

Source Documents
in
American Lutheran Hymnody

+ Volume II +
(1995-2022)

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Contents

Introduction.....	4
29. Culto Cristiano (1964)	
Summary.....	5
Prefacio (Spanish).....	5
Preface (English).....	8
Notes.....	11
30. Cantad al Señor (1991)	
Summary.....	12
Prefacio (Spanish).....	12
Preface.....	14
Notes.....	15
31. With One Voice: A Lutheran Resource for Worship (1995)	
Summary.....	16
Introduction.....	16
Foundations for the Christian Assembly.....	18
Holy Communion, Shape of the Rite.....	20
Notes.....	22
32. Evangelical Lutheran Hymnary (1996)	
Summary.....	23
Infosheet (from website).....	24
33. Hymnal Supplement 98 (1998)	
Summary.....	26
Introduction.....	26
To the Musician.....	27
Notes.....	28
34. Libro de Liturgia y Cántico (1998) (Book of Liturgy and Song)	
Summary.....	29
Prefacio (Spanish).....	29
Preface (English).....	32
35. This Far by Faith: An African American Resource for Worship (1999)	
Summary.....	35
Preface.....	36
Worship and Culture: An African American Perspective.....	37
Contextual Worship Practices.....	41
Leading African American Song.....	43
Notes.....	47

36. Worship Supplement 2000 (2000)	
Summary.....	48
Notes.....	48
37. Evangelical Lutheran Worship (2006)	
Summary.....	50
Introduction.....	50
General Notes.....	53
Notes.....	54
38. Lutheran Service Book (2006)	
Summary.....	55
Introduction.....	55
About the Cover.....	57
Notes.....	57
39. Christian Worship Supplement (2008)	
Summary.....	58
Foreword.....	58
Notes.....	60
40. Liturgies et cantiques luthériens (2009)	
Summary.....	61
Avant-Propos (French).....	61
Preface (English).....	62
Notes.....	63
41. All Creation Sings (2020)	
Summary.....	64
Introduction.....	64
Notes.....	67
42. Christian Worship: Hymnal (2021)	
Summary.....	68
Introduction.....	68
Preface to Accompaniment for Hymns.....	69
Introduction to the Psalter.....	71
Notes.....	72
43. Himnario Luterano (2021)	
Summary.....	74
Prefacio.....	74
Preface.....	75
Notes.....	76
Index.....	77

Introduction

The original publication of *Source Documents in American Lutheran Hymnody* by Dr. Carl F. Schalk (1929-2021) in 1996 brought together for the first time in one place the prefaces and introductions to the most significant Lutheran hymnals and chorale books that were produced in America from 1786 to 1993. These prefaces and introductions shed a good deal of light on the hymnic situation of the church at the time and frequently provide rich insight into the contemporary movements and motivations that prompted each subsequent book.

Since the time of that original publication, along with its companion volume, *God's Song in a New Land* (St. Louis: Concordia Publishing House, 1995), each Lutheran church body in America has produced a new hymnal or a supplement (in many cases both). As one can see from the table of contents, the activity since 1993 has produced thirteen new hymnals or hymnal supplements. This volume updates Dr. Schalk's work to include the various new books with the ongoing hope "that these selections will be of assistance in grasping more clearly the various currents that have helped to shape the course of Lutheran hymnody in America"¹ over the past quarter century. (*This supplement also includes two Spanish Lutheran hymnals not included in the original 1996 publication.*)

Each entry consists of 1) a "summary", usually written by someone connected to the original hymnal project, providing some background and context for the book; 2) the prefatory material from the hymnal itself; and 3) some closing "Notes" with additional observations from one of us.

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(Our thanks to Jill and Martin Baumgaertner for their generous financial support of this project. We also appreciate all those who contributed summaries and countless corrections, suggestions and clarifications in the assembling of all this material.)

The numbering of the hymnals continues from the original volume.

¹ Schalk, Carl F. *Source Documents in American Lutheran Hymnody* (St. Louis: Concordia Publishing House, 1996), p.10.

29. *Culto Cristiano* (1964)

Publicaciones “El Escudo”
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360 Park Avenue South, New York, N. Y. 10010

Summary

Culto Cristiano was published in 1964 in Argentina as the “most inclusive work published in Spanish under evangelical auspices.” (Preface) The churches and institutions involved were the Lutheran Church in America, the American Lutheran Church, and the Lutheran Church–Missouri Synod along with the Latin American committee of the Lutheran World Federation. It came to fill a great need among immigrant churches in the Americas who at that time were still using German and Czechoslovakian hymnals along with Spanish hymnals with lyrics only. Still widely used today, *Culto Cristiano* was reprinted many times in different formats. The enduring legacy of *Culto Cristiano* continues in the new *Himnario Luterano* published in South America in 2022. The name *Culto Cristiano* was chosen to include the diversity of sources of historical liturgies and Christian denominations.

Rev. Dr. Hector Hoppe
(Retired Director of Multiethnic Resources, Concordia Publishing House)

Prefacio [4th edition, 5th printing (1995)]

El culto evangélico luterano es verdaderamente ecuménico. No sólo confiesan su fe los luteranos en la iglesia que es “una, santa, católica y apostólica”, sino que también usan de buen grado aquellas formas de culto que constituyen una herencia de diecinueve siglos de cristianismo. Se regocijan especialmente en el uso de la antigua liturgia de la iglesia, que comparten con otras comuniones eclesiásticas y que tiene sus raíces en la época de los apóstoles. En el curso de su desarrollo la liturgia ha vencido diversas barreras lingüísticas, del hebreo y el griego al latín y del latín a las lenguas vivas de nuestro siglo.

Este libro, por tanto, lleva con justicia el título de *Culto Cristiano*. Reduciendo a un volumen la abundancia del rico tesoro del culto cristiano ecuménico, *Culto Cristiano* es quizás, en su clase, la obra más inclusiva que se publica en español bajo auspicious evangélicos. Es el fruto de una empresa editorial conjunta en que han colaborado oficialmente los siguientes cuerpos eclesiásticos: la Iglesia Luterana Americana, la Iglesia Luterana en América, y la Iglesia Luterano-Sínodo de Misurí, en unión con el Comité Latino-americano de la Federación Luterana Mundial.

Culto Cristiano reemplaza parecidas obras que en lo pasado publicaran los luteranos de Argentina, Puerto Rico, Colombia, Guatemala y los Estados Unidos de Norteamérica, para atender a las urgentes necesidades de sus congregaciones. Tales obras eran de carácter

provisional. Padecían de inevitables limitaciones de tamaño, y contenían menos material litúrgico y un número menor de himnos que el presente libro. Además, ninguna de ellas contaba con una edición de música completa y cada una de ellas se inclinaba a reflejar con estrechez las preferencias particulares del cuerpo eclesiástico que le diera origen, preferencias que, con los años, se han modificado un tanto debido a intensificados estudios litúrgicos. Valdría también apuntar que esas anteriores obras tendían a ceñirse estrechamente a los usos literarios y al vocabulario de sus respectivos países de origen. Esto limitaba su uso en ciertas otras regiones. En *Culto Cristiano* se ha hecho un sincero esfuerzo por evitar los usos provinciales. Entre los diecinueve miembros de su comité editorial había representantes de cuatro diferentes cuerpos eclesiásticos luteranos y de cinco países de la América Hispana. El comité incluía musicólogos y expertos en liturgia, así como escritores y periodistas hispanoamericanos. La responsabilidad de la preparación del texto castellano recayó especialmente sobre los siguientes miembros del comité: William G. Arbaugh, presidente; Leopoldo Cabán, secretario; Andrés A. Meléndez; Arnfeld C. Morck y David Orea Luna. Corresponsales oficiales con residencia en casi todos los países de Hispano-américa, en representación de todos los sínodos luteranos que tienen parroquias de habla castellana, revisaron los borradores del manuscrito y asesoraron al comité en torno a las preocupaciones particulares y el uso literario de sus respectivas regiones.

Culto Cristiano es un libro verdaderamente cosmopolita. Aunque las normas editoriales que se siguen en él son las que establecieron Martín Lutero y sus colaboradores en la Alemania del siglo XVI, el comité editorial estudió cuidadosamente la condición actual del culto luterano en todo el mundo, especialmente en Europa y Norteamérica. Sin embargo, el culto luterano tiene en su centro la liturgia, y la liturgia que en este nuevo manual se ofrece es, en esencia, aquella que introdujeran los reformadores luteranos del siglo XVI. Las principales investigaciones litúrgicas para *Culto Cristiano* estuvieron a cargo de Edgar S. Brown, miembro del comité.

La liturgia luterana, desde luego, es la revisión luterana de la antigua liturgia tal como ésta se cristalizó en la misa romana. De la misma manera en que Lutero y sus colaboradores reformaron la teología y estructura de la iglesia, examinaron y reformaron también la práctica eclesiástica del culto. Fue la de ellos una reforma conservadora. Descartaron las prácticas y usos que hallaron ser contrarios a la Palabra de Dios, pero retuvieron elementos que, aunque no directamente autorizados por la Biblia, fueron considerados en armonía con sus enseñanzas y dados por útiles en la vida y obra de la iglesia. Conservaron como útiles y evangélicos muchos ritos, himnos, vestimentas, esculturas, pinturas y otros elementos que fueron rechazados por los reformadores iconoclastas. En cuanto a la liturgia, los luteranos la conservaron prácticamente intacta, eliminando sólo aquellas porciones que contenían errores doctrinales, la mayoría de ellos de origen medieval.

La música de la liturgia de *Culto Cristiano* muestra asimismo fuertes influencias de la reforma luterana. Buena parte de ella se ha tomado directamente de las primeras liturgias luteranas de Alemania, o se ha compuesto al estilo establecido por ellas, aunque también se ha hecho uso de música de origen romano o anglicano. Dos musicólogos, cuyos arreglos se usan en el libro, figuran como miembros del comité editorial y pueden ser identificados por sus iniciales, que aparecen con sus respectivas composiciones. Son ellos Walter Edwin Buszin (n. 1899) y Ulrich S. Leupold (n. 1909).

El comité editorial se alegra mucho de haber podido llegar a un acuerdo en torno a una versión en español del *Catecismo Menor de Martín Lutero*. Presintiendo las dificultades con que tropezaría la sugestión de tomar como texto básico una de las versiones existentes, el comité consiguió los servicios de un conocido escritor de España para la tarea de producir una nueva versión, en español que pudiera servir de base al texto final. Esta nueva versión, enmendada en muchos puntos por el comité, se publica por primera vez en *Culto Cristiano*. Se abriga la esperanza de que reemplace rápidamente las diversas traducciones que se usan en la actualidad.

Como obra suplementaria a la sección litúrgica del libro se ha preparado un volumen separado, con título de *Ritual Cristiano*, para uso de pastores. Contiene un arreglo musical completo de la liturgia, conocida como *Oficio Mayor*, incluyendo la música para uso del ministro, además de la música para uso de la congregación. Sin embargo, *Ritual Cristiano* es primordialmente un libro de oficios especiales para hacer frente a muchas necesidades litúrgicas de parroquias y sínodos.

El himnario de *Culto Cristiano* es muy semejante a otros himnarios luteranos en su adaptación al culto litúrgico y al calendario eclesiástico. Se asemeja también a dichos himnarios en su catolicidad. Incluye un número mayor de traducciones de corales luteranos que lo que sería de esperar en una colección no luterana. Sin embargo, la mayor parte de los himnos procede de otras fuentes. El texto y tonada de los himnos sufrieron cuidadoso examen. Originalmente se proyectaba publicar una colección de 450 himnos, pero sólo 412 llenaron los requisitos del comité. Algunos de ellos, muy pocos por cierto, mal pueden llamarse himnos de culto en congregación, pero fueron aceptados como cantos para ocasiones especiales. El número relativamente alto de himnos para niños lleva por objeto lograr que *Culto Cristiano* satisfaga las necesidades de las organizaciones de los niños, especialmente la escuela dominical. No existe en español un himnario luterano para escuelas dominicales. El *Orden de Culto para una Escuela Parroquial* aparece incluido en el libro por la misma razón.

Se hizo un escrupuloso estudio de las tonadas para los himnos de *Culto Cristiano*. En el caso de algunos himnos se llegó a la conclusión de que era aconsejable cambiarles la tonada totalmente.

El comité editorial está consciente de que no todos los himnos y tonadas aceptados tienen méritos sobresalientes. La insistencia en mantener niveles uniformemente superiores habría ocasionado la omisión de ciertos himnos necesarios para dar a la colección equilibrio funcional. Esto puede notarse especialmente en algunas de las secciones dedicadas a fiestas y estaciones del año eclesiástico. El comité abriga la esperanza de que aumente la producción de buenos himnos en lengua castellana en torno a diversos asuntos, entre otros, los días y estaciones del año eclesiástico. La presente colección incluye algunos himnos y tonadas inéditos hasta aquí.

El comité editorial ha hecho un verdadero esfuerzo por lograr metro adecuado y correspondencia del acento musical con el gramatical. En este empeño se ha hecho lo posible por no violentar la versión original de las tonadas. Se han introducido cambios sólo donde ha sido necesario y factible hacerlo, y se han empleado técnicas y prácticas modernas en concordancia con las normas de la himnología y la musicología contemporáneas. También ha procurado el comité dar debido reconocimiento a autores, traductores y compositores. Con miras a facilitar el

mejor uso del himnario por parte de ministros, directores de coro, organistas y otros, el comité ha provisto índices completos de himnos, tonadas, autores, compositores y fuentes de himnos traducidos.

El comité editorial desea manifestar su agradecimiento a los autores y compositores que han permitido el uso de sus himnos y tonadas en *Culto Cristiano*. Se ha hecho toda clase de esfuerzo por establecer comunicación con autores y compositores vivos cuyos himnos y tonadas, publicados ya, han sido incluidos en este libro. Si hubiere alguna tonada o himno por el cual no se haya hecho debido reconocimiento o para cuyo uso no se haya obtenido el debido permiso, el comité siente profundamente la omisión.

Se ofrece *Culto Cristiano* como la respuesta a una necesidad largo tiempo padecida. Todos aquellos que han colaborado en su preparación y publicación piden al todopoderoso que el libro fortalezca notablemente el testimonio y el culto de las congregaciones cristianas de habla española, especialmente aquellas que pertenecen a la comunión luterana.

Preface [English] [4th edition, 5th printing (1995)]

Lutheran worship is truly ecumenical. Not only do Lutherans confess their faith in the “one, holy, catholic and apostolic Church,” but to a great degree they use forms of worship that constitute a heritage of nineteen hundred years of Christianity. They especially rejoice in using the ancient liturgy of the Church that has much in common with other ecclesiastical communions and has its roots in the age of the apostles. Over the course of its development the liturgy has overcome barriers of language—of Hebrew, Greek, and Latin, and living languages in our century.

This book, therefore, is rightly titled *Culto Cristiano* (“*Christian Worship*”). Reducing an abundant volume of the rich treasury of ecumenical Christian worship into a single volume, *Culto Cristiano*, is perhaps the most inclusive work published in Spanish under evangelical auspices. It is the fruit of an editorial team in which the following ecclesiastical bodies have collaborated: the American Lutheran Church, the Lutheran Church in America, and the Lutheran Church – Missouri Synod, together with the Latin American Committee of the World Lutheran Federation.

Culto Cristiano replaces previous works that were published by Lutherans in Argentina, Puerto Rico, Colombia, Guatemala, and the United States of America, to meet the urgent needs of their congregations. Such works were provisional in nature. They suffered the inevitable limitations of size and contained less liturgical material and few of the hymns in this present book. None of them contained the complete music and each one of them tended to reflect the narrow particular preferences of the region in which they originated, which over the years, have changed due to intense liturgical studies. It is also worth noting that those previous works tended to use literary forms and vocabulary peculiar to their country of origin. That limits their usefulness to certain regions. *Culto Cristiano* has made a strong effort to avoid language specific only to certain areas or countries. Among the nineteen members of the editorial committee were representatives of

four different Lutheran church bodies and five Spanish American countries. The committee included musicologists and experts in liturgy, as well as writers and Spanish American journalists. The responsibility for preparation of the Spanish text fell especially on the following members of the committee: William G. Arbaugh, President; Leopoldo Cabán, Secretary; Andrés A. Meléndez; Arnfeld C. Morck and David Orea Luna. Official correspondents residing in almost every Spanish American country, representing all Lutheran synods that had Spanish-speaking parishes, revised the drafts of the manuscript and advised the committee of particular concerns about the literary usage in their respective regions.

Culto Cristiano is truly a cosmopolitan book. Although the editorial norms follow the tone established by Martin Luther and his German collaborators in the sixteenth century, the editorial committee studied carefully the actual practice of Lutheran worship worldwide, especially in Europe and North America. However, Lutheran worship is centered on the liturgy, and in this new book is offered in essence, that which was introduced by the Lutheran Reformers of the sixteenth century. The principal liturgical researcher for *Culto Cristiano* was Edgar S. Brown, member of the committee.²

Lutheran liturgy is the Lutheran revision of the liturgy that was crystalized in the Catholic mass. In the same way that Luther and his collaborators reformed the theology and structure of the church they examined and reformed the ecclesiastical worship. They did away with the practices that were contrary to the Word of God, but retained elements that, although not authorized by the Bible, were considered to be in harmony with its teachings and useful for the life and work of the Church. They retained many rites, hymns, vestments, sculptures, paintings, and other elements that were rejected by the iconoclastic reformers. Concerning the liturgy, the Lutherans kept it practically intact, eliminating only those portions that contained doctrinal errors, most of which were of medieval origin.

The liturgical music in *Culto Cristiano* shows the same influences of the Lutheran Reformation. A good part of it has been taken directly from the first German Lutheran liturgies, or has been composed in the style established there, although some is of Roman or Anglican origin. Two musicologists, whose arrangements are used in the book are members of the editorial committee and may be identified by their initials that appear with their respective compositions. They are Walter Edwin Buszin (b. 1899)³ and Ulrich S Leupold (b. 1909)⁴.

The editorial committee is happy to have been able to agree on a Spanish version of *Martin Luther's Small Catechism*. Sensing the difficulties of using one of the existing versions, a well-known Spanish writer was engaged for the task of producing a new version in Spanish that could serve as the basis for the final text. This new version, amended in many points by the committee,

² Edgar Brown is also remembered for a book he wrote in 1961—*Living the Liturgy: A Guide to Lutheran Worship* (Muhlenberg Press, 140 pp). Based on “The Service” in the *Service Book and Hymnal* (1958), he treats the history, purpose, and function of each portion of the liturgy in a plain, down-to-earth style.

³ Walter Buszin (1899-1973) was a very influential figure in liturgy and church music in the LCMS. He had several degrees in music and was an ordained Lutheran pastor. He taught at Concordia Seminary, St. Louis, from 1947-1966.

⁴ Ulrich Leupold (1909-1970) was born in Berlin and was one of the first trained musicologists to settle in Canada. A Lutheran pastor and college professor, he is best remembered for editing volume 53 (“Liturgy and Hymns”) of *Luther's Works*, Fortress Press, 1967.

is published for the first time in *Culto Cristiano*. It is hoped that it will rapidly replace the diverse traditions that are being used.

As a supplement to the liturgical section of the book, a separate volume has been prepared titled *Ritual Cristiano (Christian Ritual/Christian Rites)*. It contains a complete musical setting of the liturgy known as *Oficio Mayor (The Divine Service/Order of Service)*, including the music for both the minister and the congregation. However, *Ritual Cristiano (Christian Rites)* is primarily a book of special services for the many liturgical needs of the parishes and synods.

The hymnal *Culto Cristiano* is quite similar to other Lutheran hymnals in its adaptation of liturgical worship and the ecclesiastical calendar. It is also similar to said hymnals in its universal character. It includes a greater number of translations of Lutheran chorales than would be expected to be included in a non-Lutheran hymnal. However, the majority of the hymns are from other sources. The text and tune of the hymns were carefully examined. The original projection was to publish a collection of 450 hymns, but only 412 met the requirements of the committee. Some of them, certainly very few, could not be called hymns for congregational worship, but were accepted as songs for special occasions. The relatively high number of hymns for children is included to achieve making *Culto Cristiano* meet the needs of children's organizations, especially Sunday Schools. There is no Spanish-language Lutheran hymnal for children for Sunday Schools. The *Orden de Culto para una Escuela Parroquial (Order of Worship for a Christian School)* is included for the same reason.

A scrupulous study of the tunes of the hymns was made. In the case of some hymns, it was concluded that it was advisable to change the tune completely.

The editorial committee is conscious of the fact that not all the hymns and tunes accepted have outstanding merits. The insistence on high levels of uniformity could have meant omitting certain hymns to give a practical balance to the collection. This can be noted especially in some of the sections dedicated to feasts and seasons of the Church Year. The committee hopes to increase the production of good hymns in Spanish, especially for special days and seasons of the Church Year.

The editorial committee has made a great effort to achieve the correct meter and corresponding musical accent with the grammar. Every possible effort has been made not to do violence to the original version of the tunes. Some changes have been introduced only where necessary and practical to do so, using modern techniques and practices in accordance with the norms of contemporary hymnology and musicology. The committee has given due recognition to the authors, translators, and composers. Looking to facilitate the best use of the hymnal by ministers, choir directors, organists and others, the committee has provided complete indices of hymns, tunes, authors, composers, and sources of translated hymns.

The editorial committee wishes to show their gratitude to the authors and composers who have permitted the use of their hymns and tunes in *Culto Cristiano*. Every effort has been made to communicate with the living authors and composers whose hymns and tunes are already published that have been included in this book. If a tune or hymn by any of them has not been

duly recognized or for which due permission has been obtained, the committee deeply regrets the omission.

Culto Cristiano is offered as a response to a long-felt need. All who have collaborated in its preparation and publication ask the Almighty that the book would markedly empower the witness and worship of Spanish-speaking Christian congregations, especially those who belong to the Lutheran communion.

The third edition of *Culto Cristiano* was published in Buenos Aires in 1966 as “Pocket Edition.” That edition included a new selection of hymns that was added as an appendix to the original edition.

The fourth edition has been published in response to the urgent need for worship material, principally among the growing number of Lutheran congregations established in Hispanic communities in North America. This edition also includes the selection of additional hymns (see the appendix).

Fifth printing, 1995 Concordia Publishing House
Printed in the United States of America.

[English translation prepared by Pam Bridgehouse]

Notes

When someone peruses the contents of *Culto Cristiano*, they are immediately struck by the breadth and depth of this seminal hymnal for Spanish-speaking Lutherans. It is a complete worship book. Briefly, the contents include a church year calendar, a brief order for public confession, an order of holy communion in two versions (one text only, the other with music), matins, vespers (both with music), texts for introits, collects, other prayers, graduals, invitatories, antiphons, and responsories. There are many “general prayers”, including the Litany with music, seventy-six psalms with an index for their use, and fourteen canticles. Also found are special orders of service including three for baptism (children, emergency, and adult), confirmation, public and private confession, communing the sick, the commendation of the dying, funerals, weddings, and even a special service for use in parochial schools. As noted in the preface, the committee prepared a new translation of Martin Luther’s *Small Catechism*. There are 470 hymns in total (412 in original edition; 58 added in 1976). There is a section on general rubrics including a lectionary with three readings for each Sunday and festival of the church year. At the close are several useful indices (hymn title, tune index, authors and translators of the hymns, composers, and metrical index).

Culto Cristiano surely fulfilled and exceeded the dreams of all those who worked so diligently to create it!

BLB

30. *Cantad al Señor* (1991)

Editorial Concordia
St Louis, MO
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Summary

¡Cantad al Señor! was published in 1991 as an initiative of the Lutheran Church–Missouri Synod to respond to the need for a more Lutheran hymnal for use in Hispanic churches in the United States and in the mission field. Pastors and musicians from the American continent provided old and new hymns and a new liturgy with a more Latin flavor. This hymnal contains only 111 hymns from various Christian traditions. Although it is known in most Lutheran churches along the continent, it was not adopted as an every Sunday hymnal but used only occasionally. The small number of hymns and the difficulties in distribution might have contributed to this. The liturgy and some hymns were included in *Himnario Luterano* (2022).

Rev. Dr. Hector Hoppe
(Retired Director of Multiethnic Resources, Concordia Publishing House;
Cantad al Señor committee member)

Prefacio

En septiembre de 1984, llegó una carta a las oficinas de la Junta de Misiones. En ella el escritor decía, «Tenemos que tener un himnario en español por muchas razones. ¿Qué sugieres? Lo primero que se me ocurre es confeccionar mi propio himnario en 1985 y publicarlo en 1986, usando mucha de la música y la liturgia comúnmente disponible y en algunos libros que tengo. ¿Está sucediendo algo al respecto dentro de las iglesias luteranas?» Esta carta solamente expresó lo que ya sabíamos. Expresiones similares habían sido articuladas anteriormente, aunque, quizás, sin tanto fervor.

Durante una gira por la América Central y Sud América el doctor Edward A. Westcott recibió el mismo mensaje de los obreros en esos países. La necesidad de un himnario nuevo era palpable. Cuando el doctor Westcott regresó a los Estados Unidos, la necesidad de publicar un himnario nuevo ya tenía alta prioridad en su pensamiento. Se llevaron a cabo largas discusiones con el objeto de planificar la publicación de un himnario nuevo para la obra entre los hispanos. Como resultado de estas discusiones se nombró un comité para hacerse cargo de la confección del himnario, y varias organizaciones en la iglesia fueron solicitadas con la idea de obtener fondos para su publicación. La Liga Misionera de Damas Luteranas respondió generosamente, y algunos fondos fueron asignados del programa «Adelante en Recuerdo».

El comité fue formado con las siguientes personas:
Reverendo Rudy Blank – Venezuela

Reverendo Miguel Ángel Fernández – México
Señora Lorraine Floríndez – Estados Unidos
Doctor Leopoldo Gros – Argentina
Reverendo Héctor Hoppe – Argentina
Reverendo Gerardo Kempff – Estados Unidos
Reverendo Gregorio Klotz – Panamá
Doctor Andrés A. Meléndez – Estados Unidos
Reverendo David Rodríguez – Guatemala
Doctor Erico Sexauer – Argentina

El doctor Otto Hintze y el reverendo Carlos Puig fueron nombrados coordinadores del proyecto.

El comité se reunió por primera vez en Panamá en octubre de 1986 para establecer pautas y metas, decidir el estilo y asignar tareas a los diferentes socios. La tarea principal fue pedir a las congregaciones que representaban que sometieran sus himnos favoritos para ser considerados por el comité.

Esta tarea se llevó a cabo durante la segunda reunión del comité en Caracas, Venezuela, en julio de 1987. Durante esta reunión todos los himnos sometidos fueron examinados y clasificados doctrinalmente, musicalmente, poéticamente y según la facilidad de cantarlos. Los himnos también fueron clasificados según la cantidad de arreglos musicales o lingüísticos necesarios para conformarlos a la filosofía del himnario y a la doctrina de la iglesia.

Para promover la unidad entre las iglesias de habla inglesa y las de habla hispana en Norteamérica, se incluyó en el himnario una traducción de una de las liturgias que se encuentran en el himnario luterano en inglés (*Lutheran Worship*). Ésta, junta con la liturgia mexicana compuesta por el reverendo David Brondos, componen la parte litúrgica del himnario. Además de la sección litúrgica también hemos añadido los introitos, las colectas y los graduales, juntos con las lecciones para el año eclesiástico. Le damos gracias al reverendo Roberto Sorensen por haber contribuido esta sección.

El subcomité encargado de la música se reunió en Miami en enero de 1988 para determinar cuáles himnos se iban incluir en el himnario. El doctor James Brauer, ejecutivo de la Comisión de Liturgia e Himnos, participó en esta reunión como representante de dicha comisión sinodal. El subcomité encargado de los textos, también, se reunió en Buenos Aires en enero para hacer un examen final de los textos de los himnos.

El producto de todo este trabajo es este himnario, el cual encomendamos a la iglesia para su crecimiento espiritual y el enriquecimiento de sus cultos. El comité está muy agradecido a todos los que contribuyeron tan abnegadamente con su tiempo y sus talentos. Le damos gracias a Dios por habernos dado la oportunidad de participar en la publicación de este himnario; también, le rogamos que bendiga su uso en las congregaciones y que mueva a muchos a adorarlo a él «en espíritu y en verdad» (Jn. 4:23).

Preface [English]

In September 1984 a letter arrived at the offices of the Board of Missions. The writer said, “We have to have a Spanish hymnal for many reasons. What do you suggest? The first thing that occurred to me is to compile my own hymnal in 1985 and publish it in 1986, using much of the music and liturgy commonly available in the books I have. Is something like this happening in the Lutheran churches?” This letter only expressed what we already knew. Similar expressions had been articulated before, but perhaps not with such fervor.

During a tour through central and South America, Dr. Edward A. Westcott⁵ received the same message from the workers in those counties. The need for a new hymnal was palpable. When Dr. Westcott returned to the United States, the production of a new hymnal was his highest priority. There were long discussions planning the production of a new hymnal for the work among Hispanics. As a result of these discussions a committee was named to compile the hymnal, and several organizations in church were asked to fund the publication. The Lutheran Women’s Missionary League responded generously, and funds were assigned to the program, “Forward in Remembrance.”

Members of the committee were:

Rev. Rudy Blank - Venezuela
Rev. Miguel Rev. Miguel Ángel Fernández – México
Sra. Lorraine Floríndez – United States
Dr. Leopoldo Gros – Argentina
Rev. Héctor Hoppe – Argentina
Rev. Gerardo Kempff – United States
Rev. Gregorio Klotz – Panamá
Dr. Andrés A. Meléndez – United States
Rev. David Rodríguez – Guatemala
Dr. Erico Sexauer – Argentina

Dr. Otto Hintze⁶ and Rev. Carlos Puig⁷ were named coordinators of the project.

The committee met for the first time in Panama in October 1986 to establish guidelines and goals, decide on the style, and assign tasks. The principal task was to ask the congregations they represented to submit their favorite hymns to be considered by the committee.

This task was completed during the second meeting of the committee in Caracas, Venezuela, in July 1987. During this meeting all the hymns submitted were examined and classified according to doctrine, music, poetry, and ease of singing. The hymns were also classified by musical

⁵ Westcott was executive director of LCMS Missions from 1978-1989. Prior to that he had served as a Lutheran pastor and missionary to Nigeria.

⁶ Hintze (d. 2016) served for seventeen years as missionary to Papua New Guinea. In later years he was a seminary professor and mission executive for the LCMS.

⁷ Puig (d. 2016) served in the U. S. Navy and worked as a businessman prior to starting his career in the church as missionary-at-large to the Hispanic population in Racine, WI. He was the director of Ethnic Resources for Concordia Publishing House from 1988-1993.

arrangements or language adjustments needed to conform to the philosophy of the hymnal and the doctrine of the Church.

To promote unity between English-speaking and Spanish-language churches in North America, a translation of one of the liturgies found in *Lutheran Worship, 1982 (Divine Service II, First Setting)* was included. This, together with the Mexican liturgy composed by Rev. David Brondos⁸, comprise the liturgical section of the hymnal. In addition to the liturgical section we have added the introits, collects and graduals, together with the readings for the Church Year. We thank Rev. Robert Sorensen⁹ for having contributed this section.

The subcommittee tasked with the music met in Miami in January 1988 to determine which hymns would be included in the hymnal. Dr. James Brauer¹⁰, Executive Director of the LCMS Commission on Worship, participated in this meeting as a representative of the [Missouri] Synod. The subcommittee tasked with the texts also met in Buenos Aires in January of that year to make a final examination of the hymn texts.

The product of all this work is this hymnal, which we commend to the church for its spiritual growth and enrichment of its worship. The committee is very grateful to all who contributed so selflessly of their time and talents. We thank God for having given us the opportunity to participate in the publication of this hymnal; we also ask His blessing on its use in the congregations and that many would be moved to worship Him “in spirit and in truth.” (John 4:23)

[English translation prepared by Pam Bridgehouse]

Notes

In addition to the comments above describing the contents of the hymnal, it should be mentioned that about half of the hymns were translations of English hymns not included in *Culto Cristiano*. The rest were drawn from Hispanic sources or written for this project.

Cantad al Señor clearly had an influence on *Lutheran Service Book* (2006) which, for the first time, included fourteen Spanish hymns in an LCMS official hymnal. These included alternate stanzas in Spanish and Hispanic hymns translated into English.

BLB

⁸ Brondos served as a missionary in Mexico from 1984 until 1995. Since then he has served as professor at the Theological Community of Mexico. He also directs the online course program for Spanish-speaking students at Augsburg Theological Seminary.

⁹ Sorensen teaches Biblical Greek, Scripture, ancient Judaism and early Christianity at Concordia University Chicago.

¹⁰ Brauer was executive director of the LCMS Commission on Worship from 1987-1992. He served as professor of Practical Theology at Concordia Seminary, St. Louis from 1992 until his retirement in 2008.

31. *With One Voice: A Lutheran Resource for Worship* (1995)

Augsburg Fortress
Minneapolis, MN
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Summary

After the formation of the Evangelical Lutheran Church in America in 1988, its congregations continued the use of *Lutheran Book of Worship* as the principal resource for worship and hymnody. Responding to the proliferation of new assembly songs from various sources and in diverse genres in the years since 1978, the ELCA’s churchwide and publishing house staff commenced work in 1993 on a supplement to *Lutheran Book of Worship*. This supplement, *With One Voice*, was formed in close relationship with the ELCA’s development of *The Use of the Means of Grace: A Statement on the Practice of Word and Sacrament*, ultimately adopted at the ELCA’s 1997 Churchwide Assembly. *With One Voice* introduced a “pattern for worship” for the service of Holy Communion, a way to illustrate and reveal the structure and movement of the liturgy. The resource was widely received and used in the decade following its release.

Rev. Martin Seltz¹¹
(Retired publisher and worship editor for Augsburg Publishing House.)

Introduction

With One Voice has been prepared as an additional volume of resources for Lutherans at worship. It is intended to stand beside the principal worship book presently in use and to supplement its contents.

Several premises underlie the preparation of this collection. *With One Voice* is oriented primarily to the principal weekly assembly of God’s people. These new liturgical settings, hymns, and songs are offered to assist those who gather around the Word and Sacraments, and to support the lectionary as it unfolds the saving story through the season of the Christian year.

¹¹ Rev. Martin A. Seltz (b. December 3, 1951) served as publisher and editor of worship resources at the Publishing House of the Evangelical Lutheran Church in America (Augsburg Fortress, later 1517 Media, 1994-2023). He was responsible for worship books including *With One Voice*, *Libro de Liturgia y Cántico*, *This Far by Faith*, *Evangelical Lutheran Worship*, and *All Creation Sings*, as well as music publications and planning resources such as *Sundays and Seasons*. A graduate of Christ-Seminary-Seminex (1977) and the University of Minnesota (1979), he also served as pastor and cantor in congregations in St. Paul and Minneapolis and in Livonia, Michigan.

The title suggests another focus of the volume. The letter to the Romans contains the exhortation to “live in harmony with one another . . . that together you may with one voice glorify . . . God” (Romans 15:5-6). A quick glance at this resource will reveal that to sing “with one voice” does not imply uniformity of expression. The “one voice” of the Church represents an amazingly diverse fabric, many songs of many cultures in many styles, woven together by the one Spirit. The size of *With One Voice* allows only a sampling of these many songs, but the breadth represented here is a witness to the Church’s unity in diversity and an encouragement to communities to cultivate a variety of expressions when they gather, rather than dividing themselves by style of worship or music.

The liturgy of Holy Communion in *With One Voice* continues to “embody the tradition of worship which received its characteristic shape during the early centuries of the Church’s existence and was reaffirmed during the Reformation era” (Introduction, *Lutheran Book of Worship*). The design of the services in this volume aims to reveal this characteristic shape. Two services of Holy Communion (*Light of Christ* and *Bread of Life*) are presented with complete musical settings. Holy Communion: *All Times and Places*, Setting 6, follows the model of Martin Luther’s Chorale Service and suggests the insertion of service music from a wide variety of sources to be used for the principal musical elements. It is a flexible structure enabling the celebration of Holy communion with integrity while allowing for adaptation to various circumstances.

This resource includes also a Service of Word and Prayer, incorporating service music, proclamation of the Word, creed and confession, offering and prayer.

The many songs gathered together in the hymn collection of *With One Voice* include a large number that have already found their way into the repertoire of many Lutheran assemblies. In addition to well-loved hymns from several traditions, there are contributions from the diverse cultures of North America as well as a representative sampling of materials from other parts of the world. Songs that center around a repeated refrain (choruses, materials from Taizé) stand alongside the lively poetry and new melodies of the “hymnic explosion” of the last two decades. Strong and singable melodies have been prized in every genre represented. Accompaniments are included throughout for the hymns and songs in order to enable the use of these materials in a variety of settings and to enable singing in harmony where appropriate.

Throughout this supplementary resource careful attention has been given to the use of language that includes all God’s people and employs a broadened palette of images for the persons of the Trinity. Liturgical texts are in continuity with those prepared for *LBW*, incorporating several further revisions of the English Language Liturgical Consultation (an ecumenical group representing major English-speaking churches) published in *Praying Together* (1998). The ELLC versions of the Apostles’ and Nicene Creeds are provided on pages 54-55, and congregations are encouraged to study them for possible use.

Thirty years ago, Lutherans in North America entered into a significant process in the development of common worship resources as the Inter-Lutheran Commission on Worship undertook work leading toward a renewal in the worship life of the Lutheran churches. In the

intervening years, the rapid change of contemporary society has confronted the world and the Church. While the fundamental pattern of the Church's worship does not change, the ways that Christians at worship express themselves in word, music, and gesture are always unfolding. Developed by the Publishing House and the Division for Congregational Ministries of the Evangelical Lutheran Church in America, with consultation and review provided by congregations and lay persons, church musicians and pastors, theologians and ecumenical partners, *With One Voice* is offered as a further vehicle for the richly varied and constantly emerging praise and prayer of the Church.

May *With One Voice* be a useful instrument so that "joined together in harmony and having received the godly melody in unison, you might sing in one voice through Jesus Christ . . . that you might always partake of God."

(*Ephesians IV*, Ignatius of Antioch, c. 35-c. 107 A.D.)

It is the voice of the Church that is heard in singing together.
It is not you that sings, it is the Church that is singing,
and you, as a member of the Church, may share in its song.
Thus all singing together . . . serves to widen our spiritual horizon,
make us see our little company as a member
of the great Christian Church on earth,
and help us willingly and gladly to join our singing,
be it feeble or good,
to the song of the Church.

Dietrich Bonhöffer, *Life Together*

Foundations for the Christian Assembly

From the earliest days of the Church, Christian worship has been marked by a pattern of gathering, word, meal, and sending. These basic elements—revealed in the New Testament, the writings of the early Church, the Lutheran confessions, and ecumenical documents—constitute the center of the Church's worship.

Beginning with Moses and all the prophets, Jesus interpreted to them the things about himself in all the scriptures. . . . When he was at table with them, he took bread, blessed and broke it, and gave it to them. Then their eyes were opened and they recognized him.

Luke 24:27, 30-31a

The baptized devoted themselves to the apostles' teaching and fellowship, to the breaking of bread and the prayers.

Acts 2:42

On Sunday all are gathered together in unity. The records of the apostles or the writings of the prophets are read for as long as time allows. the presider exhorts and invites us into the pattern of these good things. Then we all stand and offer prayer.

When we have concluded the prayer, bread is set out together with wine. . . . The presider then offers prayer and thanksgiving and the people sing out their assent, saying the “Amen.” There is a distribution of the things over which thanks has been said and each person participates, and these things are sent to those who are not present.

Those who are prosperous give what they wish according to each one’s own choice, and the collection is deposited with the presider, who aids orphans and widows, those in want because of disease, those in prison, and foreigners who are staying here.

We hold this meeting together on Sunday since it is the first day, on which God, having transformed darkness and matter, created the world. On the same day Jesus Christ our Savior rose from the dead. On Sunday he appeared to his apostles and disciples and taught them these things which are present to you.

From the Apology of Justin Martyr (c. 150 A.D.)

It is taught among us that one holy Christian church will be and remain forever. This is the assembly of all believers among whom the Gospel is preached in its purity and the holy sacraments are administered according to the Gospel.

For it is sufficient for the true unity of the Christian church that the Gospel be preached in conformity with a pure understanding of it and that the sacraments be administered in accordance with the divine Word. It is not necessary for the true unity of the Christian church that humanly instituted ceremonies should be observed uniformly in all places.

Augsburg Confession VII (1530)

The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people as “a chosen race, a royal priesthood, a holy nation, God’s own people” (1 Peter 2:9; see 2:4-5) is their right and duty by reason of their baptism.

Constitution on the Liturgy, Second Vatican Council (1963)

The services of *Lutheran Book of Worship* embody the tradition of worship which received its characteristic shape during the early centuries of the Church’s existence and was reaffirmed during the Reformation era. . . .

Freedom and flexibility in worship is a Lutheran inheritance, and there is room for ample variety in ceremony, music, and liturgical form. Having considered their resources and their customs, congregations will find their own balance between fully using the ritual and musical possibilities of the liturgy, and more modest practice. A full service should not allow secondary ceremonies to eclipse central elements of the liturgy, nor should a simple service omit essential or important parts.

Every service, whether elaborate or spare, sung or said, should be within the framework of the common rite of the Church, so that the integrity of the rite is always respected and maintained.

Lutheran Book of Worship (1978)

Holy Communion: Shape of the Rite

Sunday is the primary day on which the Church assembles: the first day of creation when God transformed darkness into light and the day on which Christ rose from death and revealed himself to the disciples in the scriptures and the breaking of the bread. The baptized gather to hear the word, to pray for those in need, to offer thanks to God for the gift of salvation, to receive the bread of life and the cup of blessing, and to be renewed for the daily witness of faith, hope, and love. To guests, strangers, and all in need, the Church offers these good things of God's grace.

GATHERING

Entrance Hymn

GREETING

Kyrie

Hymn of Praise

PRAYER OF THE DAY

God calls and gathers believers through the Holy Spirit, and in response the community acclaim this gracious God in song and prayer. The gathering of the congregation may begin with a confession of sin and/or an entrance hymn. God's welcome is extended to the congregation by the presider. When appropriate, a litany or hymn of praise may be sung immediately before the prayer of the day. Through these actions, the congregation prepares to hear the Word of God.

WORD

First Reading

Psalm

Second Reading

Gospel Acclamation

GOSPEL

SERMON

HYMN OF THE DAY

Creed

THE PRAYERS

In the rich treasure of Scripture proclaimed by readers and preachers, the Church hears the good news of God acting in this and every time and place. A three-year cycle of readings provides portions of the Hebrew Scriptures, the New Testament letters, and the Gospel books for each week. During Advent/Christmas, the lectionary reveals the mystery of the Word made flesh. In Lent/Easter, the paschal mystery of the Lord's death and resurrection is proclaimed. Throughout the Season after Pentecost, the New Testament texts are read in a continuous order. During the last Sundays of the year, the readings present the final vision of a new heaven and a new earth.

This encounter with the living Word, Jesus Christ, is marked by proclamation and silence, psalm and hymn, singing and speaking, movement and gesture. Silence after the readings allows time for the word to be pondered. The sermon announces good news for the community and the

world; the hymn of the day both proclaims and responds to the word; a creed is a further response to it. God's Word, read and preached and acclaimed, leads the community to pray for the Church, the people of the world, and those who suffer or are in need.

MEAL
Greeting of Peace
PRESENTATION OF THE GIFTS
GREAT THANKSGIVING
LORD'S PRAYER
COMMUNION
Canticle
Prayer

In thanksgiving, the congregation praises God for the gracious gifts of creation and the saving deeds of Jesus Christ. To the table of the Lord are brought bread and wine, simple signs of God's love, humble signs of human labor. In word and gesture, prayer and song, the people lift up their hearts in praise and thanksgiving for the gifts of forgiveness, life, and salvation, hearing Jesus' words spoken at this supper, remembering his death and resurrection. The presider asks that the Holy Spirit unite the community in the Lord's bread and cup so that, as one body in Christ, it too might proclaim God's salvation in the world. To this grateful proclamation, the community joins its "Amen" before praying the Lord's Prayer with one voice. Welcomed to the table, each one is united with God in Christ, with each other, and with the Church's mission in the world. During the communion, hymns, songs, and psalms may be sung. As the table is cleared, the congregation may sing a canticle. A brief prayer concludes the liturgy of the meal.

SENDING
BLESSING
Dismissal

Worship on the Lord's Day ends with simplicity. The community receives the blessing of God. All are invited to leave in peace, sent out to serve in word and deed: to speak the words of good news they have heard, to care for those in need, and to share what they have received with the poor and the hungry.

Central elements of the Holy Communion liturgy are noted in uppercase letters; other elements support and reveal the essential shape of Christian worship.

Notes

With One Voice includes the following: Brief Order for Confession and Forgiveness, three settings of Holy Communion, Service of the Word and Prayer, Praying Together: Ecumenical Texts (English Language Liturgical Consultation (1988), twenty-five pieces of service music, and 177 hymns. In addition to the Pew Edition two other books were provided as supplementary volumes: the Leaders Edition and the Accompaniment Edition, which provided accompaniments for all the liturgical music, varied keyboard accompaniments, melodic lines and descants, percussion suggestions and performance ideas.

The ELCA churchwide and publishing house staff included: Martin A. Seltz and Frank Stoldt (co-editors), Norma Aamodt-Nelson, Ruth Allin, Lorraine Brugh, Carol Carver, M. Alexandra George, Lynette Johnson, Mary Ann Moller-Gunderson, Mark Junkert, Ellen Maly, Paul R. Nelson, Kristine Oberg, Rachel Riensche, Michael Rothaar, Ann M. P. Schroeder, Samuel Torvend, and Karen Ward.

WB

32. *Evangelical Lutheran Hymnary* (1996)

Prepared by the
Worship committee of
the Evangelical Lutheran Synod
Mankato, Minnesota

Published in St. Louis, Missouri by
MorningStar Music Publishers, Inc.

The Evangelical Lutheran Synod
6 Brown's Court
Mankato, Minnesota 56001

Worship Committee
Dennis W. Marzolf¹², Chair
Harry K Bartels and Mark E. DeGarmeaux

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Summary

Published in 1996, the *Evangelical Lutheran Hymnary* was produced by the worship committee of the Evangelical Lutheran Synod (ELS). The pastors and congregations of the ELS trace their theological lineage through the Norwegian immigration of the nineteenth century and the “old” Synodical Conference to the Evangelical Reformation of Denmark and Lutheran Germany in the sixteenth century. The most immediate parentage of the ELH is *The Lutheran Hymnary* of 1913 (LHry) and *The Lutheran Hymnal* of 1941 (TLH). To date, more copies of the ELH have been sold (25,000+) than there are members of ELS congregations. The Worship Committee of the Evangelical Lutheran Synod has started work on an ELH Supplement, but no publication date is set.

This volume does not have a preface or introduction. The information provided here was taken from the Evangelical Lutheran Hymnary Resources website:

https://els.org/wp-content/files/worship/elh_resources/ELH_Infosheet.pdf.

Provided on this website are: ELH Infosheet (reprinted below), ELH Overview, ELH Handbook—Biographies and Sources, ELH Handbook—Hymn Information, Scripture

¹² Dennis Marzolf (b. 1958) earned a Bachelor of Music from St. Olaf College, Northfield, MN, a Master of Music from Minnesota State University, Mankato, MN, and a Master of Divinity from Concordia Theological Seminary, Ft. Wayne, IN. Professor Marzolf has been a faculty member at Bethany Lutheran College since 1984 and is chair of the music department where he directs the college choirs, teaches music courses, and serves as chapel organist.

References for the ELH Hymns, Scripture References for the ELH Liturgies, ELH Altar Book, ELH Music for Liturgy and Hymns, ELH Rite 1, ELH Made Easier, ELH Liturgy Files, ELH Hymn Selection Plans, 1997 Report to the ELS Convention, Review of the ELH (written by Rev. David P. Saar for Lutheran Theological Review), and ELH Divine Service: Rite 3.

Infosheet (from website)

EVANGELICAL—

From the Greek *euangelion*, pertaining to the teaching of the gospel, the good news of Jesus' death and resurrection to save sinners

LUTHERAN—

From the last name of Martin Luther, of or relating to religious teaching (such as justification by faith alone) expounded by Luther and his colleagues

HYMNARY—

From the Medieval Latin word *hymnārium*, a hymnbook containing a collection of hymns

CHRIST-CENTERED LITURGIES—

Traditional elements dating back to the early church and Old Testament worship

Rite 1: The “**Bugenhagen Order**” developed for Scandinavians by Johannes Bugenhagen (Martin Luther’s pastor)

Rite 2: The “**Common Service**” based on liturgical revisions by Luther; used widely among Lutherans in America

Rite 3: **Modern English text** with music composed by former Bethany Lutheran College professor Alfred Fremder

CHRIST-CENTERED HYMNS—

Rich collection from the ancient church to modern times

HOME DEVOTIONAL USE—

Brief services, daily prayers, and hymns for morning and evening

FAMILIAR PSALMS—

Gospel-rich selections from the Psalms, “the first hymnbook,” paired with simple musical tones

AUGSBURG CONFESSION OF 1530—

Classic Christian **confession printed in full** following the tradition of other confessional Lutheran hymnbooks

LUTHER'S SMALL CATECHISM—

Greatest tool for Bible instruction of the last 500 years; Luther's Catechism hymns also included

MOST HYMNS BY LUTHERAN AUTHORS—

Half the hymns are of German and Scandinavian **Lutheran origin**; many more written in English **by Lutherans**

LARGE NUMBER OF CORE LUTHERAN HYMNS—

Among modern hymnbooks, **the most hymns** from the **1545 Babst hymnbook** – the last one endorsed by Luther

CONSERVATIVE APPROACH—

Retains **half** the hymn texts of the 1913 *Lutheran Hymnary* and nearly **two-thirds** from the 1941 *Lutheran Hymnal*

MORE VERSES FROM CLASSIC HYMNS—

Allows for **more singing options**, gives **clearer context**, and is **richer for devotional use** (Compare verse amounts in modern hymnbooks: “A Lamb Goes Uncomplaining Forth,” “Like the Golden Sun Ascending,” “One Thing Needful,” “Salvation unto Us Is Come,” “By Grace I’m Saved”)

CLASSIC COMPOSERS—

Eighteen compositions and settings by J. S. Bach; others by G. F. Händel, E. H. Grieg, and F. Mendelssohn

SINGING ENCOURAGED—

Four-part harmony given in liturgies and hymns for congregational or choral use

Notes

This volume contains 602 hymns, The Augsburg Confession (a revision of the translation found in the *Lutheran Hymnary*, 1913, by Rev. Alexander Ring), The Small Catechism, The Divine Service (*Rite One*), The Divine Service (*Rite Two* adapted from *The Lutheran Hymnal*, 1941,) The Divine Service (*Rite Three*, prepared by the English Language Liturgical Consultation, 1998), The Divine Service (*Rite Four*—The Lutheran “Chorale” Service), The Offices of Prime, Matins, Vespers, and Compline, The Service of Private Confession and Absolution, The Service of Corporate Confession and Absolution, Holy Baptism, The Litany, The Suffrages, Seasonal Graduals and Introids, Collects for the Church Year, Daily and Weekly Prayers, a large portion of the Psalter, ILCW Lectionary (three-year), and Historical Lectionary. The *Evangelical Lutheran Hymnary Handbook* is available only online. (https://els.org/wp-content/files/worship/elh_resources/ELH_Handbook_Hymn_Information.pdf).

WB

33. *Hymnal Supplement 98 (1998)*

Prepared by the Commission on Worship of the Lutheran Church-Missouri Synod
Concordia Publishing House
Saint Louis, MO
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Summary

Following the reinstatement of the LCMS Commission on Worship at the 1995 Convention, the new commission immediately began to consider the possibility of a successor to *Lutheran Worship* (*LW*; 1982) and *The Lutheran Hymnal* (*TLH*; 1941). The production of *Hymnal Supplement 98* (*HS98*) was a first step, with two primary goals: 1) to provide some newer hymnody for congregations, especially the congregations that had never adopted *LW* (34%); and 2) to respond to calls for use of worship resources beyond what were offered in *TLH* and *LW*. Work on *HS98* began in December 1996, and it was brought to print in July 1998. *HS98* became a kind of “trial run” for the development of *Lutheran Service Book* (*LSB*), which was begun that same year. Eventually included in *LSB* from *HS98* were 96 of 114 hymns, and orders for the Divine Service, Responsive Prayer, and Daily Prayer for Individuals and Families.

Jon Vieker
(Associate Professor of Practical Theology, Dean of Chapel, Concordia Seminary, St. Louis)

Introduction

“The Lord Almighty order our days and our deeds in His peace”

The gifts of God come to us in many and various ways, but never so certainly as in the Divine Service of the Church. Here God delivers forgiveness, life, and salvation through His Word and holy sacraments, which are the means of His grace.

Here also God orders “our days and our deeds” as He did in creation. That order is still present in our daily lives as a gift. Luther spoke of that order when he listed “discipline” as one of the gifts of daily bread. We are blessed with such order in the liturgy and hymns of the Church. They guide the Church’s worship in the Word and sacraments. They give the Church a common language, as Luther encouraged in the Preface to the Small Catechism. Together with Bible and catechism, the hymnal has always been a blessed treasury for the formation of the people’s piety.

A hymnal is more than hymns, for through liturgy, psalmody, and hymnody, the Church is gathered into the very presence of the living Christ. Either with direct quotation or paraphrase, we are given to speak the words and to sing the songs of Scripture itself.

A hymnal is more than a congregational resource, since it serves the whole life of prayer. With it families, small groups, and individuals are led into the riches of God's Word. Thus it is also a book for instruction in the faith—in a word, catechesis.

A hymnal serves more than today's generation, for it serves timelessly the needs of the Church in every age. Furthermore, it offers more than we sometime want or like because it gives voice to God's message and to our response for what we need.

Hymnal Supplement 98 is intended to serve the Church with additional resources for worship. Intentionally a supplement, it is not a replacement for the hymnal. It is intended specifically to offer simplified forms of congregational services as well as forms for family and group devotions. This supplement provides for special services of the Church, such as midweek Advent and Lenten services. Intended to be devotional yet churchly, it serves the needs of God's people within the context of the whole Church.

Gathering hymns from a wide range of time, place, and Christian community, this supplement is a catholic collection. It recovers the use of some Bach chorales while expanding the repertoire to hymnody of Africa, China, and Latin America. It includes some of the earliest texts of the Church while adding the voices of 20th-century authors and composers.

The following are features of this supplement:

- Scriptures references are included for most hymns and portions of the liturgy.
- Rubrics and options have been kept to a minimum in the liturgies.
- Liturgical materials have been designed not only for ease of use but also for understanding the basic structure of the services.
- The psalms, while modest in number, have been selected to give voice to every season of the church year.

It is the prayer of the Commission on Worship that *Hymnal Supplement 98* will be an instrument of service to the Church, that with it the Gospel be honored, God's people be taught, and the Church's pastors be guided. This supplement is intended to serve God's people that, in the words of Nikolaus Selnecker, the Church might be "strong, bold, unified in act and song."

To the Musician (from the accompaniment edition)

In addition to the features noted above, the accompaniment edition of *Hymnal Supplement 98* offers the following:

- Alternate accompaniments are provided for about a fifth of the hymns. In most cases they consist of simplified settings. Two of the hymns are transposed into an easier-played key.
- For the majority of the hymns a vocal descant has been included. The descants, which will be made available to choirs in a separate publication, are provided here especially for the accompanist who also directs the choir. The descants may also be played on the organ.

- In order to avoid confusion, pages in the accompaniment edition are not numbered consecutively; rather, they are numbered to correspond with the pew edition.
- Metronome markings have been provided for the liturgical settings and the psalm antiphons. These markings are only suggestions and will vary depending on the local setting.

Notes

The *Hymnal Supplement 98* included 114 hymns, Divine Service, Evening Prayer, Responsive Prayer, Daily Prayer for Individuals and Families, and eleven responsive Psalm settings. In addition to the Pew Edition, there was an Accompaniment Edition, Large Print and Braille editions, a Vocal Descants Edition, Instrumental Descants Edition, Handbell Descants Edition, and a *Hymn Supplement 98 Handbook* (edited by Paul Grime and Joseph Herl).

The project director was Paul Grime (b. 1950) who was also serving as the Executive Director of the LCMS Commission on Worship at the time. Grime earned music degrees from Valparaiso University and the University of Cincinnati. He completed M. Div. and S.T.M. degrees at Concordia Theological Seminary, Ft. Wayne, IN, and was awarded a Ph.D. in Religious Studies in 1994 from Marquette University in Milwaukee, WI. In 1996, Grime accepted a call to serve as executive director for the LCMS Commission Worship in St. Louis, MO. He directed the development of both *Hymnal Supplement 98* and *Lutheran Service Book* (2006). Grime joined the CTSFW faculty in the fall of 2007 and serves as Dean of Spiritual Formation and Dean of the Chapel.

The other members of the LCMS Commission on Worship during the development of *Hymnal Supplement 98* were Mark Bender, Barbara Bradfield, Stephen Everette, Ronald Feuerhahn, Roger Pittelko, Richard Resch, and Elizabeth Werner. The supplement committee members were Paul Grime (project director), Ronald Feuerhahn, Henry Gerike, Joseph Herl, Timothy Quill, Richard Resch, Stephen Starke, and Jon Vieker. Concordia Publishing House staff assisting the project were Henry Gerike (editor), Richard W. Gieseke, David A. Johnson, Mary Lou Kopp, John Krus, Don Petering, and Anita Varney. Other contributors included Gertrude Conboy, Winnie Edwards, Kathleen Furmann, Lynda Lorenz, Janet Muth, Larry Myers, and Annette Schroeder.

WB

34. *Libro de Liturgia y Cántico* (1998) *(Book of Liturgy and Song)*

Developed by and recommended for use in the Evangelical Lutheran Church in America.
Published by Augsburg Fortress
Publishing House of the ELCA
Minneapolis, MN
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Summary

Following the formation of the Evangelical Lutheran Church in America (ELCA) in 1988, the first comprehensive ELCA service book and hymnal to be published was in the Spanish language. The ELCA includes congregations not only in the United States but in the Caribbean region, and its ministries among Spanish-speaking populations had seen considerable growth in prior decades. *Libro de Liturgia y Cántico* followed several limited, provisional resources and represented a durable successor to *Culto Cristiano* (1964, 1976, 1985).

The book included translations from *Lutheran Book of Worship* (LBW, 1978) of the lectionary, liturgical propers, and most of the liturgies (including services for Lent and The Three Days, which had appeared only in the LBW Ministers Edition), with some significant culture-specific adaptations and additions including rites for “Celebración para los Quince Años” and for “Fiesta de Las Posadas.” A selection of sixty-two psalms and canticles were pointed for singing, with ten psalm tones provided. Liturgical music was not embedded with the liturgical texts but contained in a service music section of ninety-four items. The resource also contained 350 hymns and songs, many of them representing the flowering of vernacular language and musical genres in Spain and Latin America that followed the Second Vatican Council.

Libro de Liturgia y Cántico achieved widespread usage not only in ELCA congregations but in Latin America, including its adoption by the United Lutheran Church of Argentina. Its bilingual hymnic resources were well represented in ELCA worship books that followed it, *Evangelical Lutheran Worship* (2006) and *All Creation Sings* (2020).

Rev. Martin A. Seltz
(Retired publisher and worship editor Augsburg Publishing House)

Prefacio

Al publicar el *Libro de Liturgia y Cántico* nos hacemos eco de lo expresado en el prefacio de *Culto Cristiano*, publicado en 1964 por la iglesia luterana de habla hispana, al señalar que el rito luterano es verdaderamente ecuménico; ya que en él no sólo se confiesa que la iglesia es una, santa, católica y apostólica, sino que también en nuestra liturgia se integran formas rituales que recogen una herencia de 20 siglos de cristianismo.

La adoración luterana se regocija, especialmente, en el uso de la antigua liturgia de la iglesia, la cual comparten otras comunidades eclesiales cuyas raíces se remontan a la época de los apóstoles. Durante su desarrollo, nuestra liturgia ha vencido diversas barreras lingüísticas que van desde el hebreo y el griego al latín hasta las lenguas vivas de nuestro siglo.

Luego de la publicación de *Culto Cristiano* surgió un gran interés en las iglesias de occidente, incluso en la Iglesia Católica Romana, por investigar los orígenes de la liturgia, tanto en el Nuevo Testamento como en la iglesia antigua. Como resultado de estas investigaciones, hubo grandes cambios litúrgicos en los libros de adoración de casi todas las iglesias occidentales durante las décadas del sesenta y setenta.

A partir del año 1983 aparecieron nuevos libros de origen luterano con la misma tendencia de renovación litúrgica. Uno de ellos fue *Liturgia Luterana*, una traducción de los ritos de mayor uso encontrados en *Lutheran Book of Worship* (1978), para uso provisional. Este trabajo, encabezado por Gary Marshall y Dimas Planas-Belfort, incluía el leccionario y los propios para el año litúrgico. Aunque tenía música para cantar la liturgia eucarística, no incluía himnos ni salmos.

Al año siguiente 1984, apareció *Celebremos*, una publicación de la Iglesia Evangélica Luterana Unida de Argentina. Esta obra fue producida por la Comisión de Liturgia de esa iglesia, encabezada por Carlos Lisandro Orlov. Este manual, también de naturaleza provisional, incluía música para celebrar la eucaristía y las horas de oración diaria: maitines, vísperas y completas. También incluía cuarenta salmos para cantarse, algunas canciones nuevas, el leccionario y los propios litúrgicos.

En 1989 salió a la luz *El Pueblo de Dios Canta*, publicación también dirigida por Dimas Planas-Belfort. Este recurso contenía un número limitado de himnos y algunos cánticos litúrgicos. En *El Pueblo de Dios Canta* se comenzó sentir el estilo latino en la música para uso congregacional.

En términos litúrgicos e históricos, la corriente céntrica de la presente obra, el *Libro de Liturgia y Cántico*, es congruente con la de la iglesia occidental. Esta corriente es a su vez la característica clave del pensamiento y práctica luteranas, lo que hace de esta obra una de verdadero sentido ecuménico.

Libro de Liturgia y Cántico es el resultado de cuatro años de gran esfuerzo y constancia de quienes reconocen la necesidad de tener un libro de adoración que responda a las necesidades del pueblo latino y a la vez sirva de recurso enriquecedor para los líderes y músicos de la iglesia de todas partes.

En el *Libro de Liturgia y Cántico* el pueblo de Dios encontrará un recurso litúrgico-musical fiel a la catolicidad de la iglesia y de pertinencia cultural para la gente de hoy. El libro contiene una variedad musical que tiene como finalidad el glorificar a Dios y fortalecer a su pueblo, incluyendo música de ritmos típicos representativos de todas las regiones de América Latina. Los acentos originales del texto con relación a la música se han preservado para honrar los regionalismos. Incluye alrededor de 100 cánticos nuevos compuestos expresamente para este libro o publicados por primera vez en un himnario mayor. También incluye la tradición al inglés

de más de 70 himnos, salmos, y cantos litúrgicos para poder compartir nuestra música con los ministerios angloparlantes. No debe pasarse por alto que este recurso, reconociendo la riqueza de la tradición de la iglesia, incluye además un número de himnos tradicionales, de los que han servido bien a la iglesia luterana de habla hispana por muchos años.

Por razón de las dificultades que el idioma español presenta para poder hacer esta obra en idioma inclusivo de forma consistente en lo que se refiere al género, en los ritos litúrgicos el Comité Timón decidió escribir las porciones de las palabras susceptibles a este lenguaje en bastardilla (*italics*) de modo que el lector pueda hacer los ajustes que entienda necesarios. Lo mismo se hizo con las palabras susceptibles al número. Esto no fue posible aplicarlo en las rúbricas puesto que estas ya están escritas en bastardilla.

El uso limitado de la letra mayúscula en palabras que se refieren a Dios corresponde a la corriente actual en el uso ecuménico de este lenguaje en nuestro idioma.

Se hicieron todos los esfuerzos posibles para identificar a los compositores y autores de los materiales que se han utilizado en este libro. Si hubiera algún cántico o texto por el cual no se haya hecho el debido reconocimiento, o para cuyo uso no se haya obtenido el debido permiso, el Comité Timón siente profundamente la omisión. La casa publicadora Augsburg Fortress agradecerá la información para hacer los ajustes necesarios.

Este proyecto se ha desarrollado gracias a la ayuda financiera y al apoyo del personal de la Comisión para Ministerios Multiculturales (CMM, siglas en inglés) y de la División para Ministerios Congregacionales (DCM) de la Iglesia Evangélica Luterana en América (ELCA). Especialmente, agradecemos a la organización Lutheran Brotherhood Foundation por su compromiso a toda la comunidad latin luterana, y específicamente por apoyar este Proyecto con fondos asignados para su desarrollo.

Agradecemos inmensamente a quienes han hecho esta obra posible, en especial, a Evelyn Soto, Directora de Programas Multilingües y Culturalmente Específicos en DCM; a Mary Ann Moller-Gunderson, anterior Directora Ejecutiva de DCM, por su apoyo inicial a este proyecto, el cual fue decisivo en sus comienzos; a la presente directora, M. Wyvetta Bullock; a Ángel M. Mattos de Jesús, director del proyecto; al editor Gerhard Cartford; a la casa publicadora Augsburg Fortress Publishers y al director de su departamento de Worship, Music and Ecclesiastical Arts, Frank Stoldt; y al pueblo latino en general, que participó en los talleres aportando sus ideas y experiencias musicales.

Pero principalmente, le damos las gracias al Dios todopoderoso por su gloria, y por darnos los talentos que aquí le retornamos en adoración y alabanza. ¡A Dios sea toda la gloria!

Rev. Pedro Manuel Suárez
Presidente, Comité Timón

Grupos de trabajo en el proyecto para el *Libro de Liturgia y Cántico*

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Raymond Rosales

Preface (English translation)

In publishing *Libro de Liturgia y Cántico* we echoed what was expressed in the preface of *Culto Cristiano*, published in 1964 for the Spanish-speaking Lutheran church, to demonstrate that the Lutheran rite is truly ecumenical; it not only confesses that the church is one, holy, catholic, and apostolic, but also that in our rites and forms of liturgy are gathered a heritage of twenty centuries of Christianity.

Lutheran worship especially rejoices in the use of the ancient liturgy of the church, which is shared by other ecclesiastical communities whose roots go back to the apostles. During its development our liturgy has triumphed over diverse linguistic barriers that come from Hebrew and Greek to Latin and up to the living languages of our century.

Since the publication of *Culto Cristiano*, a great interest has arisen in the western churches, including the Roman Catholic Church, in investigating the origins of the liturgy in the New Testament as well as the ancient church. As a result of this research, there have been great liturgical changes in the worship books of almost all the western churches during the 1960s and 1970s.

In 1983 new Lutheran books appeared with the same tendency toward renewal of the liturgy. One of those was *Liturgia Luterana*, a translation of the most used rites from *Lutheran Book of Worship* (1978) for provisional use. This work, headed by Gary Marshall and Dimas Planas-Belfort, included the lectionary and the propers for the church year. Although it had music for singing the eucharistic liturgy, it did not include hymns or psalms.

The following year, 1984, *Celebremos* appeared, a publication of the United Lutheran Church of Argentina. This work was produced by the Liturgy Commission of that church, headed by Carlos Lisandro Orlov. This manual, also provisional in nature, included music for celebrating the

eucharist and the hours of daily prayer: matins, vespers, and compline. It also included forty psalms to sing, some new songs, the lectionary, and the liturgical propers.

In 1989 *El Pueblo de Dios Canta* came to light, also published under the direction of Dimas Planas-Belfort. This resource contained a limited number of hymns and some liturgical canticles. In *El Pueblo de Dios Canta*, a Latino musical style began to be felt in the music for congregational use.

In liturgical and historical terms, the central current of the present work, *Libro de Liturgia y Cántico*, is congruent with that of the western church. This current is, in its time, the key characteristic of Lutheran thought and practice, which makes this work truly ecumenical.

Libro de Liturgia y Cántico is the result of four years of great effort and constancy of those who recognize the need for a worship book that responds to the needs of the Latino people and at the same time serves as an enriching resource for church leaders and musicians everywhere.

In *Libro de Liturgia y Cántico* the people of God will find a liturgical-musical resource that is faithful to the catholicity of the church and is culturally relevant for today's people. The book contains a musical variety that has as its end glorifying God and strengthening his people, including music in the typical rhythms representative of all regions of Latin America. The original accents of the text in relation to the music have been preserved to honor the regionalisms. It includes some 100 new songs composed expressly for this book or published for the first time in a major hymnal. It also includes the English translation of more than seventy hymns, psalms, and liturgical songs so that our music may be shared with English-speaking ministries. It should not be overlooked that this resource, recognizing the richness of church traditions, also includes a number of traditional hymns that have served the Spanish-speaking Lutheran church well for many years.

Because of the difficulties the Spanish language presents in being able to make this work inclusive in language in a way that is consistent in the way it refers to gender, in the liturgical rites the Steering Committee decided to present portions of the gendered words in *italics*, so that the reader can make adjustments deemed necessary. The same was done with words that may refer either to singular or plural. This was not possible with the rubrics since they are already written in italics.

The limited use of capital letters in words referring to God corresponds to the current ecumenical use in this language.

Every possible effort was made to identify the composers and authors of the materials used in this book. If there is some song or text for which due recognition, or for whose work due permission could not be obtained, the Steering Committee truly regrets the omission. The publishing house, Augsburg Fortress, will be truly grateful to receive information needed to make the necessary adjustments.

This project has been developed thanks to the financial help and support of the Commission for Multicultural Ministries (CMM) and the Division of Congregational Ministries (DCM) of the

Evangelical Lutheran Church in America (ELCA). Special thanks to the Lutheran Brotherhood Foundation for their commitment to the whole Lutheran Latino community, and specifically for supporting this project with funds designated for its development.

We are immensely grateful to those who have made this work possible, especially to Evelyn Soto, Director of Multilingual and Culture-Specific Programs in DCM; to Mary Ann Moller-Gunderson, past Executive Director of DCM, for her initial support of this project that was crucial in its beginnings, and to the present director, M. Wyvetta Bullock; to Ángel M. Mattos de Jesús, project director; to editor Gerhard Cartford; to Augsburg Fortress Publishers and the director of its Worship, Music, and Ecclesiastical Arts department, Frank Stoldt; and to the Latino people in general who participated in workshops contributing their ideas and musical experiences.

But chiefly, we thank God Almighty for his glory and for giving us the talents that we here return to him in worship and praise. To God be all the glory!

Rev. Pedro Manuel Suárez

President, Comité Timón (Steering Committee)¹³

[English translation prepared by Pam Bridgehouse.]

¹³ Other members of the steering committee were Ismael de la Tejera, Magaly Escamilla, Pablo Espinoza, Gilma Hernández, and Gregory Villalón. On the liturgy subcommittee were Aureo Andino, Eduardo Cabrera, and Alberto Pereyra; on the theology subcommittee were Lenier Gallardo, Ivis LaRiviere-Mestre, José D. Rodríguez Sr., and Raymond Rosales; and on the music subcommittee were Esther F. Bertieaux, William Dexheimer-Pharris, Rudy Espinoza, Victor Jortack, Orlando Laureano, and Velma Villa.

35. This Far by Faith: An African American Resource for Worship (1999)

Augsburg Fortress
Publishing House of the ELCA
Minneapolis, MN
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Summary

Prior to the publication in 1999 of *This Far by Faith* (TFF), worship services among Black Lutherans in the United States of America often included contextualized sources and resources. For example, in the Synodical Conference (the joint mission work of the Lutheran Church—Missouri Synod and the Wisconsin Evangelical Lutheran Synod) some Alabama congregations sang unwritten songs representative of the African American tradition. Such commonly known melodies were “lined out” by song leaders and repeated by members of the congregation. Clapping, foot-tapping, and voice were often instruments of choice. Later, these songs were codified in writing and mimeographed or photocopied to form self-published hymnal supplements.

The 1978 publication of *Lutheran Book of Worship* was the first primary Lutheran hymnal to include African American spirituals.¹⁴ The Gospel songs and spirituals included in *Songs of Zion* (1981), a pioneering resource published by the United Methodist Church, served as a helpful supplemental resource in many black Lutheran congregations, but also as a hopeful sign of what was possible within predominantly white denominations in the United States.

This Far by Faith was prompted by a concept paper authored by African Americans within the Lutheran Church—Missouri in 1990. The project soon became a partnership with the Evangelical Lutheran Church in America. Concerns raised by some in the LCMS, however, led to *TFF* not being officially endorsed by the LCMS. Despite this, it has gained widespread use in both the LCMS and the ELCA which published it.

This Far by Faith was designed uniquely to serve alongside a primary hymnal. Besides eighteen psalms, various pieces of service music, and 264 hymns, it includes three full liturgical settings (with original music by Tillis Butler and James Capers), eucharistic prayers, blessings, and rites of passage derived from communities within the African diaspora, including the Caribbean.

Rev. Dr. John Arthur Nunes
(Pastor, Pilgrim Lutheran Church, Santa Monica, CA;
Senior Fellow, Center for Religion, Culture, and Democracy)

¹⁴ #70 “Go Tell It on the Mountain,” #92 “Were You There,” #212 “Let Us Break Bread Together,” #214 “Come, Let Us Eat,” #359 “In Christ There Is No East or West,” #562 “Lift Every Voice and Sing.”

[Editor's note: This entry includes quite a bit of prefatory material. Because *This Far by Faith* was the first attempt at an African-American Lutheran hymnal, much foundation needed to be laid.— BLB]

Preface

Jesus whom we worship was born into a specific culture of the world. In the mystery of his incarnation are the model and mandate for the contextualization of Christian worship. God can be and is encountered in the local cultures of our world. A given culture's values and patterns, insofar as they are consonant with the values of the Gospel, can be used to express the meaning and purpose of Christian worship. Contextualization is a necessary task for the Church's mission in the world, so that the Gospel can be ever more deeply rooted in diverse local cultures.

From *The Nairobi Statement on Worship and Culture*, Lutheran World Federation, 1996.

We've come this far by faith, leaning on the Lord,
trusting in his holy word; he's never failed us yet.
Oh, we can't turn back, *we've come this far by faith.*

These words describe the patient hope and prayerful expectation that have sustained the quest to turn *This Far by Faith*, an African American worship resource, from a dream into a reality.

Originally conceived as a concept paper by African American Lutherans within The Lutheran Church–Missouri Synod in 1990, the dream for the project took shape in 1993 when a small exploratory committee was formed of representatives from both the LCMS (Ulmer Marshall, Bryant Clancy, and Robert Malone) and the Evangelical Lutheran Church in America (Craig Lewis).

The dream for an African American worship resource that would supplement the principal worship books of the churches continued to develop. Aided by surveys conducted among African American pastors and congregations that showed great support for the idea, the project moved forward. The ELCA Division for Congregational Ministries and Commission for Multicultural Ministries, and the Commission for Black Ministries of the LCMS agreed to fund the project, but additional funds were still needed.

Walking by faith and not by sight, a steering committee and two subcommittees were formed and began working on the book in February 1995. In September 1995 the Lutheran Brotherhood Foundation approved a grant to assist the church bodies with funding, and work on the project accelerated. Development of the resource continued through the final steering committee meeting in January 1998, on the weekend commemorating the birth of Martin Luther King Jr.

A debt of gratitude is owed to the Lutheran Brotherhood Foundation for its assistance in funding the project and to all members of the steering, liturgy, music, and editorial committees, named below, without whose tireless efforts this book could not have been developed. We are thankful to Mary Ann Moller Gunderson (former director, ELCA Division for Congregational Ministries), Wyvetta Bullock (director, ELCA Division for Congregational Ministries), and Fred Rajan (director, ELCA Commission for Multicultural Ministries), who lent their leadership and support to the project.

Finally, we thank the African American Lutheran congregations of the LCMS and the ELCA for whom this project was conceived and without whose prayerful support the long struggle to produce this book of worship could not have been achieved.

Bryant Clancy
Project Manager
*LCMS Commission
for Black Ministries*

Karen M. Ward
Project Manager
*ELCA Division for
Congregational Ministries*

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Paul Grime
John Nunes
Martin Seltz
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Scott Weidler

WORSHIP AND CULTURE

AN AFRICAN AMERICAN LUTHERAN PERSPECTIVE

The dialog between culture and the Christian faith expressed in worship is as old as the faith itself. The church's basic pattern of liturgy itself has antecedents both in the synagogue service

and the festive meal practices of the Jewish people. The service of word and eucharistic meal was further shaped by the cultures in which the first Christians lived.

A recent Lutheran study presents helpful categories for framing and understanding this dialog:

The reality that Christian worship is always celebrated in a given local cultural setting draws our attention to the dynamics between worship and the world's many local cultures. Christian worship relates dynamically to cultures in four ways. First, it is *transcultural*, the same substance for everyone everywhere, beyond culture. Second, it is *contextual*, varying according to the local situation (both nature and culture). Third it is *counter-cultural*, challenging what is contrary to the gospel in a given culture. Fourth, it is *cross-cultural*, making possible sharing between different local cultures . . . (*Nairobi Statement on Worship and Culture*, Lutheran World Federation 1996).

A Common Heritage

“They devoted themselves to the apostles’ teaching and fellowship, to the breaking of bread and the prayers” (Acts 2:42). This is the *transcultural* pattern of weekly Christian worship that is the heritage of all Christians, regardless of culture. Word and sacraments are means of grace through which the gospel of Jesus Christ is communicated to all.

The baptized do not just “get together”: they are called and gathered by the Spirit into the very presence of God. God’s people do not hear just any word, but the Word of eternal life, Jesus Christ, who changes the heart and enlightens the mind. They do not share just any food, but the very body and blood of Christ. Those who have been gathered, enlightened, and fed do not just “leave,” but as disciples of Christ, they are sent forth in mission to speak the word of God and do the work of God in the world. These things are the evangelical content of worship, a common “culture of the gospel” that unites and grounds the whole Christian community.

Worship in the Vernacular

This common heritage of Christian worship inevitably takes on a *contextual* dimension as it makes a home within a wide variety of situations. It reflects the astonishing particularity of the incarnation: the eternal Word, through whom all things came into being (John 1:3), becomes contextual in a human body, a Jewish home, a first century Greco-Roman culture.

Scripture and the Lutheran confessions contain no specific word for culture. However, the Bible does refer to those elements that are understood today as components of culture: world, nation, generation, tribes, people, religion, form, language, custom. The teachings of Jesus in the gospels and the sermons of Paul in the Acts of the Apostles offer many examples of making connections to the cultural context of the hearers.

The confessional writings contain discussions on matters such as ceremonies and adiaphora (matters neither forbidden nor commanded). Furthermore, Martin Luther and other reformers were strong advocates for worship in the vernacular, worship that engaged the people in their own language and made connections to their daily lives. This emphasis on the vernacular is

parallel to the contemporary attention given to the cultural contexts in which the people of God worship.

Components of Culture

Additional insight into understanding culture comes from 20th century liturgical scholar Anscar Chupungco, who proposes that culture includes three components: *values*, *patterns*, and *institutions*. *Values* are principles of shape the life activities of a community and its members. Examples of values shared widely among cultures are hospitality, leadership and community. *Patterns* include a group's thought, spoken language, body language, concept of personal space, concepts of time, modes of dress, literature, music, architecture, and all forms of the fine arts. *Institutions* include the rites by which cultural groups celebrate or mark the cycles of life from birth to death.

African Americans with North American Lutheranism

North American Lutherans in the first centuries of immigration were people of Northern European ancestry, focused on nurturing and transmitting the faith primarily among their immigrant groups. It is true that Africans became Lutheran in the Americas beginning the 1600s (records document that an African man named Emmanuel was baptized in a New York Lutheran congregation in 1669), and that especially in the last century, Lutheran domestic missions both in urban areas and the rural South have carried out ministries among African Americans.

Yet the challenge of transmitting the gospel to people of African descent in the Americas has been exacerbated by the "peculiar institution" of slavery and the seemingly intractable legacy of racism. In succeeding decades, as they continued to be baptized and catechized under Lutheran auspices, African Americans frequently found that their vernacular expressions of worship and song were not recognized by the wider Lutheran community.

A Common Contextual Heritage

While the African American community is not monolithic or uniform, there are many cultural commonalities among African Americans representing a rich cultural vernacular. Some of these similarities have been carried from the African continent, especially West Africa. These are shared with many who live in the "African diaspora" from Canada to the Caribbean. Most of the shared cultural features probably derive from a common experience of slavery (or cultural subjugation experienced by some Africans who are not enslaved), racism, and the ongoing struggle for full recognition in the Americas. The following are examples of frequently-shared cultural features present in African American worship.

LANGUAGE AND IMAGERY

Not only were slaves discouraged from reading the Bible, it was actually illegal for slaves to read. This enforced a-literacy compelled many slaves and their progeny to rely on memory for biblical stories. Spirituals and hymns were an important aid to memory, and they often conflated or blended biblical narratives. The value of oral tradition among the people, however, helped to carry on the living voice of the gospel.

In the midst of struggle, Africans in the Americas developed rich and highly textured images to speak of God and of the relationship between God and humankind. This use of symbolic language is far more than a literary technique. The fate of an oppressed people served as a source of empowerment towards physical in addition to spiritual freedom. Many spirituals deliberately used coded language, language useful both in worship and in communicating signals to enable the flight to freedom. At times this language contrasts with more verbally precise hymnological and theological traditions. One is more poetic and expressive, the other more concrete and propositional.

THE FUTURE PRESENT

Born out of the legacy of slavery, segregation, and social ostracism, African American prayer and song often speak of God's comfort in time of struggle, God's deliverance from oppression. Another common feature is a proleptic outlet towards heaven. God's future (heaven, kingdom, just reign) is anticipated, not as a means of escape from life, but as a source of sustenance for communal life which has often been difficult.

WORSHIP AS A VERB

Worship among African Americans is more verb than noun, a holistic engagement of head, heart and body touched by the sacred. Telling the story, testifying, preaching, and prayer are communal acts, set in the context of music, movement, and dance. All are infused with a deep awareness of the activity of the Holy Spirit within worship and a readiness for spontaneous response. Liturgy among African Americans often bears a similarity to jazz: improvisation and variation built upon the fundamental shape of the rite.

THE COMMUNAL "I"

The songs and prayers of African Americans often use first person language: "I want Jesus to walk with me" or "I've just come from the fountain." Observing this practice from outside the culture, some may conclude that this emphasis is individualistic. From within a culture, the opposite is true. There's a profound communal or tribal dimension among Africans and African Americans. In most African cultures, the base unit is the tribe or clan, rather than the individual or the nuclear family. Combine this African tribal antecedent with African American history of group identity as slaves and the continuing reality of racial oppression, and one discovers a potent cultural undercurrent of collectivism.

In the popular aphorism of west Africa, "I am because we are, and because we are, I am." The use of the first person in worship is communal "I," understood as "we" by worshipers who share a common history of struggle and striving for justice. Biblical precedents abound, especially in the psalms and in the letters of Paul.

GOD OF OUR ANCESTORS

An additional dimension of this communal sensibility is a profound awareness of the ties that bind living saints to the saints who dwell in light eternal. The African heritage of connectedness to one's ancestors is transformed in the context of Christian faith into a vivid appreciation for the communion of saints, the cloud witnesses that accompany God's people on the journey of faith. Prayers that call upon the "God of our ancestors" have their lineage in the Old Testament invocation of the God of Abraham, Isaac, and Jacob, and in the frequent uses of this term in the letters to the Hebrews.

This Far by Faith

The interplay between worship and culture is often a messy enterprise. Practices that seem right and salutary in one era or within one culture may be judged odd or quaint in another.

Fortunately, the Lutheran heritage welcomes this dialogue, calling for unity in the common, evangelical core of worship and the same time allowing for flexibility and freedom in the ways this essential core is communicated and celebrated.

As the first African American worship supplement prepared for use among Lutherans, *This Far by Faith* joyfully joins this conversation in progress. It is a proposal for addressing issues of worship from a perspective of particular culture and at the same time being faithful to the worship patterns of the church throughout the ages. To that end, this volume provides an important contribution to the global discussion on worship and culture by making available to African American Lutherans and to the wider church some of the riches of African American liturgy and song.

On these pages, witness a living chronicle of a faith journey begun on African soil. This is the pilgrimage of a people leaning on the Lord and trusting in God's holy word. Empowered by the Holy Spirit not to lay their religion down, African American Christians by the grace of God have overcome. They have overcome cultural marginality by finding family in the church. They have overcome dehumanization and oppression by knowing themselves to be God's children. They have overcome trials and tribulations, storms and tempests, to find joy and peace in believing. Hear them as they worship and sing the triumph of trust in God, having come *This Far by Faith*.

Contextual Worship Practices

Symbolic actions and gestures used in worship are drawn from a variety of religious origins and the traditions of particular peoples. Christians have incorporated such culture expressions within worship by interpreting the gesture in the light of Christian faith, in connection with biblical images, and in association with existing traditions of worship. Some examples include the use of the Advent wreath, candles, processions, and incense; the giving of rings in the marriage rite; or the pouring of earth in the funeral service.

The following practices and expressions, while not universal or exclusive, have been associated with the worship of Africans and African Americans at various times and places.

SPACE FOR WORSHIP

Some African traditions value the symbol of the circle or semi-circle. Moveable chairs or pews in the place of worship may be rearranged into such configurations.

PROCESSIONAL MUSIC AND DANCE

Processions at the gathering or sending of the assembly may be accompanied by African drums and dance. Traditional African music forms such as the *lamba* and dances such as the *domba* may be used, and are especially fitting at the celebration of marriage.

CALL TO WORSHIP

This term is in widespread usage among African American churches, referring to the musical or spoken materials that gather the community for worship, or to a specific dialogue, frequently scriptural, that articulates this invitation. Although not African in origin, the call to worship reflects the spirit of the African call-and-response pattern.

ACCLAMATION

In many contexts joyous, vigorous, and physical response from worshipers is naturally expressed. Such acclamation can include handclapping and shouts of thanksgiving and jubilation. Ululation is one form of elevated vocal expression of African origin used to sound praise. At other times, the moan or lament is heard. Spontaneous dancing is a form of acclamation appropriate for certain festive contexts.

POSTURE AND GESTURE FOR PRAYER

A bowed head, kneeling, and the folding of the hands are common prayer postures. In addition, some may use the more ancient practice of extending open arms in prayer and praise, recalling the psalm, "Let my prayer rise before you as incense, and the lifting up of my hands as an evening sacrifice" (*Psalms 141:2*).

LIBATION

Libation is a practice primarily used to accompany a call to worship or gathering prayer. The gesture of libation involves the pouring of a liquid such as water or a fermented drink into the earth or a container of soil. The leader pours from a picture or a glass during a brief silence that follows each petition or response.

The Bible makes use of the image of pouring or libation in a number of places. These references help to supply meaning to the Christian use of this symbolic act. St. Paul says to the Philippians, "But even if I am being poured out as a libation over the sacrifice and the offering of your faith, I am glad and rejoice with all of you" (*Phil. 2:17*) and again in the letter to Timothy, "I am already being poured out as a libation . . . I have finished the race, I have kept the faith" (*2 Tim. 4:6-7*). Thus, the image of libation is a metaphor for the dedication of one's self in service for God's sake. The image of pouring is also used as an image for the outpouring of the gifts of the Spirit (*Acts 2:33, 10:45*).

Communities of faith might consider the use of the libation gesture as a symbolic action of thanksgiving for the creation of humankind from the dust of this earthly home, and thanksgiving for those who have gone before, the mothers and fathers in faith whose mortal remains rest in the earth until the day of resurrection. The gesture may also be a sign of dedication to be poured out for the sake of the world in the same way Christ "poured out himself to death" (*Isa. 53:12*), even as the church is empowered by the Holy Spirit who has been "poured out on us richly" (*Titus 3:6*).

Leading African American Song

The variety of song that finds a home in African American worship presents a similar variety of challenges to those who lead the song of God's people. While many music leaders in committees that use this music have long-standing familiarity with these musical forms, others are seeking

help in meeting these challenges, or desire to learn more about a specific genre. What follows is an introduction to the task of inspiring and enabling communities of faith to sing the liturgies and hymns in *This Far by Faith*. It may be a helpful summary and review for the experienced leader, or an overview for the novice with the goal of encouragement to pursue further study and practice.

Knowing and understanding the principles that undergird the performance of African American religious music is one thing, an important first step. Putting these principles into practice is quite another. Performances that look easy when executed by an experienced practitioner of spirituals and gospel music can be quite deceptive. The seemingly effortless melismatic passage or the brilliant display of polyrhythmic clapping comes not from mere spontaneous inspiration, but from years of persistent honing of skills through careful listening, observation, and practice.

For many church musicians, especially those with predominant classical training, developing proficiency in African American music may pose a great challenge; after all, many of the principles of African American music performance are polar opposites of standard European American musical practices. The first and perhaps biggest challenge is coming to terms with the role of the musical score in African American music. In western music, the score reigns supreme; for the most part, performers are expected to adhere to tempo and dynamic markings. Beyond that, tampering with the melodic line, the rhythm, or the meter is often considered questionable. In contrast, the significance of the score in African American music is determined by the genre or type of music that it represents.

An example from the choral gospel music tradition may be illustrative. As a music whose foundation rests in the oral rather than a written tradition, African American gospel choirs typically learn new repertoire by rote, having heard the chosen selection sung by another group, or having heard the recording on CD, radio, or television. Frequently, no transcription of the selection exists or at least the choir does not have scores. It is the choir director's responsibility to know and demonstrate every vocal line and ensure that the parts blend harmonically.

Even though gospel music is often referred to as a "composed" music (distinguishing it from the spiritual created during slavery whose specific composers are unknown), writers of gospel songs both expect and accept deviation from the score. This improvisational dimension of gospel music performance does not mean that "anything goes." On the contrary, there are boundaries and principles and broadly accepted musical values to guide performers in deciding when, what, and how to do what they do. Only through the discipline of constant practice, generated by a sincere willingness and desire to learn, will the expression of African American music grow to assume personal and collective meaning in worship.

Performance Practice

Three primary areas of significance are identifiable in the performance of African American worship music regardless of genre: quality of sound (timbre); mechanics of delivery (manipulation of musical variables); and the style of delivery (physical and visual dimensions of performance). Principles that govern this worship music leadership must not be viewed as inflexible rules that must be applied in the same way in every situation, for the underlying

premise of this music is fluidity, constant change. The intent of sharing these fundamental, practical applications is to spark interest and confidence in creating a wider and stronger embrace of African American music, African American culture, and, with God's help, African American people.

Quality of Sound

Singing in traditional African American worship is an expression of jubilation, power, and praise. Even when the text of a spiritual communicates lament, the vocal quality of the singer remains strong. Vocalists are expected to convey their total sincerity and complete absorption in communicating both outward, to others present at the event, and upward to God. The vocal timbre in gospel solos may vary constantly, alternately utilizing moans, groans, shouts, wails, and growls. Similarly, in congregational singing the concluding verse or refrain may be hummed, allowing the assembly to experience the song's meaning through another timbral dimension. Whereas in the singing of spirituals the vocal timbre is more closely aligned with that of western music, maximizing the use of the head voice, in gospel music, the commanding power of the chest voice is highly valued in women's singing, and male soloists frequently utilize falsetto.

Much congregational song takes the African-influenced form of call/response. The soloist, a strong and experienced singer, will issue the "call" in a firm manner that elicits an equally bold, full-voiced response from the congregation. It may take time and consistent use to develop the trust necessary for this assured back-and-forth song, but is integral to African American worship.

A highly valued dimension of timbre, representing a continuing African tradition, is percussive delivery both in vocal and instrumental performances. Particularly in highly syncopated songs with faster tempos, short phrases are strongly punctuated to accent the rhythm. For example, in the opening line of "What a fellowship," breaks will commonly occur after "what" and "a." The line is not sung as a single continuing legato melodic phrase, but is instead chopped up into short, percussive fragments. The phrase is deliberately broken after the first word, adding rhythmic and timbral (percussive) interest.

Mechanics of Delivery

This broad category of performance describes the way time (rhythm, meter, tempo, duration), text, pitch, and harmony are conceived in African American sacred music expression, as well as the role of accompaniment and improvisation.

RHYTHM

More than by any other factor, African American music is driven by its rhythm. Rhythm is preeminent in both vocal lines and instrumental accompaniment; rhythm establishes the character of the piece. Each beat must be clearly sensed and heard. The principal pulse, of course, is given a strong accent. However, frequently the weak beats (such as 2 and 4 in 4/4) are given an even stronger accent than the primary and secondary ones. To illustrate, look at the spiritual "I'm so glad Jesus lifted me" (#191). It has four quarter note beats per measure and it is played with the accents not only on beats 2 and 4, but on the eighth note offbeats (1 and 2 and 3 and 4 and).

This sort of syncopation pervades all forms of African American worship music. It should never be rushed, always a temptation when you are anticipating the accent. Keep a firm sense of the

tactus so that the syncopation can play off of it. As singers become more experienced in this style of music, they will often add layers of symmetrical and asymmetrical beat divisions over the basic pulse, contributing to the characteristic rhythmic complexity. Those less accustomed to the style, however, will be better off maintaining the basic rhythm. Above all, avoid smoothing out the rhythms; to do so will rob the music of its vitality and energy.

While rhythmic precision is critical to the performance of spirituals and gospel music, at the same time, rhythm must never be mechanical. Precision is one thing; rigidity is another. Notes maybe held longer or shorter than written, and notes may even be anticipated—coming slightly earlier than indicated in the score. Even in congregational singing, each member of the congregation is free to personalize the singing experience—to make it one’s own.

METER

Meter is another area in which oral tradition frequently takes precedence over what is written. Especially in the case of material borrowed from the classic or revival hymn traditions, a piece written in 4/4 routinely will be sung in 12/8, with a swing. So, for instance, “What a fellowship” (#220) is often written in 4/4, but played in 12/8. Even songs that keep their 4/4 feel will often have a flexibility in the meter that shows the triple-meter influence.

TEMPO

Tradition has come to dictate the tempos at which most American songs are sung. Spirituals fall, for the most part, into either of two tempos. The sorrow song—such as “Go down, Moses” (#87)—is sung at a slow tempo, while the jubilee song—such as “Great day” (#164)—is taken at a brisk walking tempo. Within the arena of the gospel song, the gospel waltz is often employed for slower songs like “What a fellowship” while shout songs like “I’m so glad Jesus lifted me” would be sung at a quick tempo.

DURATION

In traditional African American worship neither the length of the service in general nor the length of the songs in particular is dictated by the clock. Depending upon the quality of the interaction between the performer (preacher or singer) and the working of the Holy Spirit, extemporaneous elements of the worship may be extended or shortened. In congregational singing it is common for the final chorus of such well-loved hymns as “What a fellowship” to be repeated as directed by the song leader. Similarly, soloists frequently interject such textual phrases as “I believe I’ll say that one more time” to signal repetition of a particular phrase or stanza. In neither of these instances is repetition viewed as boring or grandstanding; instead, repetition serves as an essential tool for generating and sustaining the spiritual fervor that has historically distinguished the worship of African Americans in the United States.

TEXTS

Most spirituals and many gospel songs have very short texts, a feature which was helpful in committing them to memory. These brief texts are, however, repeated many times with improvised variations, the repetition helping to convey their message. Another way in which these texts are extended is through the interjection of “wandering,” independent couplets and quatrains such as

*If you cannot sing like angels, if you cannot preach like Paul,
you can tell the love of Jesus and say he died for all.*

Sometimes these insertions are closely related to the text of the song, sometimes not. They are selected according to the spirit of the moment.

Although rhythm is unquestionably preeminent in African American religious music performance, text—the message—must not be minimized. Spirituals and gospel songs are filled with rich biblical imagery and intense devotion. The text, regardless of its relative simplicity or profundity, must be given its due.

PITCH

The concepts of pitch that characterize African American religious music are distinguished in some rather marked ways. First of all, melodic lines in both spirituals and gospel music include a preponderance of blue notes—lowered third, sixth, and seventh degrees in the major scale. Just as rhythms should not be smoothed out, neither should pitches. Even if a flatted seventh in the melody conflicts with a diatonic seventh in the accompaniment, this is considered an acceptable dissonance. Slides, scoops, and bends are all so fundamental to gospel music performance that soloists and congregations alike employ these vocal techniques intuitively. They have learned to value how pitch is conceived in their tradition through the process of years of exposure and practice.

HARMONY

Two styles of harmonization coexist with standard western harmony in unaccompanied singing. The first uses parallel thirds or sixths throughout the song, a constant parallel motion. In the second style, used especially with very slow-moving pieces, a parallel interval of a fourth or fifth predominates, creating an effect similar to organum.

ACCOMPANIMENT

When not sung unaccompanied, spirituals are often accompanied by acoustic piano alone. In gospel music, as well as gospel interpretations of hymns, piano is still the basis, but instrumentation is unlimited. African American churches often use some combination of piano, electric organ, drums, tambourine, and bass guitar. Accompaniment may also include instruments such as synthesizer, vibraphone, trumpet, saxophone, or flute. In virtually all forms of African American music, instrumental accompaniment functions to complement the voice; its role is not a secondary one, but rather one of equal importance to the voice. At the same time, instruments playing riffs or obbligatos should be careful to play on the “response” sections and not on the “calls” that are reserved for the leader.

IMPROVISATION

In orally based music like African American sacred song, improvisation plays an important role. At least some basic filling in beyond the written notation is essential to accompanying or leading this music. In singing the solo part, the leader will freely add runs, riffs, or motives to make the line more expressive. The melody line itself may be altered; rubato or rhythmic alteration may be employed.

A basic principle for accompanists is that open spaces in the gospel style are almost always filled in by the keyboard. At the very least this would require repeating chords during longer, held notes. Even more effective would be adding an arpeggiated figure; for instance, leading

from one phrase to the next. It requires listening and practice, but such fills can add immeasurably to the song. A next step could be to add a moving bass line.

Few “upper limits” exist for the amount of improvising open to the keyboard player. Once the assembly is familiar with the hymn, even the melody is optional for the pianist. Arpeggios, scale passages, passing tones, upper and lower neighbor tones, even the occasional glissando are all possibilities within the style. Harmonic alterations that support the singing are also welcome. The player must sense when to ‘let loose’ and when, especially as the vocalists become more active, to back off.

Style of Delivery

The style of delivery, or physical model presentation of much African American music includes variables which, in the European American tradition, may be considered extraneous. In the African American tradition, however, the visual and kinetic dimensions—the expressive behavior that characterizes performance—are of equal significance to the sonic dimension. In other words, it is not just what is sung, but how it is sung that counts.

The most striking aspect of delivery in African American music is the incorporation of dance. Although “flat-footed” singers have also been a part of African American song tradition, movement in synchrony to the rhythm of the song is very common in worship. However important these kinetic dimensions are to the African American worship experience, they never assume dominance over the singing itself.

Conclusion

These principles of African American music performance are intended to serve as general guides toward developing music facility and growth in these styles. Commitment and determination are necessary to internalize these principles, but the end result can be a richly rewarding experience.

Notes

In addition to the treasury of information provided above, a couple of more observations—

1. AF also published an “enlarged edition” (with double spiral binding) of *This Far by Faith*, useful for the accompanist, as an altar book, and for those needing a sight-saving version.
2. Musicians will find fascinating the musical timeline of African-American song (from ca. 1619 until the present) on page eighteen, developed by Melva Wilson Costen.
3. The use of Barbara Zuber’s graphic art throughout the hymnal adds to its elegance. A thoughtful combination of West African and Mississippi traditions.

BLB

36. *Worship Supplement 2000*

Compiled and Edited by John C. Reim¹⁵
Produced by the Church of the Lutheran Confession

Summary

During the late 1950s, several called workers and congregations belonging to certain church bodies within The Synodical Conference withdrew from their affiliations. Those workers and congregations became charter members of the Church of the Lutheran Confession. Their withdrawal followed the emergence of a controversy regarding the termination of fellowship with various church bodies. Statistics for the CLC in 2021 show sixty-nine domestic congregations located in twenty states with a membership of approximately 6800.

WB

Notes

(There is no preface or introduction for this book; however, the editor, John Reim, provided the following background information about the production of this supplement.)

In the decades which followed the establishment of the CLC in 1960, *The Lutheran Hymnal* was used almost exclusively as the primary source of worship materials. In the years just prior to 2000, however, a certain amount of interest was detected among the membership to supplement that long-serving hymnal of 1941.

Given the relatively small size of the synod, however, it was clear that the manpower and funding needed to produce an entire hymnal were beyond its limited resources. The generating of a supplement, therefore, seemed more within reach, and the endeavor was begun.

Rather unique to that project was the fact that it was undertaken, not as a synodically-sanctioned pursuit, but as a private venture. John Reim, serving at that time on the faculty of Immanuel Lutheran High School, College, and Seminary, independently initiated the endeavor, reviewed various worship-related resources and culled liturgical materials, psalm settings, and hymns which he believed would provide users of *The Lutheran Hymnal* with additional materials which reflect the various themes of the church year and highlight key points of Christian doctrine. Those selected items, in addition to a few of his own compositions, became the contents of *Worship Supplement 2000*.

¹⁵ John C. Reim, (b. 1958), completed the program: “Candidate for the Holy Ministry” from Immanuel Lutheran Seminary—Eau Claire, WI, in 1982. He went on to earn a Bachelor of Arts from the University of Wisconsin—Eau Claire, with a major in organ performance in 1992. In 1997 he earned a Master of Music from the same institution. Reim taught at Immanuel Lutheran High School, College, and Seminary in Eau Claire from 1988—2021 and has had a number of choral compositions published by various music publishers.

When the compilation of the music and texts was completed, that which enabled the project to be fully realized was the willingness of graphic designer Matthew Schaser of Fitchburg, Wisconsin, to offer his artistic and technical skills. Upon receiving the music files, he arranged the contents into book format and created the aesthetic features which give the supplement its unique visual character.

Since many of the hymns contained in *Worship Supplement 2000* were already found in hymnals used by other church bodies at the time of its publication, the book was not widely adopted by congregations outside of the C.L.C. Within the C.L.C., however, it was generally well received and can currently be found in nearly every hymnal rack alongside the primary hymnals currently used in the congregations of the synod.

The *Worship Supplement 2000* contains 100 hymns (numbered 701-800 to distinguish them from and follow upon the hymns in *The Lutheran Hymnal*), Service of the Word and Sacrament (Setting One), Service of the Word and Sacrament (Setting Two), A Service of the Word, and eighteen Responsorial Psalm settings. A companion volume of accompaniments for liturgical segments and the psalms was also produced.

WB

37. *Evangelical Lutheran Worship* (2006)

Published by Augsburg Fortress
Minneapolis, MN
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Evangelical Lutheran Worship is commended for use in the Evangelical Lutheran Church in America.

Evangelical Lutheran Worship is approved for use in the Evangelical Lutheran Church in Canada and is commended to this church as its primary worship resource.

Summary

The Evangelical Church in America (ELCA) embarked in 2000 on developing the next generation of worship resources following the years during which *Lutheran Book of Worship* served as the principal worship resource in most of its congregations and those of the Evangelical Church in Canada (ELCIC). This project, titled “Renewing Worship,” included initial consultations whose work was published in *Principles for Worship* (2002), as well as the work of editorial teams that produced other Renewing Worship volumes (2001—2004) with liturgical and hymnic materials for trial use and review. Principal sources for hymnody in *Evangelical Lutheran Worship*, in addition to *Lutheran Book of Worship* and *With One Voice*, included *Libro de Liturgia y Cántico* (1998), the ELCA’s Spanish language resource, and *This Far by Faith: an African American Resource for Worship* (1999), developed by the ELCA in collaboration with the LCMS.

Rev. Martin A. Seltz¹⁶
(Retired publisher and worship editor for Augsburg Publishing House.)

Introduction

Jesus Christ is the living and abiding Word of God. By the power of the Spirit, this very Word of God, which is Jesus Christ, is read in the scriptures, proclaimed in preaching, announced in the forgiveness of sins, eaten and drunk in the Holy Communion, and encountered in the bodily presence of the Christian community.... God gives the Word and the sacraments to the church

¹⁶ Rev. Martin A. Seltz (b. December 3, 1951) served as publisher and editor of worship resources at the Publishing House of the Evangelical Lutheran Church in America (Augsburg Fortress, later 1517 Media, 1994-2023). He was responsible for worship books including *With One Voice*, *Libro de Liturgia y Cántico*, *This Far by Faith*, *Evangelical Lutheran Worship*, and *All Creation Sings*, as well as music publications and planning resources such as *Sundays and Seasons*. A graduate of Christ-Seminary-Seminex (1977) and the University of Minnesota (1979), he also served as pastor and cantor in congregations in St. Paul and Minneapolis and in Livonia, Michigan.

and by the power of the Spirit thereby creates and sustains the church among us....God calls the church to exercise care and fidelity in its use of the means of grace, so that all people may hear and believe the gospel of Jesus Christ and be gathered into God's own mission for the life of the world.

The Use of the Means of Grace, *principles 1 and 2*

The Lutheran confessions describe the church in terms of the worshiping assembly. "It is also taught that at all times there must be and remain one holy, Christian church. It is the assembly of all believers among whom the gospel is purely preached and the holy sacraments are administered according to the gospel" (*Augsburg Confession*, 7). *Assembly* expresses well the nature of the church as *ekklesia*, a biblical term for the church that has at its root the meaning "called out." The common pattern for worship underscores this understanding of the church: The Holy Spirit gathers the people of God around Jesus Christ present in the word of God and the sacraments, so that the Spirit may in turn send them into the world to continue the ingathering mission of God's reign.

Worship takes place in particular assemblies within particular contexts. Yet every assembly gathered by the Holy Spirit for worship is connected to the whole church. Worship unites the people of God in one time and place with the people of God in every time and place. We use patterns, words, actions, and songs handed down through the ages to express this unity and continuity. The Lutheran confessions affirm this commitment to the treasury of Christian worship: "We do not abolish the mass but religiously keep and defend it . . . We keep traditional liturgical forms" (*Apology to the Augsburg Confession*, 24).

The Christian assembly also worships in the midst of an ever-changing world. And because the worship that constitutes the church is also the fundamental expression of the mission of God in the world, worship is regularly renewed in order to be both responsible and responsive to the world that the church is called to serve.

At the beginning of the twenty-first century, *Evangelical Lutheran Worship* continues the renewal of worship that has taken place over the three centuries Lutherans have been on the North American continent and in the Caribbean region. During this time, renewal efforts have been marked by a movement from a variety of Lutheran immigrant traditions toward a greater similarity of liturgical forms and a more common repertoire of song. The liturgy set out in 1748 by Henry Melchior Muhlenberg and the Common Service of 1888 are two earlier milestones along this path. In the twentieth century, the consolidation of various immigrant Lutheran church bodies and those more established on this continent was reflected in the primary worship books used by mid-century, namely *Service Book and Hymnal* and *The Lutheran Hymnal*. In 1978 *Lutheran Book of Worship* was published, the fruit of an ambitious inter-Lutheran project that sought to unite most North American Lutherans in the use of a single worship book with shared liturgical forms and a common repertoire of hymnody.

The years since the publication of *Lutheran Book of Worship* have seen many changes within the church and the world. Advances in communication and technology have led to the increasing use of electronic and digital resources within the church and its worship. A growing awareness of the interrelatedness of the world, coupled with new understandings of the world's diverse cultures,

has had implications also for the church as the one body of Christ throughout the world. The use of language continues to develop in response to context and societal change, as does the use of more than one language in worship. Forms of musical expression have blossomed, and churches have embraced many of these forms for use in worship.

Evangelical Lutheran Worship bears the rich tradition of Christian worship practiced among Lutherans and, at the same time, seeks to renew that tradition in response to a generation of change in the church and in the world. Its identity and its content reveal several goals.

Evangelical Lutheran Worship is a core rather than a comprehensive resource. The collection of materials is more expansive than its predecessor; it reflects a body of prayer and song that our churches consider worthy to hold in common; and, in many contexts, it will provide most or all of what is needed for the assembly's worship. Still, it is not possible or necessary for a single worship book to contain all the expressions of worship desired in every context by an increasingly diverse church. The book contains notable representatives of a wide variety of liturgical texts and musical forms that point to larger repertoires outside this volume.

Evangelical Lutheran Worship is grounded in Lutheran convictions about the centrality of the means of grace. The word of God, read, preached, and sung by the assembly, is essential to the orders of service. Baptism is set within the principal gathering for worship, and its themes are reflected in other services. Materials are newly included to help congregations welcome adults and children to formation in faith, to baptism, and to the baptismal life. Ten musical settings of Holy Communion highlight both the increased diversity of expression in the church as well as the commitment to gathering regularly around both God's word and the holy supper.

Evangelical Lutheran Worship promotes the principle that worship leadership is a shared task among those who carry out various roles in the assembly. At the same time, it affirms that the ministry of the people of God is carried out in their various vocations in the world, not merely in the church.

Evangelical Lutheran Worship continues to emphasize that "freedom and flexibility in worship is a Lutheran inheritance, and there is room for ample variety in ceremony, music, and liturgical form" (*Lutheran Book of Worship*, Introduction). And, through its design and through a variety of interpretive materials herein, it seeks to make more transparent the principle of fostering unity without imposing uniformity.

Evangelical Lutheran Worship represents the gifts of the breadth of the church of Christ, and prizes the words and songs we hold in common with other Christians. At the same time, it treasures and extends the particular accents of our Lutheran inheritance as gifts to the whole church.

Evangelical Lutheran Worship is the title of this book, but *Evangelical Lutheran Worship* is much more than this book. The pew edition stands alongside a leaders edition and musical accompaniment editions in print, all of which are needed in order for this worship book to be used to its fullest. Beyond these related volumes, *Evangelical Lutheran Worship* is also the

beginning of an unfolding family of resources in forms reflecting an evolving variety of media, intended to respond to the developing needs of the church in mission.

Supporting this mission of the church, which is the mission of God in Christ for the world, is an ultimate goal of *Evangelical Lutheran Worship*. Through liturgy and song the people of God participate in that mission, for here God comes with good news to save. And through liturgy and song, God nourishes us for that mission and goes with us to bear the creative and redeeming Word of God, Jesus Christ, to the whole world.

Evangelical Lutheran Worship is the outcome of efforts toward the renewal of worship that have taken place over a decade and more. Extensive study and conversation led to statements on the practice of word and sacrament in both the Evangelical Lutheran Church in Canada (*Statement on Sacramental Practices*, 1991) and the Evangelical Lutheran Church in America (*The Use of the Means of Grace*, 1997). The preparation of supplemental and provisional resources has been accompanied by wide participation from across the churches in setting the direction and shaping the contents of a primary resource for renewing worship. In 2005 both church bodies affirmed the completion of *Evangelical Lutheran Worship* and commended its use.

May this book of the church, and the materials that support and extend it, be servants through which the Holy Spirit will call out the church, gather us around Jesus Christ in word and sacrament, and send us, enlivened, to share the good news of life in God.

General Notes

The arrangement of *Evangelical Lutheran Worship* reflects a pattern familiar to many worshippers. First are materials related to the church year. The orders of service follow, including integrated liturgical music. The numbering in this part of the book is at the bottom of each page, and red tabs at the outside edge of the pages divide the major sections.

The second part of the book consists of resources for assembly song. Psalms for singing are followed by other service music choices for the various services. The hymns are then arranged by categories beginning with the church year and continuing with the thematic categories. Hymns intended for part-singing are presented with a singable harmony. Several national songs are appended at the end. The numbering in this part of the book uses large numerals at the top of each item: red numbers for the psalms, black numbers for the service music, hymns, and songs.

Additional resources include a daily lectionary, a description of the use of scripture in worship, and the Small Catechism of Martin Luther. Various indexes will be helpful especially to worship planners.

The orders of service in *Evangelical Lutheran Worship* identify the person leading worship as the *presiding minister*, when that person is normally an ordained pastor, and as the *leader*, when that person may be either lay or ordained. *Assisting ministers* are usually lay people who are selected to carry out other roles in worship, such as the readings and the prayers of intercession. The people gathered for worship are referred to as the *assembly*.

Throughout the services, notes in red italics are intended as helpful guides for worshipers and leaders. Some of these notes are instructions for worshipers' actions or postures. Recognizing that some individuals may not participate in these actions or postures, these notes describe the action of the assembly as a whole. So, for example, "the assembly sings" or "the assembly stands" are notes affirming what the whole body is doing on behalf of all who are gathered—even though the action may not be possible for some of us.

In the orders of service, the words that are spoken by a leader are in regular type. Words spoken by the assembly are in boldface type. When a particular service music item includes both a leader and an assembly part, the words are similarly distinguished. Otherwise, the words in regular type are sung by all.

Notes

Evangelical Lutheran Worship contains Propers for Sundays and Principal Festivals, Lesser Festivals, Commemorations, and Occasions, Prayers for Worship, Additional Prayers, ten different musical settings of Holy Communion, Service of the Word, Service of the Word, Holy Baptism, Corporate Confession and Forgiveness, Individual Confession and Forgiveness, Affirmation of Baptism (Confirmation), Services for Lent and the Three Days, Life Passages including Healing, Funeral, and Marriage, Morning Prayer (Matins), Evening Prayer (Vespers), Night Prayer (Compline), Responsive Prayer (Suffrages), the complete Psalter, eighty-eight pieces of service music, 655 hymns, a Daily Lectionary, an appendix on Scripture and Worship, and Luther's Small Catechism. In addition to the Pew Edition, several other books were provided as supplementary volumes, including a *Leaders Edition* (Agenda); two volumes of *Occasional Services*, one for Pastoral Care and one for the Assembly; an *Accompaniment Edition* of Service Music and Hymns; an *Accompaniment Edition* of the Liturgies; and a *Prayer Book* for the Armed Services. In 2007 Augsburg Fortress published *Indexes: Evangelical Lutheran Worship* and in 2010 Paul Westermeyer's *Hymnal Companion: Evangelical Lutheran Worship*.

The Renewing Worship Resource Proposal Group, responsible for the final review and recommendation of the proposed worship book to the 2005 ELCA Churchwide Assembly, was comprised of Susan R. Briehl, Lorraine Brugh, Michael L. Burk, Cheryl E. Dieter, Joseph A. Donnella II, Jonathan Eilert, Gordon W. Lathrop, Rafael Malpica-Padilla, Robert A. Rimbo, Thomas H. Schattauer, Martin A. Seltz, and Karen Walhof.

The worship resource development staff for *Evangelical Lutheran Worship* included Michael L. Burk, Cheryl E. Dieter, and Martin A. Seltz, project management; Ruth Allin, Kevin Anderson, Barbara Berry-Bailey, Suzanne Burke, Robert Buckley Farlee, and Scott C. Weidler.

WB

38. *Lutheran Service Book* (2006)

Prepared by The Commission on Worship of The Lutheran Church—Missouri Synod

Concordia Publishing House
Saint Louis, MO
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Summary

Lutheran Service Book was initiated by the Commission on Worship of The Lutheran Church—Missouri Synod in 1997. The process was affirmed in Synod conventions in 1998 and 2001, with final approval given in 2004 and publication in 2006. Because the predecessor book, *Lutheran Worship* (1982) was adopted by only three-fifths of LCMS congregations, with over a third retaining the previous hymnal, *The Lutheran Hymnal* (1941), LSB effectively had to serve as the successor to both hymnals. Five committees (Liturgy, Hymnody, Lectionary, Agenda, Language and Translation) carried out the bulk of development, with working groups assigned specific projects, and the Commission on Worship taking an active role in all aspects of approval. Two rounds of field testing took place in 2002 and 2003. LSB was preceded by a supplement, *Hymnal Supplement 98* (1998).

Rev. Dr. Paul J. Grime
(Professor, Dean of Spiritual Formation, Dean of the Chapel at Concordia Theological Seminary, Ft. Wayne, IN.)

Introduction

Our Lord is the Lord who serves. Jesus Christ came into the flesh not to be served, but to serve and to give His life as a ransom for many. On the Cross He offered Himself as a spotless sacrifice for the sin of the whole world. Through His perfect life and death, He accomplished forgiveness and salvation for all before the Father in heaven. By His empty tomb and ascension into heaven, He declared His victory over sin and death to all the world. Seated now at the Father's right hand, He graciously serves His Church with the gifts of salvation. On the Last Day, He will come again to gather His elect from every nation to celebrate the feast that will have no end.

Our Lord serves us today through His holy Word and Sacraments. Through these means, He comes among us to deliver His forgiveness and salvation, freeing us from our sins and strengthening us for service to one another and to the world. At Holy Baptism, He puts His name upon us, pours His Holy Spirit into our hearts, and rescues us from sin, death, and the devil. Through Holy Absolution, He pronounces His forgiveness again and again. With His Holy Word, written in Scripture and preached into our ears, He daily proclaims His abiding love for us through all the joys and sorrows of life in this world. In His Holy Supper, He gives us His own

body and blood to eat and drink as a priceless gift to nourish and strengthen us in both body and soul.

The Lord's service calls forth our service—in sacrifices of praise and thanksgiving to Him and in loving service to one another. Having been called, gathered, enlightened, and sanctified by the Holy Spirit, we receive His gifts with thankfulness and praise. With psalms, hymns, and spiritual songs, we joyfully confess all that God has done for us, declaring the praises of Him who called us out of darkness into His marvelous light. Our song joins with the song of every saint from every age, the new song of Christ's holy people, declaring: "Worthy is the Lamb who was slain, to receive power and wealth and wisdom and might and honor and glory and blessing!" (Rev. 5:12).

Within the Lutheran tradition, the wedding of the Word of God to melody was modeled by the reformer himself. Martin Luther had a high regard for music and urged the Church to use it wisely as a vehicle for proclaiming the Gospel. "Next to theology," he wrote, "I accord to music the highest place and the greatest honor." Retaining the best of pre-Reformation hymnody, as well as adding a great number of new hymns to the Church's song, Luther and succeeding generations of hymnwriters continue to inspire the faithful to lift their voices in praise and thanksgiving to the triune God.

This heritage of word and song has been highly valued throughout the history of the Lutheran Church—Missouri Synod. Even before the Synod's formation, a new, German-language hymnal was already in development, edited by the Synod's first president, C. F. W. Walther. With the transition to English came several books: *Evangelical Lutheran Hymn-Book* (1889, 1912), *The Lutheran Hymnal* (1941), and, most recently, *Lutheran Worship* (1982). Each of these hymnals not only handed on the treasures of the past but also offered contemporary expressions of word and song in service to the Gospel.

Lutheran Service Book now continues the Church's song into the twenty-first century. Officially accepted at the Synod's 2004 Convention, *Lutheran Service Book* is a careful blending of the best of *The Lutheran Hymnal* and *Lutheran Worship*. It offers treasured melodies and texts that have nourished God's people for generations.

In every age God also blesses His people by raising up hymnwriters who have honed their craft to create rich and fresh expressions of praise. Produced during the most prolific period of English-language hymn writing in the history of Christendom, *Lutheran Service Book* delivers a rich feast of Gospel-centered hymns from every age and from many lands.

Lutheran Service Book is offered with the prayer that it may be used in all its fullness to give voice to the prayer, praise, and thanksgiving of God's holy people as they are graciously served by Him through Word and Sacrament.

About the Cover

The most prominent feature of the cover design is the cross. The dark, innermost portion of the cross is a reminder of the darkness of Good Friday, when our Lord “humbled Himself by becoming obedient to the point of death, even death on a cross” (Phil. 2:8). The prominent, gold leaf cross is a reminder of the resurrection of our Lord. God raised Him “from the dead and gave Him glory, so that [our] faith and hope are in God” (1 Peter 1:21). The eight embossed squares surrounding the cross remind us of Christ’s resurrection on Sunday, the eighth day, and the inauguration of a new creation through our Baptism into the death and resurrection of Christ (2 Cor. 5:17). Taken as a whole, the cross design gives the impression of ongoing expansion—even as the Gospel continues to be proclaimed until the end of time “in Jerusalem and Judea and Samaria, and to the end of the earth” (Acts 1:8).

To the left of the cross are depicted the means of grace, through which the Gospel goes forth into our lives and to all the world. From top to bottom are an open Bible (Word of God), a shell with drops of water (Holy Baptism), and Communion vessels with grains of wheat and fruit of the vine (Lord’s Supper). On the back cover, the Holy Trinity is pictured in the form of the hand of God (the Father), a cross (the Son), and a dove (the Holy Spirit).

Notes

The *Lutheran Service Book* contains Lectionaries (three-year and one-year), 107 psalms pointed with eleven single and double tones, Divine Service (five settings), Matins, Vespers, Morning Prayer, Evening Prayer, Compline, Service of Prayer and Preaching, Holy Baptism, Confirmation, Holy Matrimony, Funeral Service, Responsive Prayer 1 (Suffrages), Responsive Prayer 2, The Litany, Corporate Confession and Absolution, Individual Confession and Absolution, Daily Prayers, Daily Lectionary, Table of Psalms for Daily Prayer, Prayers, Intercessions, and Thanksgivings, and The Small Catechism, and 636 hymns. Additional supplementary volumes include *Hymn Accompaniment Edition*, *Liturgy Accompaniment Edition* (both with many thoughtful, useful features for the parish musicians), *A Hymn Selection Guide*, *Concordance*, *Companion to the Hymns* (two volumes, edited by Joseph Herl, Peter C. Reske and Jon D. Vieker) and a *Companion to the Services* (edited by Paul J. Grime).

The Commission on Worship of the LCMS serving 1998-2006 included Mark Bender (chairman 2001-04), Barbara Bradfield, Stephen Everette, Ronald Feuerhahn, Daniel Q. Johnson, Reed Lessing, Allen Loesel, James Lowitzer, Mary Mountford, Janet Muth, William Otte, Roger Pittelko (chairman, 1992-98), Richard Resch (chairman, 1998-2001), Linda Stoterau, Kurt von Kampen, Elizabeth Werner, Gregory Wismar (chairman, 2004-2010). The staff included Paul Grime (executive director and LSB project director), Rachel Asbury, Lynda Lorenz, and Jon Vieker (assistant director).

WB

39. *Christian Worship Supplement* (2008)

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

Northwestern Publishing House
Milwaukee, Wisconsin
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Summary

With a higher-than-expected adoption of *Christian Worship: A Lutheran Hymnal* (1993), the developments and changes in worship practices that occurred after its publication, and the continued strong interest in worship enrichment, the WELS Commission on Worship decided to pursue the development of *Christian Worship: Supplement* (2008) that would serve as a bridge to the next hymnal.

WB

Foreword

The Lutheran Hymnal (TLH) served congregations of the Wisconsin Evangelical Lutheran Synod from 1941 to 1993. In 1993 *Christian Worship: A Lutheran Hymnal* (CW) took its place as the primary hymnal in the church body. It was the consensus of those who worked on the “new” hymnal that it should not serve for as many years as TLH. It was the vision of those committee members and the WELS Commission on Worship that a hymnal should serve twenty-five to thirty years. Over the course of that many years, worship resources change and worship practice in the church body might change as well.

Christian Worship: Supplement (CWS) is making its appearance in 2008, fifteen years after the production of CW, or “midway” between hymnals. Already there have been significant changes in the worship resources available. Producing a supplement is a way to take advantage of such changes and to assist worshipers, worship planners, and worship leaders in making use of these new resources.

The work on this supplement began in 2003. The Hymnal Supplement Committee, appointed by WELS Commission on Worship, set the course for its work with a mission statement that reflects the changing landscape in worship while at the same time makes it clear that the path forward would build on the theology, resources, and practice of our history. The committee worked under this charter.

The work of the committee is to prepare a supplement to Christian Worship that will assist worshipers and worship planners by providing them with a resource that

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

The result of working from this mission statement is an expanded landscape of worship materials.

- One of the projects for this book was to provide an alternate set of readings for the First and Second Lessons in the three-year lectionary. These supplemental readings coincide thematically with the Gospel Lessons.
- Two musical settings of the historic liturgy are included. One is a through-composed version. The second picks up Martin Luther's ideas of a hymn-based liturgy.
- Gathering Rites that focus on Baptism and on the Word are intended to serve as alternate beginnings to Divine Service I or Divine Service II.
- The section of Psalms expands the selection of Psalms, provides new refrains and psalm tones, and includes some refrains that are closely tied to major festivals in the church year.
- A set of Meditations (devotions) is provided for use in church, school, and home.

In the area of hymnody, the landscape of musical and textual expression is broadened.

- Authors of hymn texts and composers of hymn tunes that have come to light since 1993 are represented.
- Hymns from many different eras and in various musical styles are included.
- Some hymns are more suited to organ accompaniment while others are more suited to piano accompaniment. Still others work with either or with guitar accompaniment.
- Alternate settings and resources that may be added to the hymns for variety (e.g., descants and instrumental parts) are available in the Accompaniment Edition.
- Notes about the hymns and suggestions for singing the hymns are a new feature found in the Accompaniment Edition.

The mode of publication also reflects a changed landscape. Along with the hard copy Pew Edition, the Electronic Pew Edition of the book is available to provide as many materials as possible for use in an electronic age.

The goal of this publication is the same as that of *Christian Worship: A Lutheran Hymnal*. In the introduction to CW, project manager Kurt J. Eggert wrote, "The goal was to deliver to the church a strongly Christ-centered book." That is also the goal of those who worked on this book and the goal of the WELS Commission on Worship. Through these resources, may the Word of Christ be

proclaimed among us and may God continue to do his good work among us through that proclamation.

*Christ, the Alpha and Omega;
Christ, the firstborn from the dead;
Christ, the life and resurrection;
Christ, the Church's glorious head:
Praise and thanks and adoration
And unending worship be
To the Father and the Spirit
And to you eternally. (CWS 750)*

Notes

Christian Worship Supplement contains eighty-eight hymns, Gathering Rite on Holy Baptism, Gathering Rite on The Word of God, Divine Service I (texts revised from *The Lutheran Hymnal*, 1941, music by Kermit Moldenhauer), Divine Service II (texts by Stephen Starke, music by Dale Witte), selected Psalms, Morning Meditation, Midday Meditation, Evening Meditation, Meditation on The Commandments of God, Meditation on the Creed, Meditation on Our Christian Calling, Meditation on the Ministry of the Keys, Plan for Intercession, and Supplemental Lectionary (three-year).

Members of the WELS Commission on Worship in 2003 included Mark Bitter (chair), James Tiefel (vice-chair), David Prillwitz (secretary), Philip Becker, Wayne Laitinen, Kurt Heyer, Terry Treuden (advisory), Bryan Gerlach (administrator), Kermit Moldenhauer (Martin Luther College), and Carl Nolte (Northwestern Publishing House).

Members of the WELS Commission on Worship in 2008 included Mark Bitter (chair), Philip Becker (vice-chair), Jon Zabell (secretary *pro tem*), Kermit Moldenhauer (advisory), Bryan Gerlach (administrator), Carl Nolte (Northwestern Publishing House), and James Tiefel (Wisconsin Lutheran Seminary).

The Hymnal Supplement Committee consisted of Kermit Moldenhauer¹⁷ (chairman), Rites Subcommittee: Keith Wessel, John Koelpin, Steven Lange, and Jon Zabell; Hymns Subcommittee: Michael Schultz, James Bakken, Grace Hennig, Ruth Mattek, and Peter Prange; also serving were Bryan Gerlach (project director), Mark Bitter (*ex officio* from the Commission on Worship), and Carl Nolte (NPH Sacred Music and Worship Editor).

WB

¹⁷ Kermit Moldenhauer was born on October 24, 1949, in Fond du Lac, WI, and spent his early years on the family farm in Theresa, WI. He completed degrees from Martin Luther College, New Ulm, Concordia University, River Forest, IL, and International Seminary, Plymouth, FL. Moldenhauer spent most of his career in classroom teaching with the final twenty-two years spent at Martin Luther College, New Ulm, MN, where he taught courses in music and worship. He also served as the music editor for the WELS hymnal, *Christian Worship: A Lutheran Hymnal* (1993).

40. *Liturgies et cantiques luthériens* (2009)

Église luthérienne du Canada
Winnipeg, (Manitoba) Canada
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Summary

When “*Liturgies et cantiques luthériens*” was published in 2009, it was the first French Lutheran hymnal in over twenty-five years and the first hymnal published by Lutheran Church – Canada. Now in its 3rd printing, it is the only French Lutheran service book and hymnal in use in the francophone world. The hymnal’s primary audience was for the francophone missions in Canada so that the Canadian church would have a shared liturgical and hymnological language. It is not a translation of LSB, but it stands in that tradition and uses the best of French Lutheran hymns and liturgy, much of which was retained from the past, restored, updated, re-translated, or newly translated for this hymnal. Currently, it is used in Canada, the USA, Haiti, and West Africa. In 2023, an excerpt of the hymnal, with some new material and content was published for francophone African missions (“*Liturgies et cantiques luthériens : Édition africaine*”).

Committee:
David Saar
David Somers

Avant-Propos [French]

Preface

[Note: The first three paragraphs are translated from the Introduction to *Lutheran Worship* (1982).]

Notre Seigneur parle et nous écoutons. Sa Parole octroie ce qu’elle annonce et la foi née de cette écoute reconnaît avec gratitude et louange les dons reçus. Reconnaissance et louanges emportent la musique avec elles, amplifiant et élevant l’adoration de notre Dieu miséricordieux.

Lui offrant les paroles qu’il nous a d’abord adressées, nous répétons donc la vérité la plus grande et la plus immuable qui soit. Grand et éternel est son nom qu’il a placé sur nous par l’eau du Baptême. Nous sommes à lui. C’est ce que nous reconnaissons au début du culte liturgique. Là où son nom est, lui-même est présent. Devant lui, nous reconnaissons que nous sommes pécheurs, et nous implorons son pardon. Il nous accorde son pardon et, libres et pardonnés nous acclamons notre grand Dieu miséricordieux en appliquant à nous-mêmes les mots qu’il a utilisés pour se révéler à nous.

Le culte suit un rythme qui lui est propre, oscillant de Dieu vers nous et de nous vers lui. Dieu nous accorde ses dons et, réunis en assemblée, nous les recevons et en faisons l'éloge. Nous nous édifions les uns les autres en chantant des psaumes, des hymnes et des cantiques spirituels. Notre Seigneur nous donne son corps à manger et son sang à boire. Enfin, sa bénédiction nous guide dans l'application de notre vocation, là où ses dons portent fruit. C'est dans sa Parole et dans la façon dont sa Parole a inspiré son culte à travers les siècles que nous découvrons la meilleure façon de procéder. Nous sommes les héritiers d'une tradition singulièrement riche. Chaque génération hérite de celles qui l'ont précédée et, faisant sienna la tradition de l'adoration de Dieu, elle y ajoute ce qui peut mieux la servir dans son propre temps et enrichit ainsi de nouveaux éléments le patrimoine vivant du culte de son Église.

Ce recueil «Liturgies et cantiques luthériens» est le résultat d'une consultation des répertoires musicaux et liturgiques de la francophonie, certes, mais aussi d'autres milieux afin de représenter la vaste diversité du corps du Christ à travers les âges, les traditions et les cultures dans son adoration de Dieu dans la rencontre du ciel avec la terre qui est le culte. Ce recueil cherche à rassembler des textes et cantiques qui guident l'Église dans son culte de Dieu individuel et communautaire, matin, soir et nuit en vue de recevoir fidèlement les bénédictions de Dieu en Jésus Christ par l'Esprit-Saint dans la Parole et les sacrements, et en rendre grâce.

Preface [English]

[Note: The first three paragraphs are taken from the Introduction to *Lutheran Worship*, 1982.]

Our Lord speaks and we listen. His Word bestows what it says. Faith that is born from what is heard acknowledges the gifts received with eager thankfulness and praise. Music is drawn into this thankfulness and praise, enlarging and elevating the adoration of our gracious giver God.

Saying back to him what he has said to us, we repeat what is most true and sure. Most true and sure is his name, which he put upon us with the water of Baptism. We are his. This we acknowledge at the beginning of the Divine Service. Where his name is, there is he. Before him we acknowledge that we are sinners, and we plead for forgiveness. His forgiveness is given us, and we, freed and forgiven, acclaim him as our great and gracious God as we apply to ourselves the words he has used to make himself known to us.

The rhythm of our worship is from him to us, and then from us back to him. He gives his gifts, and together we receive and extol them. We build one another up as we speak to one another in psalms, hymns, and spiritual songs. Our Lord gives us his body to eat and his blood to drink. Finally his blessing moves us out into our calling, where his gifts have their fruition. How best to do this we may learn from his Word and from the way his Word has prompted his worship through the centuries. We are heirs of an astonishingly rich tradition. Each generation receives from those who went before and, in making that tradition of the Divine Service its own, adds what best may serve in its own day—the living heritage and something new.

This hymnal, “Liturgies et cantiques luthériens” is the result of a consultation of francophone musical and liturgical resources, certainly, but also of the best of everything that represents the vast diversity of the body of Christ across the ages, the traditions, and the cultures in the worship of God where heaven joins earth in the Divine Service. This hymnal seeks to assemble texts and

hymns that guide the Church in its worship of God in community and individually, morning, evening with a view to receiving faithfully the blessings of God in Jesus Christ through the Holy Spirit in the Word and the Sacraments and rendering him thanks.

[English translation by David Saar]

Notes

This is indeed a very rich worship resource, emulating the elegant design of LSB. In addition to the ninety psalms with tones and 433 hymns and canticles, it is a full liturgical resource. There are three complete settings of Holy Communion with music, orders of Matins, Vespers, Compline, Baptism, Marriage, Funerals, Visitation of the Sick and Prayers (including the Suffrages and Litanies). *Liturgies et cantiques luthériens* is also useful for small groups and individual use with an assortment of prayers, a daily lectionary, and the Small Catechism.

BLB

41. *All Creation Sings* (2020) *Evangelical Lutheran Worship Supplement*

Augsburg Fortress, Minneapolis, MN
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Summary

Anticipating the approximate midpoint of the use of *Evangelical Lutheran Worship* (2006) as the church body's principal worship resource, the ELCA through its churchwide and publishing house staff initiated conversations about future worship resource needs as the church was observing the 500th anniversary of the Reformation (2016-2017). Formal research and the work of development teams for liturgy and for assembly song culminated in the publication of *All Creation Sings* in late 2020 as a supplement in the *Evangelical Lutheran Worship* family, in keeping with the intention that this family would support the ongoing renewal of worship. Signaling a 21st-century evolution in resource delivery, this generation of worship books—both *Evangelical Lutheran Worship* and *All Creation Sings*—were made available in digital formats (web access, eBook) in addition to print.

Martin A. Seltz¹⁸
(Retired publisher and worship editor for Augsburg Publishing House.)

Introduction

Jesus Christ is the living and abiding Word of God. By the power of the Spirit, this very Word of God, which is Jesus Christ, is read in the scriptures, proclaimed in preaching, announced in the forgiveness of sins, eaten and drunk in the Holy Communion, and encountered in the bodily presence of the Christian community . . . God calls the church to exercise care and fidelity in its use of the means of grace, so that all people may hear and believe the gospel of Jesus Christ and be gathered into God's own mission for the life of the world.

These words from the Evangelical Lutheran Church in America's *The Use of the Means of Grace: A Statement of Guidance and Practice* continue to provide a foundation for worship that is grounded in the scriptures and the Lutheran confessions. This foundation is embodied and manifested in the current generation of principal worship resources, notably in the *Evangelical Lutheran Worship* assembly and leaders editions, published in 2006. When in 2005 both the Evangelical Lutheran Church in America (ELCA) and the Evangelical Lutheran Church in

¹⁸ Rev. Martin A. Seltz (b. December 3, 1951) served as publisher and editor of worship resources at the Publishing House of the Evangelical Lutheran Church in America (Augsburg Fortress, later 1517 Media, 1994-2023). He was responsible for worship books including *With One Voice*, *Libro de Liturgia y Cántico*, *This Far by Faith*, *Evangelical Lutheran Worship*, and *All Creation Sings*, as well as music publications and planning resources such as *Sundays and Seasons*. A graduate of Christ-Seminary-Seminex (1977) and the University of Minnesota (1979), he also served as pastor and cantor in congregations in St. Paul and Minneapolis and in Livonia, Michigan.

Canada commended *Evangelical Lutheran Worship* for use, the ELCA Churchwide Assembly's implementing action included this resolve: "To commit the Evangelical Lutheran Church in America to continuing steps toward the renewal of worship, trusting in the guidance and gifts of God for the ongoing life of faith through the means of grace." Since 2006 the resources developed to support this ongoing renewal of worship in the churches have included volumes of rites and prayers for occasions and circumstances across communal and individual dimensions; liturgy and prayer resources for particular communities, such as those in the armed services and people who are incarcerated; sourcebooks of additional service music supporting the movements of the liturgical year; a host of musical resources supporting the hymns and liturgies in *Evangelical Lutheran Worship*; and various teaching materials enabling leaders and assemblies to understand and embody worship patterns and practices with integrity, freedom, and flexibility.

The introduction to *Evangelical Lutheran Worship* noted: "The Christian assembly . . . worships in the midst of an ever-changing world." Beginning in 2017 just after the tenth year since the release of *Evangelical Lutheran Worship*, structured conversation and consultation took place in the ELCA to consider how support for the ongoing renewal of worship might respond to this reality of fast-paced change in church and society. In 2018 research was conducted to assess the interest in a liturgy and song supplement that would serve the broad spectrum of worshipping communities, and it helped identify the content that would best address the needs and concerns that have emerged over the previous decade and more. The results provided valuable information and affirmed a plan for timely development of a supplemental volume that would accompany *Evangelical Lutheran Worship*.

During the first decades of this century, the ELCA has also pursued developments to clarify and strengthen its mission. Among these have been social statements on human sexuality (2009); on criminal justice (2013); and on faith, sexism, and justice (2019). These statements, the result of extensive conversation and deliberation on critical dimensions of this church's life together and in the world, have brought forward new implications also for the church's life of worship. What concerns and themes need additional attention in our prayer and song? How can the language of worship hold in balance both the connection of today's worshipping assembly with the church at worship through the ages, and at the same time embrace the flowering of language for worship that expands to broaden our vision of God, humanity, and the whole creation?

All Creation Sings, this supplement to *Evangelical Lutheran Worship*, is offered to support worshipping assemblies in this time of change in church and world. Holy Communion remains at the center of the church's life, and here are two additional settings to accompany the ten in *Evangelical Lutheran Worship*. One of these, Setting 11, is presented in both English and Spanish to reflect continuing demographic developments in North America and to assist the growing number of congregations that include both languages in their worship. The second, Setting 12, offers optional elements that enable it to support the more frequent observance of Holy Communion in the evening hours. A Service of Word and Prayer is included that encourages greater familiarity with contemplative practices in worship. To supplement the prayers for worship and topical prayers in *Evangelical Lutheran Worship*, a section of prayers, thanksgiving, and laments is included here. These words for prayer are especially focused on needs and themes that have risen in importance and concern in recent years. Then, a body of assembly song, including many newer expressions since 2006, has been selected to address some

of those same needs and themes but also to support worship through the liturgical year. Finally, an appendix, “Scriptural Images for God,” offers a small contribution to the continuing conversation about broadening language for worship in a deeply grounded way.

All Creation Sings

This title evokes a recurring scriptural theme. Psalm 96 is an example in which the sky, the earth, the sea, the field, and the forest are invited into sung rejoicing at God’s coming. The vision at the close of the scriptures, in Revelation 5:13, articulates this theme with cosmic comprehensiveness: “Then I heard every creature in heaven and on earth and under the earth and in the sea, and all that is in them, singing, ‘To the one seated on the throne and to the Lamb be blessing and honor and glory and might forever and ever!’”

Recent years have seen a rapid increase in awareness and alarm concerning the impact of human activity over the past two hundred years on this planet’s ability to sustain the fragile balance necessary for the life God planted here, including human life. Each Sunday as God’s people are gathered into and sent from worship, *All Creation Sings* reminds us how we are integrally part of the whole creation, marvels at the gifts of creation, and gives thanks for the grace to join the rest of creation’s song even as the cosmos joins ours.

Yet the song of creation and our song with it, especially in this time, goes beyond rejoicing and thanksgiving. Romans 8:22-23 suggests another kind of song: “We know that the whole creation has been groaning in labor pains until now; and not only the creation, but we ourselves, . . . groan inwardly while we wait for . . . redemption.” The song of all creation, and thus our song too, includes words and melodies of lament, of indignation, of pleading, and ultimately of hope in God’s presence and mercy. These prayers and songs concern not only the health of our planetary home but also the health of human beings and human community in a time when socioeconomic imbalance, tensions around ethnic and gender identity, and global pandemic (to name a few) threaten our common life—and in a time when people face new challenges to the wholeness of their own bodies and minds.

The ongoing renewal of worship holds to the center of word and sacrament, continues to sing weekly of the life, death, and resurrection of Jesus Christ, and claims the Spirit’s guidance and power in our own lives. *All Creation Sings*, hand in hand with *Evangelical Lutheran Worship*, supports these ongoing dimensions, and it invites us to expand our sung prayer with new and timely attention to the world our Creator so marvelously made and to our common life as creatures within it.

General Notes

The arrangement of *All Creation Sings* complements the pattern of *Evangelical Lutheran Worship*. Orders of service come first, followed by additional prayer resources, and the numbering in this part of the book is at the bottom of the page. The collection of assembly song follows, and its numbering (at the top of the page) begins at #901, in sequence with and in categories that follow *Evangelical Lutheran Worship*. Assembly songs suitable for part-singing are presented with a singable harmony; accompaniments to hymns intended for unison singing

are included in the Accompaniment Edition. A new experiment with this resource is the inclusion of brief notes about context or performance, placed beneath the credits of some of the items.

As in *Evangelical Lutheran Worship*, the orders of service identify the person leading worship as the *presiding minister* when that person is normally a minister of word and sacrament, and as the *leader* when that person may be either a layperson or a rostered minister. *Assisting ministers* are often laypeople or ministers of word and service (deacons) who are selected to carry out other leadership roles to assist the assembly in worship.

Notes in red italics are intended as helpful guides for worshipers and leaders. Some of these notes are instructions for actions or postures. Recognizing that some individuals may not participate in these actions or postures, these notes describe the action of the assembly as a whole. So, for example, “the assembly sings” or “the assembly stands” describe what the whole body is doing on behalf of all who are gathered—even though the action may not be possible for some.

In the orders of service, words that are spoken by a leader are in regular type. Words spoken by the assembly are in boldface type. When a particular service music item includes both a leader and an assembly part, the words are similarly distinguished. Otherwise, the words in regular type are sung by all.

Notes

All Creation Sings included the following: two new musical settings of Holy Communion, a Service of Word and Prayer, a section of Prayers, Thanksgiving, and Laments including a Service after a Violent Event, 200 hymns, and an appendix on Scriptural Images for God. Two other editions produced include an Accompaniment Edition for both the liturgies and hymns and a Leaders Edition.

The ELCA churchwide and publishing house staff included: Jennifer Baker-Trinity, Suzanne Burke, Beth Ann Lynch, Martin A. Seltz, David Sims, Kevin Strickland, and John Weit.

WB

42. *Christian Worship: Hymnal* (2021)

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

Northwestern Publishing House
Milwaukee, Wisconsin
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Summary

By the late 1990s, a predecessor book, *Christian Worship: A Lutheran Hymnal* (1993), had become one of the most successful denominational hymnals of the late 20th century – judged by the percentage of congregations adopting it, 96% or more. Building on the bridging work of the *Christian Worship Supplement* (2008), the WELS Commission on Worship began planning for the successor to *Christian Worship: A Lutheran Hymnal* (1993) shortly after the *Supplement* was put into use. Approximately one-third of the hymns in the *Christian Worship: Hymnal* (2021) are new (of recent origin) or “new to the WELS” (historic tunes or texts appearing for the first time in a WELS hymnal). The hymns and psalms in the new hymnal offered a wider variety of musical styles.

Christian Worship: Hymnal (2021), released less than 30 years after the 1993 hymnal, continues to provide the best of old and new.

WB

Introduction

For a generation yet unborn.

Like its predecessors, this hymnal celebrates our worship heritage with an eye to the future. Gifted poets, artists, and musicians don’t stand by idly while the church marches on. The majority of hymns and rites you’ll find here are time-tested and approved, but there are also worthy texts and musical settings that are fresh and new.

Also unique and new is the sheer volume of supporting materials connected to this hymnal. A musicians’ resource adds thousands of vocal and instrumental options in a number of musical styles for churches of any size. A psalter provides additional musical variety and includes settings for all the psalms in the Bible. *Christian Worship: Service Builder* is a time-saving worship planning and publishing interface that affords easy access to all hymnal content. Four new manuals offer educational, practical, and devotional context. When you add to these a commentary on the lectionary, a planning guide, and an updated agenda and handbook, it becomes evident that this worship resource is truly comprehensive.

With so much carefully curated content on hand, there is something for everyone to appreciate and to use: seasoned worshipers, newcomers, and a *generation yet unborn*. Those who produced this hymnal pray that it will be welcomed by many.

More important, this book of worship delivers what this and every generation needs. Cultures and customs change, but the next generation is going to inherit the sin of this generation, and the solution they will need tomorrow is the same one we need today. Early in the hymnal committee's work, it was resolved that *this hymnal will confess Jesus Christ, the Savior of the world, who comes to us in the means of grace*. Whether the things we sing and say are time-tested and approved or fresh and new, the central focus of this book is Jesus Christ: the forgiveness he purchased with his blood, the peace he gives us in Word and sacrament, and the praise he inspires from our lips and in our lives.

We still work and worship in weakness, but God has promised that his church will stand and that not even the gates of Hades will overcome us. We can't help but respond by saying, *We will tell the next generation the praiseworthy deeds of the Lord!*

Preface for the Accompaniment for the Hymns

A MUSICIAN'S PRIVILEGE IN WORSHIP

In Revelation chapters 5 and 7, God gives us a preview of worship in heaven. "Many angels, numbering thousands upon thousands, and ten thousand times ten thousand" raise their voices to sing: "Worthy is the Lamb!" The worshiping crowd becomes even larger and exclaims: "To him who sits on the throne and to the Lamb be praise and honor and glory and power, for ever and ever!"

St. John's vision reveals worship there in heaven but also sees us in the picture. "Every creature in heaven and on earth and under the earth and on the sea, and all that is in them" is involved in this worship. It is "a great multitude that no one could count, from every nation, tribe, people and language, standing before the throne and before the Lamb." They cry out in a loud voice: "Salvation belongs to our God, who sits on the throne, and to the Lamb."

Our worship this side of heaven is a foretaste of the feast to come, a high point in every Christian's week, the event that drives congregational health and vitality because here God again delivers salvation to his people. It is a high calling and privilege for musicians to assist worshipers in this most central and important activity—to help them sing out about salvation that comes from our God. That's why attention to hymns and liturgy is always more important than preservice music and postludes. In hymns and liturgy God's people actively participate in proclaiming his salvation.

As in other areas of life, a tension can arise between serving one's own interests and serving for the benefit of others. Here the tension is between a musician's feelings about performance and a focus on serving others. This tension is resolved when we focus on the Lamb who is standing at the center of the throne. In hymns and liturgy God's people join together to proclaim his love and

praise his name: “Worthy is the Lamb!” Our Lord Christ is indeed worthy of our best efforts to help his people do this each week. And even when a musician is pleased that a more challenging selection went well, it is always SDG (as Johann Sebastian Bach initialed musical scores): *Soli Deo Gloria*, “to God alone be the glory.

CONTENTS

The layout of some hymns in this volume differs from the layout in the pew edition. In the pew edition, as many as five stanzas appear between the music staves. In this volume no more than three stanzas appear between the staves. This is to limit the space between staves, making it easier to read the music.

This volume includes some resources not found in the pew edition. Twenty-six hymns are found only in the digital resource *Christian Worship: Service Builder*. This volume includes accompaniments for these hymns.

A variety of alternate settings are included for select hymns, especially for Hymns of the Day, longer hymns, and festive hymns. Having an alternate setting in the accompaniment edition, right next to the standard setting, is a great convenience for keyboard musicians. Some settings are meant for an interior stanza, some for a grand final stanza. Some can serve both to introduce the hymn (often using only the beginning or the end of a setting) and introduce variety to one of the sung stanzas. Judicious and well-planned use of alternate settings is meant to interpret select stanzas while still allowing ample opportunity for singing in harmony from the hymnal. It is neither necessary nor desirable always to use alternate settings.

Many alternate settings are drawn from a wide variety of composers and publications from the early 1960s to 2020. Some are newly created for this volume. Some are adapted from historic composers such as Praetorius and Bach.

The following chart indicates the variety of alternate settings available. In addition to these types, some hymns are available in more than one key, with or without a modulation, and some hymns include options for both piano and organ.

Type	Definition
Alternate harmonization	A richer or more interpretive harmony.
Alternate accompaniment	Often more elaborate than the previous type; melody is not necessarily in the soprano.
Solo'd melody	One hand plays the melody on one organ manual, the other hand plays other voices on another, with the pedals playing bass. In most cases both hands can be played on one manual for additional variety. Solo'd settings are especially valuable for introducing the hymn

Festive final stanza	These settings are the most challenging, often with more than four notes in a chord and an organ descant playing notes above the melody.
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For hymns that originally had only a piano accompaniment, three types of accompaniments are included (though not for every hymn): 1) A pianistic version that doesn't clearly give the melody. This type of setting is best used when the hymn has become familiar or with a soloist or choir. 2) A pianistic version that clearly supports congregational singing. 3) A chorded version that may be played on piano or organ.

WHAT'S NOT INCLUDED

The variety of alternate settings provided in this volume is not meant to be comprehensive. Keyboard players will want to use other sources for accompanying hymns. In addition to many volumes of alternate settings available from various publishers, the *Christian Worship* suite of resources includes:

Christian Worship: Easy Hymn Accompaniments

Christian Worship: Musician's Resource. This digital resource provides alternate keyboard settings, vocal and instrumental descants, alternate choral stanzas, arrangement for modern ensembles, handbell resources, extractions of the chorale voices for transposing instruments, and more. These are available for *à la carte* purchase from Northwestern Publishing House.

ACKNOWLEDGMENT

We acknowledge with thanks those who researched and planned alternate setting options for this volume: Aaron Christie, Mark Davidson, Bryan Gerlach, Mark Knickelbein, David Porth, Laura Pufahl, Doris Rindfleisch, Michael Schultz, and Jason Snodie.

Bryan Gerlach
Director, Commission on Worship

Introduction to the Psalter

Martin Luther said, "No devotional book has ever appeared that is superior to the Psalms. They clearly and prophetically detail the death and resurrection of Christ. The Psalms, inspired by the Holy Spirit, are the songs of his people, his Church, with hearts laid open, praising and lamenting. They are our words of devotion."

Christian Worship: Psalter is one volume in a suite of resources prepared for the 2021 edition of *Christian Worship: Hymnal*. It contains multiple settings of all 150 psalms. Settings with a red

number are psalms appointed for the lectionary and are also printed in the hymnal. Additionally, psalm settings are available in electronic format in *Christian Worship: Service Builder*.

For the last few decades, English-speaking Lutherans have learned to sing the Psalms responsorially. Congregations that have grown accustomed to responsorial psalmody will be able to deepen their resources in this psalter. Congregations looking to broaden their psalm singing will find hymnlike metrical psalm paraphrases and song-like lyrical psalm settings that add to the richness of congregational song and personal and family devotion.

Lutheran metrical paraphrases of the Psalms, sung like hymns, go back all the way to Martin Luther. The earliest Lutheran metrical paraphrases were collected in a book called the *Becker Psalter* (1602). In that volume, Cornelius Becker wrote some paraphrases of his own to supplement what had been written by Luther and others. They were all meant to be sung to the tunes of well-known Lutheran hymns. In the following years, several composers wrote new tunes for the texts, notably Heinrich Schütz, whose four-part chorales were first published in 1628. Many of those early Lutheran compositions are reflected in this volume.

The committee that prepared this volume did not limit itself to those Reformation-era resources. It reviewed more than ten thousand settings in English, voting on over five thousand of them and eventually commending the best ten percent for use in congregations, schools, and homes. This volume is designed for personal and family devotion. Each psalm is printed in its entirety and is pointed to be chanted with familiar chant tones provided. A psalm prayer is followed by an explanation of how the Church has used that psalm through the ages and then commentary on that particular psalm from Martin Luther in a fresh translation. The settings follow, representing treasures old and new.

At the end of his introduction to the 1628 version of the *Becker Psalter*, Heinrich Schütz wrote, “In these last days of sore distress, may the true God cause his holy, pure, and true Word to live abundantly in the churches, the schools, and each father in his home. May pure devotional teaching abound through comforting spiritual songs and psalms, until our Savior and Redeemer returns. May we await God’s beloved Son in love, patience, and joyful expectation, and may we always be found ready for him. Amen.”

Glory to God Alone!

Come, let us sing for joy to the LORD;
let us shout aloud to the Rock of our salvation.
Let us come before him with thanksgiving
and extol him with music and song.

~ Psalm 95:1,2

Notes

The Wisconsin Synod committee decided to retain the name that had been used for the 1993 hymnal. The discussion and rationale for this decision can be found at:

<https://www.christianworship.com/articles/2020/1/20searching-for-a-name-for-the-new-hymnal>.

Christian Worship included the following: Rite of Baptism, three orders of Holy Communion, a Service of Word and Prayer, Matins, Vespers, Compline, services for weddings and funerals and 683 hymns (657 in the pew edition and twenty-six appearing only in the digital resource, *Service Builder*). The hymnal also includes an expanded selection of Daily Devotions, *The Small Catechism*, and the complete Psalter, coordinated with the hymnal. The suite of volumes that support the hymnal include three volumes of accompaniments for the hymns, accompaniment for the services, a Psalter, accompaniment for the Psalter, an altar book and agenda.

The project chairman for *Christian Worship* was Jon Zabell, the project director Michael Schultz¹⁹.

The executive committee included Caleb Bassett, Jonathan Bauer, Aaron Christie, Bryan Gerlach, Michael Marquardt, Jonathan Micheel, Paul Prange, Jonathan Schroeder, Dan Sims, James Tiefel, and Keith Wessel.

Subcommittees included ones for hymnody, psalmody, Scripture, Rites, and Communications.

WB

¹⁹ Rev. Michael Schultz (b. 1963) has served WELS congregations in Flagstaff, AZ and Lawrenceville, GA. He chaired the hymnody committee for *Christian Worship: Supplement* and compiled its guitar edition. He is also a member of the Institute for Worship and Outreach.

43. Himnario Luterano (2022)

Editorial de la Iglesia Luterana Confesional de Chile,
Santiago, Chile
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Summary

By any measure, *Himnario Luterano* was a mammoth undertaking. Over 14 years in the making, it is the result of a collaboration reaching from the “Southern Cone” (Argentina, Chile, Paraguay) to South America, Central America, and North America. Its lofty goal: unite Hispanic Lutherans around the world with the same hymns and common orders of worship. Using *Lutheran Service Book* as a model, it is an elegant hymnal and a highly worthy successor to *Cantad al Señor*.

Barry L. Bobb

With special thanks to Professor Sergio Adrián Fritzler (editorial committee), Rev. Dr. Ted Krey (LCMS), and Ross Johnson (Interim Facilitator of LCMS Hispanic Ministry).

Prefacio

La iglesia cristiana es litúrgica, es decir, sus ritos surgen de la Palabra de Dios y del uso histórico de todos los tiempos y todos los lugares.

El Servicio es Divino (*Gottesdienst*, en alemán y *Cultus Dei*, en latín) porque es Dios quien sirve al mundo en el Cristo encarnado, muerto, resucitado y ascendido. Él entrega los dones de su obra a su pueblo, a través de la Palabra y los Sacramentos, en la iglesia que es creación del Evangelio; y, ni las puertas del infierno pueden contra ella en su obrar en el mundo.

Un himnario, como compilación de oraciones, salmos, himnos y cánticos espirituales, es un libro fundamental para la vida de la iglesia, para la expansión del reino de Dios, para el fortalecimiento de la fe, la enseñanza en las principales doctrina y para la confesión ante el mundo. Hemos recibido una herencia preciosa y colaboramos en esa producción con nuevos himnos y oraciones. Para nuestro *Himnario Luterano* hemos hecho una cuidadosa selección de los himnos provenientes de diversas fuentes, con especial atención en su contenido doctrinal y musical.

La presente obra es el resultado de más de 10 años de trabajo de las iglesias del cono sur, como la Iglesia Evangélica Luterana Argentina, la Iglesia Luterana Confesional de Chile y la Iglesia Evangélica Luterana del Paraguay. Cada una ha incorporado los himnos y liturgias de gran significación para ellas y que, junto con los cantados a través de años y siglos, conforman una maravillosa obra de gran impacto. También, agradecemos la colaboración de la Iglesia Luterana del Sínodo de Missouri y de entidades particulares.

En su uso variado, el *Himnario Luterano* desea tener un énfasis en el culto familiar, contribuyendo de esa manera, desde la base misma de la congregación, a fortalecer su identidad cristiana expresada en el fundamento y ejercicio de la fe. Viene además a responder a una necesidad, siempre presente y constante en el tiempo, de actualización, sin desprenderse del brillante pasado que nos dio origen, nos explica y nos proyecta como una sola iglesia centrada en Cristo.

Esperamos que, como resultado de la publicación del *Himnario Luterano*, la iglesia hispano parlante encuentre un recurso de testimonio, fortaleza, unidad, esperanza e inspiración. Un compañero diario que interprete el creer y sentir del cristiano de todas las edades y en todas las circunstancias de su vida.

El marco de la celebración de los 500 años de la Reforma Luterana nos une en el mensaje que aún se trata de Jesús. Es nuestro deseo que el Señor produzca frutos para su reino a través de esta obra.

Soli Deo Gloria.

Preface (English)

The Christian church is liturgical, that is to say, its rituals derive from the Word of God and from historic use in all times and in all places.

The Service is Divine (*Gottesdienst*, in German and *Cultus Dei*, in Latin) because it is God who serves the world through Christ incarnate, crucified, resurrected, and ascended. God delivers the gifts of Christ's work to His people, through Word and Sacrament, in the Church which is the creation of Gospel, and not even the gates of hell can inhibit His working in the world.

Lutheran worship receives Christ's gifts on account of the work of the cross and expresses gratitude for grace and salvation, rooted in a centuries-old liturgical heritage.

A hymnal, as a compilation of prayers, psalms, hymns, and canticles, is a fundamental book for the life of the Church, for the expansion of the kingdom of God, for the strengthening of the faith, for instruction in the chief doctrines, and for confessing before the world. We have received a precious inheritance, and we add to it in this production with new hymns and prayers. For our *Himnario Luterano*, we have carefully selected hymns from various sources, paying special attention to their doctrinal and musical content.

The resulting volume is the product of more than ten years of work on the part of the churches of the Southern Cone, namely the Evangelical Lutheran Church of Argentina, the Confessional Lutheran Church of Chile, and the Evangelical Lutheran Church of Paraguay. Each has incorporated hymns and liturgies of particularly great importance that, together with those sung for years and even centuries, make up a splendid and profoundly impactful work. We are also grateful to The Lutheran Church—Missouri Synod and her individual entities for their collaboration.

Among its varied uses, *Himnario Luterano* seeks to emphasize the family altar, thus contributing, beginning with the very core of the congregation, to the strengthening of her Christian identity expressed in the foundation and exercise of the faith. It also comes in response to a need, ever-present and constant throughout time, to stay current, without leaving behind the brilliant past that formed us, illuminates us, and projects us as one Church centered on Christ.

We hope that, because of *Himnario Luterano*'s publication, the Spanish-speaking church finds a resource of testimony, strength, unity, hope, and inspiration, a daily companion that gives voice to the beliefs and sentiments of Christians of all ages and in every life circumstance.

The framework of the celebration of the 500th anniversary of the Lutheran Reformation unites us in the message that it's still all about Jesus. It is our desire that the Lord produce fruit for His kingdom through this work.

Soli Deo Gloria.

[Translation provided by Deaconess Cheryl D. Naumann, LCMS Missionary in the Dominican Republic.]

Notes

Three over-arching objectives shaped the book: 1) to proclaim the Gospel of forgiveness, eternal life and salvation; 2) celebrate Christ and his gifts; and 3) to sing and pray God's saving deeds, make petitions, and thanksgivings of praise. Further it's intended to be used in proclamation, in catechesis, and living the life of faith as a family prayer book.

In its 1075 pages are found five full settings of the Divine Service including one from *Cantad al Señor*, one from *Culto Cristiano*, Setting 3 from *Lutheran Service Book*, a setting from Chile, and Luther's German mass of 1526.

It posits Psalm singing as standard practice in Lutheran worship.

It's 670 hymns include 276 from *Culto Cristiano*, fifty-five from *Cantad al Señor*, 228 "contemporary" hymns, 209 are in common with LSB, 160 were previously unpublished. In many cases the original number of stanzas was restored. Accompaniments have been simplified. Interestingly, two of Paul Gerhardt's hymn texts are found for the first time in Spanish.

It is enjoying wide acceptance in Argentina, Belize, Bolivia, Chile, the Dominican Republic, Costa Rica, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Uruguay, Venezuela and the United States

Of critical importance has been the financial support of the Lutheran Heritage Foundation in Macomb, MI, David's Harp, and the Marvin Schwann Foundation as well as the Office of International Mission of the LCMS.

BLB

INDEX

A	
<i>All Creation Sings (Evangelical Lutheran Worship Supplement)</i>	64
B	
Bach, Johann S.	25, 27, 70
Bagby, Deborah	37
Becker, Cornelius	72
Bender, Mark	57
Bitter, Mark	60
Brauer, James	15
Brondos, David	15
Brown, Edgar	9
Bullock, M. Wyvetta	31, 34, 36
Burk, Michael L.	54
Butler, Tillis	35
Buszin, Walter E.	6, 9
C	
Capers, James	35
<i>Cantad al Señor (1991)</i>	12
Cartford, Gerhard	31, 34
Clancy, Bryant	36, 37
<i>Christian Worship (2021)</i>	68
<i>Christian Worship Supplement (2008)</i>	58
<i>Culto Cristiano (1964)</i>	5
D	
Dieter, Cheryl E.	54
E	
Eggert, Kurt	59
<i>Evangelical Lutheran Hymnary</i>	23
<i>Evangelical Lutheran Worship</i>	50
F	
Fritzler, Sergio Adrian	74
G	
Gerike, Henry	28
Gerlach, Bryan	60, 71
Grieg, Edvard	25
Grime, Paul	28, 55, 57
Gunderson, Mary Ann Moller	31, 34, 36

H	
Handel, George F.	25
Herl, Joseph	28, 57
<i>Himnario Luterano (2022)</i>	74
Hintze, Otto	14
<i>Hymnal Supplement 98</i>	26
L	
Leupold, Ulrich S.	9
Lewis, Craig	36
<i>Libro de Liturgia y Cántico (1998)</i>	29
<i>Liturgies et cantiques luthériens (2009)</i>	61
<i>Lutheran Service Book</i>	55
Luther, Martin	9, 11, 17, 24, 25, 26, 38, 53, 54, 56, 59, 71, 72
M	
Malone, Robert	36
Marshall, Gary	30, 32
Marshall, Ulmer	36, 37
Marzolf, Dennis	23
Mattos de Jesús, Ángel M.	31, 34
Mendelssohn, Felix	25
Moldenhauer, Kermit	60
Muhlenberg, Henry M.	51
N	
Nunes, John Arthur	35
O	
Orlov, Carlos Lisandro	30, 32
P	
Planas-Belfort, Dimas	30, 32
Pittelko, Roger	28, 57
Praetorius, Michael	70
Puig, Carlos	14
R	
Fred Rajan	36
Reim, John C.	48
Resch, Richard	28, 57
Reske, Peter C.	57

S

Saar, David	61
Schaser, Matthew	49
Schultz, Michael	60, 73
Schütz, Heinrich	72
Selnecker, Nikolaus	27
Seltz, Martin	16, 22, 29, 50, 54, 64
Somers, David	61
Sorensen, Robert	15
Stoldt, Frank	22, 34
Suárez, Pedro Manuel	31, 34

T

<i>This Far by Faith (1999)</i>	35
---------------------------------	----

V

Vieker, Jon	26, 57
-------------	--------

W

Walther, C. F. W.	56
Westcott, Edward A.	14
Wismar, Gregory	57
<i>With One Voice</i>	16
<i>Worship Supplement 2000</i>	48

Z

Zabell, Jon	73
-------------	----