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:

- 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-goos 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!

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.*

**Note**

Many “old favorites” don’t really need keyboard accompaniment. Imagine an assembly robustly singing *Blessed Assurance* or *What a Fellowship*. Do they really need the organ or piano?
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.*

Musical Riches in *Evangelical Lutheran Worship*
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 worshiping 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 Briehl 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.

Musical Riches in Evangelical Lutheran Worship
“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!*
**Principles for Worship: Music and the Christian Assembly**

**Principle M-7** *Music serves the word of God*
Music serves the word of God by bearing it in audible patterns and forms. Music proclaims and illuminates God’s word, helping it resonate in the hearts and memory of the community and the individual.

**Background M-7A** “The gift of language combined with the gift of song was only given to human beings to let them know that they should praise God with both word and music, namely, by proclaiming God’s word through music and by providing sweet melodies with words.” (Martin Luther)

**Note** Luther was chief among the Reformers for encouraging the people of God to participate in the proclamation of God’s word. Therefore, Lutherans have the hymn of the day in our liturgy, when we stand to sing a theologically strong hymn together with nothing else going on. Those who select this hymn for their assemblies to sing have a profound task. At this point in the service particularly, are we singing the truth – what we really believe – boldly?

317  **Jesus on the Mountain Peak**
*This is an example of a text that clearly preaches the gospel for a particular day, in this case, Transfiguration. Mark Sedio’s broad tune interprets the text beautifully, but may be challenging for once a year use. Perhaps, the choir can sing a stanza or two, with the assembly joining later.*

506  **The Word of God Is Source and Seed**
*This text sings directly of God’s word. Put a little swing in your voice and a hint of jazz in the accompaniment. This tune will come alive.*

323  **God Loved the World**
*One of the dearest verses of Scripture is enlarged and enriched by singing the text with this grand English tune. This text comes is always appropriate during Lent, but may fit elsewhere in the year as well.*

383  **Christ Is Risen! Shout Hosanna**
*We have so many Easter hymns that is may be hard to imagine learning a new one. But, give this a chance. This text, by Brian Wren, uses fresh contemporary images. The tune, by Thom Pavlechko, interprets the text beautifully.*

812/813  **Faith of Our Fathers**
*Some beloved hymns may include images or phrases that are uncomfortable for some worshipers, yet the hymn is important enough to stay in the church’s repertoire. Here is an example of the original text remaining (812) with an adapted and updated version of the text included also (813).*

*Other examples of this are: 864/854  Praise, My Soul, the King/God of Heaven  858/859  Praise to the Lord*
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.

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.

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.

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 ELW (rather than hymns and songs), that portion of the ELW introductory material has been included here, beginning on page 20.
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 ELW 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.”)

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 about prayer.

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.

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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 vouldrais 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.*

*Musical Riches in *Evangelical Lutheran Worship*  

*page 15*
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.

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 *ELW*, honestly acknowledging the whole of the Christian life. |

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 are 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._
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  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.

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.
Note  If you are interested in spending more extensive time looking at the liturgical music in *ELW*, the following adaptation of that portion of the *ELW* 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 Stuempfe 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.
<table>
<thead>
<tr>
<th>Musicians/Composers</th>
<th>Hymn/Text Title</th>
<th>Language/Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jesus Loves Me!</td>
<td>ENGLISH</td>
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<tr>
<td></td>
<td>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.</td>
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<tr>
<td></td>
<td>Praise, Praise! You Are My Rock</td>
<td>ENGLISH</td>
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<tr>
<td></td>
<td>Lutheran pastors Herbert Brokering and Rusty Edwards contribute a new text and tune.</td>
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<td></td>
<td>The Numberless Gifts of God’s Mercies</td>
<td>ENGLISH</td>
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<tr>
<td></td>
<td>From the pen of the text-writer of “Children of the Heavenly Father,” Carolina Sandell Berg, in a translation by Gracia Grindal.</td>
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<tr>
<td></td>
<td>This Is My Song</td>
<td>ENGLISH</td>
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<tr>
<td></td>
<td>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.</td>
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<tr>
<td></td>
<td>Unexpected and Mysterious</td>
<td>ENGLISH</td>
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<tr>
<td></td>
<td>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.</td>
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<td></td>
<td>We Eat the Bread of Teaching</td>
<td>ENGLISH</td>
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<tr>
<td></td>
<td>This text by Omer Westendorf uses images of feasting on the Word of God, making a wonderful connection between Word and sacrament.</td>
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</table>

**NEW TEXT / FAMILIAR TUNE**

<table>
<thead>
<tr>
<th>Musicians/Composers</th>
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<th>Language/Translation</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>God of Tempest, God of Whirlwind</td>
<td>ENGLISH</td>
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<tr>
<td></td>
<td>A bold new text for Pentecost to this strong Welsh tune.</td>
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<td></td>
<td>How Small Our Span of Life</td>
<td>ENGLISH</td>
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<tr>
<td></td>
<td>Another new text from Herman Stuempfle, reflecting on God’s time and human time, to the much-loved English folk tune.</td>
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<tr>
<td></td>
<td>O God, Why Are You Silent</td>
<td>ENGLISH</td>
</tr>
<tr>
<td></td>
<td>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.”</td>
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<tr>
<td></td>
<td>Once We Sang and Danced</td>
<td>ENGLISH</td>
</tr>
<tr>
<td></td>
<td>Lutheran pastor Susan Briehl offers this paraphrase of Psalm 137 set to a Latvian folk melody.</td>
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<tr>
<td></td>
<td>Signs and Wonders</td>
<td>ENGLISH</td>
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<tr>
<td></td>
<td>Poet Susan Palo Cherwien helps us dance the good news to the world.</td>
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<tr>
<td></td>
<td>To Be Your Presence</td>
<td>ENGLISH</td>
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<tr>
<td></td>
<td>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.</td>
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<tr>
<td></td>
<td>We Sing to You, O God</td>
<td>ENGLISH</td>
</tr>
<tr>
<td></td>
<td>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.</td>
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</tr>
</tbody>
</table>
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 Pavlecko.

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.

<table>
<thead>
<tr>
<th>Number</th>
<th>Text Title</th>
<th>Tune</th>
</tr>
</thead>
<tbody>
<tr>
<td>684</td>
<td>Creating God, Your Fingers Trace</td>
<td>PROSPECT</td>
</tr>
<tr>
<td>419</td>
<td>For All the Faithful Women</td>
<td>KUORTANE</td>
</tr>
<tr>
<td>417</td>
<td>In His Temple Now Behold Him</td>
<td>REGENT SQUARE</td>
</tr>
<tr>
<td>749</td>
<td>O God of Love, O King of Peace</td>
<td>ERHALT UNS, HERR</td>
</tr>
<tr>
<td>319</td>
<td>O Lord, throughout These Forty Days</td>
<td>CONSOLATION</td>
</tr>
<tr>
<td>667</td>
<td>Take Up Your Cross, the Savior Said</td>
<td>BOURBON</td>
</tr>
</tbody>
</table>

RENEWED TEXTS

<table>
<thead>
<tr>
<th>Number</th>
<th>Text Title</th>
<th>Tune</th>
</tr>
</thead>
<tbody>
<tr>
<td>835</td>
<td>All Creatures, Worship God Most High!</td>
<td>LASST UNS ERFREUEN</td>
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<tr>
<td></td>
<td>St. Francis’ beloved canticle of “brother son and sister moon” in a new translation with expansive language.</td>
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<tr>
<td>565</td>
<td>All Praise to Thee, My God, This Night</td>
<td>TALLIS’ CANON</td>
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<td></td>
<td>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.</td>
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<tr>
<td>420/1</td>
<td>By All Your Saints</td>
<td>KING’S LYNN / KUORTANE</td>
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<tr>
<td></td>
<td>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.</td>
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<tr>
<td>693</td>
<td>Come, Ye Thankful People Come</td>
<td>ST. GEORGE’S WINDSOR</td>
</tr>
<tr>
<td></td>
<td>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.”</td>
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</tr>
<tr>
<td>661</td>
<td>I Love to Tell the Story</td>
<td>HANKEY</td>
</tr>
<tr>
<td></td>
<td>Another example of a hymn text that restores some archaic phrases to what is in many people’s memory.</td>
<td></td>
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<tr>
<td>769</td>
<td>If You But Trust in God to Guide You</td>
<td>WER NUR DEN LIEBEN GOTT</td>
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<tr>
<td></td>
<td>This beloved chorale text has been renewed to accentuate God’s presence in the face of trials and sadness.</td>
<td></td>
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<tr>
<td>272</td>
<td>Lo, How a Rose E’er Blooming</td>
<td>ES IST EIN ROS</td>
</tr>
<tr>
<td></td>
<td>This hymn text returns to some previous versions of the stanzas that are beloved by English-speaking Christians around the world.</td>
<td></td>
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<tr>
<td>343</td>
<td>My Song Is Love Unknown</td>
<td>LOVE UNKNOWN</td>
</tr>
<tr>
<td></td>
<td>This text has been altered to reflect our participation in the suffering and death of Jesus.</td>
<td></td>
</tr>
<tr>
<td>316</td>
<td>Oh, Wondrous Image, Vision Fair</td>
<td>DEO GRACIAS</td>
</tr>
<tr>
<td></td>
<td>The opening line of this well-known Transfiguration hymn clarifies the meaning by replacing “type” with “image.”</td>
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<tr>
<td>600</td>
<td>Out of the Depths I Cry to You</td>
<td>AUS TIEFER NOT</td>
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<tr>
<td></td>
<td>This version of one of Martin Luther’s chorales closely reflects the meaning of the original German text.</td>
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</tbody>
</table>

Musical Riches in Evangelical Lutheran Worship
864/5 Praise, My Soul, the God of Heaven

This revision of the beloved paraphrase of Psalm 103 by Lutheran theologian Walter Bouman preserves the poetic flow of the text. Like other hymns that are well-known in a variety of versions, this hymn includes an alternate text to allow for diversity of expression.

877 Praise the Almighty

Refreshed texts provide greater access and clarity of meaning for hymns that generally have been less frequently sung by our assemblies.

547 Sent Forth by God’s Blessing

In the seventh system, stanza 1, you will notice that the text now says “Your grace shall incite us,” rather than “invite us.” This was the original text and articulates a more dynamic character of grace.

355/356 Sing, My Tongue

Evangelical Lutheran Worship has recovered several stanzas of this ancient text that expand the metaphor of the cross being the tree of life. Also, both the historic chant and the tune by Carl Schalk introduced in Lutheran Book of Worship are included, allowing for very different expressions of this important text.

RENEWED MUSIC

273 All My Heart Again Rejoices

Some tunes have been brought forward from previous worship books. This text and tune combination was in Service Book and Hymnal (1958).

779 Amazing Grace, How Sweet the Sound

This familiar hymn is set to a standard harmony for singing, including the extended phrase in the middle of the tune.

382 Christ Is Risen! Alleluia!

The key of this tune, with its high note near the end, has been lowered one step for ease of singing.

450 I Bind unto Myself Today

This historic hymn now includes stanza four, a contrasting middle section.

332/611 I Heard the Voice of Jesus Say

Several texts appear with two tune options.

755 Jesus, Savior, Pilot Me

Many tunes are now set to standard harmonies to encourage singing in parts.

257 O Come, O Come, Emmanuel

Chant melodies are notated as chant, encouraging more flexible, natural singing. Tunes, such as chant, that are intended to be sung in unison are presented with melody line only, assisting those who don’t read music to participate more fully.

386/7 O Sons and Daughters, Let Us Sing

The rhythm is now set in a dance-like 6/8 meter, matching much ecumenical use.

368 With High Delight Let Us Unite

The rhythm has changed slightly to match what is commonly sung in other denominations.
Many songs from Spanish-speaking communities are included in Evangelical Lutheran Worship. These hymns usually include complete texts in both English and Spanish.

### TEXTS AND TUNES FROM Libro de Liturgia y Cántico

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

### TEXTS AND TUNES FROM This Far By Faith

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

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

### TEXTS AND TUNES FROM Worship and Praise

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

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Text/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>453</td>
<td>Baptized and Set Free</td>
<td>BAPTIZED AND SET FREE</td>
</tr>
<tr>
<td>483</td>
<td>Here Is Bread</td>
<td>HERE IS BREAD</td>
</tr>
<tr>
<td>500</td>
<td>Now We Remain</td>
<td>NOW WE REMAIN</td>
</tr>
<tr>
<td>581</td>
<td>You Are Mine</td>
<td>YOU ARE MINE</td>
</tr>
</tbody>
</table>
TEXTS AND TUNES FROM *Renewing Worship Songbook*
Many hymns and songs that were included in the Renewing Worship provisional materials have been included.

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

**NEW OR RENEWED CATEGORIES**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Category</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>326</td>
<td>Bless Now, O God, the Journey</td>
<td>[Lent]</td>
<td>LLANGLOFFAN</td>
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<td></td>
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<tr>
<td>455</td>
<td>Crashing Waters at Creation</td>
<td>[Baptism]</td>
<td>STUTTGART</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>436</td>
<td>Wake, Awake, for Night Is Flying</td>
<td>[End Time]</td>
<td>WACHET AUF</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>580</td>
<td>How Clear Is Our Vocation, Lord</td>
<td>[Vocation, Ministry]</td>
<td>REPTON</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>709</td>
<td>When Our Song Says Peace</td>
<td>[Lament]</td>
<td>JENKINS</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>725</td>
<td>Cuando el Pobre</td>
<td>[Justice, Peace]</td>
<td>EL CAMINO</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>740</td>
<td>God of the Sparrow</td>
<td>[Creation]</td>
<td>ROEDER</td>
</tr>
</tbody>
</table>

*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.*

*New images for baptism and a growing understanding of baptismal renewal are evident in many texts.*

*This hymn, commonly known as an Advent hymn, is now in the End Time category, reflecting a change in the lectionary.*

*Vocation, Ministry is a new category in the hymn collection.*

*Lament is a new category in the hymn collection.*

*Justice, Peace is another new category in the hymn collection.*

*Creation is a broader category in the hymn collection.*
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.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Language</th>
<th>Original Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>827</td>
<td>Arise, My Soul, Arise!</td>
<td>Finnish</td>
<td>NYT YLÖS, SIELUNI</td>
</tr>
<tr>
<td>649</td>
<td>Behold, How Pleasant</td>
<td>Spanish</td>
<td>MIREN QUÉ BUENO</td>
</tr>
<tr>
<td>781</td>
<td>Children of the Heavenly Father</td>
<td>Swedish</td>
<td>TRYGGARE KAN INGEN VARA</td>
</tr>
<tr>
<td>364</td>
<td>Christ Has Arisen, Alleluia</td>
<td>Swahili</td>
<td>MFURAHINI, HALELUYA</td>
</tr>
<tr>
<td>247</td>
<td>Come Now, O Prince of Peace</td>
<td>Korean</td>
<td>OSOSÓ</td>
</tr>
<tr>
<td>535</td>
<td>Hallelujah! We Sing Your Praises</td>
<td>Sotho</td>
<td>HALELUYA! PELO TSA RONA</td>
</tr>
<tr>
<td>271</td>
<td>I Am So Glad Each Christmas Eve</td>
<td>Norwegian</td>
<td>JEG ER SÅ GLAD</td>
</tr>
<tr>
<td>808</td>
<td>Lord Jesus, You Shall Be My Song</td>
<td>French</td>
<td>LES PETITES SOEURS</td>
</tr>
<tr>
<td>837</td>
<td>Many and Great, O God</td>
<td>Lakota</td>
<td>LAC QUI PARLE</td>
</tr>
<tr>
<td>280</td>
<td>Midnight Stars Make Bright the Skies</td>
<td>Mandarin</td>
<td>HUAN-SHA-XI</td>
</tr>
<tr>
<td>283</td>
<td>O Come, All Ye Faithful (refrain)</td>
<td>Latin</td>
<td>ADESTE FIDELIS</td>
</tr>
<tr>
<td>281</td>
<td>Silent Night, Holy Night!</td>
<td>German</td>
<td>STILLE NACHT</td>
</tr>
<tr>
<td>298</td>
<td>The Bells of Christmas</td>
<td>Danish</td>
<td>DET KIMER NU TIL JULEFEST</td>
</tr>
<tr>
<td>866</td>
<td>We Are Marching in the Light</td>
<td>Nguni</td>
<td>SIYAHAMBA</td>
</tr>
<tr>
<td>602</td>
<td>Your Heart, O God, Is Grieved</td>
<td>Slovak</td>
<td>ZNÁME TO, PANE BOŽE NÁŠ</td>
</tr>
<tr>
<td>461</td>
<td>All Who Hunger, Gather Gladly</td>
<td>Text</td>
<td>Sylvia Dunstan (1955-1993)</td>
</tr>
<tr>
<td>-----</td>
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<td>---------------------------</td>
</tr>
<tr>
<td>644</td>
<td>Although I Speak with Angel’s Tongue</td>
<td>Text</td>
<td>Andrew Donaldson (b. 1951)</td>
</tr>
<tr>
<td>326</td>
<td>Bless Now, O God, the Journey</td>
<td>Text</td>
<td>Sylvia Dunstan</td>
</tr>
<tr>
<td>469</td>
<td>By Your Hand You Feed Your People</td>
<td>The tune was named &quot;Camrose&quot; for the location of Year 2000 ELCIC National Worship Conference.</td>
<td></td>
</tr>
<tr>
<td>455</td>
<td>Crashing Waters at Creation</td>
<td>Text</td>
<td>Sylvia Dunstan</td>
</tr>
<tr>
<td>321</td>
<td>Eternal Lord of Love</td>
<td>Text</td>
<td>Thomas H. Cain (b. 1931)</td>
</tr>
<tr>
<td>615</td>
<td>In all Our Grief</td>
<td>Text</td>
<td>Sylvia Dunstan</td>
</tr>
<tr>
<td>710</td>
<td>Let Streams of Living Justice</td>
<td>Text</td>
<td>William Whitla (b. 1934)</td>
</tr>
<tr>
<td>808</td>
<td>Lord Jesus, You Shall Be My Song</td>
<td>Translation</td>
<td>Stephen Somerville (b. 1931)</td>
</tr>
<tr>
<td>892</td>
<td>O Canada</td>
<td>Music</td>
<td>Calixa Lavallée (1842-1891)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Text</td>
<td>Robert Stanley Weir (1856-1926)</td>
</tr>
<tr>
<td>507</td>
<td>O God of Light</td>
<td>Music</td>
<td>H. Barrei Cabena (b. 1933)</td>
</tr>
<tr>
<td>844</td>
<td>Praise to the Lord</td>
<td>Text &amp; music</td>
<td>Ron Klusmeier (b. 1946)</td>
</tr>
<tr>
<td>390</td>
<td>The Risen Christ</td>
<td>Text</td>
<td>Nigel Weaver (b. 1952)</td>
</tr>
<tr>
<td>255</td>
<td>There’s a Voice in the Wilderness</td>
<td>Text</td>
<td>James Lewis Milligan (1876-1961)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music</td>
<td>Henry Hugh Bancroft (1904-1988)</td>
</tr>
<tr>
<td>284</td>
<td>‘Twas in the Moon of Wintertime</td>
<td>Text</td>
<td>Jean de Brébeuf (1593-1649)</td>
</tr>
<tr>
<td>742</td>
<td>What a Friend We Have in Jesus</td>
<td>Text</td>
<td>Joseph Scriven (1820-1886)</td>
</tr>
<tr>
<td>861</td>
<td>When Long Before Time</td>
<td>Text &amp; music</td>
<td>Peter W.A. Davison (b. 1936)</td>
</tr>
</tbody>
</table>