tune, Setting, Descant: Carl Schalk, b. 1929 © 1991 Carl Schalk. All rights reserved. Used by permission.

This text was written by Jaroslav Vajda for the festival of the Transfiguration. Vajda based the hymn text on Psalm 2:6-12 and Luke 9:28-36. In writing the text, he considered how the glory of our Lord was partially revealed to the disciples on the Mount of Transfiguration. That glory was intended to be a source of strength to the disciples and to present-day disciples in the dark moments of their lives.

The tune was written by Carl Schalk. Both text and tune were commissioned by St. Luke Lutheran Church, Silver Spring, Maryland, on the occasion of the congregation's 50th anniversary.

Singing the Hymn

 = 54

This hymn should be played in a lyrical manner. The phrases are four measures in length and should be articulated in that way, although singers may breathe every two measures. Varied registrations may be used for stanzas 2 and 3 to highlight “see there” and “hear there.” The final two stanzas may be accompanied with a full registration including reeds to stress “It is finished” and the “glory” described in the text.

Accompaniment CD-ROM Resources

Melody in C, B \flat , and F

Descant in C and B \flat

713

In Silent Pain the Eternal Son

Text: Christopher M. Idle, b. 1938 © 1992 The Jubilate Group; admin. Hope Publishing Co. All rights reserved. Used by permission.
Tune: REALITY (86 86 88 86)
John L. Bell, b. 1949 © 1988, 1997, 2007 Wild Goose Resource Group, Iona Community, Scotland; admin. GIA Publications, Inc. All rights reserved. Used by permission.
Setting: Joseph Herl, b. 1959, alt. © 1998 Concordia Publishing House. All rights reserved. Used by permission.

Christopher Idle was born September 11, 1938, at Bromley, Kent, England. His education was at Eltham College, St. Peter's College, Oxford, and Clifton Theological College. His hymn texts appear in more than one hundred hymnbooks. His texts are collected in *Light Upon the River*, London and Carol Stream, Illinois, 1998. In addition to 7 books related to hymns and singing, he has contributed to some 20 other books covering topics as diverse as evangelism, inner-city church life, and prayer.

The hymn "In Silent Pain" was written to fill a need for modern hymns written on the atonement. It was first published with John Bell's tune in 1992.

John Bell is a member of the Iona Community based in Glasgow, Scotland. His education in arts and theology was at the University of Glasgow. He lectures widely in Great Britain, Europe, Africa, Australia, and North America.

Singing the Hymn

$\text{♩} = 48$

Take care to sing the hymn at a slower tempo. The eighth notes in the third line should not feel hurried. Set the tempo from this line or from the metronome indication.

714

The Lamb

Text: Gerald P. Coleman, b. 1953 © 1987 Birnamwood Publications (ASCAP), a division of MorningStar Music Publishers, Inc. All rights reserved. Used by permission.
Tune: WINTER (48 48 and Refrain)
Gerald P. Coleman, b. 1953 © 1987 Birnamwood Publications (ASCAP), a division of MorningStar Music Publishers, Inc. All rights reserved. Used by permission.
Settings: Gerald P. Coleman, b. 1953 © 1987 MorningStar Music Publishers, Inc. All rights reserved. Used by permission.
Descant: Mark Hayes, arr. © 2003 Birnamwood Publications (ASCAP), a division of MorningStar Music Publishers, Inc. All rights reserved. Used by permission.

Gerald Patrick Coleman* presents a powerful picture in his text and tune of Jesus as the Lamb of God. God the Father provided his own Son as the perfect sacrifice. This leads us to proclaim, “Worthy is the Lamb whose death makes me his own! The Lamb is reigning on his throne.”

Singing the Hymn

$\text{♩} = 52$

This hymn should have a feeling of two beats per measure but should not be sung too fast. It can be used during the Lent and Easter seasons. Sing only the first four stanzas for Good Friday. On Easter Sunday begin the first service of the day with all the stanzas, singing the first four with low lighting and increasing the light during the final stanza.

Two arrangements of the hymn are provided. The first may be used with organ or piano; the second is intended for piano.

Accompaniment CD-ROM Resources

Descant in C and B \flat

*For further information about Gerald Coleman see #761.

715

What Grace Is This!

Text: Laurie F. Gauger, b. 1965 © 2005 Laurie F. Gauger. All rights reserved. Used by permission.
Tune: WHAT GRACE (44 886)
Tune, Setting, Descant: G. A. Hennig, b. 1966 © 2005 G. A. Hennig. All rights reserved. Used by permission.
Alt. Accompaniment: G. A. Hennig, b. 1966 © 2005 G. A. Hennig. All rights reserved. Used by permission.

Laurie Gauger has published articles, curriculum materials, devotions, and hymns. She was employed as a curriculum writer/editor at Northwestern Publishing House, and she currently works in the public relations department of Martin Luther College, where she serves as the editor of two magazines.

Gauger says this of her Lenten hymn:

The Lenten hymn “What Grace Is This” contains echoes of the four “servant songs” of Isaiah 50–53: “Therefore have I set my face like flint . . . he took up our infirmities . . . was pierced . . . was numbered with the transgressors . . . bore the sin of many.” Built on the foundation of these prophecies, the text then highlights the paradox of Christ’s passion by juxtaposing opposites in every stanza:

1. The One who is eternal and therefore cannot die . . . does die.
2. The One who is “very God” . . . stoops to the role of a sinner.
3. The One who is Lord of all the nations . . . submits to earthly Roman rule.
4. The One who is sinless . . . accepts the punishment of a common thief.

5. The One who was swaddled as a tender newborn . . . is swaddled again as a dead man.
6. The One who is exalted . . . “wears this raw humility” so that I may be exalted “to eternity.”

All this the God-man, Jesus Christ, does “for all,” for every sinner in the world, as stanza 4 explains; yet the text highlights the specificity of Christ’s love. He died not for a nameless, faceless mass of humanity but for every individual—“for me.”

Grace Hennig attended Bethany Lutheran College in Mankato, Minnesota, and Martin Luther College in New Ulm, Minnesota. She has a degree in elementary education from MLC and a masters in church music from Concordia University, Chicago. Grace has taught in WELS schools and continues to serve the church through the use of her musical talents in her congregation and by serving as a member of the Hymnal Supplement Committee. Grace lives in New London, Wisconsin, with her husband, Brian (a WELS pastor), and their three children.

Singing the Hymn

♩ = 76

This hymn is best sung at a deliberate tempo. When introducing this hymn to a congregation, it may be best to have a soloist or choir sing the first two or three stanzas before allowing the congregation to join in. The choir or soloist may be accompanied by organ or piano. An instrumental descant is available. *Please note that the descant works only with the primary (Pew Edition) accompaniment.* An alternate “pianistic” accompaniment is also provided.

The following is a simple suggestion for a choir to introduce this hymn to the congregation:

- Stanzas 1-3: Soloist or choir with piano
- Stanzas 4-6: Congregation and choir with organ

Another suggestion for stanzas 5 and/or 6 is to modulate into the key of A major. The hymn is available in this key on the Accompaniment CD-ROM.

Accompaniment CD-ROM Resources

Accompaniment in A major

Descant in C and B \flat for the hymn in A major and in A \flat major

716 No Tramp of Soldiers’ Marching Feet

Text: Timothy Dudley-Smith, b. 1926 © 1984 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.
 Tune: NO TRAMP OF SOLDIERS’ MARCHING FEET (CM D)
 Tune, Setting: David W. Music, b. 1949 © 2006 Northwestern Publishing House. All rights reserved.

The text was written by well-known poet Timothy Dudley-Smith. Dudley-Smith, formerly Bishop of Thetford, lives in retirement in Salisbury, England. Smith’s texts are found in 250 hymnals throughout the English-speaking world.

David W. Music is professor of Church Music and director of Graduate Studies in the School of Music at Baylor University. He is a widely published author of scholarly articles. His musical compositions are varied, yet hymns and their tunes are his special area of interest.

“No Tramp of Soldiers’ Marching Feet” clearly presents Christ as King. It could be used for Palm Sunday, Christ the King, or Advent.

Singing the Hymn

♩ = 108

The tune is minor, yet any sense of sadness is to be avoided. Strive to bring out the vigor of the text and tune.

717 When You Woke That Thursday Morning

Text: Jaroslav J. Vajda, 1919–2008 © 1991 Concordia Publishing House. All rights reserved. Used by permission.
Tune: MAUNDY (87 87 D)
 David A. Schack, b. 1947 © 1992 David A. Schack. All rights reserved. Used by permission.
Setting: Kermit Moldenhauer, b. 1949 © 2006 Kermit Moldenhauer. All rights reserved. Used by permission.
Alt. Accompaniment: David A. Schack, b. 1947 © 1995 Birnamwood Publications (ASCAP), a division of MorningStar Music Publishers, Inc. All rights reserved. Used by permission.

“When You Woke That Thursday Morning” begins with the events of Maundy Thursday. The hymn vividly sweeps us forward through time into eternity where we will enjoy the Bridegroom’s heavenly banquet. Obviously, the hymn presents itself for use on Maundy Thursday. One might also consider using it for Communion distribution.

Singing the Hymn

♩ = 72

The hymn can be effectively performed on either organ or piano. If the organ is used, one might consider gradually adding stops each stanza, culminating at the heavenly banquet of stanza 5.

Play with a pulse of three beats per measure.

718 Rest, O Christ, From All Your Labor

Text: Herman G. Stuempfle Jr., 1923–2007 © 1993 GIA Publications, Inc. All rights reserved. Used by permission.
Tune: O MEIN JESU, ICH MUSS STERBEN (87 87 D)
 Geistliche Volkslieder, Paderborn, 1850
Setting: Paul G. Bunjes © 1982 Concordia Publishing House. All rights reserved. Used by permission.
Alt. Accompaniment 1 and 2, Descant: Kenneth T. Kosche, b. 1947 © 1998 Northwestern Publishing House. All rights reserved.

Herman Stuempfle* has written a hopeful, watchful text; he keeps us in anticipation of the joy of Easter. He urges us to “trust the vict’ry you have won” in stanza 3 and then in stanza 4 reminds us of our gateway into that victory, our baptism.

Singing the Hymn

♩ = 63

The organ registration should be subdued; piano can also be used with this arrangement. Alternate accompaniments in two- and three-part textures are also provided. The three-part setting also includes an instrumental descant.

The text can also be sung to the tune PLEADING SAVIOR.

Accompaniment CD-ROM Resources

Alternate accompaniment 2 with descant

Descant in C and B \flat

*For further information about Herman G. Stuempfle Jr. see #772

719

Christ Has Arisen, Alleluia

Text: Bernard Kyamanywa, b. 1938; tr. Howard S. Olson, b. 1922 © 1977 Howard S. Olson; admin. Augsburg Fortress. All rights reserved. Used by permission.
Tune: MFURAHINI HALELUYA (99 99 and Refrain)
Tune, Setting: Public Domain; Tanzanian

The original Swahili version of this hymn text was written by Bernard Kyamanywa while he was a student at a Lutheran seminary in Tanzania. It was translated into English by Howard Olson, who was a professor at the seminary. The hymn tells the joyful story of Jesus’ resurrection in a straightforward manner emphasizing the victory won for us by Christ our King. The melody is traditional Tanzanian.*

Singing the Hymn

♩ = 60

Rhythmically, the tune should be approached as one beat per measure. Adding rhythm instruments such as tambourine, hand drum, and triangle on the refrain and on selected verses would bring the melody to life. Keep the patterns simple. Remember that the instruments should complement the melody, not dominate. The organ with a detached style of playing could certainly be used to accompany the hymn. Regardless of the accompanying instrument, it is critical to maintain the rhythmic nature of the tune.

Hymns with refrains work very well with children. Even the youngest children can learn this refrain, and through the text they can commit to memory the message of the Easter gospel.

*This background information is from an essay by Paul Grime entitled “Why Learn New Hymns?”

Christ Jesus Lay in Death's Strong Bands

Text: Martin Luther, 1483–1546; tr. Richard Massie, 1800–1887, alt.

Tune: NORTHBRIDGE (87 87 78 744)

Tune, Setting, Interlude: Kermit Moldenhauer,* b. 1949 © 2005 Kermit Moldenhauer. All rights reserved. Used by permission.

The theology that Luther presents in his famous Easter hymn is painted in rich biblical imagery. His text sings itself into the Christian heart even without the aid of a musical vehicle. The scenery is breathtaking—the Paschal Lamb is slain for us, his blood marks our doors, death is swallowed up in victory, Satan is held at bay, the church feasts and celebrates the risen Lord! Unfortunately, the text has been shelved in many congregations, perhaps because of the tune to which it has been wed for centuries. The tune that appears with the text in this volume is newly composed, with the hope that it might help bring this fine Luther text back into the vocabulary of the church. (Might the hymn be used for several Sundays in a row in the Easter season? It would be a worthy text to sing into the hearts of our people!)

Singing the Hymn

 = 50

The tune is intended to be sung at a good clip! The hymn should move along with the feel of two beats per measure. It is essential that the hymn be introduced at this tempo rather than risking it settling into a mundane, quarter-note driven accompaniment. To accomplish the goal of singing at a quick tempo, it might be good to have the congregation hear the new tune sung by a choir or soloist. Either choir or soloist can establish the pace as well as introduce the notes. Consider having two stanzas sung before the congregation attempts to join in the singing.

If the congregation learns and can sing the hymn in its entirety, it is still a long song. One way to avoid the “fatigue” factor would be to sing only some of the stanzas. For example, *Christian Worship* includes stanzas 1, 4, 5, and 6. These four stanzas provide a smaller package that still summarizes the main content of the hymn.

If all seven stanzas are sung, some alternation is definitely in order. Suggestion:

All sing stanzas 1,3,5,7.

Women sing stanzas 2,6.

Men sing stanza 4.

Or a choir or soloist could alternate with the congregation with the congregation singing the odd-numbered stanzas and the choir or soloist singing the even-numbered stanzas.

It might be appropriate to have the congregation stand for the final stanza or two. The last two stanzas leave the proclamation of the Easter gospel momentarily and suggest to the singers that they join the celebration that Christ has prepared for the church. A symbolic gesture to indicate this joining of the church in celebration might be standing for one or both of these stanzas. If that suggestion is followed, an interlude is provided, which might be used while the congregation moves from sitting to standing.

*For further information about Kermit Moldenhauer see #778

721**If Christ Had Not Been Raised From Death**

Text: Christopher M. Idle, b. 1938 © 1985 The Jubilate Group (admin. Hope Publishing Company, Carol Stream, IL 60188). All rights reserved. Used by permission.
 Tune: UNION CITY (CM D)
 Tune, Setting: Phillip Magness, b. 1963 © 2003 Phillip Magness. All rights reserved. Used by permission.

Pastor Christopher Idle is one of Great Britain’s most prolific contemporary hymn writers. A collection of his many hymn texts was published in 1998. Two of these hymns were included in *Christian Worship*.

In this Easter hymn, Pastor Idle poses the question of what our situation would be “if Christ had not been raised from death” or if he still “lay within the tomb.” He quickly answers these questions with the assurance that “now the Lord is ris’n” and “our great Redeemer lives.” Because Christ lives, we too will live with him in heaven.

Singing the Hymn

♩ = 60

This Easter hymn should move along with two half-note beats per measure. A brilliant organ registration using Principal stops including the Mixture may be used. Where resources permit, a trumpet might be used to play the melody line in an introduction as well as on stanzas 1 and 3. A brass quartet could be utilized to introduce the hymn and lead the congregation without organ in the singing of stanza 2.

Accompaniment CD-ROM Resources

Brass parts—Trumpets I & II, Trombones I (Horn) & II

722**Scatter the Darkness, Break the Gloom**

Text: Stephen P. Starke, b. 1955 © 1995 Stephen P. Starke; admin. Concordia Publishing House. All rights reserved. Used by permission.
 Tune: BESANCON (8 7 9 8 8 7)
 Setting, Harmonization: Barry Rose, b. 1934 © 2006 Barry Rose. All rights reserved. Used by permission.

The tune BESANCON is a 17th-century folk carol. It was named after an eastern French city. The tune first appeared in 1871 in Bramley and Stainer’s *Christmas Carols New and Old*. There it was used as a setting for “Shepherds, Shake Off Your Drowsy Sleep.”

For more than 20 years, Stephen Starke,* a pastor and poet in LCMS, has been writing hymn texts based on biblical themes from his sermons and for numerous special church occasions. This text for the Easter season is another fine example of his work.

Singing the Hymn

♩ = 58

This joyous Easter hymn calls for a large registration using the organ’s reeds. Brass parts are available to use as an introduction or to accompany the second stanza. If a brass ensemble is not available, consider using just a

trumpet on the melody. If your organ has a Zimbelstern, consider adding it to the final stanza as a reminder of the jubilation Christ has given us through his victory over death.

Accompaniment CD-ROM Resources

Brass parts—Trumpets I & II, Trombones (Horn) I & II

*For further information about Stephen Starke see #764.

723 Holy Spirit, the Dove Sent From Heaven

Text: Philip W. Blycker, b. 1939; tr. Stephen P. Starke, b. 1955 © 2004 Stephen P. Starke; admin. Concordia Publishing House. All rights reserved. Used by permission.
Tune: SANTO ESPIRITU (10 9 6 9 D)
Philip W. Blycker, b. 1939 © 1977 Philip W. Blycker. All rights reserved. Used by permission.
Setting: Robert A. Hobby, b. 1962 © 2006 Concordia Publishing House. All rights reserved. Used by permission.
Alt. Accompaniment: Robert A. Hobby, b. 1962 © 2006 Concordia Publishing House. All rights reserved. Used by permission.

This text speaks of the purpose and work of the Holy Spirit and the blessings he brings to Christians. The original Spanish was written by Philip Blycker. It was translated into English by Stephen Starke.*

Singing the Hymn

♩ = 54

This hymn may be introduced with assistance from a choir or soloist. The tune is fairly easy to sing, so the congregation may be ready to attempt singing by the second or third stanza.

Consider using a clarinet, violin, and/or trumpet on the melody during the singing of this hymn. Use of rhythm instruments may also fit nicely into the style of this hymn. Finally, consider using a string bass, electric bass, or organ pedal on the pulse as indicated by the cue notes in the alternate accompaniment. This will help move the hymn along and bring a welcome “fullness” to the accompaniment.

Accompaniment CD-ROM Resources

Melody in C and B \flat

Bass part

*For further information about Stephen Starke see #764.

Text: Herman G. Stuempfle Jr., 1923–2007 © 1997 GIA Publications, Inc. All rights reserved. Used by permission.
 Tune: SONG OF PRAISE (87 87 87)
 Tune, Setting: Carolyn Jennings, b. 1936 © 1996 Carolyn Jennings. All rights reserved. Used by permission.
 Descant: Bryan Gerlach, b. 1954 © 2006 Bryan Gerlach. All rights reserved. Used by permission.

Herman Stuempfle* has written more than 75 hymn texts. This hymn of praise is based on Colossians 3:15-17 and encourages us to lift our voices in thanksgiving and praise for all the gifts the Lord has given us. We especially note in stanza 3 the gift of salvation given us through Christ, our “living, suff’ring, dying . . . rising” Savior.

The melody to this hymn was written by Carolyn Jennings, a former music faculty member at St. Olaf College in Northfield, Minnesota.

Singing the Hymn

$\text{♩} = 60$

This hymn of praise should move with a half-note pulse. It should be joyous and reflect the thoughts of worship and praise as voiced in the text. The organist may consider introducing the hymn using a trio or solo style of playing. The first stanza may be accompanied with a brilliant registration including reed stops and higher-pitched mixtures. Registration in stanzas 2, 3, and 4 may include changes to reflect each person of the Trinity. The last stanza may use additional reeds or possibly Full Organ. A Zimbelstern might be used for the closing stanza.

Accompaniment CD-ROM Resources

Descant in C and B \flat

*For further information about Herman G. Stuempfle Jr. see #772.

The God of Love

725

Text, Tune, Setting: Kenneth T. Kosche, b. 1947 © 1988 Birnamwood Publications (ASCAP), a division of MorningStar Music Publishers, Inc. All rights reserved. Used by permission.
 Tune: GOD’S ANGELS (86 866)

Kenneth Kosche’s gentle tune and text remind us of the reality of angels and their persevering care in our lives. Kenneth Kosche says this about his hymn:

I wrote it in late 1977 for Dan Hensel who was teaching eight grades in a one room Lutheran school (Christ Lutheran School, as I recall) in Burr Oak, Wisconsin. My wife and I had met Dan in downtown LaCrosse where he was working in the furniture department at a Sears store to supplement his meager teacher’s salary. At the time I was new to the University of Wisconsin-LaCrosse music department staff, having just come from finishing my doctorate at the University of Washington in Seattle. Rosemary and I were scouting out bedding

and he waited on us. Since we were both teachers, the conversation naturally turned to teaching. He spoke so lovingly of his little children that I determined to write something for him. Psalm 91 came to mind, and I sketched out some poetry. After another chance meeting with him in the music building on campus later, I added the music, wrote it on a ditto and mailed it to him. He ran it off, taught the children, and invited my wife and me to hear them sing it in church on Trinity Sunday in 1978. The following year I moved to Milwaukee to begin my current tenure at Concordia University. I submitted the music to MorningStar Music Publishers and it was published in 1988.

Singing the Hymn

♩ = 84

Keep the tune flowing gently with an obvious pulse on beat 1 of each measure. An instrument doubling the melody would be a lovely addition.

Accompaniment CD-ROM Resources

Melody in C and B \flat

726

Christ, the Lord of Hosts, Unshaken

Text: Peter M. Prange, b. 1972 © 1999 Peter M. Prange. All rights reserved. Used by permission.
Tune: FORTUNATUS NEW (87 87 87)
Tune, Setting: Carl F. Schalk, b. 1929 © 1967 Concordia Publishing House. All rights reserved. Used by permission.
Descant: Bryan Gerlach, b. 1954 © 2006 Bryan Gerlach. All rights reserved. Used by permission.

Peter Prange, a WELS pastor and member of the Hymnal Supplement Committee, wrote this text in the fall of 1999 for the Festival of St. Michael and All Angels celebrated at Good Shepherd, Jacksonville, Florida. Pastor Prange writes:

I could find no existing hymn that properly surveyed the scriptural truths of this important festival (not even a mention of St. Michael!), so I decided to write one myself. As you can see, the scriptural allusions are many in this hymn that recounts the cosmic struggle between the devil, the Lord, and their angels. I have used this hymn in my congregation to the tune SIEH, HIER BIN ICH, EHRENKÖNIG (CW 26), and it sings very well. It has also been used at Wisconsin Lutheran Seminary to the tune PICARDY. FORTUNATUS NEW (CW 122) would perhaps be the best option of all with its battle strains.

The tune and setting were written in 1966 by Carl Schalk and were first printed as a “Carol for Lent” with the text “Sing, My Tongue, the Glorious Battle” in the March 1967 issue of *Spirit: A Magazine for Christian Youth*, a publication of Concordia Publishing House. It was published two years later in Concordia’s *Worship Supplement*. The composer wrote of it, “The melody attempts to reflect the subdued joy of the Lenten season in its simple, yet sturdy melody.”

Singing the Hymn

♩ = 96

This bold text and tune suggest that the hymn be played in a majestic style, with the feeling of a march. For variety, the women could sing stanza 3 (reflective of Eve's part in the fall) and the men could sing stanza 4 (symbolic of the pastoral announcement of forgiveness and salvation in the liturgy). When using the organ, consider adding a reed on the final stanza.

Accompaniment CD-ROM Resources

Descant in C and B \flat

727

There Is a Higher Throne

Tune: THERE IS A HIGHER THRONE (12 12 12 12 and Refrain)
Text, Tune, Settings: Keith Getty, b. 1974 and Kristyn Getty, b. 1980 © 2003 Thankyou Music; admin. EMI CMG Publishing.
International copyright secured. All rights reserved. Used by permission.

Regarding his hymn writing, Keith Getty* says:

I grew up singing hymns in a family where they were greatly loved; in fact, much of what I understood about the Christian faith was engraved in my mind and heart by those lyrics. . . . When we sing to God we join with people of God from around the world and from every generation—singing to Him, about Him, what He has done and our response to that. What we sing, however, is so important because, to a degree we are what we sing. What we sing provides a grammar by which we understand and express our faith.

Getty's melodies and style of music writing reflect these ideas:

We are aiming to write melodies that people of different ages and back grounds can sing and will sing. It is a high ideal! In our hymns we have tried to fuse influences from folk music, classical music as well as contemporary songwriting and classic hymnody. . . . Also, we are trying to write hymns that for the most part can translate into either rhythm section arrangements or settings for choir, organ or orchestra.†

In the hymn "There Is a Higher Throne," Getty says that the "throne" of heaven is eternal for everyone and perfect in that it answers the question of suffering, satisfies every need, and points us to the King of heaven, Jesus. Getty hopes that through this text people will think less about earthly cares and treasures and remember the truth that for the Christian, real life begins in heaven.

Singing the Hymn

♩ = 92

An effective way of introducing this hymn may be to have a choir or soloist sing the entire hymn for the congregation. Since it is a rather lengthy hymn and has a somewhat more challenging melodic line, a careful introduction may be best. A congregation may need to hear it sung more than once before joining in the singing.

After the congregation has heard the hymn, the next step may be to have the congregation join in singing the refrain while a soloist or choir sings the verses.

Finally, when the congregation is thoroughly familiar with this hymn, it can be sung in its entirety. However, some may prefer to continue having the congregation participate only on the refrain.

Accompaniment CD-ROM Resources

Alternate accompaniment

*For further information about Keith Getty see #752.
†cited from www.gettymusic.com

728

Jerusalem the Golden

Text: Bernard of Cluny, 12th century
Tune: THAXTED (76 76 76 D)
Tune, Setting: Gustav Holst, 1874–1934, alt.
Alt. Accompaniment: William Braun, b. 1947 © 1999 Hinshaw Music Inc. All rights reserved. Used by permission.

This text is composed of selected verses from Bernard of Cluny’s “De Contemptu Mundi” written about 1145. He wrote it to offer a description of the glories of heaven in contrast to the fearful corruptions of that age. May it also serve that purpose in our time.

The tune is the stately theme from the “Jupiter” movement of *The Planets Suite* by Gustav Holst, written in the style of an English folk tune. This tune is still widely used in England.

This selection has been used as the closing hymn for all of the WELS National Worship Conferences.

Singing the Hymn

♩ = 68

Keep the tempo at a stately pace; do not rush through the music and text! Use the organ with a sturdy plenum registration throughout the stanzas. Add a reed stop for the third stanza; perhaps a trumpet stop will help to emphasize “the shout of them that triumph, the song of them that feast.” If you have a Zimbelstern, consider using it. Brass parts of the four-part setting are on the Accompaniment CD-ROM.

Accompaniment CD-ROM Resources

Brass parts—Trumpets I & II, Trombones I (Horn) & II

729

There Is a Blessed Home

Text: Henry W. Baker, 1821–1877, alt.
Tune: ARIC (12 12 14 12)
Tune, Setting, Descants: John C. Reim, b. 1958 © 2002 John C. Reim. All rights reserved. Used by permission.

The tune ARIC was originally written for the baptism of Aric Reim and was initially paired with a text that paraphrases the account of the Ethiopian’s baptism (Acts 8). As that child of God went on his way rejoicing, so also do the faithful of today journey with joy to the blessed paradise to come, described so beautifully through this text by Sir Henry Baker.

The forward motion of the church may come to mind as this simple rhythm in 6/8 time is employed.

Singing the Hymn

♩ = 69

This hymn can be accompanied equally well by piano or organ. Two optional descants for treble instruments are provided. They were written to reflect some of the thoughts and images found in stanzas 3 and 4. They are not meant to be used together.

Accompaniment CD-ROM Resources

Descant 1 in C and B \flat

Descant 2 in C and B \flat

730

Blessed Are They

Text: Luke 23:42; texts from Revelation adapted Larry L. Fleming, 1936–2003, alt.

Tune: BLESSED ARE THEY (77 78)

Text, Tune, Setting, Descant: Larry L. Fleming, 1936–2003 © 1996 Birnamwood Publications (ASCAP), a division of MorningStar Music Publishers, Inc. All rights reserved. Used by permission.

Larry Fleming, founder and conductor of the National Lutheran Choir from 1986 to 1999, wrote the words and music for this fine hymn. Fleming's career as a church musician; college, university, and seminary professor; composer; and conductor brought him critical acclaim and academic honors.

Singing the Hymn

♩ = 100

This hymn for Saints Triumphant Sunday may be used in a number of ways. Note especially the unique nature of the refrain. The tune for the refrain is the same as the tune for the verses. The refrain is used to begin the hymn, but it is not used after every verse. It repeats only after verses 2, 4, and 5.

Some congregations employ the practice of reading the names of the sainted congregation members on Saints Triumphant Sunday. This practice could be incorporated into the singing of this hymn. The accompanist could pause after verse 3, where the names of the saints could be read aloud. After the pastor or worship leader has begun reading the names, the accompanist could begin to play this hymn softly in the background. After the reading of the names is completed, the congregation could finish the hymn beginning at verse 4.

The descant has been included in the Pew Edition. A variety of groups could learn this simple descant, which is to be sung with the refrain. Even congregation members could be encouraged to sing the descant. An instrument could also play the refrain or descant.

Once a congregation has become familiar with this hymn, worshipers could be encouraged to join in singing the harmony provided in this setting either accompanied or a cappella.

Accompaniment CD-ROM Resources

Descant in C and B \flat

731

The King Will Come at Age's End

Text: Laurie F. Gauger, b. 1965 © 2004 Laurie F. Gauger. All rights reserved. Used by permission.
Tune: AGE'S END (88 84)
Tune, Setting: Joyce Schubkegel, b. 1937 © 2004 Joyce Schubkegel. All rights reserved. Used by permission.

Laurie Gauger* writes about the text:

This hymn paraphrases the beautiful words of John's vision of the Last Day, as recorded in Revelation 21, especially verses 1-6 and 20,21.

While the Last Day may inspire fear in the hearts of some, we subjects of the King look forward to it, an eye always on the sky, ears alert for a sudden trumpet.

It's hard to imagine the thrill—the sublime, heart-stopping thrill—it will be to see the sky ripped open and our King descending amid the clouds (stanza 1).

What a thrill to hear him read our names from the Book of Life (stanza 2), our names written there in the blood he shed on the cross and sealed in flame, a reference to the Spirit of God who gave us faith (Ephesians 1:13,14; 1 Thessalonians 5:19).

What a thrill to hear the Glorious One publicly claim us as his own (stanza 3).

What a thrill to see once again all those we have loved and lost—from the grandparents we knew our whole lives to the children who died before we could even meet them—and then live with them and with Christ himself in a place untainted by the deeps of death (stanza 4).

What a thrill to know that this is preordained, that the One who is the Beginning and the End chose us “before the creation of the world” (Ephesians 1:4) to live with him in this new place, this new life (stanza 5). What a thrill to know that he not only loves us, but he likes us, he delights in our company, and he wants to be with us forever.

Knowing this (stanza 6), we pray—no, we plead—with the Evangelist, “Amen. Come, Lord Jesus” (Revelation 22:20). Come quickly, our King, and take us home.

Joyce Schubkegel, a graduate of Concordia University, Chicago, and Northwestern University, Evanston, Illinois, has served as an elementary teacher, organist, and choral conductor at congregations in Indiana and Illinois and in the music departments of Concordia University, Chicago, and Milwaukee Lutheran Teachers College. She is currently serving at Martin Luther College, New Ulm, Minnesota. For 28 years, she has conducted and composed for the MLC Treble Choir. Her compositions have won various awards and are published by Concordia Publishing House, MorningStar Music Publishers, and NPH.

Singing the Hymn

 = 90

*For further information about Laurie Gauger see #715

This hymn reminds us that Christians rejoice and proclaim God’s greatness for his care, answering prayer, and sending the Savior. As a church that finds its strength and joy in God, we raise our voices to honor and praise him and spread abroad the saving message. This text was written by Timothy Dudley-Smith,* a retired bishop of the Church of England.

The tune was composed by K. Lee Scott. He has emerged as one of America’s foremost composers of music for the church. He has published more than three hundred compositions, including anthems, hymns, works for solo voice, organ, and brass. MT. GRETNA was commissioned in 1999 by the Mt. Gretna Bible Festival of Pennsylvania for the 100th anniversary of the Mt. Gretna Tabernacle.

Singing the Hymn

♩ = 96

When playing this hymn, be sure to keep a consistent tempo between the 4/4 measures and the 6/4 measures. This is a very majestic hymn of praise, and the organ registration should reflect that feeling. Try using a different registration for each stanza to help picture the meaning of the text.

A trumpet might double the melody on several stanzas.

Accompaniment CD-ROM Resources

Melody in C and B \flat

*For further information about Timothy Dudley-Smith see #749

734

When in Our Music God Is Glorified

Text: Fred Pratt Green, 1903–2000, alt. © 1972 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.
Tune: ROBINSON (10 10 10 and Alleluias)
Tune, Setting: Nancy M. René, b. 1942 © 1994 The Pilgrim Press. All rights reserved. Used by permission.
Alt. Accompaniment: Bryan Gerlach, b. 1954 © 2006 Bryan Gerlach. All rights reserved. Used by permission.
Tambourine Part: Bryan Gerlach, b. 1954 © 2006 Bryan Gerlach. All rights reserved. Used by permission.
Instrumental Descant: G. A. Hennig, b. 1966 © 2006 G. A. Hennig. All rights reserved. Used by permission.

American Lutherans know two tunes for this text. *Christian Worship* and *Evangelical Lutheran Hymnary* use ENGELBERG; *Lutheran Book of Worship* and *Lutheran Worship* use FREDERICKTOWN. This new tune by Nancy M. René illustrates important truths from these lines of the hymn:

- From stanza 2: “a new dimension in the world of sound.” New music in a style quite different from CW gives new color to the text and helps us to see its truths in a new way.
- From stanza 3: “witness to the truth in every tongue.” A witness expressed in various musical styles appropriate for worship.

René dedicated this tune to her grandmother Georgia Ann Robinson, who in 1915 became the first African-American woman hired by a police force.

Singing the Hymn

♩ = 76

Since the accompaniment does not double the melody, a soloist may sing several stanzas when the congregation is first learning the hymn.

Variety can be achieved by

- making use of the simple alternate accompaniment.
- having an instrument double the melody on some of the stanzas.
- using the descant (consider especially a trumpet or saxophone).
- adding bass and percussion instruments as noted below.

If available, use a bass or electronic keyboard bass sound to follow the bass line, but don't use bass with the alternate accompaniment. Congas, hand drum, tambourine, or other hand percussion may improvise a rhythm part.

Accompaniment CD-ROM Resources

Melody in C, B \flat , and E \flat

Descant in C, B \flat , and E \flat

Tambourine part

735

Speak, O Lord

Tune: SPEAK, O LORD (8 10 8 10 10 10 8 10)
Text, Tune, Settings: Keith Getty, b. 1974 and Stuart Townend, b. 1963 © 2006 Thankyou Music; admin. EMI CMG Publishing. International copyright secured. All rights reserved. Used by permission.

“Speak, O Lord” is a writing collaboration of British songwriter Stuart Townend and Irish composer/arranger Keith Getty.* This duo has been creating new hymns since 2001. “In Christ Alone” (#752) was their first joint effort. Their goal is to create new hymns that are unique, popular, and useful in traditional and contemporary churches. Their texts proclaim the truths about God, the stories of the Bible, the seriousness of sin, and the beauty of the gospel of grace.

Concerning this text, the composers say, “So incredible is the Word of God’s power. It is our prayer that through the power of the Spirit, this hymn will prepare people to humbly listen to the Bible being taught and to respond to the huge consequences it has on their lives.”

Singing the Hymn

♩ = 66

The composers indicate that they think of the hymn as being sung in a gentle and prayerful manner. Tempo should be rather slow. You may want to use a soloist to introduce this hymn. The accompaniment is best suited for piano.

Accompaniment CD-ROM Resources

Alternate accompaniment

*For further information about Keith Getty see #752

736 All Christians Who Have Been Baptized

Text: Paul Gerhardt, 1607–1676; tr. Jon Vieker, b. 1961 © 2004 Jon Vieker. All rights reserved. Used by permission.
Tune: NUN FREUT EUCH (87 87 887)
Etlich Christlich lider, Wittenburg, 1524
Setting: *The Lutheran Hymnal*, 1941

Paul Gerhardt first published this hymn in 1667 during a period when he was without a pastorate and removed from his post for confessional adherence to the Formula of Concord. LCMS pastor and translator Jon Vieker first came across this Gerhardt hymn in 1989 while investigating the doctrine of Baptism as confessed in the first German hymnal of the LCMS (1847). Unfortunately, Gerhardt's hymn never made it into any English-language hymnals in America. When Vieker began assisting in the work of developing the LCMS *Lutheran Service Book* (2006), he submitted his translation of Gerhardt's hymn, originally in 12 stanzas.

This hymn emphasizes Baptism's daily meaning for our lives, not merely the event of a baptism. "When nothing else revives your soul, your baptism stands and makes you whole." In the Large Catechism, Martin Luther writes, "To appreciate and use Baptism aright, we must draw strength and comfort from it when our sins or conscious oppress us, and we must retort, 'But I am baptized! And if am baptized, I have the promise that I shall be saved and have eternal life, both in soul and body'" (44).

Luther said we should "use" our baptism daily. This hymn, especially in the final stanza, reinforces this important spiritual truth: "So use it well! You are made new—in Christ a new creation." This using, this living, takes place "within your own vocation"—within our everyday lives and responsibilities.

Singing the Hymn

♩ = 58

The six stanzas of the hymn could be sung in alternation between segments of the congregation or between congregation and choir.

A different kind of alternation might help to highlight this marvelous text on Baptism. Consider the following:

Stanza 2 Women: You were before your day of birth,
 Indeed, from your conception,
 Men: Condemned and lost with all the earth,
 None good, without exception.
 All: For like your parents' flesh and blood,
 Turned inward from the highest good,
 You constantly denied him.

Stanza 5 Men: O Christian, firmly hold this gift
 And give God thanks forever!
 Women: It gives the power to uplift
 In all that you endeavor.
 All: When nothing else revives your soul,
 Your baptism stands and makes you whole
 And then in death completes you.

737

God's Own Child, I Gladly Say It

Text: Erdmann Neumeister, 1671–1756; tr. Robert E. Voelker, b. 1957 © 1991 Robert E. Voelker. All rights reserved. Used by permission.
Tune: BACHOFEN (87 87 88 77)
 Johann Caspar Bachofen, 1695–1755, alt.
Setting: Henry V. Gerike, b. 1948 © 2006 Concordia Publishing House. All rights reserved.
 Used by permission.
Alt. Accompaniment: Joseph Herl, b. 1959 © 1998 Concordia Publishing House. All rights reserved.
 Used by permission.

This hymn celebrates the blessings of the sacrament of Holy Baptism in an English translation of an Erdmann Neumeister text. Neumeister was an 18th-century writer, theologian, poet, theorist, and Lutheran pastor in Germany. Writing cantata texts for Georg Phillip Telemann and J. S. Bach, Neumeister was influential in the development of Lutheran church music in Germany.

The translation is by Robert Voelker, a Lutheran pastor and hymnodist. Voelker is a graduate of St. Olaf College, Northfield, Minnesota, and Concordia Theological Seminary, Fort Wayne, Indiana. He and his wife, Sandi, have written several hymns and songs that are being used in Lutheran churches.

The tune was composed by Johann Caspar Bachofen. Bachofen's last post was that of cantor of the Grossmünster in Zurich (the main cathedral in town), where he served from 1742 until his death. In his time, he was very influential in the musical life of Zurich. Bachofen's major publication is *The Musical Hallelujah* (1727), which contains more than two hundred songs for two, three, and four voices.

Singing the Hymn

♩ = 90

BACHOFEN is a tune with much movement. Because of the many eighth notes in the tune, the accompanist should use caution in choosing a tempo, allowing singers to breathe at the end of the phrases.

Because singing five stanzas of a longer, more challenging tune may take quite a bit of effort on the part of the parishioner, it may be helpful to divide the work of singing this hymn by allowing a choir or soloist to sing stanzas 2 and 4. An alternate accompaniment is available. Both accompaniments work well on organ or piano.

The hymn may also be sung to the tune JESU, MEINES LEBENS LEBEN (CW 114).

738 In Hopelessness and Near Despair

Text: Jaroslav J. Vajda, 1919–2008 © 1987 Concordia Publishing House. All rights reserved.
Used by permission.
Tune: NEWHOPE (87 87 887)
Tune, Setting: G. A. Hennig,* b. 1966 © 2006 G. A. Hennig. All rights reserved. Used by permission.
Alt. Accompaniment: G. A. Hennig, b. 1966 © 2006 G. A. Hennig. All rights reserved. Used by permission.

This text by Jaroslav Vajda was written for the 15th annual Bach Cantata Series at Grace Lutheran Church in River Forest, Illinois, 1985–1986. The Vajda text is a contemporary paraphrase of Psalm 130. The Cantata Committee at Grace Church requested that the new English paraphrase would fit the original prepared by Heinrich Schütz as part of the Becker Psalter series.

Singing the Hymn

♩ = 120

The chantlike nature of the tune, NEWHOPE, reflects the penitential nature of the Vajda text. The accompanist should take care not to drag the quarter note; rather, the tempo should be similar to a chanting style—in the rhythm and speed of natural speech. The accompanist can also listen carefully to the congregation's singing to determine the length of the fermata.

*For further information about Grace Hennig see #715.

Baptismal Waters Cover Me

739

Text: Kurt E. Reinhardt, b. 1969 © 2003 Kurt E. Reinhardt. All rights reserved.
Used by permission.
Tune: Katy (88 88)
Tune, Setting: Kermit Moldenhauer,* b. 1949 © 2005 Kermit Moldenhauer. All rights reserved.
Used by permission.
Alt. Accompaniment: Kermit Moldenhauer, b. 1949 © 2005 Kermit Moldenhauer. All rights reserved.
Used by permission.

Kurt Reinhardt is a pastor in the Lutheran Church—Canada, affiliated with the LCMS. Concerning this text he writes:

The hymn was written at the close of my time in seminary when I developed a true appreciation for our Lord's blessed gift of Holy Absolution. The language of the hymn is meant to draw on the scriptural images of the prodigal son, the Lord's mighty outstretched arm that alone can destroy sin and save, and the role of Christ's undershepherd to be His voice to His sheep—"He who hears you hears me."

"Baptismal waters" recalls a past experience that brought us into God's family and that now enables us to confess our "darkest secrets" without fear. The text doesn't pretend we don't know the outcome of our plea. Rather, it is a healthy sacramental piety that treasures God's gifts in the means of grace, including absolution.

Stanza 4: "Your shepherd speaks, but you are heard." These words are valuable in a culture that can ask, almost incredulously, "What gives you, the pastor, the right to say 'I forgive you . . .'" Hymns have always been a powerful means of catechesis. Here both members and visitors are reminded of a biblical and confessional perspective on confession and absolution—that God is delivering his infinite power in this humble rite.

The Augsburg Confession emphasizes the point above as well as the note of joy in the last stanza. "It is not the voice or word of the man who speaks it, but it is the Word of God, who forgives sin, for it is spoken in God's stead and by God's command. We teach with great diligence about this command and power of keys and how comforting and necessary it is for terrified consciences. We also teach that God requires us to believe this absolution as much as if we heard God's voice from heaven, that we should joyfully comfort ourselves with absolution, and that we should know that through such faith we obtain forgiveness of sins" (XXV.3, Tappert).

Singing the Hymn

♩ = 84

The tune should not be sung too quickly. A *ritard* coming up to the fermata and an *a tempo* immediately following reflect the rather "romantic" nature of the tune. To introduce the hymn, consider having it sung by the choir or a soloist. If it is sung by a choir or a soloist, an alternate accompaniment is provided for that purpose. The alternate accompaniment might be used on stanzas 2 and 4, with the standard harmonization of the hymn used on stanzas 1, 3, and 5.

*For further information about Kermit Moldenhauer see #778

740

Draw Near

Text: *Sancti, venite, Christi corpus sumite*, 7th century hymn; tr. by John M. Neale, 1818–1866, alt.
Tune: DRAW NEAR (10 10 10 10 and Refrain)
Tune, Setting, Descant: Steven R. Janco, b. 1961 © 1992 World Library Publications. All rights reserved. Used by permission.

Steven Janco, liturgy resources specialist for World Library Publications, has set an ancient hymn text to an engaging melody. Though the melody is appealing, the strength of the hymn lies in the text, which correctly proclaims the significance of Holy Communion.

Singing the Hymn

♩ = 76

The music is a gentle gospel-style setting designed for piano with descanting treble instrument. The refrain may be sung by the congregation, while a choir or cantor sings the verses. Nothing should be played or sung loudly, and the tempo should be stately. The music is printed in D major. It may also be played in D \flat major.

Accompaniment CD-ROM Resources

Descant in C and B \flat for the hymn in D major and D \flat major

Accompaniment in D \flat major

Take and Eat

741

Text: (refrain): Michael Joncas, b. 1951 © 1989 GIA Publications, Inc. All rights reserved. Used by permission.
Text (verses): James Quinn, S. J., b. 1919 © James Quinn, S. J., Selah Publishing Co., Inc. North American agent. www.selahpub.com. All rights reserved. Used by permission.
Tune: TAKE AND EAT (10 10 10 10 and Refrain)
Tune, Setting, Descants: Michael Joncas, b. 1951 © 1989 GIA Publications, Inc. All rights reserved. Used by permission.

In this song's refrain, worshipers proclaim to one another the same words that are often spoken during the distribution of our Lord's precious body and blood. In the verses, worshipers use numerous images that proclaim the Lord, whose body and blood forgive our sins and nurture our faith.

Singing the Hymn

♩ = 68

Accompaniment options are flexible and may vary from Sunday to Sunday: organ only, piano and organ, optional solo instruments doubling the melody, or guitar. A four-part setting of the refrain is found in the alternate accompaniment. This setting could be sung a cappella by a choir, or it could be used to accompany the congregation on organ or piano. Various combinations create a musical feel that ranges from fairly traditional to mildly contemporary.

Since the verses are not difficult, the congregation eventually may sing the entire song. It is found as a congregational song in some hymnals.

Since the refrain is so simple, the following notice may be included in the worship folder: The refrain is easy and memorable. Those communing may sing it while approaching the altar and returning.

Accompaniment CD-ROM Resources

Refrain melody and descants in C and B \flat

742

What Is This Bread?

Text: Frederic W. Baue, b. 1946 © 1991, 1998 Fred and Jean Baue. All rights reserved.
Used by permission.
Tune: PREPARATION (48 44 88)
Tune, Setting: Jean Neuhauser Baue, b. 1951 © 1991, 1998 Fred and Jean Baue. All rights reserved.
Used by permission.
Descant: John Folkening, b. 1947 © 1998 Concordia Publishing House. All rights reserved.
Used by permission.

Husband and wife team Jean and Frederic Baue composed this hymn in 1991 for use at Messiah Lutheran Church in Tuscon, Arizona. This is a catechetical hymn; it teaches us about the Sacrament of Holy Communion. Although the hymn is written in the first person, the hymn's focus remains on the objective nature of the means of grace.

Singing the Hymn

♩ = 65

This contemporary hymn's beauty is found in its conversational style and simplicity. During the introduction of this hymn, a soloist could sing the opening questions on each of the stanzas with the choir providing the sung answer that follows. This would help the congregation appreciate the question-answer style of the poetry as well as accustom them to the tune. The congregation may be ready to join in the singing of the hymn by the third stanza.

Accompaniment CD-ROM Resources

Descant in C and B \flat

743

O Gracious Lord, I Firmly Am Believing

Text: Spanish or Latin America, 20th century, tr. Stephen P. Starke, b. 1955 © 2004 Stephen P. Starke; admin. Concordia Publishing House. All rights reserved. Used by permission.
Tune: OH BUEN JESUS (11 10 11 10 10) H. León
Setting: © 1991 Editorial Concordia. All rights reserved. Used by permission.

With the translation of this Spanish hymn, Stephen Starke* reminds us of the blessings we receive in the Sacrament through faith in Christ. Even though we do not deserve to be forgiven because of our many sins, yet because of the grace given us through Christ's redemptive work, we are invited guests at this heavenly feast.

Singing the Hymn

♩ = 72

Whether this hymn is sung to prepare for the distribution of the Lord’s Supper or as a hymn sung during the distribution, the registration should be strong enough to lead but not be overpowering. For a change of sound, the organist might play stanza 3 in “solo” style, highlighting the melody with a warm reed stop on one manual at the 8' pitch level with appropriate accompaniment stops on the other manual and pedal. This setting could also be quite effective played on the piano.

The hymn may be sung by alternating stanzas between choir and congregation. A possible alternation plan would be to have the congregation sing stanzas 1, 3, and 5. The choir would sing stanzas 2 and 4, either in unison or in four-part harmony.

*For further information about Stephen Starke see #764.

744

You Satisfy the Hungry Heart

Text: Omer E. Westendorf, 1916–1997
 Tune: BICENTENNIAL (86 86 and Refrain)
 Tune, Setting: Robert E. Kreutz, 1922–1996
 Text, Tune, Setting: © 1977 Archdiocese of Philadelphia. All rights reserved. Used by permission.
 Alt. Accompaniment: John A. Behnke, b. 1953 © 1998 Concordia Publishing House. All rights reserved.
 Used by permission.
 Descant: Kermit Moldenhauer, b. 1949 © 2005 Kermit Moldenhauer. All rights reserved.
 Used by permission.

Singing the Hymn

♩ = 72

If the hymn is being introduced for the first time, it may be best to have a choir sing the verses and to have the congregation sing only the refrain. Very likely, the second time that worshipers encounter this hymn, they will be able to sing it in its entirety. The hymn may be accompanied by organ, piano, or guitar. Two harmonizations are provided.

Alternating verses between various groups or alternating the accompanying instruments can provide a pleasant variation on the hymn. Following are just two possible plans for such alternation. It is easy to come up with many more. Enjoy the creativity that this hymn invites.

Alternation Plan 1

Refrain	All
Verse 1	Choir
Verse 2	Congregation
Verse 3	Choir
Verses 4,5	All

Alternation Plan 2

Refrain	All	accompanied by organ or piano
Verse 1	All	accompanied by organ or piano

- Verse 2 Choir or soloist accompanied by guitar
- Verse 3 All accompanied by organ or piano
- Verse 4 Choir or soloist accompanied by guitar
- Verse 5 All accompanied by organ or piano and guitar

Further variety can be accomplished by adding the simple instrumental descant found on the Accompaniment CD-ROM. **Note that the descant works only with the first harmonization.**

This hymn can also be played in the key of D \flat .

Accompaniment CD-ROM Resources

Hymn and alternate accompaniment in D \flat

Descant in C and B \flat for the hymn in D major and D \flat major

745

May the Peace of God

- Tune: MAY THE PEACE OF GOD (10 9 10 9 and Refrain)
- Text, Tune, Setting: Keith Getty, b. 1974 and Stuart Townend, b. 1963 © 2005 Thankyou Music; admin. EMI CMG Publishing. International copyright secured. All rights reserved. Used by permission.
- Alt. Accompaniment: Keith Getty, b. 1974 and Stuart Townend, b. 1963 © 2005 Thankyou Music; admin. EMI CMG Publishing. International copyright secured. All rights reserved. Used by permission.

The authors and composers state this about the creation of this hymn:

Stuart and I wrote this hymn in Switzerland . . . for the purpose of finishing services and gathered time of worship—a congregational benediction.

In the tradition of benedictions and doxologies, we emphasized the Trinitarian nature of God. Since 2003, when we released the second album of *Irish Hymns on the Trinity*, we have put strong emphasis on a Trinitarian approach to all our writing. This is the nature of the God we worship at its most fundamental level and helps us frame our understanding both of God and worship itself.

In this song I wrote a melody which could be sung either reflectively or majestically . . . (This information is from the Keith Getty* Web site.)

Singing the Hymn

 = 76

While the accompaniment can be played on the organ, the style lends itself better to piano. Pedal carefully according to the harmonic movement. Pay special attention to the dotted and syncopated rhythms.

*For further information about Keith Getty see #752.

746

You, Lord, Are Both Lamb and Shepherd

Text: Sylvia Dunstan, 1955–1993 © 1991 GIA Publications, Inc. All rights reserved.
Used by permission.
Tune: PICARDY (87 87 87)
French folk tune, 17th century
Setting: © 1982 Concordia Publishing House. All rights reserved. Used by permission.
Alt. Tune: PANGE LINGUA; Plainsong Mode III
Alt. Setting: Joseph Herl, b. 1959 © 1998 Concordia Publishing House. All rights reserved.
Used by permission.

Sylvia Dunstan uses picture language to describe the paradox of Christ—the King who triumphs over death by death. Her biblical text piles on the comparisons, presenting Christ as both Lamb and Shepherd, prince and slave, gift and cost, someone “we both scorn and crave.”

The text is set to the tune PICARDY, a French carol that is identified with texts such as “Let All Mortal Flesh Keep Silence” and “Lo, He Comes with Clouds Descending.”

Although listed in the Redeemer section, this hymn can also be used for Christ the King, Christmas, Easter, or Ascension.

Singing the Hymn

$\text{♩} = 66$

A second tune option is provided on the Accompaniment CD-ROM. PANGE LINGUA would work as an alternate tune. Or one might consider alternating both tunes in the singing of the hymn. The congregation could sing the PICARDY tune on stanzas 1 and 4. A choir or soloist could sing the PANGE LINGUA tune on stanzas 2 and 3.

Accompaniment CD-ROM Resources

Alternate tune and setting

There Is a Redeemer

747

Tune: THERE IS A REDEEMER (65 85 and Refrain)
Text, Tune, Setting: Melody Green, b. 1946 © 1982 Birdwing Music/BMG Songs, Inc./Ears to Hear Music, admin. EMI CMG Publishing. International copyright secured. All rights reserved. Used by permission.

Singing the Hymn

$\text{♩} = 48$

This hymn should not sound like a chorale. The hymn is very reflective. If accompanied on the organ, consider soloing out the melody as an intonation or as an accompaniment for a stanza. An 8' and 4' registration will do, even on the pedal. Take a break from the 16' pedal stop on this one. Tie as many repeated alto, tenor, and bass notes as you can, with the possible exception of those that cross measure lines. The accompaniment should not get in the way of the melody.

748

Lamb of God

Tune: LAMB OF GOD (88 88 and Refrain)
Text, Tune, Setting: Twila Paris, b. 1958 © 1985 Straightway Music/Mountain Spring Music; admin. EMI CMG Publishing. International copyright secured. All rights reserved. Used by permission.
Alt. Accompaniment: Jon D. Vieker, b. 1961 © 2006 Straightway Music; admin. EMI CMG Publishing. International copyright secured. All rights reserved. Used by permission.

Twila Paris, a native of Arkansas, comes from a family of songwriters and musicians. She began composing at the age of 12 and has enjoyed great success. She has won numerous awards, not only for her contemporary hymns but also for her work as a performer. Twila has been compared to Fanny Crosby because of her contributions to contemporary hymnody with songs like “We Will Glorify,” “He Is Exalted,” and “Lamb of God.”

Singing the Hymn

♩ = 66

To introduce the hymn or for the sake of variety, an instrument may double the melody line. Depending on the type of service, trumpet, flute, or even saxophone might be considered. The senior choir, children’s choir, or a soloist may sing the verses with the congregation joining on the refrain. Over time the congregation will be able to sing the entire song. A piano accompaniment seems most appropriate to the hymn. However, an alternate accompaniment that works better as an organ accompaniment is provided.

Accompaniment CD-ROM Resources

Melody in C, B \flat , and E \flat

749

The Love of Christ, Who Died for Me

Text: Timothy Dudley-Smith, b. 1926 © 1991 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.
Tune: RESIGNATION (CM D)
A Compilation of Genuine Church Music, Winchester, VA, 1832
Setting: Kermit Moldenhauer, b. 1949 © 1993 Kermit Moldenhauer. All rights reserved. Used by permission.

The author of this text, Timothy Dudley-Smith, was a bishop in the Anglican Church before his retirement in 1991. He has penned more than three hundred hymn texts, which appear in hymnals throughout the English-speaking world. The strength of this text lies in its powerful law-gospel message—the total depravity of the human heart and the total dependence on Christ for salvation.

Singing the Hymn

♩ = 108

The tune has a folklike character and should not be sung or played too quickly. It would be appropriate to sing this with piano or guitar accompaniment.

750

Christ, the Word of God Incarnate

- Text: Steven P. Mueller, b. 1964 © 2001 Steven P. Mueller. All rights reserved. Used by permission.
- Tune: HOLY MANNA (87 87 D)
Columbian Harmony, Cincinnati, 1825
- Setting: Kermit Moldenhauer, b. 1949 © 2006 Kermit Moldenhauer. All rights reserved. Used by permission.
- Alt. Accompaniment 1: Hal H. Hopson, b. 1933 © 2000 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.
- Alt. Accompaniment 2: Anne Krentz © 2000 Augsburg Fortress. All rights reserved. Used by permission.

Steven P. Mueller is professor of theology and dean of Christ College at Concordia University Irvine, California. He holds academic degrees from Christ College, Concordia Theological Seminary, and Durham University in England. He writes this about the genesis of this hymn:

I wrote “Christ, the Word of God, Incarnate” after teaching about the “I Am” statements of Jesus in John’s Gospel. I explored these biblical themes while teaching New Testament at Concordia University Irvine and in Bible classes at several Lutheran congregations. These words of our Lord show that Jesus claimed to be God by using the divine name “I Am.” They also describe his relationship to us in rich metaphors. He is the Vine, the Good Shepherd, the Bread of Life, and the Resurrection and the Life. These seven statements are crowned by one final word from Jesus recorded in Revelation. He is the Alpha and the Omega. My prayer is that through this hymn, we hear the words of Jesus Christ and be drawn ever closer to him.

Singing the Hymn

$\text{♩} = 50$

The quarter-note rhythm of this melody can become very heavy. To avoid that, have the sense of beats 3 and 4 leading into beat 1 of the next measure. The rhythm should feel like a dance with one long step (equal to two beats) and two short ones (one beat each).

The accompaniment should support the congregation but not overwhelm it. Consider using a solo/accompaniment style with the melody (solo stops) on one manual, the alto and tenor played by the left hand on a second manual (accompaniment), and pedal to match the accompaniment manual. If a plenum on one manual is used throughout, a quieter plenum registration might be used on stanzas 2 and 4, with the strongest registration saved for stanza 6.

751

Word of God, When All Was Silent

- Text: Herman G. Stuempfle Jr.,* 1923–2007 © 2000 GIA Publications, Inc. All rights reserved. Used by permission.
- Tune: WESTMINSTER ABBEY (87 87 87)
- Tune, Setting: Henry Purcell, 1659–1695, adapt.
- Alt. Accompaniment: Hal H. Hopson, b. 1933, alt. © 2000 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.

John calls Jesus “the Word,” the Logos. “In the beginning was the Word, and the Word was with God, and the Word was God. Through him all things were made” (John 1:1,3). Before the second person of the Trinity became fully human, this preincarnate Christ was there at the creation of the world. This is where the hymn

begins, and then it moves from the incarnation to the life, death, and resurrection of our Lord. Stanza 4 prays that the Word will constantly reach us in our various stages of life to dispel our doubts and fears. Stanza 5 urges us to “praise the Word”—an expression that is unusual only if one forgets that Jesus is the Word.

Singing the Hymn

♩ = 112

Consider adding a trumpet on the melody of this majestic tune.

Accompaniment CD-ROM Resources

Melody in C and B \flat

*For further information about Herman G. Stuempfle Jr. see #772.

752

In Christ Alone

Tune: IN CHRIST ALONE (88 88 D)
Text, Tune, Settings: Keith Getty, b. 1974 and Stuart Townend, b. 1963 © 2002 Thankyou Music; admin. EMI CMG Publishing. International copyright secured. All rights reserved. Used by permission.

Stuart Townend is a song/hymn writer and contemporary worship leader living in Brighton, United Kingdom. Keith Getty lives in Ireland. He has written scores for everything from McDonald’s commercials to serious orchestral music. Getty’s personal passion is expressing his Christian faith through the vehicle of music. Townend and Getty have collaborated on several songs and hymns in recent years. “In Christ Alone” is their most widely used.

Keith Getty comments on the creation of the hymn:

Of all the hymns we have written, this hymn is the most popular wherever we go. Ironically, it is the first hymn we ever penned together.

I had a strong very Irish melody that I could imagine a large crowd singing. I wanted it to become a hymn that would declare the whole life of Christ and what it meant. Something that could teach people the foundations of what we believed in Christ—the God who changed all of history and who wants a relationship with each of us.

Stuart penned a quite incredible lyric, which the two of us edited, developed and rewrote for a couple of weeks until it became “In Christ Alone.” (This information is from the Keith Getty Web site.)

Singing the Hymn

♩ = 66

A piano accompaniment is definitely preferred. Be very careful not to rush the tempo. Instead, strive to achieve a bit of an Irish lilt in the melody.

Accompaniment CD-ROM Resources

Accompaniment in E♭

Alternate accompaniment in D and E♭

753 Father, God of Grace, You Knew Us

Text: Paul E. Eickmann, 1928–2006 © 1999 WELS. All rights reserved. Used by permission.
Tune: LAUDA ANIMA (87 87 87)
Tune, Setting: John Goss, 1800–1880
Alt. Accompaniment: John Goss, 1800–1880

Paul E. Eickmann was born in Watertown, Wisconsin, while his father served on the science faculty of Northwestern College and Preparatory School. After serving as pastor in Geneva, Nebraska; Crete, Illinois; and Milwaukee, Wisconsin, Eickmann was called to Northwestern College in 1966, where he served as professor of Hebrew until 1995. In retirement he assisted at Trinity, Watertown, Wisconsin, until 1999.

The tune was written by John Goss. Goss was born in Fareham, England, in 1800. His father was an organist. John followed in his father's footsteps, eventually being elevated to the position of organist at St. Paul Cathedral, London. Goss served at St. Paul until his retirement in 1872. He was the official composer of the Chapel Royal from 1856 until 1872. Goss would often initial his pieces, both sacred and secular, with the letters *I.N.D.A.* (*In Nomine Domine. Amen* "In the name of the Lord. Amen.")

"Father, God of Grace, You Knew Us" was the winning submission in a hymn writing contest for the 150th anniversary of WELS. It was sung at hundreds of anniversary celebrations throughout WELS in 2000.

The text is profoundly Lutheran. It traces the working of God's grace from one end of eternity to the other. Election, sin, grace, Christ, the Holy Spirit working through the means of grace, and mission are all treated in six short stanzas.

The hymn serves well, of course, for church anniversaries. It would also be a welcome addition to any festival of the church, especially Reformation, Pentecost, ordinations, and confirmations.

Singing the Hymn

♩ = 84

Tempo is an important issue in this hymn. Its grand Anglican style demands a stately tempo. Melody, instead of rhythm, is the primary concern of this tune. If the acoustics of the sanctuary are dry, then quicken the tempo slightly.

754

The Tree of Life

Text: Stephen P. Starke, b. 1955 © 1993 Stephen P. Starke; admin. Concordia Publishing House. All rights reserved. Used by permission.
Tune: TREE OF LIFE (88 88 88 88)
Tune, Setting: Bruce W. Becker, b. 1952 © 1995 Bruce W. Becker. All rights reserved. Used by permission.
Descant: Donald A. Busarow, b. 1934 © 1999 Concordia Publishing House. All rights reserved. Used by permission.

Stephen Starke's* impetus for this text was the proper preface for Lent. The devil "who overcame us by a tree would in turn by a tree be overcome."

"For us today, the tree of the cross becomes the tree of life as we live in this world, and we are able to eat freely from that tree, which nourishes us to eternal life" (*Hymns in the Life of the Church*, Concordia Theological Seminary Press, p. 176). The text clearly points to Christ, encapsulating the story of salvation, speaking about the fall and our need for a Savior. Of Starke's many hymns, this one is his personal favorite.

The tune, written by Bruce W. Becker from Burnsville, Minnesota, was inspired by WEXFORD CAROL.

Singing the Hymn

$\text{♩} = 58$

This gentle tune does not need to be rushed. The setting works well on organ or piano. A descant for C instrument is provided. Because of the range of this descant, a flute, violin, clarinet, or oboe would be good choices to provide additional color to the hymn.

Accompaniment CD-ROM Resources

Descant in C and B \flat

*For further information about Stephen Starke see #764.

755

Your Kingdom, O God

Text: David W. Rogner, b. 1960 © David W. Rogner. All rights reserved. Used by permission.
Tune: GLORIOUS TREASURE (12 8 12 8 D)
Tune, Setting: Joseph Herl, b. 1959 © 2003 Joseph Herl. All rights reserved. Used by permission.

David Rogner currently teaches English at Concordia University of Chicago.

Joseph Herl is currently on the faculty at Concordia University, Seward, Nebraska. He remembers that the hymnody committee for the *Lutheran Service Book* received a couple of tunes for this text. In the end the committee decided that none of them really fit the text. Herl suggested that what the text needed was a lilting, folkstyle tune. When asked for an example, he started singing one off the top of his head. When he finished, the committee members stared at him. Finally, one of them said, "That's it. Don't change a note."

Consider how effective it might be to use David Rogner's simple and thought-provoking text as a response to a reading or the sermon.

Singing the Hymn

♩ = 50

Because the accompaniment is in slower notes than the tune, there is a great temptation to play it too fast. The hymn can't drag, but it also can't be so fast that the congregation has trouble keeping up with the text. The composer suggests a tempo of dotted quarter equals 64; however, you might consider taking it a little slower as suggested by the metronome marking.

This beautiful hymn may be introduced by a soloist or choir who will have rehearsed it ahead of time.

756 **We Walk by Faith and Not by Sight**

Text: Henry Alford, 1810–1871, alt.
Tune: SHANTI (86 86)
Tune, Setting: Marty Haugen,* b. 1950 © 1984, 2006 GIA Publications, Inc. All rights reserved.
Used by permission.
Setting: Randall Sensmeier, b. 1948 © 1984, 2006 GIA Publications, Inc. All rights reserved.
Used by permission.
Alt. Accompaniment: Marty Haugen, b. 1950 © 1984, 2006 GIA Publications, Inc. All rights reserved.
Used by permission.

In the fifth chapter of the book of 2 Corinthians, Paul contrasts the Christian's earthly and heavenly lives. Paul reminds us that our existence here on earth is like tenting. This temporary home is the time when we live by faith, "being sure of what we hope for and certain of what we do not see" (Hebrews 11:2). The blessed experience of this life will one day be destroyed, and we will be taken to our second home in heaven. There we will live forever by sight as we will see him as he is (1 John 3:2). This part of Scripture was the inspiration for Henry Alford's text. The first four stanzas tell of our present life and how by faith we travel on, being assured by the Word and sacraments. The last stanza takes us to heaven, where we will behold him with full and endless sight. Alford was a theologian, preacher, scholar, linguist, artist, musician, poet, and writer. He edited several hymnbooks, two of the most important being *Psalms and Hymns* and *The Year of Praise*. "We Walk by Faith and Not by Sight" is found in both of these as is another familiar hymn by Alford, "Come, Ye Thankful People, Come."

Singing the Hymn

♩ = 78

This hymn should not be sung too quickly. Try introducing the hymn by just playing the melody in octaves or by having an instrument play along on the melody.

Accompaniment CD-ROM Resources

Melody in C and B \flat

*For further information about Marty Haugen see #757

Where Your Treasure Is

757

Text (st.1-3): Luke 12:22-34; alt. Marty Haugen, b. 1950 © 2000 GIA Publications, Inc. All rights reserved. Used by permission.
Text (st. 4): Michael Schultz, b. 1963 © 2006 Michael Schultz. All rights reserved. Used by permission.
Tune: WHERE YOUR TREASURE IS (10 11 10 9 9 8 9 12)
Tune, Setting: Marty Haugen, b. 1950 © 2000 GIA Publications, Inc. All rights reserved. Used by permission.

This refrain and verse hymn is by Marty Haugen, composer from Eagan, Minnesota. Haugen has more than 250 titles published through GIA Publications. He has presented workshops on worship in North America, Europe, Australia, and Central America since the 1990s. Haugen and composer David Haas have helped to popularize the “verse and refrain” style of congregational song. Haugen’s work can be found in several American hymnals.

Singing the Hymn

♩ = 76

Although the refrain may be easily learned by a congregation, the verses may be sung by a choir or soloist. When the congregation is ready to sing the verses, it would be helpful if a song leader with a strong voice or amplified voice could guide the congregation through the verses. This setting is best accompanied on piano or guitar and could serve well as a trust or stewardship hymn.

Electronic Pew Edition Resources

Bulletin-ready copy for use when a choir or soloist sings the verses and the congregation sings only the refrain (Electronic Pew Edition, 03N3034).

758

Blest Are They

Tune: BLEST ARE THEY (Irregular)
Text, Tune, Setting: David Haas,* b. 1957 © 1985 GIA Publications, Inc. All rights reserved. Used by permission.
Alt. Accompaniment: Ralph C. Schultz, b. 1932 © 2006 GIA Publications, Inc. All rights reserved. Used by permission.

Based on Matthew 5:3-12, the text paraphrases Jesus’ words in the Beatitudes. The calm and gentle tune and setting by Haas emphasizes the comfort found in the text.

Singing the Hymn

♩ = 40

Let the music move along with a feeling of one beat per measure. The Pew Edition setting is clearly intended for the piano. The alternate accompaniment will work on piano or organ.

Electronic Pew Edition Resources

Bulletin-ready copy for use when a choir or soloist sings the verses and the congregation sings only the refrain (Electronic Pew Edition, 03N3034)

*For further information about David Haas see #759.

759

Do Not Let Your Hearts Be Troubled

Text: John 14:1-3,6,7,10-14; alt. David Haas, b. 1957
Tune: DO NOT LET YOUR HEARTS BE TROUBLED (88 11 99 99 99)
Text, Tune, Setting, Descant: David Haas, b. 1957 © 1995 GIA Publications, Inc. All rights reserved.
Used by permission.

David Haas is a musician from Eagan, Minnesota. Highly regarded in some circles as a composer of liturgical music that engages the congregation, Haas has produced more than 30 original collections of liturgical music and is active as a workshop speaker, author, cantor, concert performer, and recording artist. He was one of the project consultants for the hymnals *Gather and Gather Comprehensive*. In 1991 he was nominated for a Grammy Award for the recording “I Shall See God.”

First published in 1995, “Do Not Let Your Hearts Be Troubled” is a simple but beautiful setting of paraphrased verses from John 14.

Singing the Hymn

♩ = 76

Do not rush the tempo! The original octavo version indicates a tempo that is “stately, with hope.” An even slower tempo may also be effective.

It may be best to have a choir or soloist sing the verses the first time the song is used. Another way to introduce the song is to use it as a choir piece; the full choir sings the refrain in harmony with the verses sung by a soloist or a unison section of the choir. In yet another option (even after the song is well known), the choir sings the first refrain softly in harmony, unaccompanied, with a crescendo at “I will go forth” and a decrescendo at “. . . you, then I’ll come back”; the congregation sings the remaining refrains.

Accompaniment CD-ROM Resources

Descant in C and B \flat

Cello/bassoon part

Electronic Pew Edition Resources

Bulletin-ready copy for use when a choir or soloist sings the verses and the congregation sings only the refrain (Electronic Pew Edition, 03N3034)

760

When Peace Like a River

Text: Horatio G. Spafford, 1828–1888, alt.
Tune: VILLE DU HAVRE (11 8 11 9 and Refrain)
Tune, Setting: Philip P. Bliss, 1838–1876

Two major tragedies in Horatio Gates Spafford’s life prompted him to write this hymn. A successful lawyer and businessman, he was ruined financially by the Chicago Fire of 1871. After working to rebuild the city, he planned a trip for his family to England to help the evangelist Dwight L. Moody. Detained by business, he sent his wife and four daughters ahead. Their ship was struck by an English vessel. His wife survived, but his

daughters perished. As he crossed the Atlantic to join his wife, the ship's captain pointed out the spot where the ship had sunk. It was this incident that moved him to write this hymn.

The tune VILLE DU HAVRE was written by Philip Bliss specifically for this text. The tune is named for the ship on which the children perished.

Singing the Hymn

♩ = 92

The harmony works well as a choir setting. The choir could sing verses 1 and/or 2 a cappella with the congregation joining in at the refrain. The congregation could join in singing the entire last stanza.

761

Christ Is With Me

Tune: CHRIST IS WITH ME (9 9 9 10 and Refrain)
Text, Tune, Setting: Gerald Patrick Coleman, b. 1953, alt. © 1992 Concordia Publishing House.
All rights reserved. Used by permission.
Alt. Accompaniment: Gerald Patrick Coleman, b. 1953, alt. © 1992 Concordia Publishing House.
All rights reserved. Used by permission.

Both the text and music for “Christ Is With Me” were written by Gerald Patrick Coleman. He has earned degrees in music and theology from Concordia College in Bronxville, New York; Yale University in New Haven, Connecticut; and Concordia Seminary in St. Louis, Missouri. He counts it a blessing to be a pastor, musician, and teacher of the church with experience both in higher education and in parish ministry.

Coleman describes “Christ Is With Me” as a nearly instantaneous pastoral response to the telephone call of dear friends Steven and Corinne Bielenberg, sharing the news that their seven-month-old son, Andrew Steven, had died after a long illness. The composition, originally a choral octavo, was published in memory of Andrew. Coleman writes:

Standing in solidarity with dear friends in the profound grief of losing their (then) only child, I wanted to reach out in comfort. My thoughts turned to Andrew's baptism into the communion of saints. I tried to envision a song which these Christian parents could sing, all the while imagining the same song in the voice of their late son. The refrain, music and text, came quickly. Then came the struggle of developing a poetic rendering of three significant scriptural passages which seemed to be equally resonant in the voice a parent in mourning and a child in glory—passages from Romans 6, John 15, and Galatians 2. The result seems to have the effect of creating a sense of oneness between the parents and child, inferring the communion of saints and baptism.

Singing the Hymn

♩ = 92

Because of the movement of the eighth notes and the quick breaths singers must take after measures 2-3 and 6-7, please follow the tempo suggestion. During the learning stage of this hymn, it may be helpful to play it slower than the suggested tempo.

Having a choir sing the piece as an anthem for the congregation may be a suitable way to introduce the hymn.

Or using the Pew Edition, a choir could sing the verses of the hymn with the congregation joining in on the refrain.

One of the strengths of this hymn is the very melodic and memorable refrain. A descant is also included on the refrain. This creates many possibilities for singing the hymn. When the congregation is ready and knows both the descant and refrain, worshipers could be encouraged to sing either. This creates the feeling of “congregation as choir,” as the song moves into two harmonic parts during the refrain.

762

Consider How the Birds Above

Text: Stephen P. Starke, b. 1955 © 1998 Stephen P. Starke; admin. Concordia Publishing House. All rights reserved. Used by permission.
Tune: NORTHCROFT (88 88)
Tune, Setting: Daniel Zager, b. 1951 © 2004 Daniel Zager. All rights reserved. Used by permission.
Descant: Adrian Smith, b. 1980 © 2006 Adrian Smith. All rights reserved. Used by permission.

Stephen Starke* eloquently summarizes the words of comfort our Savior spoke in Luke 12:24-31. Each stanza is dedicated to bringing out a truth from this passage. In the text, Christ discourages us from senseless worry and unnecessary anxiety. He provides for the plants and animals of his creation; how much more will he bless and provide for the “crown of his creation,” his children.

Daniel Zager served on the committee that produced *Lutheran Service Book*. He has taught at Oberlin Conservatory of Music, Concordia University of Chicago, and Eastman School of Music. He is one of the organizers of The Good Shepherd Institute at Concordia Theological Seminary, Fort Wayne, Indiana.

Singing the Hymn

♩ = 62

Care should be exercised not to sing this hymn too fast. Singing it with three beats per measure instead of six, as the time signature indicates, will help to achieve a relaxed tempo and feel. To provide more variety, consider alternating stanzas between the entire assembly, women, men, soloist, and choir. For example:

- Stanza 1: Soloist, with instrumental descant
- Stanza 2: Choir in unison with piano accompaniment
- Stanza 3: Congregation
- Stanza 4: Men
- Stanza 5: Women
- Stanza 6: All with instrumental descant

Accompaniment CD-ROM Resources

Descant in C and B \flat

*For further information about Stephen Starke see #764

763

Jesus Sat With His Disciples

Text: Stephen P. Starke, b. 1955 © 1997 Stephen P. Starke, admin. Concordia Publishing House. All rights reserved. Used by permission.
Tune: JOYOUS LIGHT (87 87 D)
Tune, Setting: Marty Haugen, b. 1950 © 1987 GIA Publications, Inc. All rights reserved. Used by permission.
Alt. Accompaniment: Marty Haugen, b. 1950 © 1998 GIA Publications, Inc. All rights reserved. Used by permission.
Descant: Scott M. Hyslop, b. 1961 © 1998 Concordia Publishing House. All rights reserved. Used by permission.

Stephen Starke* wrote this text in response to a request for a versification of the Beatitudes. He based his hymn text on Matthew 5:1-12 and Luke 6:20-26. Starke first encountered the tune JOYOUS LIGHT from *Holden Evening Prayer Service* by Marty Haugen.†

Singing the Hymn

♩ = 75

This hymn works well with piano and can be used effectively with a guitar. It lends itself to a cappella singing once the tune is learned.

Accompaniment CD-ROM Resources

Descant in C and B \flat

*For further information about Stephen Starke see #764.

†For further information about Marty Haugen see #757.

764

There Is a Time for Everything

Text: Stephen P. Starke, b. 1955 © 2002 Stephen P. Starke; admin. Concordia Publishing House. All rights reserved. Used by permission.
Tune: ST. PETER'S NORWALK (88 88 D)
Tune, Setting: Stephen R. Johnson, b. 1966 © 2002 Stephen R. Johnson. All rights reserved. Used by permission.
Alt. Accompaniment: Steven F. Wentz, b. 1952 © 2006 Concordia Publishing House. All rights reserved. Used by permission.

Stephen Starke is an LCMS pastor who currently serves St. John, Amelith, Michigan. Starke is one of the great hymn writers of contemporary Lutheranism. He has called his hymns “rhymed doctrine that is applied to the lives of the people.” His hymns seek to clearly teach—in an artful way—what the Scriptures themselves teach.

“There Is a Time for Everything” was widely distributed by the LCMS Commission on Worship following the 9/11 terrorist attacks. The first two stanzas capture the thoughts of Ecclesiastes 3. Stanzas 3 and 4 proclaim that God’s gracious plans in Christ permeate all of life’s days and events.

This is a versatile text that could fill any number of needs—days of tragedy, national mourning, funerals, New Year’s Eve and New Year’s Day, and graduations.

Singing the Hymn

♩ = 64

The quiet confidence of the text can be conveyed musically through a moderate organ registration and through a relaxed tempo. Both settings work well on organ or piano. Consider using the alternate setting on stanzas 2 and 3.

The hymn may also be sung to the tune O GROSSER GOTT (CW 85, 535).

765

Day by Day

Text: Carolina Sandell Berg, 1832–1903; tr. Robert Leaf, b. 1936 © 1992 Augsburg Fortress.
All rights reserved. Used by permission.
Tune: BLOTT EN DAG (10 9 10 9 D)
Tune, Setting: Oskar Ahnfelt, 1813–1882

Carolina Sandell Berg is the author of this text and of “Children of the Heavenly Father” (CW 449). Berg was the daughter of a Lutheran pastor in Sweden. She was stricken with paralysis at the age of 12 and suffered the loss of her father in a boating accident at the age of 26. Though poor health plagued her throughout her life, she continued to write hymns—more than six hundred in all. “Day by Day” reflects the thoughts of Lamentations 3:22,23: “Because of the LORD’s great love we are not consumed, for his compassions never fail. They are new every morning; great is your faithfulness.”

Oskar Ahnfelt wrote melodies for many of Berg’s hymn texts.

Singing the Hymn

♩ = 72

The hymn should be played and sung in a gentle, sustained manner. There are many repeated notes that should be sustained—especially if the organ is used to accompany the hymn. There are a number of fine choral arrangements of this hymn, but this setting could certainly be used very effectively by an adult choir when the service theme calls for an anthem that emphasizes a simple trust in the promises of God.

766

The Lord’s My Shepherd

Text: *Psalter*, Edinburgh, 1650
Tune: BROTHER JAMES’ AIR (86 86 86)
J. L. Macbeth Bain, c. 1840–1925, adapt.
Setting: J. L. Macbeth Bain, c. 1840–1925 © Oxford University Press. All rights reserved.
Used by permission.
Alt. Accompaniment: G. A. Hennig, b. 1966 © 2006 G. A. Hennig. All rights reserved. Used by permission.
Handbell Score: James Bakken, b. 1956 © 2006 James Bakken. All rights reserved. Used by permission.

BROTHER JAMES’ AIR, originally known as MAROSA, was written by Scottish poet and composer James Leith Macbeth Bain. It is said that the tune BROTHER JAMES’ AIR occurred to him in a dream. Bain also established

the Barefoot League, a health organization that advocated hiking barefoot in the mountains.

This hymn, paraphrasing Psalm 23, is meditative in tone and comforting in nature. It reminds us that Jesus, our Good Shepherd, watches over us and protects us until the day we reach heaven to dwell in the house of the Lord forever.

Singing the Hymn

$\downarrow = 68$

The hymn should be sung with the feeling of three beats per measure. A four-part choral arrangement is provided for organ, choir, or four-part congregational singing. This would be a good opportunity to sing antiphonally, with the congregation singing stanzas 1, 3, and 5 and the choir singing stanzas 2 and 4. The second arrangement is meant as a congregational piano accompaniment. To add variety to the hymn, a flute (or other appropriate instrument) could play the melody an octave higher on a stanza. For another stanza, the four-note bell accompaniment could be used.

Accompaniment CD-ROM Resources

Melody in C and B \flat

Handbell score

767

The Lord Is My Light

Text:	Alberto Taulé, b. 1932; tr. Lorraine Florindez, b. 1926; tr. Jon D. Vieker, b. 1961
Text (Spanish):	© 1970 Comision Episcopal Espanola de Liturgia.
Text (English):	© 2006 Concordia Publishing House. All rights reserved. Used by permission.
Tune:	EL SEÑOR ES MI LUZ; (Irregular)
	Alberto Taulé, b. 1932 © 1982 Fr. Alberto Taulé. Published by OCP Publications, 5536 NE Hassalo, Portland, OR 97213. All rights reserved. Used by permission.
Setting:	Amanda Husberg, b. 1940 © 1982 Fr. Alberto Taulé. Published by OCP Publications, 5536 NE Hassalo, Portland, OR 97213. All rights reserved. Used by permission.
Descant 1:	Kermit Moldenhauer, b. 1949 © 2006 Kermit Moldenhauer. All rights reserved. Used by permission.
Descant 2:	J. S. Bakken, b. 1981 © 2006 J. S. Bakken. All rights reserved. Used by permission.

Spanish composer Alberto Taulé wrote the music and text for “The Lord Is My Light.” Originally a Spanish text (*EL SEÑOR ES MI LUZ*), Lorraine Florindez and Jon Vieker translated it into English.

Singing the Hymn

$\bullet = 80$

The congregation can participate in singing the refrain of this hymn with a soloist or choir singing the verses. The congregation may be ready after only one or two hearings to sing the verses as well.

Two descants are available. One appears with the hymn harmonization. The other is on the Accompaniment CD-ROM. Descant 1 could be played on a recorder, flute, clarinet, or violin. Descant 2 will work best with a flute or violin. Two instruments could be added to the hymn, with one instrument playing the melody and the other playing one of the descants on the refrain. The two descants do not work well together.

Accompaniment CD-ROM Resources

Refrain melody and descant 1 in C and B \flat

Refrain melody and descant 2 in C and B \flat

768

How Firm a Foundation

Text: *A Selection of Hymns*, London, 1787, alt.
Tune: FOUNDATION (11 11 11 11)
Tune, Setting: Traditional American melody; Caldwell's Union Harmony, 1837.
Alt. Accompaniment 1: Hal H. Hopson, b. 1933 © 2002 Selah Publishing Co., Inc. www.selahpub.com. All rights reserved. Used by permission.
Alt. Accompaniment 2: Bonnie Barrett © 2006 Lorenz Publishing Co. All rights reserved. Used by permission.

This text was included in John Rippon's *A Selection of Hymns from the Best Authors, Intended to Be an Appendix to Dr. Watts' Psalms and Hymns*, printed in 1787. John Rippon, a Baptist minister in London, was considered at the time to be the foremost authority on the hymns of Isaac Watts. The tune is traditional American.

Singing the Hymn

$\text{♩} = 72$

Let this tune swing with a half-note rather than quarter-note emphasis. Since the tune is well known, consider singing one or two stanzas a cappella.

Two additional accompaniments are provided. The second of these would work very well with men singing a stanza. The melody is set in the bass line with an interesting and pleasant framework above it.

Lord of All Hopefulness

769

Text: Jan Struther, 1901–1953 ©1931 Oxford University Press. All rights reserved. Used by permission.
Tune: SLANE (Irregular)
Irish folk song
Setting: Kermit Moldenhauer, b. 1949 © 2006 Kermit Moldenhauer. All rights reserved. Used by permission.
Alt. Accompaniment: Paul Bunjes, 1914–1998 © 1982 Concordia Publishing House. All rights reserved. Used by permission.

Jan Struther is a pen name used by Joyce Torrens Anstruther, later Joyce Maxtone Graham and Joyce Placzek. She began writing articles, short stories, and poems for various periodicals at age 16. Her most renowned work is the novel *Mrs. Miniver*, which chronicles the struggles of a British middle-class family during World War II. The book was made into a film that won six Oscars in 1942, including the award for Best Picture. During

World War II, Struther lived with her two children in New York City, where she later died of cancer.

“Lord of All Hopefulness,” written for the tune SLANE, was first published in *Songs of Praise*, 1931. For more information on the tune, see *Christian Worship: Handbook*, 367: “Christ Be My Leader.”

Singing the Hymn

♩ = 84

770

O Christ, Who Called the Twelve

Text:	Herman G. Stuempfle Jr.,* 1923–2007 © 1993 GIA Publications, Inc. All rights reserved. Used by permission.
Tune:	TERRA BEATA (66 86 66 86) English; adapt. Franklin L. Sheppard, 1852–1930
Setting:	Franklin L. Sheppard, 1852–1930
Alt. Accompaniment:	Hal H. Hopson, b. 1933 © 2000 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.
Descant:	Albin C. Whitworth, b. 1938 © 1986 GlorySound, a division of Shawnee Press, Inc. (ASCAP) International copyright secured. All rights reserved. Used by permission.
Handbell Part:	Hal H. Hopson, b. 1933 © 2000 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.

The calling of the twelve disciples is an appropriate theme for the Epiphany season but may also work well for such occasions as graduations, confirmations, mission festivals, and other ministry-related events.

The popular English melody TERRA BEATA was adapted by Franklin L. Sheppard. It has been widely used with the text “This Is My Father’s World.” There are arrangements of this tune available for piano and other instruments.

Singing the Hymn

♩ = 100

Much variety can be brought to the singing of this hymn. In addition to the two accompaniments, there is an instrumental descant and a handbell part. The instrumental descant is intended for use with the Pew Edition accompaniment. The handbell part could be added to either accompaniment.

Accompaniment CD-ROM Resources

Descant in C and B \flat

Handbell score

*For further information about Herman G. Stuempfle Jr. see #772

771

I Want to Walk as a Child of the Light

Tune: HOUSTON (10 7 10 8 and Refrain)
Text, Tune, Setting: Kathleen Thomerson, b. 1934 © 1970, 1975 Celebration. All rights reserved.
Used by permission.
Handbell Score: Philip L. Roberts © 2002 GIA Publications, Inc. All rights reserved. Used by permission.

Kathleen Thomerson, a native of Tennessee, wrote this hymn in the summer of 1966 during a visit to the Church of the Redeemer in Houston, Texas. Thus, it was given the tune name HOUSTON. Thomerson is organist and director of music at Mt. Olive Lutheran Church in Austin, Texas. She holds a masters degree in organ performance, having studied with such noted organists as Flor Peeters and Jean Langlais.

The hymn reminds us that as we go through our lives here on earth, we always want to walk with Jesus. Appropriate for many services throughout the year, it is also useful during the Epiphany season.

Singing the Hymn

 = 48

This hymn will be loved by both adults and children. Do not sing it too slowly but give it an uplifting feel of one beat per measure. The verses could be sung by adult choir, children's choir, or soloist, adding the entire congregation on the refrain.

Piano, organ, and guitar can all be used to accompany singers or congregation. To add further variety to the congregational singing, a handbell setting is provided. This accompaniment may be used alone to accompany the congregation, or it could be used in addition to the keyboard accompaniment.

Accompaniment CD-ROM Resources

Handbell score in C major and D \flat major

Hymn in D \flat major

772

When Jesus Came From Nazareth

Text (st. 1-4): Herman G. Stuempfle Jr., 1923–2007 © 2000 GIA Publications, Inc. All rights reserved. Used by permission.
Text (st. 5): Michael Schultz, b. 1963 © 2006 Michael Schultz. All rights reserved. Used by permission.
Tune: FOLLOW ME (14 14 6)
Tune, Setting: Randall Sensmeier © 1999 GIA Publications, Inc. All rights reserved.
Used by permission.
Alt. Accompaniment: Randall Sensmeier © 2000 GIA Publications, Inc. All rights reserved.
Used by permission.

Herman Stuempfle's text takes the singer back to the calling of the first disciples on the shores of the Sea of Galilee. Jesus' call to them was to *follow*. Today he calls us to follow him as the restored and forgiven children of God.

Stuempfle was born on April 2, 1923, in Clarion, Pennsylvania. His career was spent serving as a pastor and later as a professor of preaching. In his retirement, Stuempfle remained active as a teacher, preacher, leader of workshops, and hymn writer.

The tune was crafted by Randall Sensmeier and first appeared in a GIA publication of Stuempfle's hymns titled *Awake Our Hearts to Praise: Hymns, Songs and Carols*.

Singing the Hymn

 = 50

The accompaniment for this hymn should move forward at a steady pace with one large beat per measure. The straightforward nature of the text suggests that this hymn should not be rushed. Be careful also not to shorten the length of the tied notes from measure 8 to measure 9 and from measure 16 to measure 17.

A cantor, soloist, or choir might sing the first 17 measures of each stanza, with the assembly joining for the repetition of "Come, follow, follow me!"

A moderate plenum organ registration would be appropriate for this hymn, probably without the use of a mixture stop. Also consider not using a 16' stop in the pedal.

The alternate accompaniment is harmonically identical to the Pew Edition accompaniment. However, the broken chord patterns make the alternate accompaniment well suited for the piano.

In Unity and Peace

773

Text (Refrain): Psalm 133:1; (Verses): 1 Corinthians 1:10; Ephesians 4:1-3,5,6; Philippians 2:2-4
Tune: IN UNITY AND PEACE (Irregular)
Tune, Setting, Descant: James J. Chepponis, b. 1956 © 1997 GIA Publications, Inc. All rights reserved.
Used by permission.

James J. Chepponis is a church musician, choir director, composer, and leader of work shops on church music throughout the United States. He has been a featured writer in the periodicals *Pastoral Music*, *The Hymn*, and *GIA Quarterly*. Chepponis has published more than 60 compositions, including "Advent Gathering Song" and "Melodic Gloria."

This hymn may be fitting under the themes of "Christian Fellowship," "Christian Peace," and also "Holy Communion." The refrain is based on Psalm 133:1, while the verses are based on Scripture from 1 Corinthians 1:10, Ephesians 4:1-3,5,6, and Philippians 2:2-4.

Singing the Hymn

 = 80

As with other hymns of the verse/refrain style, the refrain is fairly easy to learn, while the verses may take more time. Therefore, when first using this piece in a worship setting, a choir or soloist may be featured on the verses. As the people become more familiar with the verses, they may be encouraged to join in on the verses as well as the refrain. When the people of the congregation are fairly confident in singing the verses, another group, such as a choir of young people, may be featured in singing the refrain. In this case, then, the congregation becomes the choir and turns over the singing of the refrain to other groups. There is a variety of

dialogical or conversational ways to sing this type of hymn, but the congregation, once the hymn is well known, may choose to sing it in its entirety.

Accompaniment CD-ROM Resources

Descant in C and B \flat

Choral setting of the refrain

Electronic Pew Edition Resources

Bulletin-ready copy for the congregation to sing only the refrain (Electronic Pew Edition, 03N3034)

774

Church of God, Elect and Glorious

Text:	James E. Seddon, 1915–1983 © 1982 Jubilate Hymns, Ltd. (admin. Hope Publishing Company, Carol Stream, IL 60188). All rights reserved. Used by permission.
Tune:	ABBOT'S LEIGH (87 87 D) Cyril V. Taylor, 1907–1992 © 1942, Ren. 1970 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.
Setting:	Kermit Moldenhauer, b. 1949 © 2006 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.
Alt. Accompaniment:	Cyril V. Taylor, 1907–1992 © 1942, Ren. 1970 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.
Descant:	J. S. Bakken, b. 1981 © 2006 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.

The author of this hymn, James E. Seddon, an Anglican priest, served as a missionary in Morocco and also as the secretary for the Church of England Missionary Society. He wrote only a few hymns, some in Arabic.

The theme of this hymn would make it suitable for such occasions as a church anniversary or dedication, or a service with a stewardship or commitment emphasis.

The tune ABBOT'S LEIGH was composed by Cyril Vincent Taylor, also an Anglican priest. Taylor worked for a time as the British Broadcasting Corporation's producer of religious broadcasting. In this role, while stationed at Abbot's Leigh, he wrote this well-known tune. Taylor also served for many years as proprietor of *Hymns Ancient and Modern*.

Singing the Hymn

 = 115

ABBOT'S LEIGH is a majestic English tune and is somewhat challenging in both length and melodic leaps. But it is well worth the effort to learn it.

The setting in the Pew Edition is suitable for a church choir to learn in parts. The choir could introduce it to the congregation by singing the first two stanzas either in unison or in harmony. With the choir's guidance, the congregation should be able to participate by stanza 3 or 4.

The hymn lends itself to a big sound through appropriate organ registration and through the addition of instruments. Brass parts of the Pew Edition harmonization are available along with a descant that works only with the Pew Edition accompaniment.

Accompaniment CD-ROM Resources

Brass parts—Trumpets I & II (Horn), Trombones I (Horn) & II

Descant in C & B \flat

775 For Builders Bold Whose Vision Pure

Text: Herman G. Stuempfle Jr., 1923–2007 © 1993 GIA Publications, Inc. All rights reserved. Used by permission.
Tune: FLIGHT OF THE EARLS (86 86 D)
Traditional Irish
Setting: Kermit Moldenhauer, b. 1949 © 2006 Kermit Moldenhauer. All rights reserved. Used by permission.
Alt. Accompaniment: Francis B. Westbrook, 1903–1975 © unknown

Herman Stuempfle* wrote this text for use at a dedication or anniversary service of a congregation. His words connect us to past and future generations of Christians and express our thankfulness for those who laid the spiritual foundations for us.

The traditional Irish melody works well with Stuempfle’s text. It emphasizes some key phrases in the text like “soaring spire” and “tongues of fire.” The unusual name of the tune recalls a folk song that tells the story of a famous incident in Irish history. In September 1607 a ship sailed from a northern Irish harbor carrying Hugh O’Neill, Earl of Tyrone, and Rory O’Donnell, Earl of Tyrconnell, together with family and followers. Fearing arrest by the English government, O’Neill and O’Donnell had decided to flee to the Continent. They never returned to Ireland. This journey, the “Flight of the Earls,” is a watershed that marked the end of Ireland’s ancient Gaelic aristocracy and led to the settlement of English Protestants on land confiscated from Irish Catholics. To this day there are symposia, commemorations, and Web sites dedicated to the Flight of the Earls.

Singing the Hymn

 = 72

An alternate tune for this hymn is KINGSFOLD (CW 481, 520).

*For further information about Herman G. Stuempfle Jr. see #772

776 Sing With All the Saints in Glory

Text: William Josiah Irons, 1812–1883, alt.
Tune: MISSISSIPPI (87 87 D)
Tune, Setting: William B. Roberts, b. 1949 ©1995 Augsburg Fortress. All rights reserved.
Used by permission.
Alt. Accompaniment: John R. Eggert, b. 1946 © 1998 Concordia Publishing House. All rights reserved.
Used by permission.

The text was written by William Josiah Irons (1812–1883), son of hymnist Joseph Irons. William’s hymn writing began soon after he took the Holy Orders for the Church of England in 1835. He became a prolific hymn writer and translator during his years in the ministry, and his works were included in the collection

Hymns for the Christian Seasons by R. T. Lowe (1854) and in his own collections, including *Psalms and Hymns for the Church* (Third Edition, 1883).

The tune for this hymn was written by William Bradley Roberts, director of music ministry at St. John Episcopal Church, Lafayette Square, Washington, D.C. In 2002 Roberts began his service at St. John, which is located right across from the White House.

The tune MISSISSIPPI was composed as the result of a commission for an anthem on the occasion of a liturgy and worship conference held in Jackson, Mississippi. The theme of the conference was “Hospitality in the Liturgy,” a fitting topic for the location, since Mississippi is known as the Hospitality State. The original text for this tune was written by Carl Daw, who carried out the conference theme in his hymn titled “In All These You Welcomed Me.” Mr. Roberts is also a native of Mississippi, which provided further motivation for the tune name.

Singing the Hymn

♩ = 72

Approach the playing of this musical setting as an accompaniment that fully supports the congregation while leading them forward with inner joy. Move forward with a confident flow. Judicious rubato may be used, but it should not slow the tempo of the hymn.

Consider using a lift break at the end of line 3 in stanza 2 after “God has promised” and after the first measure of line 4, “Christ prepares it.”

Stanza 3 should have an especially confident strength. Use less or no rubato. Put a very clean break at the end of measure 8 to emphasize “Life eternal!” in measure 9. Consider no break after “wonders” but a mid-phrase break after “faith” in line 4 to emphasize the text.

Relax very slightly on the third beat of the second last measure of each stanza and a little more on the first beat of the last measure. Hold the final chord two beats beyond what is written, rest for one beat, and then begin the next stanza. At the end of stanza 3, enjoy the glorious sound, anticipating eternity with God in heaven.

Consider using a wind instrument to play the melody while the organ provides the harmony. Parts in C, B \flat , and F are available on the Accompaniment CD-ROM. This might also be used on one or more of the stanzas.

Use a full plenum for this hymn, including mixtures and reed stops when available. Save something to add for the final stanza. Be brave! Use full organ from “Life eternal!” in stanza 3 to the end.

Accompaniment CD-ROM Resources

Melody in C, B \flat , and F

777

Now Let Us All in Hymns of Praise

Text: Fred Pratt Green, 1903–2000
Tune: OPEN DOOR (14 14 14 14)
Tune, Setting: Roy Hopp, b. 1951 © 1990 Selah Publishing Co., Inc. www.selahpub.com. All rights reserved. Used by permission.

Fred Pratt Green served as a pastor in Great Britain until his retirement in the 1960s. During his retirement years, he wrote numerous hymn texts. Many of his texts appear in today’s major hymnals. This text, written in 1982, encourages us to share the gospel message with those who have not heard the message of salvation.

This tune, OPEN DOOR, first appeared with the text in *The Roy Hopp Hymnary* (1990), a collection of 35 hymn melodies written by the composer.

Singing the Hymn

♩ = 84

The tempo for this hymn is a bit challenging to determine. The phrases tend to be long, so a slow tempo gives the hymn a laborious feeling. A fast tempo makes it a challenge to fit the words and notes together comfortably. A solid registration with strong foundation stops, up to but not including the mixture, could be used to lead the congregation. The text does not suggest a need for changes in registration between stanzas.

778

“How Shall They Hear,” Who Have Not Heard

Text: Timothy Dudley-Smith, b. 1926 © 1984 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.
Tune: KATY (88 88)
Tune, Setting: Kermit Moldenhauer, b. 1949 © 2005 Kermit Moldenhauer. All rights reserved. Used by permission.
Alt. Accompaniment: Kermit Moldenhauer, b. 1949 © 2005 Kermit Moldenhauer. All rights reserved. Used by permission.

This hymn text has been widely used for services that focus on mission or evangelism themes. The text by Timothy Dudley-Smith was written in 1979 in Bramerton, England. It is based on Isaiah 6, Romans 10, and Matthew 28.

In this supplement, the text appears with the tune KATY by Kermit Moldenhauer. Moldenhauer has served at St. Stephen in Beaver Dam and in the music department at the former Martin Luther Preparatory School in Prairie du Chien, Wisconsin. He was a member of the Joint Hymnal Committee, which produced *Christian Worship: A Lutheran Hymnal* in 1993, and served as the music editor for that publication. He also was the chairman of the committee that produced *Christian Worship: Supplement*. He is on the faculty of Martin Luther College, New Ulm, Minnesota.

Singing the Hymn

♩ = 84

The tune should not be sung too quickly. A *ritard* coming up to the fermata and an *a tempo* immediately following reflect the rather “romantic” nature of the tune. To introduce the hymn, consider having it sung by the choir or a soloist. If it is sung by the choir or a soloist, an alternate accompaniment is provided for that purpose. It might be used on stanzas 2 and 4, with the standard harmonization of the hymn used on stanzas 1, 3, and 5.

I Sing as I Arise Today

779

Text (st. 1,2): Anon.
Text (st. 3,4): Michael Schultz, b. 1963 © 2006 Michael Schultz. All rights reserved. Used by permission.
Tune: ROCKINGHAM OLD (88 88)
Tune, Setting: *Second Supplement to Psalmody in Miniature*, London, 1778, adapt.

This simple text is meaningful for both adults and children. The first two anonymously written stanzas of this hymn are based on St. Patrick’s “Breastplate” prayer. To these Michael Schultz, a member of the WELS Hymnal Supplement Committee, has added two new stanzas. Both stanzas 1 and 2 and those by Schultz emphasize a sense of faithful service to God along with reliance on Christ for protection.

The original St. Patrick’s prayer was called a breastplate or *lorica*, describing a mystical garment believed to protect the wearer from danger and illness while journeying through this life to heaven. The breastplate or *lorica* that St. Patrick claimed was no piece of clothing but rather Christ and the Word of God. “Put on the full armor of God so that you can take your stand against the devil’s schemes” (Ephesians 6:11).

When sung as an opening hymn, the third stanza emphasizes the idea of worship as offering God a sacrifice of praise that is our very best: “The praise of God to be my best.” Because God gives us his best, in worship we want our praise of God to be our best—something at which we excel (2 Corinthians 8:7).

Singing the Hymn

 = 42

780

Stay With Us

Text: Herbert Brokering, b. 1926 © 1990 Concordia Publishing House. All rights reserved.
Used by permission.
Tune: STAY WITH US (78 77)
Tune, Setting: Walter L. Pelz, b. 1926 © 1990 Concordia Publishing House. All rights reserved.
Used by permission.

Herbert Brokering, noted for his hymn “Earth and All Stars” (CW 247), is a prolific author and poet. The biography found in *Christian Worship: Handbook* includes his comments about the vivid imagery he uses in his texts:

Many of the images through which I visualize the rhyme and rhythm of the gospel came to me in Nebraska and Iowa. Season, emotions, death and resurrection, bread, wine, water, wind, sun, spirit—have made great impression on my imagination. Words want to be seen. Words have their roots in visuals and images. We see what we know. We imagine the language of faith. The image power we have is an enormous gift from God.

Walter Pelz was born in 1926 in Chicago and studied at Concordia Teachers College, River Forest,

Northwestern University, and the University of Minnesota. At Bethany College, Lindsborg, Kansas, Pelz taught theory, composition, piano and organ, directed choirs, and was the college organist until retirement in 1989. His several hundred compositions, available from nine different publishers, include liturgical music, anthems, solos, cantatas, hymns, choral symphonies, and organ works.

Singing the Hymn

♩ = 74

I Lie, O Lord, Within Your Care

781

Text: Jochen Klepper, 1903–1942; tr. Herman G. Stuempfle Jr., 1923–2007 © 2000 GIA Publications, Inc. All rights reserved. Used by permission.
Tune: ICH LIEGE, HERR, IN DEINER HUT (87 87)
Tune, Setting: Joseph Herl, b. 1959 © 1999 Joseph Herl. All rights reserved. Used by permission.

The text of this evening hymn reassures the Christian of God's comfort and protection during the coming night. Worries and sorrows will not trouble us because God's grace guides us through our sleep. It will still be there in the morning as we face the unknown of the coming day.

Jochen Klepper, son of a Polish minister, penned the words of this hymn. In 1931 Klepper married Johanna Stone, a Jewish widow. This family knew the meaning of trouble because of the persecution they faced during World War II. This text along with other important songs of Klepper can be found in *Das Evangelische Gesangbuch*.

Herman Stuempfle, retired president of the Lutheran Theological Seminary in Gettysburg, Pennsylvania, translated the hymn from the German language.

Joseph Herl teaches music at Concordia University, Seward, Nebraska. He served on the committee that produced *Lutheran Service Book*.

Singing the Hymn

♩ = 90

This hymn can be introduced by soloing out the melody. Play the melody in the right hand on one manual using a light reed, perhaps an 8' oboe. Using your left hand, play the alto and tenor line on a quiet 8' flute stop. The pedal, using a 16' and 8', plays the bass part. For variety in singing, encourage the congregation to sing several selected stanzas in parts. These stanzas could be accompanied or sung a cappella.

782

Lord, Support Us All Day Long

Text: Stephen P. Starke, b. 1955 © 1998 Stephen P. Starke; admin. Concordia Publishing House. All rights reserved. Used by permission.
Tune: GWALCHMAI (74 74 D)
Tune, Setting: Joseph D. Jones, 1827–1870, alt.

Stephen Starke* states that the text was inspired by the Welsh tune GWALCHMAI. He noted that the tune seemed to be very appropriate for a prayerful text. What resulted is a text based on the prayers at Compline, the final prayer service of the day.

The tune GWALCHMAI was first published in 1868. The composer, Joseph David Jones, was born in Brynrugog, Wales, in 1827. From 1857 to 1866, he taught singing at the British School at Rhuthyn and later opened a private school there. He died in 1870.

Singing the Hymn

♩ = 80

GWALCHMAI should not be played or sung too fast. For variety, a choir might sing a stanza or two in four-part harmony.

*For further information about Stephen Starke see #764.

Stay With Us, Lord, the Sun Descends

783

Text: Herman G. Stuempfle Jr., 1923–2007 © 2000 GIA Publications, Inc. All rights reserved. Used by permission.
Tune: COLCHESTER (86 86)
William Tansur's Compleat Melody
Setting: unknown

Stuempfle's* text is based on Luke 24:13-35 and echoes the disciples' urging: "Stay with us." Christ, in his fulfillment of the Father's plan of salvation, is our Light that makes us whole again. The contrasting images of sun/night, stars/shadows, rays/darkness convey Stuempfle's love of nature and his strong response to it.

Singing the Hymn

♩ = 88

The tune COLCHESTER is easily learned and fits well in an evening service. The tune ST. COLUMBA (CW 375) may also be used for this text and also fits well in an evening setting.

*For further information about Herman G. Stuempfle Jr. see #772.

784

O Gracious Lord, With Love Draw Near

Text: P. Starke, b. 1955 © 2003 Stephen P. Starke; admin. Concordia Publishing House. All rights reserved. Used by permission.
Tune: JENNINGS (88 88)
Tune, Setting, Descant: G. A. Hennig,* b. 1966 © 2006 G. A. Hennig. All rights reserved. Used by permission.

This text, written by Stephen Starke,† serves as a fitting prayer for confirmands. It may also be fitting at a multiple baptism of older children or adults or at a Christian wedding.

Singing the Hymn

$\downarrow = 60$

This tune is quite simple to learn. A congregation may even be able to sing it right away because of the easy, stepwise motion of the notes.

Here is a suggested approach to singing this hymn:

- Stanza 1: Choir alone with melody only, organ or piano accompaniment
- Stanza 2: Congregation (with organ or piano)
- Stanza 3: Congregation
- Stanza 4: Congregation (with possible choir descant)
- Stanza 5: Choir in parts
- Stanza 6: Congregation and choir with descant

*For further information about Grace Hennig see #715.

†For further information about Stephen Starke see #764.

785

O Lord of Nations

Text: Laurie F. Gauger, b. 1965 © 2001 Laurie F. Gauger. All rights reserved. Used by permission.
Tune: KIRKWOOD (88 68 86)
Tune, Setting: Joseph Herl, b. 1959 © 1998 Joseph Herl. All rights reserved. Used by permission.
Descant: Scott M. Hyslop, b. 1961 © 1998 Concordia Publishing House. All rights reserved.
 Used by permission.

Laurie Gauger,* author of this text, wrote on September 11, 2006, the five-year anniversary of the 9/11 terrorist attacks:

This hymn was written for Thanksgiving 2001, that first Thanksgiving after the terrifying events of September 11. . . .

God had not forsaken us, and we couldn't help but thank him for what we still held on to. That's what this hymn is about. We thank him for a land that is lush and beautiful (*stanza 1*) and that affords us all that we need: food, medical care, wealth (extravagant wealth compared to much of the world), meaningful work, and leisure time too (*stanza 2*).

We thank God for the freedom we have to worship him as we wish and to share the gospel with others (*stanza 3*). This freedom, which was not part of the terrorists' culture, seemed itself under attack that September morning.

Then the hymn moves from praise to petition. We ask God to forgive us for taking his gifts for granted and keeping them selfishly to ourselves (*stanza 4*). In the spirit of 1 Timothy 2:1-4, we ask God to

give our leaders wisdom and strength (*stanza 5*), desperately needed those days of autumn 2001 and needed still today. We ask him to protect us from those who plan acts of terror and treachery against us (*stanza 6*) so that our country can remain at peace.

And finally, we realize that our nation may very well fall some day—in fact, all nations will certainly fall one day: the Last Day (*stanza 7*). When our Savior reappears to make the earth anew (Revelation 21:1,5), all national boundaries will dissolve, and we will join a new nation, a “shining band / Of saints from ev’ry tribe and land” (Revelation 7:9), and with the Lord of all nations we’ll make our home.

What a day of thanksgiving that will be!

The tune is by Joseph Herl, a member of the committee that prepared the 2006 LCMS hymnal: *Lutheran Service Book*. Herl’s tune first appeared in the *Hymnal Supplement ’98*. The composer writes about its origin:

The committee approved [a hymn one day] without having a tune for it. . . . That night I sat in my motel room and penned this tune, and I played it for the committee the next day. To my great surprise, they accepted it on the spot. I have named the tune KIRKWOOD in honor of the Kirkwood Inn, the motel in the St. Louis suburb of Kirkwood where the tune was written.

Singing the Hymn

 = 60

Accompaniment CD-ROM Resources

Melody and descant in C and B \flat

*For further information about Laurie Gauger see #715.

786

The Song of Moses

Text: Exodus 15; paraphrase Keith Wessel, b. 1965.
Tune, Setting, Descant: © 2006 Lynn L. Petersen, b. 1962. All rights reserved. Used by permission.
Alt. Tune, Setting: © 2006 Steven Rhode, b. 1952. All rights reserved. Used by permission.

An alternate setting of this text by Steven Rhode is on the Accompaniment CD-ROM. A bulletin ready copy of the alternate setting is also provided.

Instrumental descants in C and B \flat are available on the Accompaniment CD-ROM.

Accompaniment CD-ROM Resources

Descant in C and B \flat

Alternate setting and cantor insert

Electronic Pew Edition Resources:

Bulletin-ready copy for use when a choir or soloist sings the verses and the congregation sings only the refrain (Electronic Pew Edition, 03N3034)

787

A Canticle to the Lamb

Text: Revelation 4:11; 5:9-13, alt.

Tune, Setting: © 2006 Ronald L. Shilling, b. 1941. All rights reserved. Used by permission.

Electronic Pew Edition Resources

Bulletin-ready copy for use when a choir or soloist sings the verses and the congregation sings only the refrain (Electronic Pew Edition, 03N3034)

788

Thanks Be to God!

Text (refrain): 1 Corinthians 15:57, alt.; Text (verses): Revelation 7:14-17, alt.

Tune, Setting: Kermit Moldenhauer, b. 1949 © 2006 Kermit Moldenhauer. All rights reserved. Used by permission.

Accompaniment CD-ROM Resources

Setting in A Major

Electronic Pew Edition Resources

Bulletin-ready copy for use when a choir or soloist sings the verses and the congregation sings only the refrain (Electronic Pew Edition, 03N3034)