



Worship and Liturgical Resources

Evangelical Lutheran Church in America

God's work. Our hands.

EXPLORING THE MUSICAL RICHES IN *Evangelical Lutheran Worship*

Leader's materials

Goals

- To provide an opportunity for people from many congregations to sing hymns and songs together.
- To acquaint anyone who loves the music of the church with the variety of music in *Evangelical Lutheran Worship*, especially "gems" old and new, largely unnoticed by much of the church.
- To encourage the congregations of this church to enlarge and diversify their repertoire in worship.
- To provide tangible examples of how this church's *Principles for Worship (Music and the Christian Assembly)* influenced the hymns and songs editorial team as they made decisions about what should be in *ELW*.
- To encourage all those responsible for making musical decisions in congregations to know and use the *Principles for Worship* in their own planning and work.

When and how to use this material

The material contained in this module may be used in a variety of ways, such as:

- A self-contained workshop (perhaps a Saturday morning or Sunday afternoon).
- In small units (several examples at a time) throughout another event, such as a synod assembly or other gathering.
- In combination with another module, such as Leading Assembly Singing.
- However used, there should be a lot of singing together.

Organization of material

Because of the multiple uses intended and the variety of leadership or intended audiences, this module does not provide a defined structure and complete text. Rather, it is a compilation of annotated examples and information that can be used in various combinations and adapted for each unique context. Twelve of the *Principles for Worship (Music and the Christian Assembly)* serve as headings for the annotated examples (pages 3-19). If you prefer not to focus on the principles, the many examples could simply be sung, learning lots of new songs. Although this material focuses primarily on hymns and songs, the section of the *ELW* introductory material on liturgical music has been included in case that is of particular use (pages 20-24). In addition, there are also categorized lists of many types showing an overview of hymns and songs in *ELW* (pages 25-33). Using any combination of these resources, a creative leader can create a custom event.

Leader(s)

Since the actual singing of music is at the heart of this module, confident and well-prepared musical leaders are necessary. Perhaps a team of musicians, with expertise in different musical styles, can share the leadership responsibilities. In addition, someone other than the music leaders may be prepared to provide the commentary. If led by a team, it is critical that everyone prepares together and knows the order of music to be sung. Making the singing seem effortless (even if there is a lot of work and stress in preparing!) will be valuable for encouraging others to try something that may be new to their congregation. The *Musicians Guide to Evangelical Lutheran Worship* can be a big help.

There may be many questions (and, perhaps, unhappy people) about various aspects of *ELW* and decisions made. The leaders(s) would do well to spend some time reviewing the *Evangelical Lutheran Worship* introductory materials (included on the Partners CD-ROM and online at the Partners website).

Don't get hung up on any disagreements. If there are concerns or questions that you can't answer easily, direct them to: worship@elca.org.

Resources

In addition to the material provided here, several resources are critical for those preparing to lead:

- Use of the Means of Grace – available on the Partners CD-ROM and website, or at: <http://www.elca.org/Growing-In-Faith/Worship/Learning-Center/The-Use-of-the-Means-of-Grace.aspx>
- Principles for Worship – available on the Partners CD-ROM and website, or at: <http://www.elca.org/Growing-In-Faith/Worship/Learning-Center/Principles-of-Worship.aspx>
- Musicians Guide to Evangelical Lutheran Worship (Augsburg Fortress, 2007)
- Hymnal Companion to Evangelical Lutheran Worship (Augsburg Fortress, 2010)

These resources are invaluable for preparation and should also be shared with participants.

Some background on the Principles for Worship

Early in the Renewing Worship process (the process that led to the publication of *Evangelical Lutheran Worship*), consultations were held on various topics, including music. Many people from across the church with diverse backgrounds, experience, and opinions came together to craft the *Principles for Worship*. These principles represent agreed-upon foundations that guided the work of the many teams that developed *Evangelical Lutheran Worship* and are excellent guides for congregational decision-making, as well. They are not prescriptive rules that must be followed. Rather, they describe a normative practice encouraged by and for the whole church. Within that normative practice, however, is often a great amount of latitude for diversity of practice, acknowledging this church's desire for unity, rather than uniformity (see *Use of the Means of Grace*, Principle 4).

Principles for Worship: Music and the Christian Assembly

- Principle M-2** *The voice is the primary instrument in worship*
In the church, the primary musical instrument is the human voice, given by God to sing and proclaim the word of God.
- Background M-2B Luther extolled the gift of the voice: “Compared to the human voice, all other music found in nature hardly deserves the name of music, so abundant and incomprehensible is here the munificence and wisdom of our gracious Creator. . . . No two people can be found with exactly the same voice.”
- Background M-2D “Singing is a natural thing. A baby and its nursing mother do it unselfconsciously. The one goo-gooes multisyllabic nonsense, while the other lah-lahs in the hope of soothing the crying one or encouraging sleep.”
- Application M-2E The use of the human voice is basic to communal worship. Christian proclamation is based on spoken, sung, and heard words that bear the Word Incarnate. This dialogue is continuous in worship, among worship leaders, choir, and the whole assembly.
- Application M-2F Regardless of musical style or instrumentation, leadership confidently supports and enables the voice of the congregation. Likewise, the voice of a soloist, cantor, assisting minister, or presiding minister is most effective when it does not overwhelm or dominate the congregation’s voice.
- Application M-2G The unaccompanied voice may be used for teaching and leading an assembly in song.

Note	Singing with voices alone, without accompaniment, is not simply for learning a new song or when the organ breaks down. It is a natural and important way of singing, even when great instruments and skilled musicians are present. Encourage a new (for many) goal: each congregation should sing something unaccompanied each time they gather!
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257 O Come, O Come, Emmanuel

In ELW, hymns from chant sources are notated as chant, encouraging a rhythmically freer singing. When sung without accompaniment (as was originally intended), the beauty of the melody really soars.

158 Kyrie

Although this beautiful Kyrie from the Philippines has an arpeggiated piano accompaniment or works well with guitar, it is really lovely and simple with voice alone. You don’t even need the printed music. Sing the first “Lord, have mercy,” then gesture for them to repeat. Do the same with the next phrase. The third phrase is trickier, because they will begin when the cantor reaches “us.” Try it. Quite a few songs may work this way, either when teaching a new melody or during worship.

253 He Came Down

The idea of keyboard accompaniment is foreign to songs from many countries. This rhythmic African song is best when sung in harmony without accompaniment except, perhaps, some percussion. It may be sung at many different times, but is especially fitting for Advent, perhaps as an acclamation welcoming the gospel.

247 Ososŏ, ososŏ / Come Now, O Prince of Peace

This beautiful melody and haunting harmony comes from Korea. Again, it really does not need a keyboard accompaniment. The harmonies may be a bit trickier (than the previous African example) but a few prepared singers can help.

<p>Note Many “old favorites” don’t really need keyboard accompaniment. Imagine an assembly robustly singing <i>Blessed Assurance</i> or <i>What a Fellowship</i>. Do they really need the organ or piano?</p>
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Principles for Worship: Music and the Christian Assembly

Principle M-3 *The assembly's song is central*

Music is a communal and relational activity. The assembly is the primary musical ensemble, and its song is the core of all music in worship.

Application M-3F The acoustics of a room *and the physical arrangement of the assembly* are best suited for worship when they contribute to the vitality of a congregation's song.

Note John Bell, the internationally respected song leader from Scotland, has done extensive research, concluding that everyone in an assembly needs to be within four feet of another for the best singing to occur. It's even better when they can see each other's faces. Think about how your own assembly is arranged. How might you create ways to sing in a circle, even if there are pews between you?

643 **Somos uno en Cristo / We Are All One in Christ**

This energetic Spanish song proclaims that we are one body. Try singing it with everyone facing away from one another, perhaps seeing nothing more than the backs of others' heads. Then turn and sing it with everyone facing each other. Feel the difference in energy? Try it with a more familiar, "traditional" hymn, such as:

654 **The Church's One Foundation**

or

656 **Blest Be the Tie That Binds**

Note The centrality of the singing assembly – the gathered people of God – is also strengthened by singing without the hymnal or paper or screens at all on occasion. Some songs can be led clearly and confidently solely by another human being. To do this, however, the assembly needs to be formed in a different way of singing. They need to watch the leader, as well as listen. Not all songs work this way, especially many of the great Lutheran hymns, but some do. The benefit of this relational way of singing is great. After initial hesitations, the singing becomes stronger. The singing itself builds community.

Examples that might work without the song printed out

169 **Gospel Acclamation**

Many of these short Alleluia refrains can be sung first by a soloist, then repeated by all. No book needed! If desired, the soloist could sing the verse for the day, then gesture for the assembly to repeat the alleluias. It's a simple pattern that can easily be learned.

388 **Be Not Afraid**

814 **Take, Oh, Take Me As I Am**

Shorter refrains that are repeated many times, like these examples from the Taizé and Iona communities, can be sung without eyes down in the book, singing from the heart.

860 **I'm So Glad**

Many songs from the spiritual or Gospel traditions only have a brief phrase that changes from stanza to stanza. It really isn't necessary to keep reading from the page. Stand up! Look up! The leader can shout or sing out the next stanza's words just before singing them.

Principles for Worship: Music and the Christian Assembly

Principle M-4 *Musical expression is varied*

A healthy tension between simple and complex music enriches the worshipping assembly.

Application M-4C An openness to diverse musical expressions allows for various musical repertoires and forms within worship....

Application M-4D Just as there is a wide variety in styles and forms in the music of worship, so also there is variety in the levels and ways people participate in music. . . .

Note It is important to remember that *Evangelical Lutheran Worship* is intended for use by the whole church, not just an individual congregation or synod. Therefore, there are some songs included that don't work for your community, but should be respected as another's valued song. Musical leadership or congregational singing ability is one factor. A few hymns in *ELW* are rather challenging. And that is a good thing ... for some congregations. Others may determine that a particular hymn just won't work in their place, but they can enjoy singing it at synod assembly. All congregations are encouraged to stretch their musical repertoire and accept the challenge of learning some songs that are new to them.

Some simpler songs are also included. These provide important musical and devotional opportunities for all assemblies, even those with skilled music leaders. Music from all times and all places is also included. Exploring hymns and songs from other centuries and cultures is one way to expand our vision of what it means to be church together.

Some “simple” examples

466 **In the Singing**

This gentle communion song is an excellent example of elegant simplicity, both text and tune. It can be repeated far beyond the two verses. Perhaps, the assembly only learns the refrain (without paper?) and a child leads the verses.

682 **To God Our Thanks We Give**

This brief refrain from Botswana may look a bit daunting on the printed page, but is really quite simple, even the sung harmonies. Try teaching it without the book.

473 **Holy, Holy, Holy / Santo, Santo, Santo**

474 **Bread of Life from Heaven**

The Argentinian refrain is simple and beautiful. Challenge your assembly to try learning the Spanish – another way of connecting to the whole church. Susan Briebl and Marty Haugen expanded on the melody, crafting a new text for communion, and verses that can be sung by all or a soloist.

292 **Love Has Come**

Some tunes may be new to our repertoire for church but the melody is familiar. This beautiful new Christmas text is set to a familiar and easily learned tune.

Some “complex” examples

- 828 **Alleluia! Voices Raise**
This robust tune supports the vastness of George Wither’s text. The composer is Richard Hillert, best known for his beloved setting of “This Is the Feast” (ELW Setting 3; LBW Setting 1).
- 370 **Christ Jesus Lay in Death’s Strong Bands**
Many of the classic German chorales from the early Reformation period seem rather difficult at first, but when sung with energy and rhythm (like a Renaissance dance), they come alive.
- 258 **Unexpected and Mysterious**
587 **There’s a Wideness in God’s Mercy**
This exquisite tune by Calvin Hampton is used for both of these texts. The melody moves gently along – think “horizontal” and you’ll begin to sense the beauty. The accompaniment is the really challenging part. It is basically a trio sonata (organists will know what that means), but is well worth the effort. A simpler accompaniment is also provided. This is an excellent example of the advantage of having two texts to the same tune. “There’s a Wideness in God’s Mercy” may be sung many times throughout the year, then you’re ready for the Fourth Sunday in Advent when “Unexpected and Mysterious” is most appropriate.
- 760 **O Christ the Same**
This very strong text is quite long, creating a challenge for the composer. Carl Schalk (well known composer of many hymn tunes) has achieved a singable melody with predominantly step-wise motion while adding interest with a change of key within each stanza. He also managed to keep some hints of a previous tune used with this text. Do you hear it? There are melodic fragments of LONDONDERRY AIR.
- 351 **O Sacred Head, Now Wounded**
This text and tune are not complex, but ELW has included a harmonization (here and for numerous other hymns) by J. S. Bach. Some musically gifted congregations will be able to sing these settings. In many places, the choir may be best to sing these classic arrangements.

“From all times”

- 559 **O Splendor of God’s Glory Bright** 15th century
Chant is making a come-back. Don’t be afraid of it. The melodies are timeless.
- 761 **Evening and Morning** 17th century
This joyous text is set to a dance-like German melody.
- 482 **I Come with Joy** 19th century
This early American tune is a perfect fit for this British (now American) poet.
- 483 **Here Is Bread** 20th century
Graham Kendrick, a leading poet and composer in the “contemporary music” world has given us a beautiful communion hymn, that works well with all kinds of musical leadership, from band to piano to organ.

“From all places”

407 **O Living Breath of God**

This is an excellent example of cross-cultural hymnody. This Scandinavian tune had a sacred text put with it in South America which was then translated into English. What a joy for us! Perhaps, at first, the assembly only needs to learn the refrain (maybe in Spanish?) while a choir or soloist sings the verses.

554 **Lord, Your Hands Have Formed**

A single melody (please keep accompaniment to a minimum) that climbs to the top of the mountains and down to the depths of the sea. Take a breath and enjoy the challenge of this beautiful Asian song.

795 **God, My Lord, My Strength**

A strong Czech hymn. “Up, weak knees” and sing boldly!

Note Many more examples from around the world are coming under Principle M-15.

Principles for Worship: Music and the Christian Assembly

Principle M-6 *Music involves the whole person*

We worship God with our bodies, through singing, movement, dance, and gesture.

Note It can be unhelpful to ridicule people for not moving with the music (many Lutherans frequently hear this). It simply isn't a part of some people's experience and can be very embarrassing. Rather than just harassing people to move freely, as a bunch of individuals, some congregations have had success with teaching the entire assembly some very simple steps. There is something quite powerful about moving together – as the body of Christ.

Imagine singing with the whole assembly in procession, using a simple step, such as: right, left, right, lean back (left) . . . and so forth.

875 **Praise, Praise, Praise the Lord**

This processional piece comes from Cameroon and usually has dance steps with it. Moving back and forth simply to the quarter note pulse adds some of the original character, or try the simple steps described above.

523 **Vamos todos al banquete / Let Us Go Now to the Banquet**

This song from El Salvador bids us to move (to “go”) to the banquet. Imagine an assembly actually dancing to the altar for communion!

412 **Come, Join the Dance of Trinity**

Try the dance steps described above to the half note pulse. You don't need keyboard accompaniment. It works well (maybe even better) when sung in unison. Add some drums to keep the beat going!

343 **My Song Is Love Unknown**

Some hymns included phrases or images that, although subtle, shape our thinking and form faith in a way that may not be helpful. A few small changes in this text make it clear that we are all complicit in Christ's death, a truly Lutheran way of understanding the Passion.

791 **We Sing to You, O God**

One of the goals of ELW was to enlarge and enrich the amount of biblical images used in the hymns and songs of the church. This excellent text by Gracia Grindal brings us the images of God as "Rock" and "eagle." In ELW, it is set to the same tune as "My Song Is Love Unknown" (see above), giving us another opportunity to sing this beautiful tune.

342 **There in God's Garden**

334 **Tree of Life and Awesome Mystery**

These two contemporary texts, in very different musical genres, give us valuable images of the cross as the "tree of life" (primarily from John's gospel), rather than speaking of the cross only as an instrument of death.

<p>Note At this point, while we're focusing on God's word and, soon, on the sacraments and prayer, it is good to point out that if you desire to spend more time on the liturgical music in <i>ELW</i> (rather than hymns and songs), that portion of the <i>ELW</i> introductory material has been included here, beginning on page 20.</p>

Principles for Worship: Music and the Christian Assembly

Principle M-8 *Music serves the sacraments*

Music surrounds and serves the celebration of the sacraments. As part of God's creation renewed in Christ, the people of God sing around the elements, words, and actions that bear God's grace.

Note At this time we look primarily at hymns and songs that are about sacraments or may be used liturgically in the sacramental portions of the liturgies. See the note on the previous page if you are interested in exploring the liturgical music in *ELW*.

330 **Seed That in Earth Is Dying**

Although in the Lent section, this expansive and beautiful hymn may be sung anytime holy communion is celebrated. It is especially appropriate as the table is set for God's feast. Try it in that liturgical use for an entire season of Lent one year, and they'll know it well! Both text and tune are by contemporary Norwegians.

181-188 **Setting the table songs**

Many have been confused by the new rubric (see page 128 under Offering) about music to be sung during or after the offering and as the table is prepared for communion. The rubric is now very fluid, allowing for a variety of practices at this point in the service. An appropriate hymn may be sung (see "Seed That in Earth Is Dying" above), but some of the familiar texts and melodies are still available in the service music section (#181-188).

336 **Lamb of God**

This contemporary song from popular songwriter and singer, Twila Paris, expands on the historic "Lamb of God" in the holy communion liturgy.

468 **Around You, O Lord Jesus**

This lovely Swedish hymn was in the Commitment section in Lutheran Book of Worship and was nearly lost by many congregations. It has been moved to the Holy Communion section where it may receive the attention it deserves.

475 **Lord, Enthroned in Heavenly Splendor**

This is another example of a hymn being moved to a different section. In LBW, this hymn was in the Christ the King section, causing it to be sung, at most, once a year. But read the text – it's perfect for holy communion any time of year, and a fine example that communion hymns do not need to all be quiet and meditative. It's a joyful feast!

459 **Wade in the Water**

This energetic spiritual may be perfect as your people gather around the baptismal font. A strong singer can sing the leader parts and the assembly responds – no book needed!

211 **You Have Put On Christ**

The baptismal liturgy and related rites (Welcome, Affirmation, etc.) suggest possible moments for musical acclamations. This is one such example, among others (209-216).

Principles for Worship: Music and the Christian Assembly

Principle M-9 *Music shapes and surrounds prayer*

Music in worship carries the assembly's prayer beyond words alone. Music shapes, nurtures, and assists the prayer of God's people.

Application M-9B . . . The sung prayer of the ecumenical community of Taizé is an example. careful thought and preparation stir the winds of creativity and strengthen the assembly's prayer.

Note	The various services in <i>ELW</i> all include prayer which may take a variety of forms. One possibility is to sing an appropriate refrain between petitions, in place of the usual spoken responses (such as "hear our prayer" or "Your mercy is great.")
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178 **Hear Our Prayer**

This is one beautiful example of a prayer response in the Service Music section. Others are below it at #179 and 180.

Several other examples are among the hymns and songs:

751 **O Lord, Hear My Prayer**

752 **Lord, Listen to Your Children Praying**

Note	Other hymn texts are <i>about</i> prayer.
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746/747 **Our Father, God in Heaven Above**

This is the classic Martin Luther hymn based on the Lord's Prayer. The original (with its nine stanzas) is at #747. An abridged version is at #746.

Principles for Worship: Music and the Christian Assembly

Principle M-14 *Music serves the unity of the church*

The church's song embraces traditions from other times and places throughout the world as well as the particularity of a specific congregation in one time and place.

Application M-14B Worship is strengthened when music spans the generations and honors the faithfulness of people in a variety of locales. A rich and varied set of songs guards against a tendency to reflect a limited view of God, ourselves, and the church.

647 **Glorious Things of You Are Spoken**

This sweeping Welsh tune, BLAENWERN, has been voted the favorite hymn tune of the British people on several occasions. (Yes! They do take such surveys.) Now we can learn this tune, set to a familiar text, and share in their love of it.

730 **Lord Our God, with Praise We Come Before You**

This is a beloved old tune among the Norwegian people. It became known to many in this country through the movie, "Babette's Feast." Now we can learn this tune and share in their love of it.

Those who pay attention to interesting poetic devices will love the internal rhymes:

stanza 1	endeavor	ever	never	forever
stanza 2	races	traces	spaces	embraces
stanza 3	transcending	ending	descending	ending

844 **Louez l'Eternel / Praise to the Lord**

808 **Jésus, je voudrais te chanter / Lord Jesus, You Shall Be My Song**

Evangelical Lutheran Worship is also the primary worship resource for the Evangelical Lutheran Church in Canada. These two beautiful hymns are gifts to us from our Canadian friends.

192 **Holy, Holy, Holy**

This example is by Richard Proulx, a beloved and ecumenically well-known composer of liturgical music. This particular setting of the Sanctus is sung frequently in many denominations and traditions. It is good for us to know music like this as we venture into ecumenical worship settings.

344 **All Glory, Laud, and Honor**

Here is an example where a one beat difference puts us in sync with most other churches that sing this hymn. The opening note was a half note in LBW.

Principles for Worship: Music and the Christian Assembly

Principle M-15 *Music expresses cultural diversity*

Music of many cultures, revealing the wonder of creation in its great variety, is available for use in worship.

Application M-15D A respect for other cultures is crucial when using music that arises from outside one's own cultural context. An informed use of music from another culture will include learning what one can about techniques, Background, and history of that music and its people. Such a use can never replicate the original context, but seeks to find an authentic expression in the gathered assembly in which it finds itself. Music for worship honors and includes gifts arising from the global body of Christ, including music from historic western traditions as well as the emerging music of new composers from every part of the earth.

Application M-15E In some worshiping communities, music written within the community itself for local use may be appropriate. The breadth of the church is expressed when local music is balanced with music from other expression of the church.

Note Part of the challenge to sing music from cultures not our own, and to do so with integrity, is simply knowing something about the musical style and appropriate "performance practice." The *Musician's Guide to Evangelical Lutheran Worship* is designed to help with that situation, providing help for every piece of music in *ELW*.

271 **Jeg er så glad hver julekveld / I Am So Glad Each Christmas Eve**

281 **Stille Nacht, heilige Nacht! / Silent Night, Holy Night**

364 **Mfurahini, haleluya / Christ Has Arisen, Alleluia**

These are but a few examples of hymns that appear in ELW with at least one stanza of their original language. Even if the original language is not sung, but only seen, it is a tangible sign of the cultural diversity that exists in the church.

887 **This Is My Song**

Christ's church extends beyond the boundaries of any one country, so it is important for Christians to sing of God's blessings to all nations. This unique text, set to a familiar tune from Finland, does exactly that.

Note The indexes in the *Hymnal Companion to Evangelical Lutheran Worship* contain comprehensive lists of the cultural origins of tunes and texts. What's listed here is just a sampling.

AFRICA

364 **Christ Has Arisen, Alleluia**

A festive addition to the Easter repertoire. Sing rhythmically, in harmony, and with no instrumental accompaniment, if possible.

708 **Jesu, Jesu, Fill Us with Your Love**

This gentle song serves well on Maundy Thursday and any time that a reminder to be a servant to others is needed.

ASIA

530 **Here, O Lord, Your Servants Gather**

This lovely Japanese text and tune is very useful late in the Easter season and throughout the year, as well. Sing unaccompanied or with very light accompaniment.

852 **Golden Breaks the Dawn**

This tune is adapted from a traditional Chinese melody. If possible, sing without the keyboard accompaniment so it doesn't slip into our ears as a western harmony.

EUROPE

291 **Let Our Gladness Have No End**

So much of the familiar repertoire in our hymnal has origins in Europe that few of those hymns are listed here. This Bohemian tune is an example, however, of a melodic change being made that puts this music back in its original form. The raised 4th (B-naturals) in the first line may sound a bit unusual at first to our western ears, but they are characteristic of the eastern European folk tradition. This is a jaunty little tune. The raised 4ths adds character!

524 **What Is This Place**

We don't have many hymns from the Netherlands, but this is a fine example of a Dutch text and tune. The image of the church being wherever the body of Christ is gathered is powerful. Sing boldly and, if possible, in harmony.

LATIN AMERICA

646 **La paz del Señor**

It is very important for American Christians to expand their worship vocabulary by singing in different languages, especially Spanish, as our country (and the church, if we hope to survive) continues to become more diverse.

583 **Take My Life, That I May Be**

Sometimes, adding a different tune to a familiar text can make the meaning of the words come alive. Consider this syncopated Spanish tune. What a joy to sing! The familiar tune is also included in ELW at #685.

NORTH AMERICA

NOTE	So much of our familiar hymnody is from the United States that few are listed here. (Several Canadian examples are listed at Principle M-14.) It is important to note, however, that there is an enormous variety of pieties and musical styles within our own country and our own church.
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841 **Lift Every Voice and Sing**

This hymn is very important to the African American experience in this country and, therefore, should be known and sung by all. It was in LBW, but it is now set to a more familiar harmonization. Do not rush this strong tune. Take time for all those important syllables to speak clearly and to feel the inner rhythms.

Principles for Worship: Music and the Christian Assembly

Principle M-16 *Music is related to healing and wholeness*
Music engages the whole community and the whole person.

Application M-16D Music can be a means of healing and reconciliation. By the power of God’s Spirit, music can encourage and sustain health. By bringing to voice the needs for healing, the community is called to forgiveness and reconciliation. Facing the needs for healing in a congregation and in the lives of its members is also an act of seeking justice.

Application M-16E Though not always easy, the singing of lament (a characteristic of many of the psalms) expresses a healthy honesty before God. Composers, congregations, and worship planners are encouraged to explore the use of songs of lament.

Note The categories of “healing” and “lament” are new to <i>ELW</i> , honestly acknowledging the whole of the Christian life.
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704 **When Pain of the World Surrounds Us**
This song is honest about the presence of pain in our lives and our world, but calls us to “follow Jesus and let God’s healing flow through us.”

617 **We Come to You for Healing, Lord**
This text of healing, set to a familiar tune, was penned by beloved Lutheran pastor, Herman Stuempfle, who spent much of his career as professor, dean, and president of Gettysburg Seminary.

792 **When Memory Fades**
Poet Mary Louise Bringle wrote this powerful and honest text as a pastoral response to Alzheimer’s disease.

788 **If God My Lord Be for Me**
This hymn may often be overlooked because of the challenging tune. But read the text. It is a strong text and tune, singing right in the face of despair.

219 **Healer of Boundless Compassion**
Many congregations offer services of healing. Simple, repetitive refrains, can be sung easily, without a book in hand, as worshipers move forward to receive the laying on of hands and anointing with oil and prayer. This is one beautiful example. Others are at #218, 200, and 221.

Principles for Worship: Music and the Christian Assembly

Principle M-17 *Music serves God's mission*

The assembly is gathered and sent out in song, bearing the witness of Christ to each other and all they encounter. Through music, the Holy Spirit empowers the assembly to participate in God's mission to the world.

Note Making the connection between worship and God's mission in the world is a primary goal of the Partners in Evangelical Worship project.

546 **To Be Your Presence**

This powerful text by Delores Dufner says it all: "To be your presence is our mission here." The ELCA says the same thing another way: "God's work. Our hands." In ELW this text is set to the tune ENGELBERG, another excellent example of two texts to one tune (see "We Know that Christ Is Raised").

547 **Sent Forth by God's Blessing**

What a difference one letter can make! In the 7th line of the first stanza, the word "invite" (in LBW) has been restored to the original, "incite." Yes, God's grace does invite us to work in the kingdom, but "incite" provides a much more powerful and active – a more Lutheran – understanding of how God's grace works. How wonderful that this text was written by a Roman Catholic.

672 **Signs and Wonders**

This delightful text by Susan Palo Cherwien imagines the mission of God in the world as a circle dance to which we are invited to join with Mary, the holy Trinity, and all of God's people. It is set to the dance-like Genevan tune that is familiar with the text, "Comfort, comfort, now my people."

661 **I Love to Tell the Story**

Hymns about telling God's story to the world have been with us for a long time and are much beloved. This one has had the older version of the refrain restored ("'twill be my theme in glory.").

Principles for Worship: Music and the Christian Assembly

Principle M-18 *Music proclaims justice and mercy*
Music bears the biblical word of justice and mercy.

Application M-18E Christians recognize that there is much injustice in the world and yet maintain that God intends a just and orderly creation. In its ability to form community, music in worship enables us to more adequately address issues of justice and mercy in the world. In the midst of injustice and human brokenness, music in the assembly by God's grace can break open a space that helps us perceive God's design for a new creation.

Note <i>ELW includes many texts that focus on justice and peace in the world. This is just a small sampling of the riches in this particular area.</i>

721 **Goodness Is Stronger than Evil**

Archbishop Desmond Tutu's powerful text is set to music by Scottish pastor and song leader, John Bell. If sung boldly, this refrain always gets louder and more confident each time it is repeated. Thrilling!

641 **All Are Welcome**

Marty Haugen has provided the church with many memorable texts and tunes. This particular one provides a radically inclusive vision of the church, set to an easily learned melody.

651 **Oh, Praise the Gracious Power**

This bold tune supports a bold text, proposing a vision of a world steeped in justice for all. Watch the syncopation at the beginning of the refrain. It may take you by surprise the first time, but sustains the strength of the text well.

710 **Let Streams of Living Justice**

This exquisite text is another gift from Canada, set to the stirring tune by Gustav Holst, from the "Jupiter" movement of his orchestra work, The Planets.

715 **Christ, Be Our Light**

The minor key of the verses interprets the honesty of this text, balanced with the brightness of G major, as Christ is proclaimed as the light shining in the church.

Exploring Liturgical Music

Note If you are interested in spending more extensive time looking at the liturgical music in <i>ELW</i> , the following adaptation of that portion of the <i>ELW</i> introductory materials is provided here.

#167 **Now the Feast and Celebration**

This is an example, from the Service Music section, of an alternate Canticle of Praise. It is well-loved by many who have sung liturgical setting, Now the Feast and Celebration before. Many movements of that liturgical setting are included in ELW. The Service Music section offers a wide variety of individual selections in varying styles and by various composers. This section is for the more adventurous congregations.

COMPLETE MUSICAL SETTINGS OF HOLY COMMUNION

Setting One is a compilation of music by three composers:

Mark Mummert, Robert Buckley Farlee, and Thom Pavlechko.

This setting is designed to be led by organ, but works very well with piano.

page 98 Kyrie

The assembly sings the portions in bold.

page 99 Glory to God

This through-composed setting of this important canticle can seem daunting, but notice the sections with common melodies and learn them first.

page 101 This Is the Feast

This canticle has a refrain that is easily learned by the assembly.

While first learning it, have a soloist or choir sing the verses, with the assembly on the refrain.

page 102 Gospel Acclamation

After the alleluia refrain, there is a simple tone to which the proper verse for the day

(found in the Leaders' Edition) may be sung, or the general verse "Lord, to whom..." is in place.

page 103 Lenten Acclamation

Notice that the melody is derived from the Kyrie.

Both these pieces are likely to be sung during Lent.

page 107 Great Thanksgiving

The same dialog melody is provided for all settings, making it easier for assemblies and presiders.

The keys are different, in different settings, depending on the key of the Holy, holy to follow.

page 108-109 Holy, holy, holy/Christ has died/Amen

These three pieces are all based on the same melody.

Each begins with a three note introduction in the keyboard part.

It's important to make the introductions very clear.

page 112 Lamb of God

page 113 Now, Lord, you let your servant go

Setting Two was composed by Marty Haugen.

This setting was designed primarily for piano (and other instruments) but works well on organ.

page 120 Kyrie

Again, the assembly sings the responses in bold type.

page 121 Glory to God

page 122 This Is the Feast

In this setting, these canticles both include a refrain, which makes it easy to teach.

At first, you can have a soloist or the choir sing the verses. All the assembly needs to learn is the refrain.

As it becomes familiar, the assembly can sing the whole thing.

page 124 Gospel Acclamation

The acclamation works just like the one in the first setting.

*There is the possibility of singing a verse of scripture appointed for the day,
or the general text is in place.*

page 125 Lenten Acclamation

A verse that can be used without Alleluias throughout Lent is also provided.

page 130-131 Holy, holy, holy

Christ has died

Amen

page 135 Lamb of God

Now, Lord, you let your servant

Beginning early in the Renewing Worship process,

there was a significant effort to discover one common melody

for singing the foundational portions of Holy Communion.

With the help of many congregations that took up this challenge by testing the approach,

we discovered that it would be common texts that could unite us

even when singing a wide variety of musical styles.

Many people are amazed – even bewildered –

that there are 10 settings of Holy Communion,

in addition to all the possibilities in the Service Music section.

Others are thrilled!

It is likely, and probably wise, that most congregations

will only learn a few settings of the liturgy.

With historic texts that are repeated week after week,

year after year, century after century,

the purpose of the music is to carry the text, not to distract from it.

Determining how many settings to learn

and which ones will work best in your setting

will be a critical decision for each congregation.

Settings Three and Four were both brought forward from *Lutheran Book of Worship* (in LBW, they were settings one and two).

These settings have widespread use across our congregations and may continue to serve you well, especially as you learn new music.

Setting Five (page 156), a chant setting, is also brought forward from *LBW*.

Although not as widely known as the others, it is dearly loved and sung regularly in many congregations of this church.

As a counter-balance to an increasingly high-tech and complex world, there is a renewed interest in chant, especially among young people.

This setting is definitely worth checking out again.

There is one addition to notice.

page 159 All Glory Be to God on High

As an alternative to the chant setting of "Glory to God," a hymn paraphrase of that canticle is provided.

It was used by Martin Luther in his German Mass.

If sung like a Renaissance dance, it can be a joy to sing.

Setting Six (page 165) includes music brought forward from *This Far by Faith*, our church's African American worship book.

Since most of this music is in a Gospel style, leading it may be a challenge for some people.

On the other hand, it may be just the variety you're looking for.

To get a taste of this setting, try singing these few pieces.

page 167 Glory to God (*Refrain – verse – refrain*)

page 169 This Is the Feast (*Refrain – verse – refrain*)

Notice that the refrain is always sung twice.

page 173 Holy, holy, holy

By now you have noticed that Settings 3 – 10 do not take up as many pages!

This presentation is really driven by the music and does not include all of the spoken texts which can be found on other pages or printed in a worship folder.

This new format made it possible to include more settings, reflecting more of our church's diversity.

It will require careful attention to detail in planning and communication in leading and teaching.

Setting Seven (page 175) includes music brought forward from *Libro de Liturgia y Cántico*, our church's Spanish language worship book.

You'll notice that both English and Spanish are included for all sung texts. Trying at least a little Spanish encourages all assemblies to experience the unity and some of the diversity of the church.

This setting of "Glory to God" is just a portion of the complete text and can be repeated numerous times.

page 176-177 Gloria, gloria, gloria

page 179 Gospel Acclamation

The Gospel Acclamation is particular easy since the languages are the same!

page 182 Lamb of God

This beautiful setting is by ELCA pastor Victor Jortack and sings beautifully in both languages.

Setting Eight (page 184) includes music from a variety of composers, all in contemporary musical styles.

The Kyrie comes from Dakota Road, a Lutheran band in South Dakota. The music for the verses appear in the Accompaniment Edition and are best sung by a soloist or band.

page 184 Kyrie (refrain)

The canticle, "Glory to God" is newly-composed by Dennis Friesen-Carper.

page 185 Glory to God (refrain)

The verses are quite challenging and may best be sung by vocalists in a band.

page 187 This Is the Feast

Some of you may be able to reach back into your memory to recall this setting of "This Is the Feast" by John Ylvisaker.

This setting is included on one of the audio discs in the ELW Introductory Kit that every congregation received in September 2006.

For congregations with a contemporary worship service, perhaps led by a band rather than piano or organ, this setting could prove to be valuable.

Setting Nine (page 193) is by Joel Martinson
and was composed for the Renewing Worship provisional volumes.
While it may challenge singers more than other settings in *ELW*,
many congregations learned to love it during the trial-use time.

page 198 Gospel Acclamation
*This is set up just like others we sang earlier
with a tone for the proper verse or a general text.
When you introduce it be sure the downbeat is clear,
so we all start together on beat two.*

page 200 Holy, holy, holy
*With the high E on the last line, it is one of the more challenging pieces in ELW.
However, a challenge can be good, and is often the most enduring.*

Setting Ten (page 203) provides music that may be more accessible for many congregations.
All the liturgical texts are paraphrases in simple metric form and set to familiar hymn tunes.

page 204 Glory Be to God (stanza 1)
page 207 Holy, holy, holy

*This setting may also be particularly useful for services like funerals and weddings.
Let's close this session with one more piece from the Service Music section.*

#205 (hymn numbering) Thankful Hearts and Voices Raise
This is by ELCA pastor James Capers.

Evangelical Lutheran Worship

Hymns and songs: *A selected overview*

Note The lists on the following pages were prepared for the introduction to *ELW*. They may be helpful and offer another way of organizing a presentation about the hymns and songs in *ELW*.

NEW* TEXT / NEW TUNE

- 828 Alleluia! Voices Raise** **PRINCETON**
A challenging new tune by Richard Hillert (composer of LBW Holy Communion Setting One) to an historic George Wither text.
- 388 Be Not Afraid** **BE NOT AFRAID**
A simple, joyous refrain for Easter from the Taizé tradition.
- 648 Beloved, God's Chosen** **ANDREW'S SONG**
Text by Lutheran poet Susan Palo Cherwien and tune by Lutheran composer Robert Hobby.
- 464 Bread of Life, Our Host and Meal** **JESUS FEED US**
An easily learned communion song by Lutheran Ray Makeever.
- 700 Bring Peace to Earth Again** **PACE MIO DIO**
A fine example of a new text by Lutheran pastor and theologian Herman Stuempfle that addresses the desire for honest hymns of lament.
- 306 Come, Beloved of the Maker** **JILL**
Another fine text by Susan Palo Cherwien paired with a tune by David Cherwien. A helpful addition to the "light hymns," especially useful during the time after Epiphany.
- 593 Drawn to the Light** **LA CROSSE**
The texts and folk-like tunes of John Ylvisaker are well-known among North American Lutherans.
- 740 God of the Sparrow** **ROEDER**
A charming contribution to the repertoire from Lutherans Jaroslav Vajda and Carl Schalk. This may be the perfect song for children to teach the adults.
- 852 Golden Breaks the Dawn** **LE P'ING**
Music from around the globe is becoming part of our repertoire. Notice that one stanza of the original language is provided here (and for numerous hymns in Evangelical Lutheran Worship), assisting worshipers in seeing themselves as part of a church throughout the world.
- 637 Holy God, Holy and Glorious** **NELSON**
This text by Pastor Susan Briehl grew out of the intercessions she composed for the funeral liturgy of Rev. Paul Nelson, former ELCA director for worship. The grand tune was composed is by Pastor Robert Buckley Farlee.
- 466 In the Singing** **BREAD OF PEACE**
This gentle text and tune for Holy Communion may be familiar to many worshipers who have attended Global Mission Events in recent years.

* "New" means that it was not in Lutheran Book of Worship or With One Voice or other previous hymnals or collections published by Augsburg Fortress for use in the ELCA or ELCIC. "Familiar" means that it was in one of the previous resources.

- 595 Jesus Loves Me!** **JESUS LOVES ME**
This beloved children's hymn – appropriate for worshipers of all ages – was included to help show that children and youth should be included in the whole of worship.
- 862 Praise, Praise! You Are My Rock** **ZACHARY WOODS ROCK**
Lutheran pastors Herbert Brokering and Rusty Edwards contribute a new text and tune.
- 683 The Numberless Gifts of God's Mercies** **JAG KAN ICKE RÄKNA DEM ALLA**
From the pen of the text-writer of "Children of the Heavenly Father," Carolina Sandell Berg, in a translation by Gracia Grindal.
- 887 This Is My Song** **FINLANDIA**
A new addition to the repertoire of national songs focusing on God's blessing for all nations. The tune, Finlandia, while not included in our current worship books, will be familiar to many.
- 258 Unexpected and Mysterious** **ST. HELENA**
This text by Jeanette Lindholm, especially appropriate for the Fourth Sunday in Advent, is set to the tune St. Helena, which is well-known in other denominations. Notice that the tune is also used for "There's a Wideness in God's Mercy," providing numerous opportunities to learn this lyrical, though challenging, melody.
- 518 We Eat the Bread of Teaching** **WISDOM'S FEAST**
This text by Omer Westendorf uses images of feasting on the Word of God, making a wonderful connection between Word and sacrament.

NEW TEXT / FAMILIAR TUNE

- 400 God of Tempest, God of Whirlwind** **CWM RHONDDA**
A bold new text for Pentecost to this strong Welsh tune.
- 636 How Small Our Span of Life** **KINGSFOLD**
Another new text from Herman Stuempfle, reflecting on God's time and human time, to the much-loved English folk tune.
- 703 O God, Why Are You Silent** **HERZLICH TUT MICH VERLANGEN**
Well-known composer Marty Haugen demonstrates his skill at text-writing in this lament hymn set to the tune of "O Sacred Head, Now Wounded."
- 701 Once We Sang and Danced** **KAS DZIEDĀJA**
Lutheran pastor Susan Briehl offers this paraphrase of Psalm 137 set to a Latvian folk melody.
- 672 Signs and Wonders** **FREU DICH SEHR**
Poet Susan Palo Cherwien helps us dance the good news to the world.
- 546 To Be Your Presence** **ENGELBERG**
We leave the assembly of Word and sacrament in order to be evangelists to the world. Delores Dufner's text, set to a strong English tune, helps us recognize our mission.
- 791 We Sing to You, O God** **LOVE UNKNOWN**
Well-known for her translations of hymns, Gracia Grindal is also a fine hymn writer, and in this hymn draws on the biblical metaphors of God as rock and eagle.

TEXT / NEW TUNE

- 724 All Who Love and Serve Your City** **NEW ORLEANS**
Set to a new tune by pastor and composer Paul Weber, this powerful text is within an expanded section of hymns for justice and peace.
- 626 By Gracious Powers** **TELOS**
This text, based on the writings of Lutheran theologian Dietrich Bonhoeffer, is now set to a simple yet bold new tune by Robert Buckley Farlee.
- 383 Christ Is Risen! Shout Hosanna!** **TURNBULL**
This contemporary Easter text by Brian Wren is now paired with an expansive new tune by Thomas Pavlechko.
- 647 Glorious Things of You Are Spoken** **BLAENWERN**
This familiar text is paired with a grand Welsh tune voted as one of Britain's ten favorite tunes in 2005.
- 317 Jesus on the Mountain Peak** **BETHOLD**
Lutheran composer Mark Sedio provides a fresh new tune for this Transfiguration text.
- 730 Lord Our God, with Praise We Come** **ROMEDAL**
This text, in praise of God's creation is set to the beloved tune sung in Norway.
- 397 Loving Spirit** **RESTORATION**
This text draws on many biblical images for God and is now set to an American folk melody.
- 760 O Christ the Same** **RED HILL ROAD**
Another fine new tune by Lutheran composer Carl Schalk.
- 541 O Jesus, Blessed Lord** **UD GÅR DU NU PÅ LIVETS VEJ**
This Danish hymn text is paired with a Danish folk melody that is new to most North Americans.
- 328 Restore in Us, O God** **BAYLOR**
This simple Lenten text is now set to a tune by the prolific composer Hal Hopson.
- 548 Rise, O Church, like Christ Arisen** **SURGE ECCLESIA**
This strong sending text is set to a tune composed for it by Timothy Strand. The familiar tune PRAISE, MY SOUL is suggested as an alternate tune. Alternate tunes are suggested for many hymns in Evangelical Lutheran Worship and may be helpful when introducing a new text.
- 497 Strengthen for Service, Lord** **BUCKHURST RUN**
This ancient text is set to a new tune by Robert Hobby.
- 587 There's a Wideness in God's Mercy** **ST. HELENA**
See "Unexpected and Mysterious" above under "New Text / New Tune." In addition to this new tune, the text has also been renewed.
- 635 We Walk by Faith** **SHANTI**
This text, especially appropriate for the Second Sunday of Easter but useful at many times, appears with a tune by Marty Haugen that is well-known ecumenically.

NEW PAIRING OF TEXT AND TUNE

Numerous texts from existing resources are now paired with different tunes.

684	Creating God, Your Fingers Trace	PROSPECT
419	For All the Faithful Women	KUORTANE
417	In His Temple Now Behold Him	REGENT SQUARE
749	O God of Love, O King of Peace	ERHALT UNS, HERR
319	O Lord, throughout These Forty Days	CONSOLATION
667	Take Up Your Cross, the Savior Said	BOURBON

RENEWED TEXTS

835	All Creatures, Worship God Most High! <i>St. Francis' beloved canticle of "brother son and sister moon" in a new translation with expansive language.</i>	LASST UNS ERFREUEN
565	All Praise to Thee, My God, This Night <i>The final doxology retains the conclusion "Father, Son, and Holy Ghost," but addresses God as "God" in the previous lines of the stanza, achieving a balanced language of praise.</i>	TALLIS' CANON
420/1	By All Your Saints <i>This significantly expanded and revised text reflects the new calendar of festivals and commemorations and avoids some over-used images of military might and warfare.</i>	KING'S LYNN / KUORTANE
693	Come, Ye Thankful People Come <i>Some hymn texts have been long known and loved with their use of archaic speech, as in this hymn that returns to the use of "ye," "thee," and "thou."</i>	ST. GEORGE'S WINDSOR
661	I Love to Tell the Story <i>Another example of a hymn text that restores some archaic phrases to what is in many people's memory.</i>	HANKEY
769	If You But Trust in God to Guide You <i>This beloved chorale text has been renewed to accentuate God's presence in the face of trials and sadness.</i>	WER NUR DEN LIEBEN GOTT
272	Lo, How a Rose E'er Blooming <i>This hymn text returns to some previous versions of the stanzas that are beloved by English-speaking Christians around the world.</i>	ES IST EIN ROS
343	My Song Is Love Unknown <i>This text has been altered to reflect our participation in the suffering and death of Jesus.</i>	LOVE UNKNOWN
316	Oh, Wondrous Image, Vision Fair <i>The opening line of this well-known Transfiguration hymn clarifies the meaning by replacing "type" with "image."</i>	DEO GRACIAS
600	Out of the Depths I Cry to You <i>This version of one of Martin Luther's chorales closely reflects the meaning of the original German text.</i>	AUS TIEFER NOT

TEXTS AND TUNES FROM *Libro de Liturgia y Cántico*

Many songs from Spanish-speaking communities are included in Evangelical Lutheran Worship. These hymns usually include complete texts in both English and Spanish.

646	<i>La paz del Señor</i>	The Peace of the Lord	LA PAZ DEL SEÑOR
486	<i>Nuestro Padre nos invita</i>	God Extends an Invitation	NUESTRO PADRE
407	<i>Soplo de Dios viviente</i>	O Living Breath of God	SOPLO DE DIOS
702	<i>Tu Señor, que brillas</i>	You, Dear Lord	TU, SEÑOR
706	<i>Un pueblo que camina</i>	The People Walk	UN PUEBLO QUE CAMINA

TEXTS AND TUNES FROM *This Far By Faith*

Many hymns beloved by African American Lutherans are included in Evangelical Lutheran Worship.

829	Have You Thanked the Lord?	LAMOTTA
253	He Came Down	HE CAME DOWN
529	<i>Jesu, tawa pano</i> (Jesus, We Are Gathered)	JESU, TAWA PANO
493	Taste and See	TASTE AND SEE
591	That Priceless Grace	THAT PRICELESS GRACE

TEXTS AND TUNES FROM *Worship and Praise*

Numerous songs from our church's contemporary music collection were included.

453	Baptized and Set Free	BAPTIZED AND SET FREE
483	Here Is Bread	HERE IS BREAD
500	Now We Remain	NOW WE REMAIN
581	You Are Mine	YOU ARE MINE

TEXTS AND TUNES FROM *Renewing Worship Songbook*

Many hymns and songs that were included in the Renewing Worship provisional materials have been included.

723	Canticle of the Turning	STAR OF COUNTY DOWN
725	<i>Cuando el pobre</i> (When the Poor Ones)	EL CAMINO
664	<i>El cielo canta alegría</i> (Heaven Is Singing for Joy)	ALEGRÍA
575	In Christ Called To Baptize	ST. DENIO
844	<i>Louez L'Eternel</i> (Praise to the Lord)	RICHARDSON-BURTON
869	<i>Nimemwona Bwana</i> (We Have Seen the Lord)	NIMEMWONA BWANA
572	Now It Is Evening	BOZEMAN
524	What Is This Place	KOMT NU MET ZANG

NEW OR RENEWED CATEGORIES

326	Bless Now, O God, the Journey	[Lent]	LLANGLOFFAN
	<i>There is a renewed interest in Lent as a time of baptismal preparation and a journey of renewal for all members of a Christian community.</i>		
455	Crashing Waters at Creation	[Baptism]	STUTTGART
	<i>New images for baptism and a growing understanding of baptismal renewal are evident in many texts.</i>		
436	Wake, Awake, for Night Is Flying	[End Time]	WACHET AUF
	<i>This hymn, commonly known as an Advent hymn, is now in the End Time category, reflecting a change in the lectionary.</i>		
580	How Clear Is Our Vocation, Lord	[Vocation, Ministry]	REPTON
	<i>Vocation, Ministry is a new category in the hymn collection.</i>		
709	When Our Song Says Peace	[Lament]	JENKINS
	<i>Lament is a new category in the hymn collection.</i>		
725	<i>Cuando el Pobre</i>	[Justice, Peace]	EL CAMINO
	<i>Justice, Peace is another new category in the hymn collection.</i>		
740	God of the Sparrow	[Creation]	ROEDER
	<i>Creation is a broader category in the hymn collection.</i>		

HYMNS WITH LANGUAGE OTHER THAN ENGLISH

As a tangible sign of our connection to the church throughout the world, numerous hymns appear with a single stanza of their original language. Songs in Spanish and a few in French contain complete texts in the original language and English.

827	Arise, My Soul, Arise!	[Finnish]	NYT YLÖS, SIELUNI
649	Behold, How Pleasant	[Spanish]	MIREN QUÉ BUENO
781	Children of the Heavenly Father	[Swedish]	TRYGGARE KAN INGEN VARA
364	Christ Has Arisen, Alleluia	[Swahili]	MFURAHINI, HALELUYA
247	Come Now, O Prince of Peace	[Korean]	OSOSŎ
535	Hallelujah! We Sing Your Praises	[Sotho]	HALELUYA! PELO TSA RONA
271	I Am So Glad Each Christmas Eve	[Norwegian]	JEG ER SÅ GLAD
808	Lord Jesus, You Shall Be My Song	[French]	LES PETITES SOEURS
837	Many and Great, O God	[Lakota]	LAC QUI PARLE
280	Midnight Stars Make Bright the Skies	[Mandarin]	HUAN-SHA-XI
283	O Come, All Ye Faithful (refrain)	[Latin]	ADESTE FIDELIS
281	Silent Night, Holy Night!	[German]	STILLE NACHT
298	The Bells of Christmas	[Danish]	DET KIMER NU TIL JULEFEST
866	We Are Marching in the Light	[Nguni]	SIYAHAMBA
602	Your Heart, O God, Is Grieved	[Slovak]	ZNÁME TO, PANE BOŽE NÁŠ

CANADIAN CONTRIBUTIONS

461	All Who Hunger, Gather Gladly	Text	Sylvia Dunstan (1955-1993)
644	Although I Speak with Angel's Tongue	Text	Andrew Donaldson (b. 1951)
326	Bless Now, O God, the Journey	Text	Sylvia Dunstan
469	By Your Hand You Feed Your People	<i>The tune was named "Camrose" for the location of Year 2000 ELCIC National Worship Conference.</i>	
455	Crashing Waters at Creation	Text	Sylvia Dunstan
321	Eternal Lord of Love	Text	Thomas H. Cain (b. 1931)
615	In all Our Grief	Text	Sylvia Dunstan
710	Let Streams of Living Justice	Text	William Whitla (b. 1934)
808	Lord Jesus, You Shall Be My Song	Translation	Stephen Somerville (b.1931)
892	O Canada	Music Text	Calixa Lavallée (1842-1891) Robert Stanley Weir (1856-1926)
507	O God of Light	Music	H. Barrei Cabena (b. 1933)
844	Praise to the Lord	Text & music	Ron Klusmeier (b. 1946)
346	Ride On, Ride On in Majesty!	Music	Graham George (1912-1993)
390	The Risen Christ	Text	Nigel Weaver (b. 1952)
255	There's a Voice in the Wilderness	Text Music	James Lewis Milligan (1876-1961) Henry Hugh Bancroft (1904-1988)
284	'Twas in the Moon of Wintertime	Text	Jean de Brébeuf (1593-1649)
742	What a Friend We Have in Jesus	Text	Joseph Scriven (1820-1886)
861	When Long Before Time (The Singer and the Song)	Text & music Arrangement	Peter W.A. Davison (b. 1936) George Black (1936-2003)