



## HYMNAL PROJECT

*I will declare your name in the assembly.*  
WELS • HEBREWS 2:12

# Kettle Moraine, Shoreland, Western Lakes & Winnebago Joint Pastoral Conference

October 1 & 2, 2013

Fox Hills Resort - Mishicot, WI

## The Shaping of the Next WELS Hymnal

### I. General Matters

In both an essay written by Rev. Kurt Eggert toward the beginning of his work as project director for Christian Worship: A Lutheran Hymnal (CW), and in a section which Rev. Vic Prange authored in a volume entitled, Not Unto Us: A Celebration of the Ministry of Kurt J. Eggert, the term “shaping” was used with reference to the philosophical approach taken toward the 1983-1993 WELS hymnal project. With a 2011 WELS synod convention having authorized our church body’s next hymnal project, we would again find ourselves in that somewhat nebulous process of shaping not only a new edition but a wider array of worship resources, slated to be released approximately a decade from now. In a host of different ways and from many different angles and in consideration of initial comments from various individuals, I can say with some confidence that I feel somewhat overwhelmed in trying to address the most basic of questions which, for practical purposes and discussion, might be boiled down to two: 1) Where are we at as a church body with the resources we have? 2) Where is this all going?

I would not equate “overwhelmed” with “frustrated,” since I can also say with some confidence that I am not frustrated. It is to be expected that along with a large project which has a very broad sweep comes the recognition that we do need to spend some time identifying and assessing where we are at and some time defining the scope of what we will be seeking to accomplish. For that reason I am grateful for the opportunity to address your conference and I have made a conscious effort to structure these four presentations in a way which will allow ample time for feedback.

It should also be noted that these years which will comprise the R&D period for the new resources provide the kind of opportunity for worship education which comes along only every generation or so. In whatever ways that education takes place, I would add my voice to a number of voices which will also be heard during these years in saying that we want to be very clear about the one principle which must undergird all our efforts and which must shine through clearly in all the resources we produce: Christ has died. Christ is risen. Christ will come again. People of every age, race, gender, language and ethnicity find peace with God and possess eternal life only through the God-given confidence that the eternal Son of God took on flesh and blood to be under the law in our place, to keep the law for us and to credit that keeping of the law to us, to assume into his own body and soul all of our guilt, and to forever rid us of that guilt by suffering its curse and by rising to life again, proof positive that our guilt is indeed gone. Public worship exists so that this truth might be proclaimed, to the glory of God and to the salvation and edification of all mankind. To that end, may the Lord bless our time together.

I would briefly reiterate for you a public worship mantra which we unabashedly wish to popularize wherever we are and whenever we are given the opportunity. As it is expressed by our Commission on Worship, at our National Worship Conferences, in Christian Worship: Manual, through instruction at our ministerial education college and seminary, and in other venues, *all praise is proclamation and all proclamation is praise*. We conduct worship services in order to give the gospel a hearing. We want the good news about Jesus to be heard and believed as people gather for weekly worship services and for occasional worship services which are conducted according to many different schedules.

We desire, as well, that all the believers gathered at those services recognize that they have a role to carry out in that proclamation of the gospel, from the preacher and the presiding minister, to the assisting ministers who may be distributing the sacrament, to the music ministers who lead the singing of that proclamation, to the choir members who proclaim that good news in song, to the royal priests and priestesses of all ages who light candles or serve as ushers or sing psalms and hymns or recite prayers and creeds or set up communion vessels or ring hand bells or pull the rope to toll the church bells or hand out friendship registers, whose proclamation or assistance in that proclamation is praise, whose praise or assistance in that praise is proclamation.

We additionally desire to recognize the fact that, in the majority of cases, public worship remains the place where we welcome guests. It is quite often, in fact, the springboard from which our individual, personal evangelism efforts outside of public worship are launched. It can hardly be emphasized enough that integrating a mission mindset with the practices of public worship serves for the good of both worship and outreach. Both believers who are members as well as guests who may or may not be believers are in need of and benefit from one and the same proclamation of the gospel. The combination of 1) believing members who are both knowledgeable about and enthusiastic about their congregation's public proclamation of the gospel with 2) guests who sense this enthusiasm and are warmly welcomed and assisted in their worship by the members is, under God, a winning combination.

Now factor into the above three paragraphs a hymnal project and the resources which it will include, and our work is cut out for us. How will that hymnal (and its ancillary resources) best facilitate this gospel proclamation for all who are gathered? An executive committee of thirteen which has thus far met once, along with seven standing committees which are in the process of being populated and are soon to begin their work, are considering that question as they approach the daunting task of putting all those resources onto paper or into digital format. If you haven't already seen it on the hymnal project website or in a "Forward in Christ" blurb, the standing committees are:

- Psalmody
- Hymnody
- Rites
- Communications
- Literature
- Scripture
- Technology

One of the more obvious questions which has a bearing on the entire constituency of the synod is, “Do we really need a new hymnal?” This is especially the case when one observes that not a few people in our church body regularly refer to CW as, “the new hymnal.” In addition to referring you to various paragraphs in a longer essay which was referenced in pre-conference communications ([The Future of Worship in the WELS](#)), suffice it to say that the “why” of producing a new hymnal is something we wish to clarify through website, surveys, blog articles and discussions, particularly those discussions which will begin to reveal which resources in the CW line of products are being used and which are not, as well as finding out how the various hymns and rites and psalms and prayers are “wearing” after two decades.

I would like to assure you that we are taking efforts and that we will be continuing to take efforts to see to it that no one needs to feel that this hymnal project’s released materials are only those which line up with the preferences of a small group, for example, the WELS Commission on Worship or the Hymnal Committee itself. I do not stand before you as one who has a definitive grasp on where we are at as far as our church body’s worship, nor will my own preconceived notions of what should be in the next hymnal be the most influential factors in shaping its content. It would be presumptuous for me to tell you where I think WELS worship is at because to this point my exposure to that matter has been somewhat limited in range. Those who have regularly conducted Schools of Worship Enrichment (for a total of over 270 congregations now) would probably have a better feel for it than I. I know that there does still exist a rather broad spectrum of worship practices in WELS churches, from congregations that are only very recently letting go of TLH and KJV to now make use of CW and NIV, to congregations which have been “off the hymnal” since a year or less after its release, if, in fact, they ever used it at all.

What I do know, and you know it as well, is that most congregations got on board with using CW within a relatively short time after its 1993 release. What we are busy trying to find out these days is how much erosion there has been in the use of that line of materials. A lot has changed in twenty years as far as the method of delivery between publishing house and parish, desktop publishing within the parish, availability of resources from other publishers, and a generally continuing explosion of the number of worship resources which are available. Committee members of the previous hymnal project didn’t Google anything. Parishes in the early 1990’s didn’t project anything. Perhaps even more than was the case in the 1980’s when parish pastors were more and more inclined to come up with their own materials, parish pastors can do so today with much greater ease.

It is hopefully the concern of all of us that parish pastors approach all their worship planning (with all the selection of materials which that includes) with discernment. It is hopefully also the prayer of all of us that the discernment practiced by those compiling and producing the materials will be appreciated by those who ultimately use the materials. What ends up in a hymnal is a confessional statement of sorts. The old axiom *lex orandi, lex credendi* would bear that out on numerous levels. I phrase it by saying it is a confessional statement *of sorts* primarily due to the nature of poetry. Poetry in general and poetic license in particular will mean that a hymnal, especially the hymns themselves, will never be on the same confessional level as the Lutheran Confessions. But those working on this project fully intend that WELS users in particular will be able to pick up the next hymnal and to say with full confidence, “These materials express and reflect what we believe from God’s Word.”

Discernment also includes the truth that not everything which is orthodox is necessarily of the highest quality. I could write an orthodox text and compose some music I felt worthy to carry it, but that hymn, in crass terminology, could be a dog. Multiple levels of review, done by those who have gained experience and expertise in this kind of work, are what we pray will lead users to have a high level of confidence in the quality and integrity of the materials which will be released.<sup>1</sup> Please also anticipate any number of surveys coming into your inbox and please do us the favor of filling them out. The time will also come when field testing will be in full swing.

You undoubtedly know that modern technology allows this project to be transparent right from the beginning. A [project website](#) has been built which will allow both general visitors and subscribers to follow along and to submit as much material or to make as many comments as they please. You are all invited to register your email address (on the home page of that site) in order to receive the updates which will be coming out regularly, and you are invited to encourage all in your congregations, especially those directly involved in public worship, to do the same. Finally, if you desire to take part in a three-year research project which analyzes the lectionary selections, hymn of the day, prayer of the day, etc, you are welcome to [register](#) for that as well. A comment very recently received through the website touches on project transparency.<sup>2</sup> At this point our project website registrants number in the 900's, with over a hundred congregations signed up for the three-year research project. Of the comments which have come in thus far, the most common have been with regard to printing the full harmony for liturgy and hymns (please do) and to retaining the classic hymns of Luther and others (also, please do).

Back to answering, "Why a new hymnal?" By almost all reports, The Lutheran Hymnal hung around a little too long. We have a Supplement (CWS), from which various hymns will, if they haven't already, rise to the top. There are new resources since 1993 and even since 2008 which we will want to explore, both older material which has appeared in newer hymnals and new material which has only been produced in the last few years. There are language issues in older hymns which we will be examining to

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<sup>1</sup> Yet just as scripture admonishes believers not to quench the Spirit (1 Thess. 5:19), it also advises testing the spirits to see whether they are from God (1 John 4:1). In the recent explosion of praise choruses, global songs and topical hymns, not every new creation is equally meritorious, and publishing houses engage review teams of writers, musicians and theologians to assist in compiling denominational collections rather than leaving churches on their own to choose materials out of the vast sea of available (and highly variable) options. These review teams face questions ranging from the sublime to the (seemingly) ridiculous. How much Father, Lord and King language for God belongs in an "updated" worship resource; how much brother, son and man language for human beings? Do patriotic songs belong in a hymnal, and if so, which ones? Should 21st-century hymns use "thee" and "ye" language that went out of date in spoken English in the early 1600s? Can the church really endure another text that rhymes *love* with *dove* and *above*? Should pronouns for God begin with capital letters? Can people in the pews still sing a high E? (excerpt from <http://www.christiancentury.org/article/2013-04/singing-one-book>).

<sup>2</sup> I appreciate the articles introducing the committee members and their various challenging tasks. As pastor and chair of my Worship Committee, I find those articles a good opening for our monthly meetings. The congregation's worship committee (if it has one) will be charged with the task of introducing and incorporating the new hymnal into its midst in the next decade. While some committee members will change over the next 10 years, it makes a lot of sense to me for them to ride along the tracks of the Hymnal Project train right from the start to stay informed of its progress. I thank you for your articles and wish God's continued blessings on your work of preparing God's people for edifying worship in the future.

see if we can retain such hymns either through alteration or retranslation. Otherwise, we may be led to conclude that the time has come for us to let those materials go, fully realizing that some may have concluded that long ago and that others will disagree with the conclusion. There are music issues where we will need to decide if we need to redouble efforts to teach tunes or if we ought to change or abandon tunes. There are thousands of psalm settings to review and we will need to determine what styles we will adopt or print. We have the entire CW line of products to evaluate as far as their quality and clarity and intelligibility, and we must anticipate how clear and intelligible those materials will be for Christians and Lutherans and visitors to our congregations who are not even born yet.

These presentations will have a closing session which covers the area of technology, so I'll just touch on a couple things to spawn later conversation. Some might prognosticate that a decade from now we will all be worshiping off tablets instead of out of books. If the question were asked today, we are thinking of both hard copy pew editions and digital versions of all the resources. Because of the project's timetable, we're not yet able to talk about the specifics of digital media delivery. We need to focus on content in these first years. We are very much aware of the need to make resources available from the cloud and on phones and on tablets and on whatever other devices there will be. When it comes to worship services, books don't have technology glitches, they don't require wi-fi or 4G networks, and they still work when a power source fails. Comprehensive database planning resources and point-and-click resources for the entire hymnal line are certainly in our sights. While copyright issues for paper products are clear enough, the publishing world has not yet caught up with all the different aspects of copyright and permissions for electronic materials (projected text or music, midi or mp3 music, phone and tablet access to texts and music, etc.).

The need for new hymnal resources is also seen in the greater diversity of instruments now being used to lead worship. A call for piano editions, guitar editions, percussion editions, lead sheets, etc., would currently leave us in the position of not knowing how much of all those resources we will actually be able to produce or acquire from other sources for inclusion in our release of products, to the extent that producing or gathering it all in ten years already seems like a rather tight schedule. All these matters and more come into play as we humbly and prayerfully approach the colossal project of reviewing all we have and of producing and compiling all we will be making available.

Anita Schulz is my son's piano teacher at LPS. She is the widow of Wayne Schulz, whom many of you knew, who worked on the 1993 hymnal project. In a recent email, Anita paraphrased for me a comment Wayne had made to her before his death in October of 2011. He told Anita that he knew the time had come to begin preparation of a new hymn collection. While he had spent countless hours on the previous hymnal, he said it was his hope that this time around not as much time would pass as did between TLH and CW. I sensed the same thing recently when talking to Pastor Emeritus Harlyn Kuschel at the LPS homecoming. I could sense the feeling he had, that after all that work, work on a replacement hymnal is already underway. And yet he also recognized that this is the nature of the songs and psalms and rites of the church – constant reevaluation, constant honing. I'm thinking in heaven there won't be any need for hard copy books or tablets or projection. I'm thinking we'll know what to sing and the song will always be perfectly new. Till then, a hymnal project is never really done. God help us to do this installment well!

## II. Of Rites and Psalms and Verses

The canticles of this morning's opening service were set in music which I composed for piano and guitar in 2010. Dr. Kermit Moldenhauer was kind enough to review the music and to suggest improvements. The Gloria saw some major reworking. First drafts of both the Agnus Dei and the Nunc Dimittis were completely rewritten from scratch. The Commission on Worship became aware of this setting and it was ultimately presented in two sessions at the 2011 National Worship Conference. It is available for purchase on a website. I have never pushed for its use. One of your conference men requested its use this week. I never used it for a Sunday service in my own congregation while serving in Georgia. The school children learned and sang the individual canticles in the Friday chapel services.

I'm providing that background as an example for discussion. When such material (musical settings or psalmody or hymns) is introduced or modeled at various synodical worship events, we are in the habit of telling people, "If you don't care to use something we are sampling or modeling, then don't use it." But when you attended the service this morning, or when I walk into any WELS congregation for its worship service, we don't have a choice. It's just there and it's what's being used. Perhaps it cocks your pistol, perhaps it doesn't. The point I would like to bring in at the beginning of this session is that corporate worship is corporate. What we had in the worship service this morning was meant for everyone in the worship service. If, for various reasons, it (or whatever else we might have used) is not what you would use in your home church, I would sincerely hope that that does not detract from what we want to happen in that service – that the gospel be given a hearing, in this case, through the traditional texts of the Western Rite set to recently-composed music.

If corporate worship is to be corporate, then more important than coming to a consensus on which particular rites or psalms or hymns or music we might use in a service or include in a hymnal is the matter of cultivating a climate of fellowship and love. I didn't appreciate the rhythm or language changes in CW 434, "Lord, You I Love with All My Heart." I much prefer the TLH 429 version. The Haugen version of "Morning Praise" in New Service Settings is a version of Matins of which some have become very tired and which others have never used in their home congregation. Some still love "The Common Service" as it appears on p. 15 of CW, and some have completely let it go. Some chant CW psalms just as they appear and some never chant them and some exclusively sing completely different styles of psalmody. In the hundreds of examples that might be cited, it is hoped that we can remember and that we can teach our people that corporate worship is corporate. What's done in the service is not meant only for me. Worshiping corporately in a spirit of fellowship and love may mean frequently singing those hymns which are somebody else's favorites. The challenge for me may amount to not crinkling my nose or toning my voice down for those things of which I personally may not be so fond.<sup>3</sup> I hope you don't find that too preachy for a Tuesday afternoon.

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<sup>3</sup> Most significantly of all, however, worship songs communicate the adoration of believers to the One who gave us breath and continues to inspire words in our minds and melodies in our hearts. Surely, far more important than pleasing ourselves with what we sing in worship is making a sacrifice pleasing to God. And that sacrifice just might mean setting aside our personal preferences in order to sing the heart songs of our neighbors, freshly available to us in new hymnals—even when the old ones have worn so well. (Op. cit., Christian Century article)

Christians of another Lutheran church body (LC-MS) who released a new hymnal in 2006 noted, as have we, that seeking to “set the lectionary” is a part of a hymnal project that needs to be finished as soon as possible. So many things within the project (such as Planning Christian Worship and the Hymn of the Day selections) and outside of the project (such as Meditations and, if readings will be printed on them in the future, bulletin cover series) depend on it. You are undoubtedly aware of the CW lectionary and the CWS supplemental lectionary. Attention will very soon be given to matters such as 1) how many lessons per festival will be in the lectionary; 2) how will we balance commonality with the lectionaries of other church bodies with independence in our own; 3) will we try to have more of the narratives in the OT selections; 4) will the epistles be *lectio continua* or more integrated with the OT and gospel; 5) will we publish a three-year and a one-year lectionary. You are invited to comment today and also to join the three-year research project through which you can make detailed lectionary suggestions for every festival of the three year series. One thing of which we are mindful as we do our research work is the host of lectionary-based resources which come from larger publishing houses.

You would be right if you guessed that we don’t yet know which or how many rites will be included in the front part of the next hymnal. One of the most significant variables in this hymnal project is space. In hymnal projects past, one might have heard that x number of pages had been allotted for all the materials before the hymn section begins. That allotment led to lengthy debates as to what could actually be included: all the propers; the enchiridion; the Augsburg confession; the text of the entire psalter. In our context, we will be looking at main Sunday services, services from the daily office, marriage and funeral, devotions (as in CW) and meditations (as in CWS), prayers of the church, personal prayers, lectionary, church year calendar. The list goes on.

Electronic resources obviously change the playing field as far as allotment of physical pages. Electronic resources also dovetail into the bigger question of how many congregations are actually having worshipers follow a service out of the pew edition, how many print out the complete service in a folder, and how many rely on projection. You may know that there are a couple features in the LC-MS’s Lutheran Service Book (LSB) which seek to alleviate past, bemoaned difficulties of worshiping out of the book, such as creeds and Lord’s Prayer printed on the inside back cover for easier reference, and hymn numbering which begins at #331, after page #330, to eliminate the confusing, “Please turn to page 125 in the front part of the hymnal,” which tended to leave the unfamiliar wondering why they were looking at “When I Survey the Wondrous Cross” instead of the responsive Prayer of the Church for Lent.

While the previous session’s discussion section focused on which books or volumes are being used, this session will seek to ask the more difficult question about which of the current rites are being used, and in what form they are being used. Additionally the floor will be open for discussion about possible new rites. You can be aware that after evaluating the status and use of the rites which are currently in the CW line of materials, the Rites Committee will be spending a good deal of time on the matter of standardizing the liturgical texts that will be used in the rites. Whether we commission new musical settings or seek to acquire permission to use existing settings or look into rites or orders we’ve never used before, establishing the texts themselves will take a great amount of study and effort. Let’s take a walk down the road of the current rites we have and see where it leads our discussion.

The Sampler service which was produced during the previous hymnal project evoked some of the fieriest comments when it changed archaic pronouns for the divine.<sup>4</sup> Let's say that the debate and the survey results will likely be interesting as far as whether or not "The Common Service" on p. 15 is again printed in a new hymnal. Your comments are welcome.

"The Service of Word and Sacrament" was a bit of a novelty, with its "different" canticles: "O Lord, Our Lord," "Thank the Lord," and a slightly different "Sanctus." Its use of the Kyrie as a general plea in a responsive litany rather than as part of the confessional rite is a debate that may not find resolution prior to our Lord's return. SWS also has a setting for full brass and percussion. In both of these services, two versions of The Lord's Prayer are printed side by side, something that will undoubtedly be up for review.

The Service of the Word is recognized to be on the thin side because it was designed to focus more on preaching. A field-tested version which had four internal options which could be followed (Christ as Servant, King, Lord, Teacher) was not well-received. A service of prayer and preaching was considered by the Supplement committee but after a while was abandoned. Creed placement in this service and in "The Service of Word and Sacrament" is post-sermon, while it is pre-sermon in "The Common Service."

Holy Baptism appears as a beginning-of-the-service option and integrates confession and absolution. The use of Baptism 4 as part of this rite was a wording issue at the time, since the wording in CW didn't line up with the catechism wording in use at that time.

Historically, the services from the daily office were never a part of what we know as Sunday worship. They were the daily services at academic institutions and especially in the monastery. Popularized as a Sunday service in our circles through TLH, CW's "Morning Praise" features the Venite and Te Deum in a chant format, while those same canticles appear in either a verse and refrain format or a call and response format in New Service Settings (Haugen). CW's "Evening Prayer" appears to have been a fairly common choice during Advent and Lent and for other evening services. The somewhat challenging Magnificat in that service can be replaced by a host of Magnificats which are in print. (Some may be familiar with another Haugen service called "Holden Evening Prayer" which has not been part of the CW line.) "Compline," which appears in both New Service Settings and in CW: Occasional Services, has both chant and through-composed settings of canticles, with both organ and piano settings.

"Christian Marriage" and "Christian Funeral" were significant projects as CW was being compiled. The full story of their inclusion can be told another day but the frequency of their use interests us today.

Another musical setting of "The Common Service" appeared in New Service Settings. Composed by Dr. Kermit Moldenhauer, this service also appears as "Divine Service 1" in Christian Worship: Supplement. It is another example of services at which we will be taking a look in order to come to a decision

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<sup>4</sup> The LC-MS approach toward this matter in LSB was to differentiate between what is archaic and what is obsolete. With some texts they "down-dated" the language, returning to "thee's" and "thou's" instead of clumsy "up-dates" which were attempts at substituting different terms for "thee" or new rhymes for "you." Their philosophy was that archaic terms such as "thee" and "thou" can still be understood, while obsolete terms such as "sultry glebe" needed to be let go.



regarding inclusion in the next hymnal. This service also has a piano setting, a simplified setting, an alternate beginning, descants, and brass and percussion settings of the Gloria and Sanctus.

Divine Service 2 with its metrical paraphrases of the Gloria, the Sanctus and the Nunc Dimittis was new for our church body, even though metrical paraphrases are obviously not actually new. A newly composed General Verse and Agnus Dei are included in this service, along with footnotes intended to help both members and guests to understand the elements of the service. This was also the service which saw a return of a Prayer of Thanksgiving in the service of the sacrament.

Gathering rites on the Word of God and on Baptism also appeared in CWS. Different preferences regarding speaking over background music are easily resolved on a local level. Various gathering rites from other publishers have also found use among us.

Many more resources which appear in [CW: Altar Book](#) and [CW: Occasional Services](#) could be mentioned. For now, I'll reference only a few. Those for the Church Year include Lessons and Carols for Advent and Christmas Eve, Farewell to Alleluia, Ash Wednesday: Imposition of Ashes, History of our Lord's Suffering and Death, and Palm Sunday: Procession with Palms. There are also several different services for Holy Week which, when used in succession, are to be understood as one service conducted over three days. The Triduum includes Maundy Thursday (with Stripping of the Altar), Good Friday Cross of Christ, Seven Words of Christ, and Tenebrae, and finally the Easter Vigil. It will be interesting to find out how many of these services have caught on. Anecdotal evidence would suggest that, where members have been educated about it and introduced to it, there has been a fairly high level of appreciation for the Easter Vigil.

This may not have been the most exciting page and a half review, but I would like to get these items on the table so you can talk about the status and use of these services and what you have come to appreciate or not appreciate about them.

We have seen quite an evolution when it comes to the use of psalmody in our church body. A couple generations ago it probably would not have happened, as will be the case in the current hymnal project, that we would have had a standing committee exclusively working on psalmody for half a dozen years or more. You may recall what some have called the "colon psalmody" of TLH. I recall speaking those psalms responsively according to the placement of the semicolon. You are certainly aware of the CW format of psalmody. Questions as to whether or not the sung psalm refrains would catch on seem to have been answered in the affirmative. From limited examples of which I am aware, some congregations in the Bible belt have never chanted the psalms for contextual reasons.

The psalmody committee's early position is that, for however many psalms will be printed, it will be looking at a number of different musical styles and will be seeking to print the best option for a particular psalm while making additional settings and styles of the same psalm available in an electronic

format. Worship planners who make regular use of a great deal of psalm variety will be quick to say that there are literally mountains of materials to look at as far as published psalmody.<sup>5</sup>

Whatever styles of psalmody are eventually made available, the psalm is a part of the service which allows for a great amount of variety. While there is nothing wrong with a congregation singing the psalms in unison as they appear, the variety which can be utilized in their performance is virtually endless. In a philosophical discussion about the purpose of a choir in our worship services, we could speak a great deal about the difference between a liturgical choir and an anthem or concert choir. Already in the 1950's Kurt Eggert spoke strongly in favor of a liturgical choir which assists the congregation in the singing of the psalm and the verse and the hymn of the day. The sharing of your own reflections and experiences is welcome.

The Verse of the Day in the main Sunday services was always intended to be sung. I would guess that many congregations have regularly sung the general verse. I might wonder if it has possibly been sung to death. I would also guess that the singing of the specific verse is somewhat rare. The complete musical set available from NPH has master copies that can be reproduced for choirs.<sup>6</sup> As with psalmody, a virtual flood of these kinds of musical settings has been published.<sup>7</sup> As with psalmody, this is another portion of the service which can be well handled by a liturgical choir. The NPH set is designed for unison or, in some cases, two-voice performance.

People have tossed around the phrase that we may again be living in "the liturgical period of the judges," where everyone does as he sees fit. As we move toward discussion of rites and psalms and verses, I'll put some specific thoughts and discussion points before us. Ought we print rites in the front of the hymnal with the thinking that congregations will be worshipping out of the book? If congregations are printing out service folders in full, how useful is it to publish full rites in the front of the next hymnal? What do you appreciate or not appreciate about the electronic versions of CW and CWS when it comes to the printing of rites and psalms and verses? In a digital age, is it more realistic to think that more and more services will be cut-and-paste hybrids instead of "standard services" which appear in our current publications? Is there interest in a "service builder" kind of digital product (discussed more fully in the final session tomorrow)? Are people regularly inserting into worship services GIA type products such as the [Gloria](#) from David Haas' Mass of Light, or perhaps an entire Haas service such as [Jesus the Compassion of God](#) (hyperlink is Gloria only), or Haugen's [Mass of Creation](#) (hyperlink again is Gloria only), or have only a few congregations gone in this direction?

From where I sit, the bigger question than usage of all the specific examples above would be our understanding of the difference between unity and uniformity. The once held notion that you could

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<sup>5</sup> Examples would be "[Lectionary Psalms](#)" by Michael Guimont; "[Psalm Songs Volumes 1,2,3](#)" by Ogden/ Smith; Hopson's "[The People's Psalter](#)," to name only a very few. Information about "The Reformation Psalter" is available on Connect.

<sup>6</sup> I recently reworked all the midi files from this set and recorded them in both piano and organ versions. The midi files and recordings may become available. The updated HymnSoft materials will also include timed psalm recordings for those bold enough to try them.

<sup>7</sup> One example which has been rather well-liked by those who have used it is [The Cantor's Book of Gospel Acclamations](#).

travel around the country and stop in at a WELS church and experience the same service you had at home is certainly less true than it was in the past. No one's saying there needs to be lockstep uniformity, but at the same time, using common rites does have a beneficial, unifying effect. I believe that it falls within an understanding of the overall purpose of our synod (doing together what we can't do individually, especially in worker training, missions and *publications*) to express it this way (in terms of visiting sister congregations around the country): This may not be identical to the worship in my home congregation but I don't have any problem recognizing it as the worship of my church body.

On a local level, I would still find myself advocating for a weekend service which is repeated identically for however many weekend services there are. I will plainly state that conducting different services each weekend for people's different preferences is completely acceptable and I have no basis for or intention of speaking against such a practice. I see a parallel between a hymnal we produce and a service we conduct. A hymnal is going to try to cover the vastly different preferences and likes and tastes of many different individuals. It's going to try to put everything under one roof. I like the idea of a worship service that does the same – something for everyone. If some of the genres or worship formats we could identify would include things like contemporary Christian music, Let All the People Praise You type selections, Koine type arrangements, Getty music, praise bands, string ensembles, pipe organ, piano, guitar, bass guitar, percussion, brass, Lutheran chorales, Anglican chant, TLH type “block harmony” hymns, pianistic type hymns as some of the CWS selections are, etc., etc., I like to envision a worship service which merges those items into one rather than compartmentalizing one or two or three of those items into a service which a subset of the congregation might be more inclined to attend.

I also believe that a liturgical<sup>8</sup> service allows for that kind of diversity and variety. In fact, the more I work with it and consider options for it, the more flexible I see it to be and the more accommodating I am convinced it is for a tremendous amount of diversity and variety. I find that a liturgical service functions best when it is practically invisible.<sup>9</sup> Its elements are executed in such a fresh and enthusiastic way that no one is focusing on the form. The form is delivering content, and the content, because it is predominantly the gospel, is king. I am more than open to discussions about non-liturgical services and we are more than interested in acquiring the song lists of our brothers and sisters who regularly or exclusively use contemporary Christian music, so that we can review as many songs from that genre as possible and possibly even consider producing some of our own. As far as our church body goes, I have the impression that most congregations still use some sort of liturgical service (as defined in the footnote) and that some do not. This hymnal project seeks to serve our entire church body. When it comes to rites and psalms and verses, it is safe to say that the skeleton or footings of the project will be liturgical. However wide the array of materials ends up being, it is safe to say that its moorings will be a lectionary and a church year. Within that framework, I am excited about all the things that we can bring to the table and ultimately present to our church body.

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<sup>8</sup> By liturgical I will almost always mean the utilization of the texts of the canticles of the ordinary, the observance of the Christian church year (with its lectionary), and the celebration of the sacrament.

<sup>9</sup> What a friend of mine sometimes calls “stealth liturgical.”

### III. Hymnody

In the 1980's there were certain editions of "The Northwestern Lutheran" in which were included what rather naturally became known as "the hit list," the list of hymns from TLH which were not going to be included in CW. You can imagine that those were the articles which generated a great deal of correspondence from readers. The old saying that people know what they like and like what they know when it comes to hymns is still very accurate. With technological capabilities which the previous hymnal project didn't have, it might be tempting to think that we really won't lose any hymns this time around, that we can, in fact, retroactively bring some things back, even reaching as far back as TLH. As with so many things at the front end of a decade-long project, I can only say at this point, "We'll have to see."

Regarding hymnody, it is more to the point to lay down some guiding principles rather than to talk about how we can make sure that we don't upset too many people either by what we include or by what we do not include. The hymnody committee which has yet to have its first meeting will undoubtedly craft for itself a working definition of what makes for a good hymn that can be sung by Lutherans. Textual matters will be primary and musical matters secondary. Discernment in the selection of texts and tunes includes examining Christological/salvation content and the theological or doctrinal accuracy of the hymn, evaluating its poetic and linguistic integrity, judging its ability (both text and tune) to hold up over an extended period of time, considering how the music is to carry rather than overshadow the text, and discussing how the hymn fits into or has been used in the broader context of the Christian church.

With a book which will likely again have approximately 600 hymns, the matter of a congregation's repertoire is also worthy of consideration. If the sum total of what a congregation can consider its repertoire is somewhere around 200, we might not necessarily be doing anyone a favor if we make 1600 hymns available. Even with 600, a certain percentage of which will undoubtedly be new, worship leaders will need to devote themselves to teaching people to sing what is new to them.

When it comes to the various genres of music which will be examined, I am reminded of what took place with the CW project. In the 1980's, the hymnal committee wrestled with the matter of including a representation of so-called gospel hymns. The genre which would seem to be calling for our attention today is that of Contemporary Christian Music or, more simply, Christian songs from the radio. It would be ostrich-like to ignore this genre, but simultaneously it wouldn't necessarily be wise to give it more than its due. I have not been convinced that any one genre of Christian hymnody or song is that which will most certainly draw people to and keep people in our congregations. With the work of the Spirit as a given, I would personally lean much more heavily toward the thinking that good preaching and friendly personal contact and aggressive evangelism efforts are the things which accomplish this more than worship music choices. As with the gospel songs from the previous project, we recognize that we do not wish to disenfranchise anyone by not including worthy selections from all different kinds of genres.<sup>10</sup>

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<sup>10</sup> The question for hymnal creators is not whether to include pieces from the "praise and worship" or "contemporary Christian" genre in their collections, but which pieces to include—which ones have demonstrated

I haven't heard anyone tell me that the statistic has drastically changed, the one that tells us that over half of WELS churches have less than 100 worshipers on a weekend. Smaller congregations are likely more acutely aware of what a blessing it is to have at least one keyboardist, and, at least from the phone calls and conversations of which I am aware, they also in many cases know what it's like to have to produce service music without a keyboardist. More will be said of computer-generated music in the final session, but we wouldn't need a website through which people can make comments about the hymnal project to realize that there are many keyboardists in congregations of every size whose God-given abilities and training place them at a beginner or medium level rather than at an advanced level.

Accordingly, from people within our own congregations and from those who assembled LSB, we are very much aware that we will want to ensure that the primary or printed musical settings for the next hymnal are geared toward the average keyboardist (or instrumentalist). It was interesting to me to hear from Rev. Paul Grime who led the LSB hymnal project that the musical settings of the hymns were one of the most critical and time-consuming aspects of their work. I specifically recall him saying how they felt that, in a high percentage of cases, they were setting hymns very close to a TLH style. Of course, if you had ever heard anything about the musical history of their previous hymnal, you would have heard that Lutheran Worship (LW) was not well-received as far as keyboardists or musicians were concerned. Rev. Grime joked that LW was almost like a Christmas gift to their LSB project, because whatever they produced musically in LSB was bound to be more favorably received.

Musicians and non-musicians alike can note the differences between the music in TLH and that in CW and CWS. Those who compiled CW recognized that they were broadening the musical horizons beyond the style of TLH hymns. TLH employed what has been called a block harmony style, where the musical chords are nearly exclusively vertical and where it is predominantly the case that the keyboardist plays one chord for each syllable of the words of the text. This is what makes it easy to sing four-part harmony for virtually everything in TLH, including the canticles. CW and CWS have a number of hymns which are musically more linear or horizontal, where singers won't necessarily find in the non-melody parts one note per syllable of text. Those who are accustomed to singing only the harmony parts will undoubtedly find such hymns frustrating. Depending on the complexity of the harmony, the same frustration may be experienced by keyboardists with average or less than average ability. There are still block harmony settings in CW/CWS, but the addition of linear settings, if we can call them that, was meant to make the hymns a little more musically interesting than having nothing but block harmony for the entire body of hymns. This is taken significantly farther when you take a look at a hymn in CWS such as "Blest Are They" (CWS 758). This hymn is written in a pianistic style which has broken chords in the left hand. It's a beautiful piece of music but it will be more challenging for the keyboardist, and the lower voices won't be able to sing in parts because, as composed, the hymn is not meant for that.

Having admittedly delved rather deeply into musical matters in the lengthier essay referenced above, I don't wish to bore you or to leave anyone in the dust in this part of a discussion of hymnody. I will touch on several more points but will do so in a way which I hope will be understandable for everyone.

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sufficient staying power to warrant publication in a volume intended to see 20 or more years of use. (Op. cit., Christian Century article)

Range and Key – The melodic range of 139 TLH hymns was lowered when those hymns were reprinted in CW. I occasionally hear that CW hymns are still too high. The committees will be sensitive to this matter. While many keyboards now have the ability to transpose, we may want to also provide worship music in multiple keys. Purchasers of online music regularly have the option to choose their own key signature, but providing music in multiple keys is not done without ramifications, and it is not certain that we would do so. Perhaps the media delivery systems a decade from now will provide for this as a matter of course.

Setting – Setting is also referred to as harmonization. Again, without getting into too great of detail, you may recognize that some CW hymns have alternate settings referenced at the bottom of the page on which the hymn appears. There is some question as to whether printing different settings of the same hymn in the same pew edition is wise. For example, in a recent worship service (I don't recall where) we sang Old Hundredth (the Common Doxology) *a capella*. The difficulty was that the most common harmony of that hymn which a fair number of people can sing by heart was not the harmony of the selected hymn, which happened to have one of the alternate settings. That wasn't and isn't a huge issue but the where's and the how's of making alternate settings available are things we'll be exploring. The more significant issue was mentioned above – the setting's level of difficulty.

Pianistic – An example of the differences of a pianistic setting was also cited above (Blest Are They). CWS is a volume which began to include more hymns written in a pianistic style. Whether you care for them or not, the increasingly popular hymns of Keith Getty are written almost exclusively in a pianistic style. (Interestingly, he also makes almost all of his hymns available in what he calls a hymnal style, which is virtually the TLH block harmony style.) Such pianistic hymns evoke conversation and discussion on our part about the availability and the advisability and the performance aspects of piano usage in regular worship services. Providing a piano accompaniment edition which covers every hymn in the new hymnal would be a huge project. With the way in which the piano is becoming a more commonly used accompaniment instrument for congregational singing, a piano accompaniment edition is on our list to strongly consider. ELCA has a ten-volume set for its recent hymnal, priced at around \$250 for the complete set. Each of the hymns includes an introduction and a full setting.

TLH – One of the things I did early in the project before anyone else was on board was to score all the TLH settings, using Finale notation software. I don't know if the hymnody committee will be inclined to make use of them in any way. I did so with a view toward the possibility of making TLH hymns available for printing in service folders, either with the full setting or with text and tune only. The vast majority of those hymns are in the public domain. Providing those musical settings beyond the settings which are ultimately printed in the next hymnal seems like something we might consider doing simply because we are able to do so. Making a good share of those hymns available in digital format, either as is or with some language updating seems to me to be a worthwhile thing as far as those who still might wish to use various hymns which CW didn't retain. I don't believe all those hymns should be retained, due mostly to language issues and due in a few cases to doctrinal text issues. But you are free to comment and, again, we'll see where the committees wish to take that matter.

Guitar – CWS has a guitar edition. Not every hymn in CWS appears in the CWS guitar edition, since some of those hymns don't rhythmically or harmonically lend themselves very well to being accompanied by guitar. My opinion is that, of themselves, even when amplified, acoustic guitars and guitars in general don't "carry the room" as far as being able to lead congregational singing. They work out much better when they add a little texture to piano accompaniment. Depending on the worship space and the assembly size, guitars can, without other accompaniment, effectively lead small group singing or accompany choral singing. LSB provided a guitar edition which covers every hymn in its hymnal. That edition clearly states that it is a "fake book." This means that the guitar chords are not meant to be played with the keyboard accompaniments printed in the corresponding hymnal, since they are not a harmonic match. If you can find a keyboardist who can improvise performance by playing according to the printed guitar chords rather than according to the printed hymn harmonizations, then you can freely use that edition together with keyboard. (The CWS guitar edition was written so that the guitar chords indicated match the hymn harmonizations, but this sometimes results in guitar chords which are at a more advanced performance level.)

Lead Sheets – Lead sheets can include various items, but the most common are those which have text and tune only, with guitar chords above. Lead sheets are also somewhat commonly written for bass instruments and for percussion. It might be nice to envision a lead sheet for every hymn, but at this point promises can't be made.

Descant – I trust you are aware of the 16 CW hymns which include vocal descants. I do appreciate hearing a group of sopranos providing a descant for these hymns. CWS includes a number of instrumental descants. While a descant is not a good fit for every hymn, it would be safe to say that we will be looking at providing more of these. If you or your congregation's musicians have ever heard of the availability of alternate settings or descants on an additional CD (such as was the case with the CWS accompaniment edition) but have never had any real luck in locating them or using them, we will be working to make such auxiliary materials more easily accessible.

Instruments – How far we can go in providing additional musical resources for brass and woodwinds and so forth is at this point an unanswered question. Our goal is to simultaneously release all the ancillary volumes which this project will include (Handbook resources, Manual Resources, Occasional Services, Planning Christian Worship equivalent resources, HymnSoft type digital performance resources), so adding a host of orchestral accompaniments would only increase the already daunting workload. We do, however, wish to pursue instrumental accompaniments, especially with a view not only toward instrumentalists in general but also toward the many high school and college instrumentalists who are members of our congregations.

Attendant music – By attendant music I mean to briefly touch on preludes and postludes and intonations (musical introductions). We are sensitive toward the matter of how much musical literature is available for the various hymns which will find their way onto the final hymn list. It isn't the primary consideration, because if we identify a great hymn which has a brand new tune for which there is not yet any attendant music, that surely won't stop us from including it. But organists and pianists spend hours locating and rehearsing the preludes and offertories and postludes which they play for worship

services. Many of them work hard to coordinate these musical offerings with the hymns and the theme of the service. We have only a small handful of our own composers who supply this kind of music. We rely on composers from the broader church for these selections. We have worship planners who are expressing the desire that our worship planning materials include suggestions for this attendant worship music. In some cases we also have requests that this type of music be made available in digital format for congregations without keyboardists, so that in those settings also the attendant music can be coordinated with what is sung in the service. Pursuing this area of worship music would be yet another colossal undertaking, even if we were to provide only references or links to the music rather than the actual sheet music itself.

Heritage Hymns – It was mentioned above that initial website comments have spoken strongly in favor of retaining this group of hymns, the definition of which may itself be challenging. In an effort to be brief, I will simplify this with hopes of not sounding simplistic and say that the common people of our church body know when they are coming across a hymn which is in a musical style with which, for the most part, they are unfamiliar, and which they sometimes refer to as a dirge, or worse. Whether they are thinking of 16<sup>th</sup> or 17<sup>th</sup> Century European music in general or perhaps some of the Luther hymns or other similar hymns which I won't mention by name for fear of unnecessarily singling one out, I'm pretty sure you know the genre of which I speak. In recent years we have floated a few revisions, and the reactions have been varied. I am speaking of the CWS version of "Christ Jesus Lay in Death's Strong Bands," of "Jesus, Priceless Treasure" which was both retranslated and musically recast at the 2011 national worship conference (even if people didn't recognize that "Jesus My Joy" was that hymn), of "To Jordan Came the Christ Our Lord," which will see a new translation and which will be sung to a different tune of a different meter at the next worship conference. These are, for the most part, experiments. When they have been thus altered (especially musically), they really can't be regarded as heritage hymns anymore. With their original music and/or with their original translation they are hymns from our heritage. Were we to rewrite them all and set them to new music, of which we have no intention, they wouldn't really be heritage hymns. If we drop them, we arguably lose an important part of our heritage. If we retain them as is, we are relying on pastors and worship leaders to teach them to those who don't know them and to actually use them, something which doesn't seem to have happened over the past two decades, if not longer. Your thoughts are welcome.

Number of stanzas – Will people willingly sing longer hymns today? Are worship leaders using all the stanzas of a hymn, in succession, without breaking the hymn up to be sung at different parts of the service? As you are aware, "Dear Christians, One and All, Rejoice," tells a ten-stanza story. I'm not saying I've heard anyone do it, but stopping after stanza 5 leaves the Son of God in heaven. If I wrote an eight stanza hymn, I believe I would find it a little disconcerting to be seated in a worship service and to be instructed to sing stanzas 1, 4, 5 and 8 of the hymn which I wrote. I would probably think that someone didn't at all care about the flow of thought I intended to be expressed. "Christ Jesus Lay in Death's Strong Bands" had five stanzas in TLH, four in CW, and now seven in CWS. I don't know how inclined people would be to sing all seven stanzas, whichever of the two tunes was chosen. LSB took the fifteen stanza communion hymn, "I Come, O Savior, to Thy Table," and printed five notated stanzas on the left side page (LSB 618), five more notated stanzas on the right side page (LSB 619), and dropped



five. Who best knows what the right balance is when it comes to the length of time leaders or people might be willing to devote to singing a single hymn versus the retention of the author's original intent?

Language – CW made a beginning of addressing language changes. Though it may not be the easiest thing to do, as we examine hymn texts today we need to be thinking about users thirty years from now when the next hymnal is twenty years old. How will they read or speak or sing the texts we are reviewing? There is such a thing as bad poetry. There is also poetry which is too rich for singing in a hymn. There are also language issues where I would be led to say, “We just don't talk that way anymore.” In some such cases, we're still going to retain the hymn because it's a classic (“Fair are the meadows, Fair are the woodlands...”). In other cases, particularly cases where the text is a translation, we have some decisions to make. Below is a composite translation which comes from Winkworth (1,4,5) and TLH (2,3), both of which were actually updated for CW (making what we have in CW actually an alteration of a translation, much like The Living Bible). After CWS was completed, I went back through CW and wrote review or informational comments on each hymn. Here's what I wrote for CW 418, “My God Will Never Leave Me”: backwards language and archaic / retranslate / nine original German stanzas / this could be redone / (and I underlined eight phrases which I felt had language issues). Would you underline anything if you were trying to think in terms of what a teenager might comprehend or how a teenager might talk in the year 2045?

1 My God will never leave me, And I will not leave him;  
A light my God will give me In pathways dark and grim.  
He reaches out his hand, His mighty power sharing,  
My burdens ever bearing Wherever I may stand.

2 When human thought and action Shall unavailing prove,  
God grants me his protection And shows his pow'r and love.  
He helps in ev'ry need, From sin and shame redeems me,  
From chains and bonds reclaims me; From death I, too, am freed.

3 God shall be my reliance In sorrow's darkest night;  
Its dread I bid defiance When he is at my right.  
I unto him commend My body, soul, and spirit --  
They are his own by merit -- All's well, then, at the end.

4 Oh, praise him for he never Forgets our daily need;  
Oh, blest the hour whenever To him our thoughts can speed,  
For all the time we spend Without him is but wasted,  
Till we his joy have tasted, The joy that has no end.

5 And when the world will perish With all its pride and pow'r,  
All that the world may cherish Will vanish in that hour.  
But though in death they make The deepest grave our cover,  
When there our sleep is over, Our God will us awake.

Translations – Retranslating hymns, primarily hymns originally written in German, has been of interest to me personally. There is a handful of individuals of whom I am aware, in WELS and the LC-MS, who have pursued this matter. I feel there may be some hymns which could benefit from a fresh translation. As we’ve all heard relative to Bible translation, translation is an art in which a limited number of individuals can claim to have expertise. While I have taken a stab at it, I certainly wouldn’t claim to have expertise – just a little experience. The tricky, thing, of course, is that we needn’t really debate formal vs dynamic equivalence, because the translation needs to be put into rhymed, metered verse.

<b><i>German</i></b>	<b><i>Prose English</i></b>
Von Gott will ich nicht lassen, Denn er lässt nicht von mir, Führt mich auf rechter Strassen, Da ich sonst irrte sehr, Er reicht mir seine Hand. Den Abend wie den Morgen Tut er mich wohl versorgen, Sei, wo ich woll’, im Land.	I won’t leave God for he’s not leaving me. He leads me on the right way (where I would otherwise go far astray) He extends his hand to me. In the evening as in the morning He takes good care of me Wherever it is that I might be.
<b><i>Winkworth</i></b>	<b><i>Christian Worship</i></b>
From God shall nought divide me, For He is true for aye, And on my path will guide me, Who else should often stray; His ever-bounteous hand By night and day is heedful, And gives me what is needful, Where’er I go or stand.	My God will never leave me, And I will not leave him; A light my God will give me In pathways dark and grim. He reaches out his hand, His mighty power sharing, My burdens ever bearing Wherever I may stand.

Is CW 418 worth the work? I have to believe it is coincidental (like the placement of Psalm 6 on p. 66 of CW) that CW 418 finds a counterpart in BWV 418 (and BWV 417/419 as well), but it has a history in Lutheranism and I’d be interested to see where we might be able to take a fresh translation of the text, consideration of all nine original German stanzas, a public domain Bach chorale setting for antiphonal singing with the choir, the addition of some instruments other than organ, organ and piano settings, alternate settings, and perhaps an instrumental or vocal descant. (As far as the Bach cantatas and chorales, you can find many of them with a recent prose English translation [here](#).) Below are a couple examples I have worked on over the past few years, one a new translation with a new tune, the other a new translation with its original TLH tune.

Original German	TLH – author unknown; transl – August Crull
English Prose - MDS	<b>New Translation - MDS</b>
1. Wo willst du hin, weil's Abend ist, O liebster Pilgrim Jesu Christ? Komm, laß mich so glücklich sein Und kehr' in meinem Herzen ein!	1. Where wilt Thou go since night draws near, O Jesus Christ, Thou Pilgrim dear? Lord, make me happy, be my Guest, And in my heart, oh, deign to rest.
<i>1. Where do you want to go, since it is evening, O dear pilgrim Jesus Christ? Come, let me be so blessed as to have you stay in my heart.</i>	<b>1 Dear Jesus, on your pilgrim way, Since evening's come, where will you stay? Come, make my heart your place of rest – I could not be more richly blest!</b>
2. Laß dich erbitten, liebster Freund, Dieweil es ist so gut gemeint! Du weißt, daß du zu aller Frist Ein herzenslieber Gast mir bist.	2. Grant my request, O dearest Friend, For truly I the best intend; Thou knowest that Thou ever art A welcome Guest unto my heart.
<i>2. Let yourself be moved by this request, dear friend, inasmuch as it is so well meant. You know that you are at all times a guest so very dear to me.</i>	<b>2 My dearest Friend, I'm most sincere – Accept the lodging offered here! You know that you will always be A guest so very dear to me.</b>
3. Es hat der Tag sich sehr geneigt, Die Nacht sich schon von ferne zeigt; Drum wollest du, o wahres Licht, Mich Armen ja verlassen nicht!	3. The day is now far spent and gone, The shades of night come quickly on; Abide with me, Thou heavenly Light, And do not leave me in this night.
<i>3. The day is far advanced; the night is already showing itself from a distance. Therefore, O true Light, you indeed don't want to leave a poor soul like me.</i>	<b>3 The day is past; it quickly ends As light withdraws and night descends. And so, true Light, don't be inclined To leave this needy soul of mine!</b>
4. Erleuchte mich, daß ich die Bahn Zum Himmel sicher finden kann, Damit die dunkle Sündenmacht Mich nicht verführt noch irremacht!	4. Enlighten me that from the way That leads to heaven I may not stray, That I may never be misled, Though night of sin is round me spread.
<i>4. Enlighten me so that I can surely find the path to heaven, Lest the dark power of sin deceive me or lead me astray.</i>	<b>4 Enlighten me to recognize The narrow path to heaven's prize, That I might not be led astray When sin's dark pow'r would have its way!</b>
5. Vor allem aus der letzten Not Hilf mir durch einen sanften Tod! Herr Jesu, bleib, ich halt' dich fest; Ich weiß, daß du mich nicht verläßt.	5. And when I on my death-bed lie, Help me that I in peace may die. Abide! I will not let Thee go. Thou wilt not leave me, Lord, I know.
<i>5. Above all, deliver me from the final distress through a gentle death. Lord Jesus, stay; I cling to you. I know you won't leave me.</i>	<b>5 And when I die, Lord Jesus, stay To make my death a glorious day! You know I need you desperately; I know you won't abandon me.</b>

# Dear Jesus, On Your Pilgrim Way

Original Text: anonymous;  
Retranslation: Michael D. Schultz

Music: Stephen Johnson

1 Dear Je - sus, on your pil - grim way, Since eve - ning's  
2 My dear - est Friend, I'm most sin - cere — Ac - cept the  
3 The day is past; it quick - ly ends As light with -  
4 En - light - en me to rec - og - nize The nar - row  
5 And when I die, Lord Je - sus, stay To make my

come, where will you stay? Come, make my  
lodg - ing of - fered here! You know that  
draws and night de - scends. And so, true  
path to heav - en's prize, That I might  
death a glo - rious day! You know I

heart your place of rest — I could not be more rich - ly  
you will al - ways be A guest so ver - y dear to  
Light, don't be in - clined To leave this need - y soul of  
not be led a - stray When sin's dark pow'r would have its  
need you des - p'rate - ly; I know you won't a - ban - don

blest!  
me.  
mine!  
way!  
me.

Original Text: anonymous; Retranslation: © 2010 Michael D. Schultz  
Tune, Setting: © 2011 Stephen Johnson

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2 My dear - est Friend, I'm most sin - cere —  
3 The day is past; it quick - ly ends  
4 En - light - en me to rec - og - nize  
5 And when I die, Lord Je - sus, stay

Since eve - ning's come, where will you stay?  
Ac - cept the lodg - ing of - fered here!  
As light with - draws and night de - scends.  
The nar - row path to heav - en's prize,  
To make my death a glo - rious day!

Come, make my heart your place of rest —  
You know that you will al - ways be  
And so, true Light, don't be in - clined  
That I might not be led a - stray  
You know I need you des - p'rate - ly;

I could not be more rich - ly blest!  
A guest so ver - y dear to me.  
To leave this need - y soul of mine!  
When sin's dark pow'r would have its way!  
I know you won't a - ban - don me.

Original Text: anonymous; Retranslation: © 2010 Michael D. Schultz  
Tune, Setting: © 2011 Stephen Johnson

<p>1. Tut mir auf die schöne Pforte, Führt in Gottes Haus mich ein! Ach, wie wird an diesem Orte Meine Seele fröhlich sein! Hier ist Gottes Angesicht, Hier ist lauter Trost und Licht.</p>	<p>1 Open now thy gates of beauty, Zion, let me enter there, Where my soul in joyful duty Waits for Him Who answers prayer. Oh, how blessed is this place, Filled with solace, light and grace!</p>
<p><i>1 Open for me the beautiful gates; Lead me into God's house. Oh, how happy my soul becomes at this place! Here is God's face, Here is great comfort and light.</i></p>	<p><b>1 <i>Open, lovely doors, and let me Come into God's house today! This is where great joys beset me More than I can sing or say. Here I view God's glorious face, See his light, receive his grace.</i></b></p>
<p>2. Herr, ich bin zu dir gekommen; Komme du nun auch zu mir! Wo du Wohnung hast genommen, Ist der Himmel hell vor mir. Zeuch in meinem Herzen ein, Laß es deinen Himmel sein!</p>	<p>2 Lord, my God, I come before Thee, Come Thou also unto me; Where we find Thee and adore Thee, There a heav'n on earth must be. To my heart, oh, enter Thou, Let it be Thy temple now!</p>
<p><i>2 Lord, I have come to you, Come now also to me, Where you have taken residence Is a bright heaven for me. Enter into my heart Let it be your heaven.</i></p>	<p><b>2 <i>With a song I've come to greet you; Hear my prayer: Lord, come to me! Where you let your people meet you Earth feels almost heavenly. Let my heart your heaven be As by grace you live in me.</i></b></p>
<p>3. Laß in Furcht mich vor dich treten, Heilige mir Leib und Geist, Daß mein Singen und mein Beten Dir ein lieblich Opfer heißt. Heilige mir Mund und Ohr, Zeuch das Herz zu dir empor!</p>	<p>3 Untranslated and not used in TLH</p>
<p><i>3 Let me step before you in awe Sanctify my body and soul That my singing and my praying Be called a lovely offering for you Sanctify my mouth and ear Lift my heart up to you</i></p>	<p><b>3 <i>I revere you, God most holy. Sanctify me through and through, That my songs and prayers, so lowly, Rise as offerings dear to you. Hallow what I say and hear; Let my worship be sincere.</i></b></p>
<p>4. Mache mich zum guten Lande, Wenn dein Saatkorn auf mich fällt; Gib mir Licht in dem Verstande, Und was mir wird vorgestellt, Präge du dem Herzen ein; Laß es mir zur Frucht gedeihn.</p>	<p>4 Here Thy praise is gladly chanted, Here Thy seed is duly sown; Let my soul, where it is planted, Bring forth precious sheaves alone, So that all I hear may be Fruitful unto life in me.</p>
<p><i>4 Make me good soil When your seed corn falls on me Enlighten my understanding; And what is presented to me -- Engrave it in my heart. Let it thrive for me to fruit</i></p>	<p><b>4 <i>As the scripture seed is landing On my heart, make me good ground. Fill my soul with understanding. Make all kinds of fruit abound. Chisel in my memory Everything you share with me.</i></b></p>

<p>5 Stärk in mir den schwachen Glauben,  Laß dein teures Kleinod mir  Nimmer aus dem Herzen rauben,  Halte mir dein Wort stets für;  Ja, das sei mein Morgenstern,  Der mich führet zu dem Herrn!</p>	<p>5 Thou my faith increase and quicken,  Let me keep Thy gift divine,  Howsoe'er temptations thicken;  May Thy Word still o'er me shine  As my guiding star through life,  As my comfort in my strife.</p>
<p><i>5 Strengthen my weak faith  Let your dear jewel  Never be robbed from my heart,  Let your word always be preserved to me  Yes, let it be my Morningstar  Which leads me to the Lord.</i></p>	<p><b><i>5 Lord, my faith is frail and flighty;  By myself I'd fall from grace.  Through your holy Word almighty  Strengthen me to run my race.  By the light your gospel brings  Lead me to the King of kings.</i></b></p>
<p>6 Rede, Herr, so will ich hören,  Und dein Wille werd' erfüllt!  Laß nichts meine Andacht stören,  Wenn der Brunn' des Lebens quillt.  Speise mich mit Himmelsbrot,  Tröste mich in aller Not!</p>	<p>6 Speak, O God, and I will hear Thee,  Let Thy will be done indeed;  May I undisturbed draw near Thee  While Thou dost Thy people feed.  Here of life the fountain flows,  Here is balm for all our woes.</p>
<p><i>6 Speak, Lord, and I will hear  And your will shall be fulfilled.  Let nothing disturb my thoughts  When the spring of life wells up.  Feed me with heavenly bread  Comfort me in all need.</i></p>	<p><b><i>6 Speak, O Lord; I listen, knowing  What you want will thus be done.  As this spring of life is flowing  Fix my thoughts on you alone.  Feed my soul with heavenly food;  Turn all trials for my good.</i></b></p>
<p>7 Öffne mir die Lebensauen,  Daß mein Geist sich weiden kann;  Laß mir Heil vom Himmel tauen,  Zeige mir die rechte Bahn  Hier aus diesem Jammertal  Zu dem ew'gen Ehrensaal!</p>	<p>7 Untranslated and not used in TLH</p>
<p><i>7 Open for me the sowing of life  That my soul may pasture itself  Let salvation drip like dew from heaven  Show me the right way  Out of this place of lament  To the hall of eternal joy (honor).</i></p>	<p><b><i>7 Give me life through Jesus' merit;  This is all my spirit needs.  I rejoice as you declare it:  Jesus is the path that leads  Out of earth's sad misery  To eternal victory!</i></b></p>

# Open, Lovely Doors, and Let Me

*CW 255 Open Now Thy Gates of Beauty*



1 O - pen, love - ly doors, and let me Come in - to God's  
2 With a song I've come to greet you; Hear my prayer: Lord,  
3 I re - vere you, God most ho - ly. Sanc - ti - fy me  
4 As the scrip - ture seed is land - ing On my heart, make  
5 Lord, my faith is frail and flight - y; By my - self I'd



house to - day! This is where great joys be - set me  
come to me! Where you let your peo - ple meet you  
through and through, That my songs and prayers, so low - ly,  
me good ground. Fill my soul with un - der - stand - ing.  
fall from grace. Through your ho - ly Word al - might - y



More than I can sing or say. Here I view God's  
Earth feels al - most heav - en - ly. Let my heart your  
Rise as of - frings dear to you. Hal - low what I  
Make all kinds of fruit a - bound. Chis - el in my  
Strength - en me to run my race. By the light your



glor - ious face, See his light, re - ceive his grace.  
heav - en be As by grace you live in me.  
say and hear; Let my wor - ship be sin - cere.  
mem - o - ry Ev - 'ry - thing you share with me.  
gos - pel brings Lead me to the King of kings.

6 Speak, O Lord; I listen, knowing  
What you want will thus be done.  
As this spring of life is flowing  
Fix my thoughts on you alone.  
Feed my soul with heavenly food,  
Turn all trials for my good.

7 Give me life through Jesus' merit;  
This is all my spirit needs.  
I rejoice as you declare it:  
Jesus is the path that leads  
Out of earth's sad misery  
To eternal victory!

*Formerly the first hymn in TLH, and with tune renamed from NEANDER to UNSER HERRSCHER in CW, the text above has brought back two stanzas previously left out of both TLH and CW.*

retranslated text: © 2012 Michael D. Schultz



## Technology

If I could speak for Rev. Caleb Bassett who is heading up the technology efforts for the hymnal project, part of what he would tell you is that his committee will be spending a good deal of time figuring out the functionality which both worship leaders and lay people will want and need to have to be able to use all of the hymnal resources which will be available either digitally or in the cloud or in whatever manner that content will be delivered several years from now. So while you may not for quite some time be getting a screenshot or a video unveiling of what the new hymnal apps will look like, we are following the axiom that form follows function. To that end we would be very interested in what you want to be able to do.

For example, in connection with E12, approximately 80% of participating congregations indicated that if someone could provide a copy-ready service folder on a weekly basis (one which included all the lessons and hymns and perhaps even the lyrics of choral or “special music”), they’d be rather willing to subscribe. So would it be better for us to set up a central location for putting together service folders for those who want them or ought we devote our time to the concept which Missouri has with its Lutheran Service Builder, through which users can choose from all the available hymnal resources and have the program spit out customized service folders (with this product CPH is currently seeking to change from software vendor to cloud provider)?

Similarly, with worship planning which stops short of actually producing a service folder, will our users want a database model where they can search for all the possibilities they might include in a particular worship service, or are many more users interested in having someone else do all that searching and compiling so that the users themselves can simply be on the receiving end of six months’ worth or a year’s worth of preselected hymns, psalms, rites, preaching lessons, choral selections, and attendant music choices? (The above mentioned service builder model can save service planning files as .lsbx files and share them with anyone else who is running the program.) Will pastors want to be able to put a worship service together on their phone and have it instantly available to organist and choir directors and administrative assistants and others? Will we want to have for our worship planners and personnel the same kind of digital backbone and collaboration capabilities which a program like Salesforce is able to provide for evangelism efforts?

Ought we be aiming at a hymnal which, as one person has put it, doesn’t have a back cover? Will there be an electronic product where we will simply continue to add more and more materials over the next indefinite number of years, by doing which we would obviate the need for any future hard copy hymnals? Even if we do commit ourselves to hard copy hymnals (which I feel we should), can’t we have a continually growing repository of materials, overseen by someone who has a position similar to a seat on the Commission on Worship, which person is responsible for both quality control and for curating all the materials? What will NPH’s place be in managing and marketing and selling these materials?

We have begun to explore the matter of making hymns or other pieces of music available on an individual basis. From where I sit, the difficulty with most purchased worship music intended for the

congregation as a whole is that you don't always receive a text and tune graphic version of the hymn which you can reproduce in a service folder, and reprint licensing issues may complicate the matter. Think in terms of a new piece of music produced by a member of one of our congregations and sampled at a National Worship Conference. NPH is exploring how to make readily available for purchase and instant use such materials as are already musically engraved and "ready-to-go."<sup>11</sup>

Won't it be likely, while some will still want to give to their eighth graders a hard copy hymnal with an imprinted name and confirmation date, that others will want to give the gift of a fully digital personal edition of a hymnal which can be used on phone or tablet? Personal, digital editions of the next hymnal will surely be in demand far beyond confirmation gifts and we will want to be talking about how we can provide that resource to users of all ages.

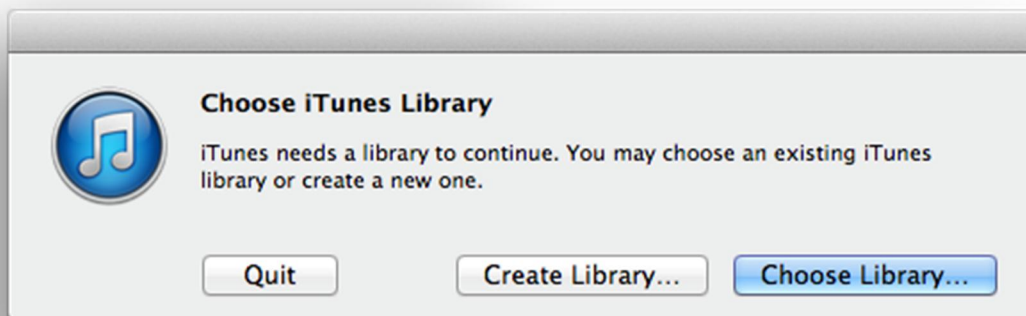
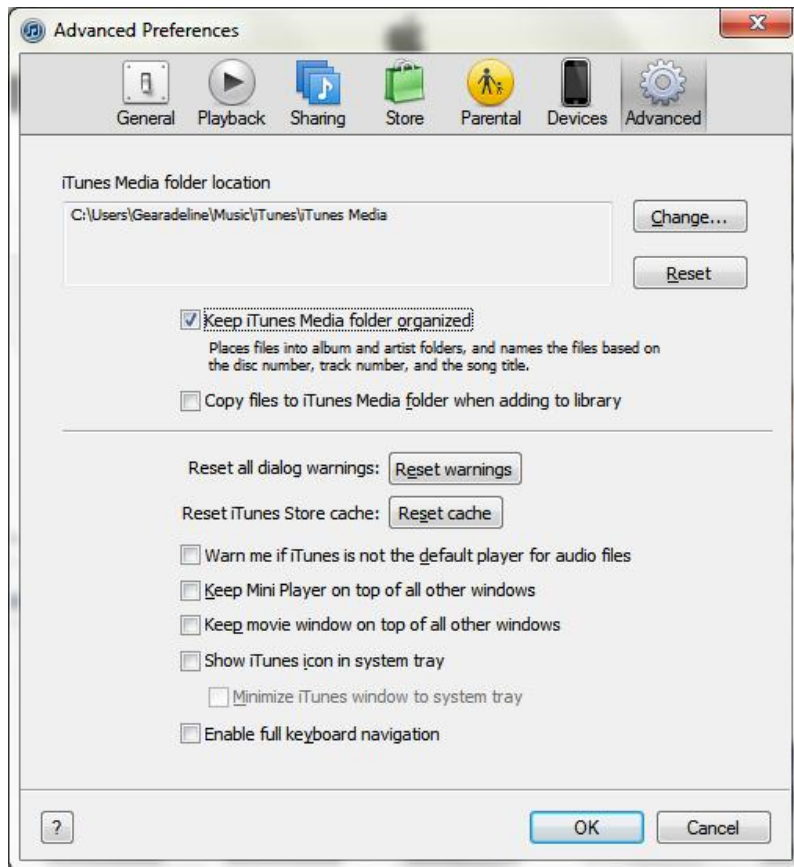
After a number of years in development, a HymnSoft upgrade is very close to being released. In recent years the original 1993 or 1994 software which had been updated over the years was still meeting with challenges as far as being able to keep up with the various iterations of Windows or Mac OS upgrades. The recent HymnSoft upgrade also includes an optional DVD which can be purchased and which provides M4a recordings (nearly identical to MP3's) of everything in CW, CWOS, and CWS, in piano and organ versions, in both segmented (intros and individual stanzas) and full versions. Midi files and M4A's can be played through the new media player or separately by the player or program of the user's choice. School or congregational settings with x number of classrooms can consider putting the organ and piano recordings on a server and accessing them through client machines using iTunes, without needing to copy the actual files to the client workstation (pricing and licensing for that option soon to be determined). In such cases, the filenames in iTunes are nothing more than placeholders or links to the files residing on the server. (Consider leaving the "copy files to folder" box unchecked when adding the m4a's to client libraries, or creating a separate library so that CW resources don't become "polluted".)

Resolving copyright issues will be an important facet of the hymnal project. There's nothing quite so \_\_\_\_\_ing as seeing a notification that all 600 hymns can be reprinted under OneLicense, except for a certain fifteen for which you will need to either carry a CCLI license or contact the publisher directly, five of which have become congregational favorites. This is not at all to complain or to point blame because in the past it has been necessary to adopt this approach in order to be in compliance with copyright law. NPH is exploring administering all the copyrights for the next hymnal and its resources, so that users will not need to go through a reporting agency such as OneLicense, but getting to that point is also something which is not anticipated to be the case in the near future.

A comprehensive hymnal concordance, a volume with more indices than the user might know what to do with (hymn selection, scripture index, lectionary cross-reference, composer/author/tune indices, etc., etc.) all the sheet music of the hymnal in a format which can be cataloged, searched, stored and performed from a tablet, point and click Handbook materials – if someone can conceive it, it will be on our list of things to consider. Again, we can't make specific promises at this point, but we'll be glad to hear from you, especially, at this early stage, on the matter of desired functionality.

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<sup>11</sup> The presenter's individual effort at posting such materials can be accessed [here](#).



# Hymnal Project 2024 (working draft)

## Aim and Scope

- Like its predecessors, this hymnal will highlight God's grace in Christ.
  - This hymnal will affirm that the primary purpose of Christian worship is the receiving of God's gifts through the gospel in Word and Sacraments.
  - The texts of its hymns, songs, and services will proclaim and praise the Triune God: Father, Son, and Spirit. This proclamation and praise will especially emphasize the saving work of Christ.
- Like its predecessors, this hymnal will strike a balance between what is old and what is new.
  - We will respect our worship heritage and strive to retain the best work of those Christians who have gone before us.
  - We will respect the gifts God continues to give his people and strive to commission and to find the best work of Christians still among us.

*The mission statement for Christian Worship Supplement will continue to guide us in our work on the next hymnal:*

*We will assist worshipers and worship planners by providing them with a resource that*

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

*At the same time, the aim and scope of this hymnal project goes beyond that of Christian Worship Supplement.*

- We will strive to create a hymnal that will be welcomed by the majority of people in the WELS.
  - We will study the current worship practice of the congregations of our synod so that we better know and understand those whom we seek to serve.
  - We will acknowledge the variety of people and settings for worship in our synod and encourage a broad use of artistic style and instrumentation which is founded on these principles:
    - Let the gospel predominate.
    - Let the experience of the church be honored.
    - Let the people participate.
    - Let God's best gifts be used.
  - We will seek to make this hymnal project a source and encouragement for a worship unity which is founded upon those same principles.

- With this hymnal project we will seek to offer a broad range of excellent worship resources for each congregation.
  - We will aim to provide supporting materials that will assist and encourage congregations in their efforts to plan worship well.
  - We will strive to make this resource as practical and useful as possible for congregations both large and small, whether they possess many resources or few.

## Areas for Study

- Balance between old and new
  - If we make *Christian Worship* the baseline, how much of the 2024 Hymnal will be old and how much will be new?
- Lectionary
  - Where will the supplemental lectionary go from here?
- Language
  - Should we continue to update the texts of hymns?
  - Which texts should we use with the Western Rite?
- Liturgy
  - How much WELS liturgical variety is too much?
  - What can we learn from trends outside of the WELS?
  - Will we provide new settings for Matins, Vespers, Compline?
  - Will we aim for consensus on the placement of the Kyrie, the Creed, and the Lord's Prayer?
  - How will we approach the use of psalmody and the Verse of the Day?
  - Will we move forward with the Eucharistic Prayer, and if so, how?
  - What is the nature and purpose of worship? What about non-liturgical forms?
- Marriage of text and tune
  - How closely tied are the tunes and texts of familiar hymns? Might some familiar texts be better served by new tunes?
- Music
  - What is the purpose of music in worship? How does this purpose apply to the musical choices that the hymnal committee will be asked to make?
- Supporting Volumes
  - Will we create an equivalent to
    - CW: Altar Book?
    - CW: Handbook?
    - CW: Manual?
    - CW: Occasional Services?
    - CW: Pastor's Companion?
  - What about a lectionary book for pastor's use in worship?
- Technology
  - What impact will changing technology have on our final product?

Verse of the Day for Saints Triumphant – © 1994 Northwestern Publishing House

Moderately *f*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

They are be - fore the throne of God and serve him, and serve him

day and night in his tem - ple. *f* Al - le - lu - ia! Al -

*gradually slowing* (upper voice optional)

le - lu - ia! Al - le - lu - ia!

*gradually slowing*

TRUST

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# Blest Are They

1 Blest are they, the poor in spir - it;  
2 Blest are they, the low - ly ones;  
3 Blest are they who show mer - cy;  
4 Blest are they who seek peace;  
5 Blest are you who suf - fer hate

Theirs is the king - dom of God.  
They shall in - her - it the earth.  
Mer - cy shall be theirs.  
They are the chil - dren of God.  
All be - cause of me. Re -

Blest are they, full of sor - row;  
Blest are they, who hun - ger and thirst;  
Blest are they, the pure of heart;  
Blest are they who suf - fer in faith; the  
joice and be glad. Yours is the king - dom;

*Refrain*

They shall be con - soled.  
 They shall have their fill.  
 They shall see God! Re - joice  
 glo - ry of God is theirs.  
 Shine for all to see.

and be glad! Bless - ed are

you; ho - ly are you. Re - joice and be



glad! Yours is the king-dom of God.

1-4 5

1-4 5

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