

THE HYMN OF THE DAY:
A HISTORICAL-LITURGICAL EVALUATION AND CONTEMPORARY APPLICATION

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Abstract

The Hymn of the Day as a part of Lutheran worship, developed at a time and within the context of an emphatic refocusing on the Word of God. Within that development it came to tie all the scriptural elements within that service together, while simultaneously highlighting the distinctive characteristics of the Proper for the week.

How does this look today? How is this plan executed (or excluded) within Lutheran congregations today? Why is this the case? By examining the writings and perspectives as the Hymn of the Day came in and out of Lutheran worship orders, this thesis shows how the Hymn of the Day came from a time when Lutheran focus on the Word was at its highest point, how the concept of a Hymn of the Day became an important piece in the service of the Word, and why preachers and worship planners ought to strongly consider including such a Hymn of the Day plan within their many and varied worship contexts today.

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Introduction

Worship wars are common not only in the Wisconsin Synod, but throughout Christianity. Confusion and passion fuel the fires that pit brother against brother in a fight that largely places style over substance. A false dichotomy is created between “inreach” and “outreach,” between building the body of Christ by strengthening its current members and by bringing in new members. Not only is the distinction false, but the extremism that comes out of it brings damaging divisions where none necessarily need exist. The resulting polarization of “high church” and “coffee-shop” worship brings in collateral damage.

One of the first and most outwardly evident incidences of this damage is in the music of the worship service. One side will accuse the other of “boring, ancient melodies” that are especially hard for new people to sing, while the other side responds that new music is bordering on “enthusiastic or happy-clappy” focusing more on the musical notes than the words attached to them. Both have their reasons for saying what they do, but the unfortunate reality is that all too often these impassioned battles lead to overemphasis and end up removing an excellent resource that upholds musical excellence and Lutheran heritage.

The Hymn of the Day is a concept that arose from confessional Lutheranism. Though there were those (slightly) before Luther's time who proposed similar ideas, it was not until the Reformer reworked his German Mass to include a specifically congregational element that this concept of the Hymn of the Day could really take form and blossom. This fixture of Lutheran worship has gone in and out of use throughout the near-five hundred year history of the group, but its appearance (and conversely its disappearance) characterizes a strong emphasis both on the importance of God's Word and the participation of the worshipers.

In this thesis, I first establish the historical contexts from which the rise and fall of the Hymn of the Day came. Next, I establish the liturgical value that the Hymn of the Day has within the context of Lutheran worship. Then I establish a contemporary landscape of contemporary worship patterns. This thesis addresses the question, “Why should I implement a Hymn of the Day plan?” in a worship environment that is eclectic at the least, and chaotic at its worst.

Literature Review

While work on hymnody in general is abundant (even overwhelming), there is precious little specifically on the subject of the Hymn of the Day. Partially this is due to the fact that this practice had declined and eventually fallen out of worship for so many years, and partially it is due to the fact that this had historically been an exclusively Lutheran innovation and practice. These trends are shifting—albeit slowly—and once again, thanks especially to the work of men like Luther Reed, Ralph Gehrke, Edward Klammer, Carl Schalk, and Robin Leaver¹ this is once again a study and practice that is returning to liturgical Lutheran circles.

Historical Background

Frank Senn² in his *Christian Liturgy*, Luther Reed in his *The Lutheran Liturgy*, and Carl Schalk in his “Sketches of Lutheran Worship,” trace the historical developments that led to various inclusions and exclusions of the Hymn (and other liturgical facets including music, architecture, and art)...here follows a synopsis of their research.

The origins of the Hymn of the Day

Though specifics plans involving a Hymn of the Day as we now know it (involving a different hymn for each Sunday of the church year) did not exist until well after Luther's death, he did initiate some initial “seeds” of this idea in his *Deutsche Messe* (German Mass) [outlined especially in AE 53] that would eventually grow into the flower of the Hymn of the Day. Out of the chorally-centered worship of the Roman church and with a hope to return to the song-speech-song call-and-response style of the Old Testament church, Luther put a much stronger emphasis on the participation of the people, and further advanced this idea through the chorale concept. Others involved in the work of developing this into a more solidified concept include Nikolaus Selnecker, Paul Gerhardt, and especially R. Freiherrn von Liliencron whose plan was more-or-less in use until the centuries of deterioration from Pietistic and Rationalistic thought came into the worship fore.

However, before we explore that particular aspect in the Hymn's history, we must take at least

¹ Luther Reed was a Lutheran liturgical scholar and teacher at Philadelphia Seminary. Ralph Gehrke worked with Kurt Eggert as an editor of *Viva Vox* (the Living Voice [of the Gospel]) and was a driving force in the Missouri Synod to bring more liturgical worship to the fore. Edward Klammer was music editor at Concordia Publishing House and a teacher and musician in the Missouri synod in the mid nineteenth century. Carl Schalk is a composer and author of various books on Christian (and specifically Lutheran) music and hymnody. Robin Leaver is a doctor of theology and has authored dozens of books and articles on liturgies and music.

² Frank Senn has been an author of liturgical church history since the mid 1980s and has also contributed numerous articles to church history and worship periodicals over that same period.

a passing glance at J.S. Bach's contributions, which stand in stark contrast to the decline experienced elsewhere. By highlighting these hymns and accentuating them in a *de tempore*—or “concerning the time”—manner, Bach made sure that the Hymn of the Day did not just become an individual emphasis apart from the greater context of the church year, but sought to highlight this service's place, in this season, and also within the church year.³ His work through his cantatas is but one example of the immense contribution he made, not only to the Hymn or hymnody in general, but worship life and music in general as well. For those interested in a more in-depth exposition of his contributions—in addition to numerous others who treat Bach's life and work—Gunther Stiller offers an extended look at the overall life of Bach, also including a section specifically dedicated to hymnody in *Johann Sebastian Bach and Liturgical Life in Leipzig*.

The Deterioration

When the Thirty Years War came to Germany, it broke down worship life (and all other aspects of life as well) to the point that the people were somewhat jaded in their approach to worship. In order to initiate a change and to revitalize worship life, Philipp Spener wrote *Pia Desideria* (pious desires) as a preface to John Arndt's *Gospel Postils*, and with it began a movement of thought that would later come to be known as Pietism. It was an unfortunate (and likely unexpected) result of the work of Philipp Spener and many of the Halle men that led to a distinct doctrinal deterioration, of which one of the many casualties was the Hymn of the Day.

Though Spener and his followers emphasized hymnody strongly, their approach emptied the hymns of almost all doctrinal meaning and liturgical connection, so that it was not a large step at all to downplay this particular facet of hymnody. Where the spirit of Pietism battled against the established orders (including worship orders), another movement of thought came to the fore that left the Hymn of the Day all but non-existent, that movement was Rationalism.

As the Enlightenment swept across Europe through the teachings of Locke, Hume, Voltaire and Kant, the inroads of “rationalistic” worship came largely in the form of the pursuit of musical

³ Literally, “concerning the time” this term is used to show the connection between the Hymn and its liturgical context within the service and its place within the greater context of the church year. Gehrke defines it as, “a hymn that fits the time, the general season and the specific day of the church year.” Ralph David Gehrke, “Hymn-of-the-week Plan.” *Concordia Theological Monthly* 32, no. 11 (November 1, 1961) ATLA Religion Database with ATLASerials, EBSCOhost (accessed September 29, 2013), 697.

Schalk comments: “The development in the course of the century of a series of *de tempore* hymns replacing the Gradual and reflecting the theme of the day from the Gospel became an important part of Lutheran worship. While these hymns varied occasionally from place to place, there was a basic agreement as to the choice of the *de tempore* hymn for a particular Sunday of the church year.” Carl Schalk, “Sketches of Lutheran Worship” *A Handbook of Church Music* (St Louis, MO: Concordia Publishing House, 1978), note 3, 272.

excellence. Excellence in music had shifted to the secular, and so by uplifting the performance of works by Mozart and Beethoven, the solid, confessional works of Bach and others fell by the wayside. Jeremiah F. Ohl⁴ wrote a compelling summary of these periods of deterioration in “The Liturgical Deterioration of the Seventeenth and Eighteenth Centuries,” prepared on behalf of the Lutheran Liturgical Association.

In addition, liturgical orders were simplified (after all, if the power in worship comes from God's Word, why should we bother using anything else?) to the point of being simplistic rather than simple, and as a result of this liturgical culling, the Hymn of the Day was simply removed from almost all orders of worship.

Another contributing factor of note here is the overemphasis on the sermon as the center of public worship. While at first this may seem like a strange factor, a closer examination reveals that this emphasis detracted from all other aspects of worship, sometimes to the point where the sermon was the only aspect of public worship practiced by a congregation (or perhaps a hymn and prayer would be included for good measure).

It is also important to note that both Pietism and Rationalism were responses to cultural factors—Pietism to a cold, institutionalism that seemed to exclude the individual altogether, Rationalism as the natural application of scientific thought to religious practice. Neither of these movements came out of a vacuum of thought but were found to be necessary (whether they were actually necessary or simply perceived to be such is a matter of debate) because of an overemphasis to the contrary. Pastor (then Seminary Senior) Mark Anderson wrote his church history paper on “The Influence of Pietism and Rationalism Upon the Distinctively Lutheran Theology of Worship,” and although the paper did not directly address the subject of the Hymn (and is focused on individual absolution), he did make use of several summary quotations that aided this study.

Renewal, Revival, and Restoration

Initial (though, largely unsuccessful) efforts to bring the Hymn back into the realm of public worship began in Germany with the work of King William Frederick III of Prussia (largely as a patron, though also with his *Agenda*, officially published in 1822) and Wilhelm Loehe.⁵ (As a musical sidenote, Mendelssohn brought a revival of the emphasis on both the Lutheran chorale and more specifically on the works of Bach that had fallen by the wayside in the greater part of the last century.) Though ultimately in Germany the impact of these men on public worship was not as great,

⁴ Jeremiah F. Ohl was an author of several works on church music dating to the mid-late nineteenth century.

⁵ Wilhelm Loehe was the mentor of C. F. W. Walther, in whose work some of Loehe's vision was seen.

the more evident impact can certainly be seen in the influence that these thoughts left on American Lutheranism. Slowly, but surely, led by men like Muhlenberg and later C. F. W. Walther, the Lutheran church rediscovered its liturgical center.

On the other hand, Revivalism also brought a renewal of emphasis on hymnody that had a powerful impact especially in America. Though Revivalism's focus tended to be on the personal, subjective nature of faith and the music tended to be “feel good” (bordering on a return to Pietism, and certainly owing its origin to that movement) nevertheless this increased appreciation for hymnody carried through into Lutheranism as well, and indirectly contributed to the Hymn of the Day revival.

However, the Hymn of the Day as a part of that liturgy did not make its return until the twentieth-century, when the Hymn of the Day plan was re-intentionalized by Ralph Gehrke. Later, after the Inter-Lutheran Commission on Worship developed its three-year lectionary, the work was again expanded among Lutherans. Professor Arnold Lehmann provided some valuable historical insight in his thesis, *The Music of the Lutheran Church, Synodical Conference, Chiefly the Areas of Missouri, Illinois, Wisconsin and Neighboring States, 1839-1941*, though his comments pertaining specifically to the Hymn are few and far between. For deeper study in this period, see the works of the *Viva Vox* (WELS), *Una Sancta* (LCMS), and committee publications and the hymnal committee work of all major Lutheran hymnals since *The Lutheran Hymnal* (LCMS/WELS, 1941).⁶

Liturgical Background

For the building blocks of this portion of the study, Luther's work on *Liturgy and Hymnody* (AE 53, esp. 15-40 and 51-90) provides a framework for how the form of Catholic worship can be retained in corporate worship, while purging the service of its sacrificial tendencies. Robin Leaver's work *Luther's Liturgical Music Principles and Implications* (esp. 65-103) gives helpful insight into the mind of the Reformer, giving us some of the “why's” and “wherefores” in addition to “what” he says.

⁶ *Hymnal for Church and Home* (Danish Evangelical Lutheran Synods in America, 1942); *The Hymnal* (Evangelical Lutheran Augustana Synod, 1954); *Service Book and Hymnal* (Commission on the Liturgy and Commission on the Hymnal [American Evangelical Lutheran Church, American Lutheran Church, Augustana Evangelical Lutheran Church, Evangelical Lutheran Church, Finnish Evangelical Lutheran Church in America, Lutheran Free Church, United Evangelical Church, and the United Lutheran Church of America], 1958); *Lutheran Book of Worship* (ILCW: Lutheran Church in America, American Lutheran Church, Evangelical Lutheran Church of Christ, Lutheran Church Missouri Synod, 1978); *Lutheran Worship* (Lutheran Church Missouri Synod, 1982); *Christian Worship* (Wisconsin Evangelical Lutheran Synod, 1992); *Evangelical Lutheran Hymnary* (Evangelical Lutheran Synod, 1996); *Lutheran Service Book* (Lutheran Church Missouri Synod, 2006); and *Christian Worship Supplement* (Wisconsin Evangelical Lutheran Synod, 2008)

Again, invaluable in the study of liturgical elements is Luther Reed's *The Lutheran Liturgy*, and to a lesser degree his *Worship: A Study of Corporate Devotion*. Leaver and Carl Schalk (especially with his *Church Music Pamphlet Series*) have written numerous articles detailing all aspects of the liturgy and hymnody in public worship. Schalk also served as an editor to *A Handbook of Church Music*, in which the various authors detail the history, style and substance of liturgical development (including hymnody) within the church at large and Lutheranism in particular.

Though Ralph Gehrke did not write extensively on the subject, his fingerprints are all over the reestablishment of the Hymn as a staple of Lutheran liturgical worship. Kurt Eggert helped to reestablish the liturgical value of the Hymn of the Day and solidified that position further by his work editing *Christian Worship*.

Contemporary Background

The difficulty in exploring the contemporary worship background is that while worship has certainly been eclectic in the past, never before have such a range of musical/artistic/architectural options been available to those who plan and prepare public worship. The problem is not what has been written, but how to do justice to such a broad range of materials. Leaver, Senn (again in *Christian Liturgy*), and Schalk have all written articles pertaining to the worship landscape in the world today. Several authors who contribute to *The Hymn* (Michael Carney, C. Michael Hawn, Karen Westerfield Tucker, and Paul Westermeyer) have written articles that cover the post-modern and culturally diverse factors that play into liturgical worship and hymnody. Another useful presentation on the topic was conducted by Dr. Harold Senkbeil on November 1, 2013 entitled, “The Christian Faces Contemporary Challenges” as a part of the Bjarne Wollan Teigen Reformation Lectures held at Bethany Lutheran College.

This thesis will show how a historical understanding of the liturgical development of the Hymn of the Day will influence the public worship life of the Lutheran church even and especially in the culturally subjective and diverse worship landscape of the twenty-first century.

Historical Background

Learning from the Growth of the Past

Luther's Germinal Precedent

Enter the sixteenth century world of Martin Luther. Here are madrigals and masses, popes and paupers, kings and emperors. This world is structured by strict rules of social standing, but this is a world about to go through reformation. Not only are Luther and others like him going to take a leading role in reshaping the face of Christianity, but soon the very face of the world would be reformed, through curious exploration, economically-driven colonization, and a conquering spirit. Change was in the air as Luther began his work.

Though Luther was a theologian of the highest degree, he also held music and hymnody as gifts of God without compare. Frank Senn introduced a Luther quote on his appreciation of music:

Luther was not only musically gifted; he also integrated music into his theology. The principal source of his concept of music is the foreword he wrote to Georg Rhau's *Symphoniae jucundae* of 1538. There he wrote that music is a gift of God “instilled and implanted in all creatures...from the beginning of the world.” “Nothing is without sound or harmony,” but the human voice is the most wonderful gift of all.⁷

Though one would be hard-pressed to argue against Luther's love of music after even a brief exposure to his written works, perhaps a few of his personal thoughts on the matter will clear up any doubts: “Next to the Word of God, music deserves the highest praise.”⁸ Also,

Indeed I plainly judge, and do not hesitate to affirm, that except for theology there is no art that could be put on the same level with music, since except for theology [music] alone produces what otherwise only theology can do, namely, a calm and joyful disposition...my love for music, which often has quickened me and liberated me from great vexations, is abundant and overflowing.⁹

And again, “Music is a beautiful and lovely gift of God which has often moved and inspired me to preach with joy.”¹⁰

While at the same time, “Luther was steeped in Augustinianism, motivated by a fresh understanding of the doctrine of the universal priesthood of all believers, and prompted by a high view of music as a gift of God in the service of the church. This gave his thinking direction and

⁷ Frank C. Senn, *Christian Liturgy Catholic and Evangelical*. (Minneapolis, MN: Fortress Press, 1997), 285-286.

⁸ Martin Luther, “Preface to Georg Rhau's *Symphoniae iucundae*, 1538” *AE: 53 Liturgy and Music*. (Philadelphia, PA: Fortress Press, 1965), 323.

⁹ Martin Luther, “Letter to Louis Senfl, Coburg, October 4, 1530” in *AE: 49 Letters II*. (Philadelphia, PA: Fortress Press, 1972), 428.

¹⁰ Walter E. Buszin, *Luther on Music*. (St Paul, MN: North Central Publishing Company, 1958), 11.

force for a determinative effect on the worship practices of the Reformation.”¹¹

Luther's orders were offered as suggestions as to how worship might best be carried out. His words were intended as *description*, not *prescription*. In these orders two ideas predominate: (1) **the desire to retain**, as much as possible, **the historic practices of the church** in order that worship might truly retain its catholic character and thus avoid a sectarian spirit; and (2) **the desire to enlarge the involvement of the people** as much as possible and appropriate.¹²

Schalk expanded on that same thought:

While the 16th century ultimately saw a separation of Lutherans from the catholic church of its day, Martin Luther and those who followed him did not see themselves primarily as a new church, but rather as a distinctive confessional movement within a larger Christianity. That understanding is a key one as Lutherans approach the matter of worship—how they see themselves in relation to the larger Christian tradition, and how they view music and its role in their corporate praise and prayer.¹³

Luther recognized the building blocks of the Divine Service were really found in the back-and-forth responsive nature of that service. “There is a fundamental rhythm that takes place in every Christian service. This is the rhythm of proclamation and response, the rhythm of *arsis* and *thesis*...[Luther stated] our Lord himself speaks to us through his Holy Word, and we in turn answer through prayer and praise in song.” And again, “Just as in the synagogue service each Scripture reading was followed by a Psalm, so in the service of the early church the gradual psalm followed the reading of the first lesson, the Alleluia and psalm verses followed the second reading, and ...the Creed...followed the reading of the Gospel.”¹⁴

Another important component in all this is the concept of the German chorale that had developed out of a number of other vernacular traditions, “English carols, Dutch *geestelijke liederen*, Italian *lauda spirituales*, and German *leisen*.”¹⁵ Luther also made use of the Latin traditions,

Luther drew from the heritage of Latin texts and melodies of the medieval Offices, transforming many of them into congregational vehicles for praise and prayer. Simplifying them melodically, and correcting and improving them theologically when necessary, Luther and others transformed hymns which in the late Middle Ages were intended for singing by monastic choirs, and made them accessible as vehicles for

¹¹ Schalk, “Sketches of Lutheran Worship,” 59.

¹² [emphasis mine] Schalk, “Sketches of Lutheran Worship,” 61.

¹³ Schalk, “Sketches of Lutheran Worship,” 60.

¹⁴ Edward Klammer, “A New Approach to the Hymn of the Week,” *Church Music* 75, no 1 (1975), 23.

¹⁵ Robin A. Leaver. “Hymnody in Reformation Churches: An Overview of the Primary Historical Contours,” *Liturgical Ministry* 4, (Fall, 1995), 153.

congregational participants.¹⁶

Leaver continued to explore the liturgical situation of the chorale and mentioned, “whereas previous generations had sung these *lesisen*¹⁷ extra-liturgically, after Mass on the respective festivals, Luther directed that the new evangelical hymns—whether they were re-workings of older material or newly created—should be sung intra-liturgically, that is, within the reformed Mass by the congregation at large.”¹⁸ and again, “For good pedagogical reasons, Luther wanted to establish the practice of congregational singing by building on what was already known to the people.”¹⁹

A Flourishing Reformation Concept

As the Reformation continued to grow and spread, so did many of the concepts set down by Luther and the other reformers, largely through popular hymnody. Christopher Boyd Brown summarizes it this way, “The wide diffusion of the Lutheran hymns, through word of mouth, public use, and printing, suggests a popular interest in Lutheran teaching and piety”²⁰

Also during this time (often referred to as the Age of Orthodoxy)²¹ there was an increased polarization happening between Roman Catholic and Lutheran stances. Where there had been a reformation of the church, a counterreformation now fought to maintain a foothold. So what had

¹⁶ Carl Schalk, “The Hymn in the Liturgy: A Lutheran Perspective,” *Currents in Theology and Mission*, 16 (June 1989): p. 214-215. Quoted in Michael Carney, “Liturgical Music in the Postmodern Age”

¹⁷ Definition: “Sacred German folk hymns dating from the early Middle Ages that developed from the acclamation *Kyrie eleison* (hence the name *Leise*, or sometimes *Kirleise*) and retained the acclamation or some variant at the conclusion of each stanza.” Carl Schalk, “Leisen” in *Key Words in Church Music*. (St Louis, MO: Concordia Publishing House, 1978), 231-233.

¹⁸ Leaver, “Hymnody,” 153.

¹⁹ Robin Leaver. “Liturgical Pedagogy in Luther's Musical Reforms,” in *Luther's Liturgical Music: Principles and Implications*. (Grand Rapids, MI: William B. Eerdmans Publishing Company, 2007), 199.

²⁰ Christopher Boyd Brown, *Singing the Gospel: Lutheran Hymns and the Success of the Reformation*. (Boston, MA: Harvard University Press, 2005), 25.

²¹ Senn favors the term “Age of Certainty” (Senn, *Christian Liturgy*, 483-537) to refer to the time between the Reformation and J. S. Bach. The more commonly used term refers to the struggle between various groups (of varying degrees of orthodoxy) as far as whether unifying under a single banner was a possibility or not. [The years that followed held yet another aspect of orthodoxy when the counter reformation yet again challenged the sometimes fragile grasp that Lutheran worship held in the German provinces.] However, with varying degrees of preference for orthodoxy/unification, those who stood with an orthodox understanding realized quickly that their stance would need to be expressed clearly and defended vehemently. The result was that every aspect of life (including worship life) became an opportunity to express that orthodoxy and so doctrinal content became (by far) the most important component of orthodox pastors and hymn writers. Yet, even those who were orthodox did not want to lose their heritage completely, so often ties to the past were held within the liturgy. Cf. Faith and Act, Ernst Walter Zeeden, CPH 2012.

begun as a reform and improvement had crystallized into a separate (and often opposing) branch of Christianity.²²

And the controversies were not only external, many within Lutheranism still struggled against each other. Though initial controversies within Lutheranism had been addressed by the Confessions, many still remained within and without Lutheranism. This was a time when Lutheran systematic theology reached its epitome in the dogmatic writings of Johann Gerhard (1622), Abraham Calov (1677), and Johann Quenstedt (1685). Hymnody too found a renewed use and refreshed doctrinal focus from men like Nicolaus Selnecker (*Ach bleib bei uns*) Philipp Nicolai (*Wie schön leuchtet* “How Lovely Shines” and *Wachet auf* “Wake, Awake”) and Paul Gerhardt (“Why Should Cross and Trial Grieve Me,” “O Sacred Head, Now Wounded” [translation], and “Morning and Evening”).²³

These increasingly doctrinal and increasingly popular hymns created a support system among the laity that solidified the Reformation's stance even in a Germany where worship life was ruled by secular princes. Brown explains:

Together with other evidence, the hymns suggest that the question of the popular success or failure of the Reformation is not so simple as it has been made to appear...even in areas where Lutheranism had long been the established religion, the same laymen who seemed to greet their Lutheran pastor's efforts with indifference might suddenly reveal a strong Lutheran commitment and identity when their rulers attempted to change the land's religion to Calvinism or Roman Catholicism...If not always in exact proportion to the lofty ideals of the Lutheran clergy, the Reformation did succeed in creating a new kind of devout Christian among the masses, a success of which the Lutheran hymns were both the means and the measure.²⁴

Edward Klammer expands that thought to include the church year and its increasing popularity: “Many of the church orders of the Reformation era followed Luther's example. So it came about that already in the 16th century a fixed order of gradual hymns for every Sunday and festival of the church year was established. The various hymns were chosen to fit the Gospel for the day according to the old standard pericope system.”²⁵

The following was the situation for the reformers: “The congregational hymn was one of the great contributions of the Reformation to public worship. For a century or more later the

²² Walter Buszin, “The Dynamic Power of Christian Hymnody,” in *Music for the Church: The Life and Work of Walter E. Buszin*. Edited by Daniel Zager. (Fort Wayne, IN: Concordia Theological Seminary Press, 2003), 243.

²³ Buszin, “Dynamic Power of Christian Hymnody” 243-244.

²⁴ Brown, 25.

²⁵ Edward Klammer, “A New Approach to the Hymn of the Week” *Church Music* 75:1 (St. Louis, 1975) p. 23-25.

church year and the liturgy determined the general character both of the Sermon and of this hymn”²⁶ Yet as the focus of public worship shifted to a focus on the sermon (more often than not based on the Gospel), this Hymn also served as the Hymn most closely associated with the sermon message, and therefore the service theme. Luther Reed explains this shifting paradigm well: “The idea of choosing the hymn entirely with reference to the Sermon dates from the early eighteenth century. After this time the Sermon more and more dominated the service. During the next hundred years, with increasing indifference to the church year, it ruled the liturgy and the hymns.”²⁷

As the importance of this Hymn continued to develop, there was a continual connection to the church year that led to the arrangement of Hymn of the Day plans (or sometimes “Hymn of the Week”). Many of the earliest of these plans were incomplete, but “already in the 16th century a rather definite series of hymns developed which assigned each Sunday and festival a special hymn that usually reflected the Gospel for the day. Nicolaus Selnecker's *Kirchengesange* “Church Hymns” of 1587 makes this clear.”²⁸ “In Selnecker's *Christliche Psalmen, Lieder, und Kirchengesenge*, there were forty-five [gradual hymns], that is, approaching one hymn for each Sunday in the church year.”²⁹ Perhaps the most influential of these plans (Liliencron, ca. 1700)³⁰ was referred to by Paul Graff, and was not only one of the first to cover the entire church year, but also lasted for almost two centuries as a standard plan in Lutheran churches.³¹

Learning from the Deterioration of the Past

A Pietistic Drought Threatens

So orthodoxy and hymnody seemed to have gained ground and retained a firm stance in the worship life of the Lutheran church, but soon a prevailing thought would pervade that life

²⁶ Luther Reed, *The Lutheran Liturgy*, (Philadelphia, PA: Muhlenberg Press, 1947), 305.

²⁷ Reed, *The Lutheran Liturgy*, 305.

²⁸ Gehrke, 698.

²⁹ Robin Leaver, “The Liturgy and Music: A Study of the Use of the Hymn in Two Liturgical Traditions,” (Reading, England: Grove Books, 1976), 18.

³⁰ See Appendix A for the plan list. Laid out in Paul Graff. *Geschichte der Auflosung der alten gottesdienstlichen Formen in der evangel. Kirche Deutschlands* (Gottingen, Germany: Vandenhoeck & Ruprect, 1937).

³¹ Gehrke, 698. By “standard plan” I mean to reflect the same thought as Leaver: “If one examines the compositions of the long line of distinguished Lutheran composers from Luther to Bach then it will be found that many of them were based on this collection of gradual hymns for the church year. However, there was no authoritative list of the hymns and there were variations reflecting the usage of different areas and different times, but the majority of the hymns are to be found in most listings.” Leaver, “Music and Liturgy,” 18.

and infect it with a choking blight that threatened to undo all that growth: Pietism. Advocated by Philip Spener in his *Pia Desideria*, Pietistic thought was itself a response to the cultural conditions of the day.

Spener's Pietistic thought encouraged a “new type of asceticism and justification by works [which] radiated gloom and austerity and narrowed and hardened the Christian spirit. Its methods encouraged all manner of individual and subjective expressions.”³² However, this shift in priorities did not arise exclusively or even primarily out of an atmosphere of religious controversy, but traces its roots to the intensely life-shattering experience, the Thirty Years' War.

The Thirty Years War (1618-1648) left a wake of blood, carnage, and lifelessness even in the survivors of the terrible conflicts. The battles were fought by many different nationalities, but the common battleground was the German soil that had just been the religious battleground decades before. “Thus Germany became a battleground in which Spaniards, Frenchmen, Austrians, Bohemians, Germans, Danes, and Swedes contended in a chaotic, protracted struggle. While the leading figures were looking out for their own political interests, this was sometimes merged with religious devotion and even fanaticism.”³³

Reed also traces at least some of the source for the conflicts to the religious controversies that had taken place in the latter years of the 16th century. “The bitter theological debates of the sixteenth century between Romanists and Protestants and later between Lutherans and Calvinists finally emerged in the national and political arena in a series of wars in which political quarrels were interwoven with religious issues.”³⁴ The fact that the war had roots in both political and religious conflict led many people to have an immediate disdain for the established religion that—at least in their minds—could cause such mayhem and leave the world more broken and crushed than they had found it:

Germany itself was left in ruins by the war. Marches, countermarches, invasions, occupations, evacuations, sieges of towns and cities, and other military maneuvers converted whole regions into deserts. Whole populations were decimated by famine and disease if not by outright slaughter and the burning of towns and villages. The worst devastated lands were Bohemia, Wuerttemberg, Saxony, and Thuringia. In Wuerttemberg alone the number of men capable of bearing arms had dropped from 65,400 in 1623 to 14,800 in 1653. Half of all the buildings were destroyed. The total population of

³² Reed, *The Lutheran Liturgy*, 145.

³³ Senn, *Christian Liturgy*, 495.

³⁴ Reed, *The Lutheran Liturgy*, 140.

Germany had been reduced by between thirty and fifty percent.³⁵

In addition to this physical destruction of lives and lands, there was an enduring effect on the inner, spiritual life of those who were left living in a world that was seemingly devoid of point and purpose.

As a result of the Thirty Years' War not only was there immense destruction on a scale that had not been seen to that point in history (and rarely since), but the War outlasted the average life-expectancy of the time. This meant that even after peace was reestablished, an entire generation was left in a state where social brutality and violence were the norm, and both religious and secular education were practically non-existent.³⁶ Reed summarizes well the damage done specifically to the church as a result of the war,

The church in Germany was reduced to pitiful poverty, not only in material possessions, but in the loss of spiritual effectiveness and traditions of liturgical and musical culture...The church suffered irreparable losses. Protestant pastors who were not slain were driven into poverty and exile. Those permitted to stay ministered to their people in barns or in the forests. Ordered church life was disrupted, churches were closed, wrecked, or defiled. Liturgical books, music, and sacred vessels were destroyed, together with vernacular translations of the Scriptures.³⁷

The destruction was immense and had lasting effects on those who were left alive though, often feeling dead inside. This zombie-like state of living deadness transferred to public worship life in Germany. Reed alludes to why Pietism was such an 'appropriate' response, "Pietism sought to battle against "the coldness and institutionalism" within the church by awakening an awareness of "vital godliness" within their congregants."³⁸ However, though that thought may make Pietism seem like a good thing—even necessary—at first, what professor emeritus E. C. Fredrich brought out should be noted well,

The topic also affords some problems in semantics. Most emphatically, the theme word is not *piety*. Just as it was *orthodoxism*, not *orthodoxy* that provoked the countermovement, so it is *Pietism*, not *piety* that is being given attention. Piety is as honorable as Christianity itself. Pietism is the endeavor for increased piety that in Lutheran circles was engendered by the 1675 writing of Spener, *Pia Desideria*. The Lutheran scene has not been the same since that year and that writing.³⁹

³⁵ Senn, *Christian Liturgy*, 495-496.

³⁶ Reed, *The Lutheran Liturgy*, 144-145.

³⁷ Reed, *The Lutheran Liturgy*, 141.

³⁸ Reed, *The Lutheran Liturgy*, 145.

³⁹ E. C. Fredrich, "After Three Centuries – The Legacy of Pietism" Wisconsin Lutheran Seminary Essay File, <http://www.wlssays.net/files/FredrichPietism.pdf> (Accessed September 2, 2013), 2.

Fueled by this cold, dead orthodoxy that reminded him so much of the cold, deadness of war, Spener advocated a more subjective, internal approach to worship (both public and in the general life of the Christian): “The preached Word, Baptism, and Supper still remain but clearly the focus is no longer on these for they are *externals*, rather the concern is with that which is *internal* to man. This is fundamental to the theology of worship in Pietism. The objectivity of the means of grace is overcome by the subjectivity of the believer's experience.”⁴⁰ Senn illustrates that rather than just countering the orthodox movement, Pietism “one-upped” it, making even stronger, more rigid prescriptions:

Not only was Pietism as rigid in its view of Christian life as was orthodoxy in its articulation of Christian doctrine, but the prescription may actually have been stronger than the disease warranted. There actually were numerous demands for reform in orthodox Lutheran circles. These were directed not toward the liturgical orders but toward the worshiper...But this concern for “worship in spirit and in truth” required, in orthodox eyes, no need to alter or disrupt the forms and orders of public worship. Rather, one had to regard the “Spirit and truth” embedded in the historic orders and conform one's life to the testimony of the liturgy. Pietism on the other hand, saw a need for forms that would make some impact on the spiritual formation of the worshiper.⁴¹

It is not likely that the after-effects were intentional, as though Spener had hoped to deteriorate the church to the point that it eventually found itself. However, this is also the inevitable end to any kind of doctrinal laxness, and therefore the logical conclusion to the propositions Spener himself made.

Again, the intention may not have been there. The results, however, are clear handwriting on the wall. They are a record of what man feels and does instead of what God does and says. A doctrinal system, such as Calvinism, that shortchanges God's grace and love may logically—not scripturally—need the buttress of human inner assurance and human testimony of works. It is most regrettable that an area of Lutheranism without any such void to fill, joined in the chorus and added its voice to others who could not simply take God in his gospel promises at his certain word and at his sacramental signs and instead insisted, like Hezekiah once did, “What will be the sign that the Lord will heal me?” (2 Kings 20:8)⁴²

It is the unfortunate result of this *gradual* deterioration that led to the disappearance of the Hymn of the Day for a number of centuries from many Lutheran churches, but there was still at least one stronghold of Lutheran orthodoxy that nearly kept the Hymn tradition continuing

⁴⁰ John T. Pless, “Liturgy and Pietism Then and Now” in *The Pieper Lectures Volume 3: Pietism and Lutheranism*, Edited by John A Maxfield, (St Louis, MO: Concordia Historical Institute, 1999), 149.

⁴¹ Senn, *Christian Liturgy*, 499.

⁴² Fredrich, 4.

through the period of deterioration, that stronghold was the Saint Thomas church in Leipzig.

A Brief Bud Blossoms with Bach

In the midst of the Pietistic fog, clouding the worship world around with subjectivism and an intensely works-oriented attitude (bordering on works-righteousness), the flower of the Hymn met a blossoming that would lead it to the very height of liturgical life in the work of J. S. Bach. “The organ pieces of J. S. Bach are regarded by organists as among the best music written for that instrument, just as his church cantatas and passions are the highest expressions of Protestant church music.”⁴³

Senn's thoughts show the profound excellence of Bach's artistry that even surpassed the otherwise destructively degenerative force that was “shallow Pietism”:

In retrospect we can hear and appreciate how old Bach breathed creative life into the decaying liturgical forms of Lutheran orthodoxy, and allowed the finer mystical qualities to shine through pietistic texts in spite of his conflicts with a shallow Pietism, at a time of growing religious disintegration brought about by the advances of enlightened Rationalism when the institutional foundations of church music were in precipitous decline.⁴⁴

However, even the musical excellence of Leipzig was something that was an ideal beyond the understanding of many, so that even this musical and liturgical excellence succumbed in the battle against the prevailing thoughts of Pietism, and soon also Rationalism and the Enlightenment.⁴⁵

Rationalistic Rock Bottom

After Bach was gone and the St Thomas Congregation in Leipzig fell to the thought processes of the day, there the last great stronghold of liturgical life faded into history. With Pietism and rationalistic thought reigning free, some of the assumptions for worship held in the past were revisited and revised to their detriment. The loss of the lectionary dealt a decisive blow to the Hymn of the Day concept (which was built upon and reinforced by the plan of the historic lectionary), but there was another loss brought about by Pietism that would nail the coffin shut.

⁴³ Senn, *Christian Liturgy*, 525.

⁴⁴ Senn, *Christian Liturgy*, 528.

⁴⁵ “Even the cantors of Saint Thomas had to fight a hopeless battle for medieval privileges and a theocentric view of music and learning that could not possibly stand up against the onslaught of the natural sciences and the new humanism.” Senn, *Christian Liturgy*, 528-529.

Again, the pre-pietistic worship service setup had been similar to the Old Testament 'call and response' style of worship, with the Word “calling” and the gathered congregation responding in song.⁴⁶ However, Gehrke pointed to the final death sentence for the Hymn as the loss of reading the Epistle for the week, thus removing the corresponding “call” of the *gradual* hymn's “response.” Pietism is not solely responsible for the removal of the Hymn of the Day from the regular practice of the Lutheran church, but it certainly contributed immensely to the anti-liturgical attitude of Lutherans at the time, and ever since.

However, the real damage done by Pietism was not so much direct, as it was in paving the way for an even more devastating prevailing thought: Rationalism. The problem with Pietism was not its lack of passionate proponents, but rather its lack of intellectual strength in an increasingly “enlightened” Europe. “One reason for the brevity of Pietism's rule was its lack of intellectual strength...The establishment of magazines which discussed literary, philosophical, and theological subjects promoted exchanges of thought between scholars in different European countries.”⁴⁷

Reed summarized the basic components of rationalistic thought as they pertained to public worship, “The knowledge of God and the pursuit of virtue which did not require divine revelation but could be attained by rational reflection were regarded as the essentials of religion...[However] The church was thought of as without divine authority—more superfluous than evil.”⁴⁸ Ohl quotes Reinhardt with his thoughts on reason as Rationalism's 'sole arbiter':

In Rationalism, reason is the sole arbiter. What reason cannot comprehend and accept can never form part of the Rationalist's conviction. His consciousness is homogeneous, and his intellect consistent throughout. To him Scripture is like any other book. He accepts it only when it agrees with his opinions, and then only as an illustration and affirmation, not as an authority.⁴⁹

Perhaps the greatest problem with the invasion of rationalistic ideals was the pervasive destruction and removal of all things supernatural. Again, Reed concisely brings the point home, “Rationalism...opposed supernaturalism and the idea of a positive revelation from God. Authority was the primary question at issue. Supernaturalism found it in revelation, while

⁴⁶ “Essentially this hymn is a response to the Word of God. It is part of that continual reciprocal rhythm between God's Word and our response that runs through the entire service.” Gehrke, 697.

⁴⁷ Reed, *The Lutheran Liturgy*, 147.

⁴⁸ [emphasis mine] Reed, *The Lutheran Liturgy*, 147.

⁴⁹ Jeremiah Ohl, “Liturgical Deterioration of the Seventeenth and Eighteenth Centuries.” in *Memoirs of the Lutheran Liturgical Association*. (Pittsburgh, PA: The Lutheran Liturgical Association, 1906), 71.

rationalism found it in reason.”⁵⁰

These influences were especially prevalent in early American Lutheranism, which was a nation built upon the tenets of rationalistic philosophy from the start.

If Rationalistic influences were minimal in the Scandinavian liturgies, they were rampant in early American Lutheran liturgies. Not only was rationalistic theology imported to America, but the new republic was founded on the doctrines of Locke and Hume, Rousseau and Voltaire. Indeed, the revolutionaries regarded the emerging American Republic as the fulfillment of the hopes of the Enlightenment.⁵¹

Up until the time of the Bach revival under Mendelssohn, “the lack of musical quality within the church prompted the importation and arrangement of secular music...for use in the church service,” but even after Bach made a return to the church music stage,

a church musician named Lobe complained that all he heard in the church music of Bach and his time was “the rigid puritan, the cold Protestant, fighting for his sect with fanaticism.”...Romantic church musicians thought that church music should express *feeling*, not description; and the old Baroque masters were faulted for engaging in “word painting”...It is an irony in the history of Western culture that the Church, which for so long served as a haven for artists and a patron of the arts, should have been so completely alienated from the most creative forces in the world of art. Yet this has been the case since the Enlightenment.⁵²

“The cumulative effects of more than two centuries of internal disintegration...are not generally appreciated. The Lutheran Church was transplanted to America during this time of spiritual and liturgical poverty in Europe. The revival of faith and church life here, as in Europe, has had to make its way against powerful odds.”⁵³ To this point, Reed offers an interesting hypothetical, “Had these destructive forces not been so strong, so pervasive, or so long continued, the church would be further along today in the recovery of its ancient heritage in worship, church music, and liturgical art of every kind.”⁵⁴ Nearly two centuries passed before the discussion reopened and people began to look into a revival of the older, fuller, liturgical and hymnic traditions.

⁵⁰ Reed, *The Lutheran Liturgy*, 147.

⁵¹ Senn, *Christian Liturgy*, 545.

⁵² Senn, “The Dialogue Between Liturgy and Music,” 28.

⁵³ Reed, *The Lutheran Liturgy*, 150.

⁵⁴ Reed, *The Lutheran Liturgy*, 150.

Observing the Present

Rediscovery and Revitalization

Efforts to resurrect a more liturgically-based worship format did not gain much traction in the years that followed. One early example of liturgical revival that did not gain as much ground as intended was the agenda of 1822, which was an effort to bring together the Lutheran and Reformed factions within the territory of Frederick William III, but was unsuccessful and caused the factions to further polarize against one another.

The agenda (arranged by Frederick William III of Prussia in 1822) met criticism chiefly because it was a part of the movement to unite the Lutheran and the Reformed churches throughout Prussia...When we view it against the liturgical deficiencies of its period, however, we must recognize it as a great step forward and as a strong impulse to the entire movement of liturgical study and reform which now set in.⁵⁵

It was nearly a half century later when studies were commenced to determine the value and validity of liturgical worship, and nearly a full century later when efforts began in earnest to revitalize worship practices in Lutheran congregations.

The Lutheran church in Germany in the early twentieth century faced a number of challenges. Gehrke explains the response to the issue at hand thus: “The crisis (of *Kirchenkampf*)⁵⁶ could not be met by clever church-political maneuvering but only by confessing the Gospel as it was given to the church in its confessions and in its heritage.”⁵⁷ Leaver adds this note concerning the Hymn and how it played into the recovery efforts, “The hymn of the week plan was recovered in the Lutheran churches of Germany...at a time when the church was being threatened by the anti-Christian, Nazi nationalism of the 1930s. These men realized that the church would not be rescued by playing politics with the state but rather by a vigorous confession of the Christian Gospel.”⁵⁸

Around the turn of the twentieth century, the Lutheran Liturgical Association showed a renewed interest in the historical significance and value of liturgical elements within Lutheranism in particular and Christianity in general. Luther Reed, who served as the president of the group, wrote in his 1906 preface to their collected works:

Our wide dispersion, the various national and linguistic factors and especially the un-

⁵⁵ Reed, *The Lutheran Liturgy*, 151.

⁵⁶ The realization of the Christian church in Germany that it was being threatened in its very existence by an anti-Christian nationalistic power that was already seeking to infiltrate the church.

⁵⁷ Gehrke, 700.

⁵⁸ Leaver, “Liturgy and Music,” 21.

Lutheran and sectarian influences to which various parts of the Church were subjected have naturally resulted in a very decided lack of uniformity in our external life...[to establish unity and uniformity] only upon a discriminating knowledge of liturgical history in general and of the historical development of Church Art, as well as upon a thorough understanding of the particular liturgical and artistic principles, usages and traditions of our own distinctive Church-life. To encourage and promote such study the Lutheran Liturgical Association was organized.⁵⁹

Beginning in the late 1940s and into the 1950s, another group, this time in the Lutheran Church in America, *Una Sancta* (“One Holy [Christian Church]”) began publishing their periodical regularly in order to examine what especially the effects would be of various liturgical changes, looking into objectives and motives behind them, and what the best methods for implementation and execution might be. In addition to the Lutheran Liturgical Association and *Una Sancta*, the *Viva Vox* committee of the Synodical Council made great strides in reestablishing this liturgical facet within conservative Lutheranism.

Several objectives led to this committee's zeal and fervor:

- (1) A renewed focus on the Gospel as the means through which God grants his grace to his people.
- (2) A recognition that the church calendar fosters a focus on the message of the Gospel.
- (3) A realization that liturgical repetition and reinforcement drive home these truths deep in the hearts of congregation members.

This group, and especially Ralph Gehrke, strove to bring the Hymn of the Week back into the regular worship of the Lutheran church and even proposed a plan, similar to the one set up so long ago by Liliencron.⁶⁰ Gehrke also listed numerous benefits of the implementation of such a plan in his document on the subject:

By using such a plan a congregation gradually

- (1) grows more and more into the church year,
- (2) the most important hymns of its hymnal are kept alive...
- (3) the congregation is also in a measure protected from an all too frequent subjectivism, and one-sidedness in the use of its hymnal.
- (4) Moreover, such a hymn program can be correlated with the hymn singing that is done in meetings...
- (5) strengthens the bond between private home and public church worship.
- (6) The church musician is enabled to plan his work far in advance...
- (7) The church choirs will gradually realize what their position really is.

Thus the entire parish music program comes closer to Bach's ideal of being well-ordered

⁵⁹ Luther Reed, “Preface” *Memoirs of the Lutheran Liturgical Association*. (Pittsburgh, PA: The Lutheran Liturgical Association, 1906), i-ii.

⁶⁰ See Appendix B for excerpts from Gehrke's list. For the full plan, see Ralph D. Gehrke, “Planning the Service: A Workbook for Pastors, Organists, and Choirmasters,” (St Louis, MO: Concordia Publishing House, 1961).

church music.⁶¹

So the Hymn of the Day has since been returned and has become a regular facet in the hymn books of every major church body since their work.⁶² However, before we take a look at how the Hymn can assist in our congregations today, it will be beneficial to go back over the history of the Hymn. This time the approach will be focused on the liturgical value (and devaluing) that it held through each era, and how understanding that value can assist us today.

Liturgical Background

Learning from the Growth of the Past

Luther's Germinal Precedent

Luther's love of music was certainly a strong factor in his promotion of congregational hymnody, but it was also his passion for giving back to the people what had once been commonplace in the early church (not to mention his theological understanding of music). In his preface to the *Geistliches Gesangbuchlein* Luther wrote:

Every Christian knows that the practice of singing spiritual songs is wholesome and well-pleasing unto God, for everybody knows that not only the prophets and kings of Israel . . . , but also the early Christians, who sang especially psalms, used music already in the early stages of the Church's history. Indeed, St. Paul encouraged the use of music (1 Cor. 14) and in his Epistle to the Colossians he insists that Christians appear before God with psalms and spiritual songs which emanate from the heart, in order that through the Word of God and Christian doctrine may be preached, taught, and put into practice.⁶³

However, Luther realized that that had not been the regular practice in churches for many years.

The people had not participated actively in worship...the minister spoke in Latin, the canticles were led by a choir or cantor, and the people became mere spectators of the service. "The theological imperative for congregational hymnody came from Luther's understanding of the doctrine of royal priesthood of all believers, which stood in contradistinction to the particular priesthood of Catholicism."⁶⁴ Carlton Toppe phrased it this way, "The Mass was priestly rather than congregational. In the Mass the congregation was passive; the priest acted for the people.

⁶¹ [numbering mine] Gehrke, 700-701.

⁶² For samples, see Appendix C

⁶³ Martin Luther, *Preface to Geistliches Gesangbuchlein* quoted in Walter E. Buszin, *Luther on Music*. (St Paul, MN: North Central Publishing Company, 1958), 10.

⁶⁴ Leaver. "Hymnody in Reformation Churches," 153.

The doctrine of the universal priesthood was neglected in Rome's liturgical life and activities.”⁶⁵

Luther also understood the great benefits of such singing for those who participated. He knew that preaching was not the only way to praise God and enrich his people within the context of the public worship service, and he saw the solution in music:

For Luther to “say and sing” was a single concept resulting from the inevitable eruption of joyful song in the heart of the redeemed. In contrast to some other reformers who saw music as always potentially troublesome and in need of careful control and direction, Luther, in the freedom of the Gospel, could exult in the power of music to proclaim the Word and to touch the heart and mind of man.⁶⁶

In his work on *Liturgy and Hymns*, Luther explained in a pastoral, educationally-minded manner,

...such orders are needed for those who are still becoming Christians or need to be strengthened, since a Christian does not need baptism, the Word, and the sacrament as a Christian—for all things are his—but as a sinner. They are essential especially for the immature and the young who must be trained and educated in the Scripture and God's Word daily so that they may become familiar with the Bible, grounded, well versed and skilled in it, ready to defend their faith and in due time to teach others and to increase the kingdom of Christ.⁶⁷

Luther had discovered a way to simultaneously train, comfort, and strengthen the laity in the basic truths of Scripture, while making a witness outside the Christian flock of the transforming power of God. “For Lutherans, the hymns were a form of God's Word through which God himself was active to strengthen and comfort his people in faith, not only through the meditation of the public ministers of the church, but also among the laity as they sang in the churches or in their homes,”⁶⁸ Schalk also reflected this same point, “In emphasizing music as God's—not man's—creation and as God's gift to man to be used in His praise and proclamation, and in stressing particularly the royal priesthood of all believers, Luther laid the foundation for the involvement of every Christian—congregation, choir, composer, instrumentalist—in corporate praise at the highest level of ability.”⁶⁹

This work was done by the power of the Gospel, but Luther found out that music was a way to join together head and heart in this understanding of the Gospel. Luther explained that the

⁶⁵ Carlton Toppe, “Luther and the Liturgy,” Wisconsin Lutheran Seminary Essay File, <http://wlsessays.net/node/1548>, (accessed September 15, 2013).

⁶⁶ Schalk, “Music in Lutheran Worship,” in *A Handbook of Church Music*. (St Louis, MO: Concordia Publishing House, 1978), 15.

⁶⁷ Martin Luther, “The German Mass and Order of Service, 1526,” in *AE: 53 Liturgy and Hymns*. (Philadelphia, PA: Fortress Press, 1965), 62.

⁶⁸ Brown, 24.

⁶⁹ Schalk, “Music in Lutheran Worship,” 15-16.

education of children is absolutely vital in this respect, since by training them you are essentially training the whole family of believers: “The common people will learn from the pupils what, when, and how to sing and pray in church: they will also learn what to sing by the bier or at the grave.”⁷⁰ This is why Luther so strongly advocated returning musical participation to the laity, “[Our] plan is to follow the example of the prophets and the ancient fathers of the church, and to compose psalms for the people [in the] vernacular, that is, spiritual songs, so that the Word of God may be among the people also in the form of music.”⁷¹

Yet, while Luther implemented some radical (at the time) changes, he did not find it necessary to completely remove some aspects of liturgical worship that had been corrupted by Catholic false doctrine, but rather sought always to *reform* rather than *remove*. “Quite sensibly he maintained that no era of Christian history has been without the witness of the Holy Spirit, and that the spiritual experience of so many centuries could not be altogether devoid of value. With remarkable clearness Luther saw the need of reconstruction, of rebuilding the Christian theology on the ancient foundations of scripture (sic) and apostolic authority.”⁷² In his synopsis of Luther's German Mass, Schalk offers these thoughts, “The *Deutsche Messe* of 1526, while retaining a recognizable outline of the traditional mass structure, more radically altered parts of the service and made provision for a greater participation of the people through vernacular hymns”⁷³

To implement this greater participation, Luther revised an element of worship that had traditionally belonged to the choir—and as a result had become rather complex and difficult—and placed it in the hands of the people: the *gradual*.⁷⁴ At the time, the *gradual* functioned as a sort of 'response' to the 'call' of the lesson, as part of the “reciprocal rhythm” of public worship.⁷⁵ A perspective which combines past and present comes from Michael Carney in his article from *The Hymn*:

For Luther, as for the church which bears his name, hearing the Word is not simply listening to a sermon, but an encounter with the risen and reigning Lord...The sermon arises out of a dialogue between the people of God and the Word of God, between the laity and the preacher...One concrete example of this dialogue is the singing of the Hymn

⁷⁰ Martin Luther, “To Marcus Crodel” *AE:50 Letters III*. Quoted in Schalk, *Luther on Music*, 29.

⁷¹ Luther “To Georg Spalatin” (Wittenberg, end of 1523), *AE: 49 Letters II*. Quoted in Schalk, *Luther on Music*, 25-26.

⁷² Gabriel Tweet, “The Reformation and the Liturgy” in *Una Sancta* no. 5, (Reformation, 1949), 3.

⁷³ Schalk, “Sketches of Lutheran Worship,” 61.

⁷⁴ Gehrke, 697.

⁷⁵ Gehrke, 697.

of the Day, “a distinctive Lutheran contribution to the church's liturgy,” after the sermon⁷⁶ Leaver comments: “In Luther's early days the *gradual* was a rather complicated gregorian (sic) dialogue between solo voice and choir. His reformed liturgies brought about a significant change in that the congregation at large, rather than the choir alone, took over the singing at this point in the liturgy.”⁷⁷ Schalk echoes those same thoughts: “One of Luther's great contributions to the Reformation was the restoration of popular song to the people. His concern for the hymn as proclamation—for the union of Word and music that God might be praised and his Word proclaimed to the whole world—permeates his writing”⁷⁸ Luther himself further clarifies his desires, “I also wish that we had as many songs as possible in the vernacular which the people could sing during mass, immediately after the *gradual* and also after the Sanctus and Agnus Dei. For who doubts that originally all the people sang these which now only the choir sings?”⁷⁹

Once it was a generally accepted liturgical facet, Luther and the reformers after him expanded its scope to include a number of other functions. Ralph Gehrke describes that dynamic:

In liturgical practice Luther gave the congregation's hymn the same function and rank as the psalm had possessed. But while the old pre-Reformation Gradual psalm in most cases was primarily an expression of meditative adoration, the Lutheran hymn has a complex character. It is adoration and meditation...they have a strong proclamation aspect...they “proclaim the wonders He hath done, how His right arm the vict'ry won.”⁸⁰

Luther did not initiate a Hymn of the Day plan, as such, but with his German Mass—and especially by giving the *gradual* to the people—he had begun something new that would grow and flower into what is now known as the Hymn of the Day.

Once again, we see that this is because Luther understood what Arthur Just expresses so well in his article for the Good Shepherd Institute:

Hymns are more than simply responses...They are the community's common announcement of what the pastor announces in the Gospel, in the preaching, and in the Words of Institution. We proclaim to one another and to the world through our song what we believe about God as we confess publicly our common faith. This is as pure an act of proclamation as there is, and its corporate character binds us together as the body of Christ, His church.⁸¹

⁷⁶ Michael Carney. “Liturgical Music in the Postmodern Age,” *The Hymn* 50, no.1 (January, 1999), 16.

⁷⁷ Leaver, “The Liturgy and Music,” 16.

⁷⁸ Carl Schalk, “The Hymn in the Liturgy: A Lutheran Perspective,” *Currents in Theology and Mission*, 16 (June 1989): p. 213. Quoted in Carney, 16.

⁷⁹ Luther *AE* 53, 36.

⁸⁰ Gehrke, 700.

⁸¹ Just, Arthur A. Jr. “Hymn Choices and the Lectionary—Series C” *The Good Shepherd Institute: Hymns in the*

Reed agrees and comments: “In his German Mass [Luther] suggested a vernacular hymn between the Epistle and the Gospel. This became general both because of the difficulties of translation from Latin into German, and also because of the zeal for hymn singing which had been awakened. Later appropriate choral music was frequently substituted for the historic *Gradual*.”⁸² Klammer further expanded on the inception of this new liturgical element,

With the substitution of a congregational hymn for the ancient gradual psalm the reformers created something entirely new. The congregational hymn was elevated to the same rank as the psalm in the Mass. While in the Mass the gradual psalm was intended as adoring meditation, the gradual hymn in the Lutheran mass had a much more complex character. It certainly was also intended as meditative adoration. But it was more than that. Just as the intrinsic character of all genuine church music is doxological proclamation, sung adoration, so also in the “singing and saying” through the text and melody of the gradual hymn, the good news of the Gospel is proclaimed in song.⁸³

A Flourishing Reformation Concept

What follows maps out the basis for the developing worship practices of 16th century Lutheranism:

- (1) Basic to everything was Luther's view on the union of theology and music
 - a) music, first of all, was praise and worship *per se*;
 - b) it could also serve as an aid to piety and devotion;
 - c) and it was an important educational tool for spreading the Gospel...
- (2) There was a conscious attempt to preserve, as much as possible, the tradition received from the church of the past...
- (3) There was a consciousness that the Lutheran chorale was a presentation of
 - a) the Biblical Word itself,
 - b) an essential part of the liturgy and
 - c) in no way merely an appendage
- (4) There was a constant and continuous involvement of practicing church musicians in developing a usable tradition...
- (5) And finally, there was the freedom, within liturgical propriety, of congregations to develop church orders most suited to their own needs and traditions.⁸⁴

Specifically in connection to the Hymn of the Day (ever acquiring more and more of a *de tempore* aspect) itself, Leaver adds:

In the Lutheran church orders of the sixteenth and seventeenth centuries this *gradual-hymn* became the chief hymn of the service. Standing between the Epistle and Gospel for the day its function was to expound the themes established by these lections (sic). Hence

Life of the Church, Daniel Zager, ed. (Fort Wayne, IN: Concordia Theological Seminary Press, 2004), 185.

⁸² Reed, *The Lutheran Liturgy*, 296.

⁸³ Klammer, 24.

⁸⁴ Schalk, “Sketches of Lutheran Worship,” 64.

it was sometimes referred to as the *de tempore* hymn, that is, the hymn appropriate for the time or season in the church year.⁸⁵

The Hymn was also called the “chief song” (*Hauptlied*) for a couple of reasons: for one, it served as the connecting piece between all of the readings, and over the course of time also came to focus on the Gospel especially. This happened especially as a combination together with the traditional Alleluia, which was placed between the second lesson and the Gospel in the Common Service.

The Gradual is a liturgical arrangement of portions of psalms originally sung entire and from a step (*gradus*) of the altar. The first part constitutes the Gradual proper and reflects the thought of the Epistle. The second part is known as the Alleluia and serves as a prelude to the Gospel. Originally...three lessons were read. The Gradual proper was sung after the prophetic lesson and the Alleluia after the Epistle. With the disappearance of the Old Testament Lesson during the course of the Middle Ages, the Gradual and the Alleluia were united.⁸⁶

This Hymn was also “chief” because it served as the response to the high-point within the Service of the Word, that is, the Gospel. But just as the Hymn highlighted the highpoint in the Service, so it reached its highpoint in the age of orthodoxy and its life there was short-lived.

Learning from the Deterioration of the Past

A Pietistic Drought Threatens

Spener saw an increasingly scholasticized and ecclesiasticized form of worship developing in opposition to the reforms Luther and others had striven to establish, in other words he saw a return to Catholicism that was far from the reformers intention:

Once again the people were being shut out...The liturgy was becoming a work of art rather than the “work of the people.” Combine this with the scholastically erudite sermons of the Age of Orthodoxy, and it is easy to see the result: in the words of Frederick Blume, “an uprooting of Luther's basic idea of the priesthood of all believers, a dissolution of the unified service understandable to all, a renewed division of the religious community...with the predominance of Latin and the preponderance of art music, the service of worship became an affair of the educated classes.”⁸⁷

Schalk points to the unexpected irony of the situation:

Ironically, it was this freedom, encouraged at least in part by Luther's hesitation to become prescriptive, that contributed toward the loss of a distinctively Lutheran worship

⁸⁵ Leaver, *Liturgy and Music* 17.

⁸⁶ Luther Reed, *The Lutheran Liturgy*, 295.

⁸⁷ Fredrich Blume's *Protestant Church Music*, 122. Quoted in Frank Senn, “The Dialogue Between Liturgy and Music,” *The Hymn: A Journal of Congregational Song* 38, no.2 (April 1987) 27.

practice in the 17th and 18th centuries. Under increasing pressures of pietism and rationalism in the centuries following the Reformation, Lutheranism succumbed more and more to the temptation to forget its catholic character and heritage.⁸⁸

So because of the subjective shift and the increasing overemphasis on rational thinking (further advocated by the Enlightenment that swept across Europe), Pietism as a movement had lasting effects on worship life in Lutheranism. “The reaction against a one-sided, lifeless orthodoxy and its consequent formalism came in the Pietistic movement, which however soon proved to be as intensely and one-sidedly subjective as orthodoxy had been.”⁸⁹ Some of the liturgical attacks can be summarized:

- (1) extempore prayer replaced the classical written orations;
- (2) hymns descriptive of the soul's subjective conditions replaced the old chorales with their celebration of the objective act of God in Christ;
- (3) hymnals were arranged according to the order of salvation instead of the church year, which was frequently ignored;
- (4) new melodies suited to the emotional character of the new hymns replaced the vigorous rhythms of the old chorales;
- (5) the sentimental aria and pompous chorus patterned after the prevailing operatic style crowded out the polyphonic choir music of the old masters.⁹⁰

Erling Teigen outlined his thoughts on Pietism in his study of the Augsburg Confession:

Pietism had its outgrowth in a dissatisfaction with Lutheran Orthodoxy's understanding of the centrality of justification preaching, a preaching which saw the comfort of the sinner in the proclaiming of the biblical doctrines of justification, the sacraments, atonement, etc. Orthodoxy's preaching was strictly exegetical and saw the biblical texts always under the biblical categories of justification and the Means of Grace. Pietism was dissatisfied with what it mistakenly saw as a lack of “life situation” preaching and insisted on a shift to more ethical encouragement. Religious rationalism, which simply represented a sort of secularized Pietism, carried on that ethical preoccupation...The ethical preoccupation of Religious Rationalism builds also on Pietism's emphasis on the subjective experience of the believer to the neglect of the Gospel's (justification's) objectivity. A further consequence was a preoccupation with the subjective response of the hearer in proceeding to live the ethical life, a theme...which, seen outside of the perspective of sin and grace, becomes destructive of true Law and Gospel Christianity.⁹¹

⁸⁸ Schalk, “Sketches of Lutheran Worship,” 64.

⁸⁹ Ohl, 69.

⁹⁰ Summary from Senn, “Dialogue Between Liturgy and Music,” 27-28.

⁹¹ Erling Teigen, “The Role of Worship in our Christian, Collegiate Community.” Faculty Study Paper, (Mankato, MN: Bethany Lutheran College, 1981), 3. Quoted in M. W. Anderson, “The Influence of Pietism & Rationalism Upon the Distinctively Lutheran Theology of Worship,” Wisconsin Lutheran Seminary Essay File, <http://www.wlssays.net/files/AndersonPietismInfluenceOnWorship.pdf> (accessed September 2, 2013), 13-14.

An additional negative effect was doctrinal indifference. “Accompanying this decline in denominational identity, is deemphasis (sic) of doctrine and doctrinal concerns. Actually we have here a sort of chicken-egg problem as to what came first and what was cause and what was effect. In any event, one of the greatest problems with Pietism and one of its least desirable legacies is doctrinal indifference.”⁹²

While this doctrinal indifference may have been purposeful, it is unlikely that the effects that Pietism had on hymnody or the Hymn were intentional. “While the Baptism hymns we sing were actually written by Pietists such as Rambach, the intent was usually to serve the confirmation service. The stress on an aware regeneration simply had to put Baptism in the shadows.”⁹³ They had good (albeit misguided) intentions, but what happened as a result was far different.

As [the spirit of Pietism] entered into the established church, the services of the latter became more and more subjective and emotional. The struggle for personal consciousness of conversion and regeneration led to an undervaluation of the objective means of grace. The historical and the formal in liturgical worship gave way to expressions of individual ideas and emotions. The liturgy and the church year were too objective and constraining.⁹⁴

As Pless mentioned above, the church year suffered similarly as something that was thought unnecessary and superfluous, distracting and detracting from “more practical” thoughts: “The church year becomes less influential in shaping the preaching as pericopal preaching declined along with the use of hymns reflective of the themes of the lectionary.”⁹⁵ To the point that the Hymn of the Day's disappearance was an unintentional result, Leaver comments with this irony, “...part of the problem was that the basic idea of a hymn of the week was too successful,” he writes:

As the eighteenth century progressed, the gradual hymn declined in use and significance and in time disappeared altogether...the availability of more hymns for each Sunday eventually led to the displacement of the traditional gradual hymns. Their eventual eclipse was completed by the forces of Pietism and Rationalism which brought with them a deep suspicion of liturgical forms and everything associated with them.⁹⁶

Gehrke outlines the other “practical losses” to the Hymn of the Week (and its eventual removal

⁹² Fredrich, 3.

⁹³ Fredrich, 5.

⁹⁴ [emphasis mine] Reed, 146.

⁹⁵ Pless, 149.

⁹⁶ Leaver, “Liturgy and Music,” 20-21.

from public worship altogether) as a result of Pietistic and Rationalistic thought:

The reason for the eventual loss of this very wholesome liturgical order of hymns of the week has been traced by Philipp Reich to three main causes. **First**, the growth in the number of hymns in the hymnbook...a larger selection of hymns in a hymnbook is always made available only at the expense of the “canon”...**Furthermore**, the “main hymn” in the Reformation age had not been the “sermon hymn” but rather the Gradual hymn... (Only after the sermon had become the exclusive center of the service did the hymns or the hymn stanzas that framed it necessarily have to relate to its specific theme) **Thirdly**, with the restriction of the service to the sermon as the only focal point...the Reformation age's entire understanding of the service was lost...the church year had to take a back seat in favor of the civil year.⁹⁷

And the effects did not end there, but as Pless points out there are continuing repercussions that have rippled through to the present worship context in North America: “While Pietism may not be the direct source of the liturgical chaos that has come upon North American Lutherans, it surely has provided contemporary Lutherans with an orientation which is predisposed toward an anti-liturgical bias.”⁹⁸

A Brief Bud Blossoms with Bach

Yet even midst all this liturgical chaos, there was still a glimmer of hope, and again that was found in Leipzig at the St Thomas church. Gehrke highlights two actions of Bach that demonstrate his appreciation for and understanding of the Hymn of the Day as an important facet of worship:

(1) Concerning 'Bach's tenacious retention of the old chorales and his use of them as *cantus firmus* themes he wrote: This uncompromising holding fast to the traditional set of hymns established the fact that Bach was not interested only in the more artistic and musically sophisticated side of well-ordered church music.

(2) Bach explained his action [taking back worship planning from Pastor Gaudlitz] by stating that it was his duty to keep vigilant watch that the hymns be chosen “according to the order of their Gospels and of the Dresden Hymnbook,”...In protecting this clear-cut liturgical series of *de tempore* hymns Bach was guarding against a misunderstanding that considers church music only a decorative addition to the service.⁹⁹

While it would be difficult to enumerate all of the numerous other contributions that Bach brought to the liturgical life of the congregations in Leipzig, here the focus must remain on his contributions to the Hymn of the Day, and—in that connection—to his cantatas.

⁹⁷ [emphasis mine] Gehrke, 699.

⁹⁸ Pless, 151.

⁹⁹ Both quotations from Gehrke, 698.

These cantatas added a musical excursion that artistically portrayed the message of the Gospel, yet at the same time was not only art. “Bach's cantatas...were essentially musical commentaries on the Sunday and festival Gospels and therefore were heard in addition to, rather than in place of, the biblical lection.”¹⁰⁰ The function of the cantata was nearly identical to that of the Hymn, though the two differed in the form used to present that function.

By the unexampled prominence of the chorale as a mine of thematic material, [Bach] gave the cantata not only a striking originality, but also an unmistakable fitness to the Confession which it served. By these means—which are concerned with its form, and still more by the astonishing variety, truth, and beauty with which he was able to meet the need of each occasion for which a work of this kind was appointed—he endowed his church and nature with a treasure of religious song compared with which...any other musician that may be named—Palestrina, Gabrieli, or whoever he may be—sinks into insignificance,¹⁰¹

Rationalistic Rock Bottom

In striking contrast to the beautification and building that Bach accomplished, Rationalism sought to simplify worship to what was absolutely essential, paring the service of any supernatural elements or anything that was deemed unnecessary. Gehrke points to the reciprocal loss that was only logical after the removal of the readings to which the Hymn corresponded, “It was only after the old traditional order of reading the Epistle and the Holy Gospel was no longer followed, and after the number of lessons read in church was reduced to only one that the Gradual hymn, which “rimed (sic) with the Gospel,” lost out.”¹⁰²

Pietistic subjectivism and rationalistic thought was responsible for being the final judge in all things worship-related. In addition, the battle raged against all things repetitive, old, or established...Pietism saw the need for the “new” and Rationalism saw no use for repetition:

Like the later Pietism, so Rationalism could not tolerate the fixed and recurring, but was ever seeking something new, to the confusion of the congregation and the ever-increasing destruction of the Liturgy. Under its influence the Church edifice became a mere lecture-hall, and the minister a moral instructor, unfettered by anything traditional and fixed, and therefore free to say and do in public worship what he pleased¹⁰³

Unfortunately this led to the removal of almost the entire liturgical service. Rationalistic thought

¹⁰⁰ Leaver, *Luther's Liturgical Music*, 299.

¹⁰¹ Richard Schoenbohm, “Music in the Lutheran Church Before and at the Time of J. S. Bach” In *Church History* XII, no. 3 Berne, IN: The American Society of Church History, (September, 1943), 208-209.

¹⁰² Gehrke, 698.

¹⁰³ Ohl, 71.

deemed that the sermon was the best means for conveying practical information on Christian living. Ohl cites an extensive list of aspects of worship that were removed as a result of this rationalism, including several orders of service illustrating a deterioration and subjectivism that emptied the sacraments of any divine connection ...One of which (Hufnagel: *Liturg. Blaetter.*) states the words of institution as follows:

“Eat this bread; may the spirit of devotion rest upon you with all its blessings.”

“Drink a little wine; moral power does not reside in this wine, but in you, in the teachings of God, and in God.”

or

“Use this bread in remembrance of Jesus Christ; he that hungereth after pure and noble virtue shall be filled.”

“Drink a little wine; he that thirsteth after pure and noble virtue shall not long for it in vain.”¹⁰⁴

Rationalism eventually determined that the sermon was really the only necessity in worship, thus whittling the Lutheran service down to the bare-bones minimum of an all-encompassing sermon surrounded (perhaps) by a couple of hymns and/or prayers. “The altered views of the Word and sacraments made the liturgy and the great hymns of the church unintelligible. The Service was mutilated beyond recognition. The church became a mere place of assembly and the pulpit a lecture platform.”¹⁰⁵

The two thought processes of rationalism and Pietism combined to form a “perfect storm” of liturgical destruction. “Within the sphere of worship, Rationalism was wholly destructive. Pietism had rejected or neglected many of the ancient forms but had not denied their content. Rationalism rejected content and form alike.”¹⁰⁶ This marriage of subjective and rational thought led to further deterioration.

Because of the shift to more rational forms, few hymns were composed during the time that this thought prevailed. “The teaching and preaching of the church, however, were soon affected unfavorably. An ideal of happiness was substituted for the divine plan of redemption. Practical interests rather than orthodox doctrines or high spirituality were stressed in the pulpit. The stream of hymnody which had continued to flow through the Pietistic era now dried up completely.”¹⁰⁷ And even the hymnody that remained—reduced in quantity already—was further

¹⁰⁴ Ohl, 77.

¹⁰⁵ Reed, *The Lutheran Liturgy*, 148.

¹⁰⁶ [emphasis mine] Reed, *The Lutheran Liturgy*, 148.

¹⁰⁷ Reed, *The Lutheran Liturgy*, 147-148.

diminished by a reduction in quality:

The objective Church hymn gave way to hymns descriptive of the soul's changing conditions, experiences and feelings; the hymn-books were arranged according to the Order of Salvation instead of the Church Year; new melodies suited to the emotional character of the new hymns displaced the vigorous old Church tunes; the sentimental aria and strains patterned after the prevailing style in opera completely crowded out the noble polyphonic choir music of the early masters; the order of the Christian Year was broken in the choice of texts;—in a word, what Pietism set out to do finally resulted not in bringing about again a proper union between the objective and the subjective, but in the overthrow of the former and the triumph of the latter.¹⁰⁸

Somewhat ironically, this is almost the exact caution that Calvin used in his argument against using music in worship—though Luther countered that with the rationale that though a gift may be misused, that does not immediately negate the validity nor the value of that gift—Leaver summarizes:

Calvin was not entirely wrong when he said that music might be the tool of the devil. All the good orders of God can be misused, all the gifts of God can become a curse to the man who uses them wrongly. But God's intention is that we live our life on this earth within God's orders, and that means also that we live by and with God's gifts to men. Luther, therefore, was more right than Calvin was wrong when he considered music a means to glorify God and to drive Satan away.¹⁰⁹

Another shift that occurred in regard to composition was from the *S.D.G.* of Bach, to the edification of the congregation being the primary goal of composers. “Music composed “to the glory of God alone,” as Bach inscribed many of his compositions, might actually have appealed to those enlightened aesthetes. But Enlightenment notions viewed church music, like liturgy generally, not so much to glorify God as to edify the congregation.”¹¹⁰ Reed also adds, “The whole purpose and direction of public worship had been changed. Instead of lifting common devotions Godward, the Service was directed manward in the hope of appealing to the minds and emotions of the hearers.”¹¹¹ In this regard, the 'edification,' 'beautification,' and 'aesthetic' qualities of worship practice and music were brought to the fore, creating an unrealistic and inaccurately narrow perspective of the public worship service.

Senn vehemently laments this mistaken emphasis: “Both Pietism and Rationalism emphasized “edification” as the main purpose for church music (and hymnody by transference).

¹⁰⁸ Ohl, 70.

¹⁰⁹ Leaver, “The Theological Character of Music in Worship,” 10.

¹¹⁰ Senn, 556.

¹¹¹ Reed, *The Lutheran Liturgy*, 150-151.

Simplicity also happened by necessity, since the 'newer, more edifying' music had to be pleasing to everyone, not just the “connoisseurs of liturgy and art”” Later he continues by saying that to transform worship into a merely entertaining or aesthetic event is to rob the liturgy of its essential character and purpose: the proclamation of truth. Finally he correctly points out: “...worship is not an aesthetic event; it is an event of encounter between God and God's people... Aestheticism is a corruption of worship...art insinuates its vision of reality into liturgy and takes captive the purpose of liturgy. It is not the purpose of liturgy to extol Beauty, but to proclaim Truth.”¹¹²

Leaver also expressed his concerns about music usurping the lead position in worship, rather than remaining in its “objective function as handmaid of the Word.” He explained:

When church music has lost this objective function of proclamation as the handmaid of the Word...Protestant worship becomes “flabby rather than holy, folksy rather than numinous, hortatory rather than adoring, feminine more than masculine, and one is not surprised that it often appeals to infantile elements in human personality.”...theology prevents music from assuming an independent role in the worship of the church.¹¹³

“When the Church's music ceases to sound, doctrine will disintegrate.” This quote is often attributed to Melancthon and was used by Leaver to illustrate the fact that music and doctrine run hand-in-hand. The historically documented deterioration of doctrine that followed the loss of liturgical music is illustrative of that point. Conversely, what happens to the music of the church after it has been drained of its doctrinal lifeblood is perhaps not so unexpected: “Cut off from its theological roots music in worship takes on the nature of music to entertain the congregation, mood music to create the right atmosphere...an “aural lubricant” to smooth the transition from one part to the next...[but] Theology without the music of faith becomes dry, soulless and brittle.”¹¹⁴ The sad end-note of this era was the lasting legacy it left. As he observed the continued inroads of popular culture into church music, Senn stated:

[The influence of popular culture on church music] meant that church music ceased to have any relationship to the liturgy. Its purpose was not to enrich the celebrations of the church year (which means chiefly to proclaim the saving work of God in Christ), but to edify the assembled congregation...That is, it stirred the momentary emotions of the hearer without truly edifying or strengthening the enduring faith of the hearer.¹¹⁵

¹¹² Senn, “The Dialogue Between Liturgy and Music,” 29.

¹¹³ Leaver, “The Theologocial Character of Music in Worship,” *Church Music Pamphlet Series*, Carl Schalk, ed. (Carol Steam, IL: Hope Publishing Company, 1985), 11.

¹¹⁴ [emphasis mine] Leaver, “The Theological Character of Music in Worship,” 9.

¹¹⁵ Senn, *Christian Liturgy*, 559.

Observing the Present

Rediscovery and Revitalization

The decline did not last forever, the rising tide fell and in the aftermath, the church began to pick up the pieces, though perhaps not where we would first expect. Because of the deterioration of liturgical observance that had occurred in Germany and the fact that “the Church of England skillfully and beautifully preserved the thread of historic continuity in its liturgy,” a shift occurred:

Once [the leaders of the Oxford Movement] became convinced that it was historically and liturgically proper for hymns to be used in formal liturgical worship, a new development of great significance began. [They] produced fine translations of the old Latin breviary hymns. This work inspired the writing of original English hymns similar in spirit and form. Thus, long after the stream of Latin hymnody had ceased to flow, and many decades after inspiration in German hymnody had failed, the Church of England enriched the modern English-speaking world with a dower of fine liturgical hymnody.¹¹⁶

In this way, English actually served to advance the proclamation of the Gospel through hymnody, and therefore also aided in the revitalization of the Hymn of the Day. “This is the principal hymn of the Service (*Hauptlied* “chief song”). Following the lessons and the Creed and immediately preceding the Sermon, it has practically the significance of an additional proper, and must be chosen with care.”¹¹⁷

Another change occurred, this time in the liturgical placement (and, essentially, the function) of the Hymn:

In this modern revival of the hymn of the week plan the function of the hymn has been slightly changed. Traditionally it had been the gradual hymn, standing between the Epistle and Gospel, but in America the hymn of the week is sung after the Creed and before the sermon. Formerly the hymn of the week was a response to the Epistle and a preparation for the Gospel; it is now a summary response to all the Scripture readings.¹¹⁸

This is now the position that the Hymn occupies in Lutheran orders of service today.¹¹⁹ “These propers contribute more than variety, color, and interest. Their content focuses attention upon the specific message of each Sunday and determines the thought and mood underlying the celebration of the festivals. Taken as a whole they present the entire body of the church's

¹¹⁶ Reed, *The Lutheran Liturgy*, 396-399.

¹¹⁷ Reed, *The Lutheran Liturgy*, 399.

¹¹⁸ Leaver, “The Liturgy and Music,” 23-24.

¹¹⁹ Reed, *The Lutheran Liturgy*, 305.

teaching during the cycle of the year.”¹²⁰ In essence, the Hymn of the Day has become part of the Propers, though the path to return it to its position there was long and difficult.

To summarize this thought, I'll use a chart from earlier in the paper with extended footnotes explaining the rationale behind each facet's connection to the Hymn:

- (1) A renewed focus on the Gospel as the means through which God grants his grace to his people.¹²¹
- (2) A recognition that the church calendar fosters a focus on the message of the Gospel.¹²²
- (3) A realization that liturgical repetition and reinforcement drive home these truths deep in the hearts of congregation members.¹²³

Even a brief look at the modern hymnals and planning committees in charge of their arrangement shows that this piece of the liturgical puzzle has returned and is at least encouraged and made available, if not put into practice, by all major Lutheran bodies today.¹²⁴ However, it also takes an equally brief look at the actual practices of many Christian gatherings to see that this beneficial heritage is either squandered or forgotten. And thus onto answering the all-important (or at least all-immediate) question: “What now?”

¹²⁰ Reed, *The Lutheran Liturgy*, 450.

¹²¹ “It may be difficult for us to reactivate all these various factors in our Sunday services (congregation, pastor, choir, organist, boys' choir, and cantor), but this does seem to me to be the way down which we can well travel. Using the definite and permanent structure of the Divine Service and of the Church Year as the basis of their planning, choir directors, organists, pastors, teachers can plan for a clear-cut musical program long in advance in a purposeful manner.” Gehrke, et al, 2.

“Our congregational singing did not reach its full vitality...until we succeeded in gradually introducing into the Divine Service that group of festival hymns which is not only admirably suited for antiphonal singing between choir and congregation, but which, at least in part, seems even to be made for it” Gehrke, et al, 5.

¹²² “I also believe that we will get much farther in our church music work if we recognize what is fundamental in the order of our Church Year, namely the Gospel for the particular festival or Sunday. The Gospel gives the tone to the entire service: to the propers of the liturgy, to the sermon, to the celebration of the Sacrament, to the hymns, to the organ and choir music.” Gehrke, et al, 1.

“The Gospels for the Sundays and festivals are the very heart of the Church Year. They make our observance of the entire Church Year a Gospel-centered experience.” Gehrke, et al, 3.

¹²³ “The Word and Sacrament are the focal points toward which we move in our Divine Service, and we should understand that the various individual parts of the liturgy are only paths of prayer on which we travel toward those high points, at which God speaks to us through His Word and comes to us through His Sacrament.” *Viva Vox* Committee (Panel Presentation), *Viva Vox* I, no.1 (1955), 1.

“[The various propers of the day] have a rightful place in the Service only in so far as they have a direct relationship to the Gospel. Whatever is out of harmony with the day's Gospel disturbs the unity of the Service; whatever reinforces the teaching of the Gospel helps to make the Service a Gospel-centered experience.” Gehrke, et al, 3.

¹²⁴ Consult Appendix C for examples of (and samples from) these plans.

Contemporary Background

Postmodern Problems: Eclectic and Ecumenical

To approach this subject accurately and concisely, perhaps it is best at the outset to outline the various cultural challenges that constitute the current landscape before the Church militant and then to show how a historical understanding of the Hymn can help to approach and remedy those challenges.

Challenge 1: This is a *postmodern* world.

This is how Jay Carney opens his article on how to approach “Liturgical Music in the Postmodern Age,”:

In the second half of the twentieth century we have witnessed remarkable developments in Christian worship. Especially in the liturgical traditions (including Roman Catholic, Lutheran, and Anglican communions), substantial changes have occurred in a relatively short period of time. Louis Weil observes that “we cannot escape the awareness that we are at the threshold of the twenty-first century and that we are caught up in an enormous shift of perspective at every level of the Church's life. What was long taken for granted can no longer be taken for granted.” Not surprisingly, the process of change has caused both exhilaration and anguish, depending on one's perspective.¹²⁵

Or take the words of Dr Harold Senkbeil from the 2013 Reformation Lectures,

Sadly, too many confessional Lutherans sound as if they came straight from the 1950s and the neat and tidy world of “Father Knows Best” and “Leave it to Beaver.” It's time that we rise to the occasion and address the world we live in. For too long we have been content to reminisce about days gone by and shake our heads sadly at the developments around us. No wonder that we often come across sounding like nostalgia freaks.¹²⁶

The fact of the matter is that it is no longer the second half of the twentieth century, and due to technological and industrial advances this world is moving more quickly and in a more connected way than at any time in recorded history. Senkbeil also included this illustration:

You could say the church is engaged in a perpetual relay race, passing on what we have received to those who come after us. Liberals are in danger of dropping the baton altogether, abandoning the faith once delivered to the saints. But conservative churches face a formidable challenge as well: accommodation and modification of the faith to reflect the cultural individualism of our time. Our culture presents a notoriously fluid target, always shifting with every passing fashion.¹²⁷

Carney reaches the realization that “For better or for worse, our generation has been called to

¹²⁵ Carney, 15.

¹²⁶ Harold Senkbeil, “The Christian Faces Contemporary Challenges” (lecture, Bethany Lutheran College, Mankato, MN, November 1, 2013), 7.

¹²⁷ Senkbeil, 6.

embrace the challenge of discerning how to praise God with song in the twenty-first century.”¹²⁸

This postmodern society is characterized by expressive individualism¹²⁹ which “promises freedom, but ultimately it delivers bondage instead.” Senn adds some beneficial thoughts from the epilogue of his volume, “The present situation is that the modern world, built on a sense of critical reason and romantic idealism, is falling apart...Modernity was built on an intellectual and moral capital that has since been spent.”¹³⁰

“The narrative myth of modernism was based largely on the scientific worldview of the Enlightenment...In the twentieth century, however, that narration has broken down as the doctrine of progress has been discredited not only by devastating historical experiences but by science itself.”¹³¹ So modernity has since given way to post-modernity and as a result the ground upon which we now stand is shaky at best and non-existent just as often: “People everywhere take it as axiomatic that there is no overarching truth – and the corollary is that every person has the inherent right to exercise freedom of choice in any and all ethical decisions, since truth is in the eye of the beholder.”¹³² So this pervasive subjectivism is becoming militant, to the point where it is no longer just a personal thought process, but an overarching cultural ‘truth.’¹³³ “This puts historical Christianity in an untenable cultural situation because it proclaims a salvation event that happened in history,”¹³⁴ Add to this the fact that “modernity” itself (predecessor by definition to postmodernism) is a thought-process response to the Enlightenment, which once came so close to destroying the Hymn concept so many centuries ago. In other words, the church is now facing the destroyer of what was nearly responsible for utterly destroying the Hymn... How can the Hymn possibly assist in combating that?

¹²⁸ Carney, 15.

¹²⁹ Senkbeil made extensive use of Robert George's term from his book *Conscience and Its Enemies: confronting the dogmas of liberal secularism*. He shows the results of this “collective worldview” in the social and political arenas (Senkbeil then transfers it also to the religious), but he finds its cause in the decline of liberal education: “Classically, the liberal arts were designed to constrain and master basic impulses and desires of individual human passion for the common good. This educational ideal was designed to free—to *liberate*—the individual so he could contribute to society as a genuinely free man. When on the other hand, human passion gains the upper hand, that person is a slave to his passions and is bound to his own impulses.” Senkbeil, 4.

¹³⁰ Senn, *Christian Liturgy*, 694-695.

¹³¹ Senn, *Christian Liturgy*, 695.

¹³² Senkbeil, 7.

¹³³ However, note also what Senkbeil observes, “When your world shrinks to exclude everything spiritual, all you are left with is the material...Man becomes a biological organism without origin, purpose, or direction.” Senkbeil, 11, and also, “When your companions consist of me, myself, and I, you live in a very small world.” Senkbeil, 4.

¹³⁴ Senn, *Christian Liturgy*, 697.

Challenge 2: This is an eclectic world.

Carney again sees difficulty in this regard: “Images of the postmodern period...are fundamentally different...A consciousness of diversity has arisen, and families look and act in many different ways. Subjectivity based on particular contexts characterizes ethical decisions, with much less agreement on a clear sense of right and wrong.”¹³⁵ The implications of this endlessly personal morality can be plainly seen in the depravity that is not only accepted as the cultural norm, but ultimately is touted as the ultimate in moral enlightenment.

In an article for *The Hymn* Karen Westerfield Tucker wrote these observations and cautions:

In recent decades this multiculturalism has been more overtly expressed in worship than in previous generations, and much of it has been the result of the publication in hymn books and hymn collections of texts in modern languages other than English accompanied by tunes from an array of cultures—indigenous, imported, and foreign... While ethnographic exactitude is neither possible nor desirable, an effort should be made to respect the original musical form; the ethnic, racial musicological wrinkles should not be ironed out in favor of a more generic western style, even if it means the music is difficult.¹³⁶

It really is difficult to approach this issue, because approaching it from either introversion or extroversion exclusively will lead to problems. One can't simply adopt the views of all other cultures and ethnicities, because “the identification of any human culture undermines the mission of the gospel to address all human societies. The mission of the gospel succeeds best if the gospel stands over against societies rather than becoming enmeshed in them.”¹³⁷ However, while the message will by necessity be counter-cultural, the means and methods of conveying that truth to the world must keep cultural context in mind. In addition this 'standing in opposition' also pushes many away, which denies an essential characteristic of Christianity to “Go and tell.” As always, the church must balance both personal identity and multicultural inclusion, “...while cultural pluralism is worthy of liturgical recognition, it must never obstruct expression of Christian unity.”¹³⁸ And so again the question is left to ask, how can the Hymn help here?

¹³⁵ Carney, 16.

¹³⁶ Karen B. Westerfield Tucker, “Liturgical Perspectives on Changes in North American Hymnody in the Past Twenty-Five Years,” *The Hymn* 52, no.3 (July 2001), 25-26.

¹³⁷ Senn, *Christian Liturgy*, 698.

¹³⁸ Westerfield Tucker, 26.

Challenge 3: This is an *ecumenically-driven* world.

Westerfield Tucker's last point brings up another issue in postmodern culture, and that is the unceasing effort toward unification, or as it is known in religious circles, ecumenicalism. While the striving for unification in and of itself is beneficial, and really a fulfilling of Christ's call to "go and make disciples," it is more often the method that raises questions and arguments against it. All too often, the idea is "Let's try to find the least common (religious) denominator and establish our unity based on that," However this inevitably leads to a watering down and emptying of most (if not all) doctrine and practice. Westerfield Tucker simultaneously argues against, and makes a proposition for such watering down:

Such interchange (of culture-based tunes and texts) may encourage Christian unity, though the question must be raised whether a single hymn will be understood in the same way in two different dogmatic contexts...A more difficult question is whether hymnwriters, aware that a good text may transcend their own denominational allegiance, should write for a general Christian audience and avoid the theological nuancing of ecclesiastical particularity.¹³⁹

Again, for various reasons this world is becoming smaller, and as is it does there is ever the temptation toward a "Babel-like" attitude, seeking constantly to reach the heavens (with or without God).

Also, while this approach and philosophy at first seem to combat against the self-centered subjectivism lamented above, the motivation behind this ecumenical unification is often even more subjective and self-motivated. People seek personal fulfillment, and one of the ways to accomplish that is through "performancism" which focuses not on "what God has done for me," but rather on "what I can do for God." Senkbeil points out, "there has been a disastrous shift within the church, almost a conscious decision, to turn away from the eternal truths of the Word of God and focus on human fulfillment."¹⁴⁰ Now, yet again, the question must be posed: How can the Hymn make any difference here at all?

Answer 1: How does a historically informed approach to the Hymn address the *postmodern problem*?

¹³⁹Westerfield Tucker, 26.

¹⁴⁰ Senkbeil, 8. He goes on to say, "...the frantic activism that has been imported into the life of the church – which he [Tullian Tchvidjian, grandson of Billy Graham] labels "performancism" – has not only failed to stem the tide of defections from the pews, but has gutted the central tenet of the faith once delivered to the saints, namely God's "One Way Love" in His Son Jesus Christ." Senkbeil, 8.

First turn back to the root of the problem, that is, this postmodern subjectivism. Westerfield Tucker encapsulates the battleground, “We are now confronted with a “worship war” between what popularly is defined as “traditional” or “liturgical” worship and “contemporary” and “evangelical” worship, though such designations are inaccurate.”¹⁴¹ This is a battlefield where postmodernism and subjectivity can make us feel like nothing more than an island in the midst of a vast, oppressive ocean. Yet in the midst of that ocean is a ship, sailing straight and weathering the storms...an unsinkable force against the oppression all around it. The Hymn is objective, and while the choosing of the hymns that compose a Hymn of the Day plan may be done according to any number of different standards and preferences, the Hymn itself stands in a tradition that traces its roots back to the objective truth of Scripture.

This is the same kind of stand that those in the post-reformation era had to deal with: faced with innumerable, seemingly insurmountable difficulties and disputes, the reformers uniformly turned to the one source that provided objective, unchangeable truth: the Bible. Therefore, because the Hymn is scriptural, objectively-based, and gospel-centered a historically informed understanding of the Hymn of the Day plan will help to combat the expressive individualism of our present age.

Answer 2: How does a historically informed approach to the Hymn address the *eclectic problem*?

At a time of stylistic and cultural diversity, the Hymn provides an unwavering anchor of unbiased, time-tested heritage that was drawn from a rich variety of hymnic roots. On the basis of the pre-existing variety that Hymn of the Day plans already have, this rich variety can be seen and shown to help alleviate the problem. Add to that, though, the fact that the Hymn (because it is concerned more with text than tune) is much more readily able to be fluid in musical and stylistic content to accommodate and equip any number of stylistic or cultural tastes and preferences.

Also, because the Hymn derives from that foundation of God's Word, it is a solid, clear (and emotionally charged) appeal to the very heart of an individual. It is an appeal that drives home the message of Jesus Christ—his life, death and resurrection—the very self-same message that is universally necessary for everyone on earth to hear! Therefore, because of its unbiased, time-tested heritage, drawn from a rich variety of sources to bear the message of the Gospel, a

¹⁴¹ Westerfield Tucker, 27.

historically informed approach to the Hymn of the Day will help to alleviate the eclectic problems of the present age.

Answer 3: How does a historically informed approach to the Hymn address the *ecumenical problem*?

To some today it seems that the road to unity must be walked with shoes emptied of all doctrine, that in order for us to walk together, we must say nothing, do nothing, show nothing that may show differences between us. However, if the heritage of the reformation is any example, then taking a strong doctrinal stance will actually strengthen, not weaken, walking together. Here again the Hymn stands as an example of pure gospel teaching applied to a medium that speaks to the heart and the head simultaneously.

For any kind of a walking together, certainly there will be discussions and disagreements, but on what better standard could those discussions be held, than the Scripture and Scripture in song? What better way to communicate and work out differences than with the words and works of Christ set to music? A historical understanding of the Hymn of the Day will help to remedy the ecumenical issues of the present age.

It would be naïve and wrong of me to say that implementing a Hymn of the Day plan will immediately and completely remove all problems from any congregation in any situation. However, I cannot help but wonder what the public worship landscape might look like if everyone shared a historical appreciation and understanding of the heritage we have in the Hymn of the Day.¹⁴²

¹⁴² Those interested in continued research on the topic may want to develop a more thorough evaluation of contemporary sources and work toward creating a workable hymn plan consisting of hymns that meet the criteria: (1) scripturally based [especially emphatic on gospel proclamation], (2) congregationally accessible, (3) musically excellent, and (4) historically tested.

Appendix A – Liliencron's “Detemporeschak” Plan (ca 1700)

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daß sie für den größten Teil der lutherischen Kirche Deutschlands fast gleich waren. R. v. Liliencron¹⁾ hat diesen Detemporeschak aus einer großen Anzahl von dergleichen Verzeichnissen, Gesangbüchern u. dergl. bis 1700, die u. a. von Schleswig-Holstein bis Augsburg, von Frankfurt a. O. und Liegnitz bis Darmstadt reichen, zusammengestellt, aus dem das Wichtigste hier kurz mitgeteilt wird:

- | | |
|--|---|
| 1. Adv.: Nun komm der Heiden Heiland. | 6. n. Epiph.: Herr Christ, der einig Gottesohn. |
| 2. „ Es ist gewißlich an der Zeit. | Jesaja dem Propheten. |
| 3. „ Nun komm der Heiden Heiland. | Wie schön leucht uns. |
| 4. „ Herr Christ, der einig Gottesohn. | LXX: Es ist das Heil. |
| Wie soll ich dich empfangen (aber | LX: Ach Gott, vom Himmel. |
| nur im Darmstädter Cantional 1687 | L: Kommt her zu mir. |
| u. den Leipziger Kirchenandachten 1694). | Advocavit: Ein' feste Burg oder Buß- und |
| Weihnachten: Gelobet seist du, | Passionslieder ²⁾ . |
| Der Tag der ist so freudenreich. | Reminiacere: Ich ruf zu dir. |
| In dulci jubilo. | Oculi: Ein' feste Burg. |
| Vom Himmel hoch. | Litane: Warum betrübst du dich. |
| Ein Kindelein so löblich (nur | Judica: Passionslieder. |
| noch vereinzelt). | Palmarum: Passions- und Adventslieder. |
| Sonntag n. Weihn.: Herr Christ, der einig | Gründonnerstag: Hilf Gott, daß mir gelinge. |
| Gottesohn. | Karfreitag: Da Jesus an dem Kreuze. |
| Unschuld. Kindelein: Hilf Gott, wie geht das. | Ostern: Jesus Christus unser Heiland, der den |
| Neujahr: zumeist Weihnachtslieder, in einigen, | Christ ist erstanden. |
| aber seltener, auch Neujahrs- bzw. Bes- | Quasimodogeniti: überall gänzlich verschieden ³⁾ . |
| cheidungslieder, besonders: Helft mir, | Misericordias Domini: Der Herr ist mein ge- |
| Gotts Güte preisen ⁴⁾ . | treuer. |
| Sonnt. nach Neujahr: Ein' feste Burg; Erfurt | Jubilate: Kommt her zu mir, spricht. |
| 1624; auch Neujahrslieder. | Cantate: Nun freut euch liebe. |
| Epiphaniastag: Was fürchtestu Feind Herodes sehr ⁵⁾ . | Rogate: Vater unser im Himmelreich. |
| 1. n. Epiph.: Dies sind die hlg. zehn Gebot ⁶⁾ . | Himmelfahrt: Christ fuhr gen Himmel. |
| 2. „ „ Wohl dem, der in Gotts Fürchten. | Erndt: Wo Gott, der Herr, nicht bei uns hält. |
| Wie schön leucht uns (als Hoch- | Pfingsten: Kommt heiliger Geist. |
| zeitslied s. u. V 3 D 8). | Nun bitten wir. |
| 3. „ „ Ich ruf zu dir, Herr Jesu Christ. | Komm, Gott, Schöpfer. |
| 4. „ „ Wär Gott nicht mit uns. | Trinitatis: Gott, der Vater, wohn uns bei. |
| 5. „ „ Ach Gott, vom Himmel. | Allein Gott in der Höh. |

¹⁾ S. 61 ff.

²⁾ Zu Neujahr s. a. v. S. 117 u. 138. Clerus 1588, die Mecklenburger KO. 1602/1650 (s. auch noch das Mecklenburger Cantional 1868 I S. 80 ff.), auch Pommern 1569/1732 nur Weihnachtslieder; Geistliche Lieder, Hof 1608 haben Lieder „zum seligen neuen Jahr“: „Helft mir Gotts Güte preisen ...“ und: „Das alle Jahr vergangen ist“ (aber im Ton: Erhalt uns Herr bei deinem Wort). In den Festliedern von Eccard 1598 ist auch schon ein fünfstimmiges Neujahrslied enthalten: „Nachdem die Sonn' beschlossen den kältesten Winterlauf ...“, s. v. Winterfeld, Eb. KG. I. S. 155 im Anhang; Christl. Kirchengesänge, Ulm 1620 haben Neujahrs- und Bescheidungslieder; Erfurt 1624 und Würzen 1624 haben Neujahrslieder; Ostfriesland 1651 Weihnachtslieder, doch ist als Predignachtlied ein Neujahrslied vorgeschrieben; das Gotthard Cantional 1851 hat S. 60–160 Neujahrslieder, bis S. 60 Advents- und Weihnachtslieder; also im Verhältnis viel Neujahrslieder; das Schleswig-Holsteinische KB. 1665 hat wohl als Neujahrslied: „Helft mir Gotts Güte ...“, aber unter den Gesängen steht es bei den Dankliedern „für Gotts Wohlthaten“; Ansbach 1734 hat auch: „Nun danket alle Gott ...“, s. Siona 1897 S. 181.

³⁾ Das Straßburger Gesangbuch 1685 hat dies unter den Neujahrsliedern, das von 1676 aber als einziges „aufs Zeit der Weisen“.

⁴⁾ Pommern 1569/1732: „Von Weihnachten bis Purificationis kann man singen die Weihnachtsgesänge, jedoch ist gut, daß man auch Psalmen singe, die mit den Evangelien übereinkommen.“

⁵⁾ Ansbach 1734 hat für alle Fastenmontage Passionslieder.

⁶⁾ Pommern z. B. schreibt auch bis Himmelfahrt Ostergesänge vor.

1. " Trin.: Es war einmal ein reicher Mann.	15. u. Trin.: Vater unser im Himmelreich.
2. " " Es spricht der Unweisen Mund.	16. " " Warum betrübst du dich, mein.
3. " " Erbarm dich mein, o Herre Gott.	17. " " Mitten wir im Leben sind.
4. " " Durch Adams Fall ist ganz ver-	18. " " Wo Gott, der Herr, nicht bei uns.
5. " " derbt.	19. " " Dies sind die hlg. zehn Gebot.
6. " " Dies sind die hlg. zehn Gebot.	20. " " Ich ruf zu dir.
7. " " Wo Gott zum Haus nicht gibt sein.	21. " " Ufw. usw.
8. " " Es ist das Heil.	22. " " Herr Jesu Christ, wahr Mensch
9. " " Durch Adams Fall.	23. " " und Gott.
10. " " Warum betrübst du dich, mein	24. " " Herr Jesu Christ, wahr Mensch
11. " " Herz.	25. — 27. u. Trin.: Gott hat das Evangelium.
12. " " Ach Gott vom Himmel.	26. " " Maria Reinigung; Mit Fried und Freud.
13. " " Es wolle Gott uns.	27. " " Verkündigung: Nun komm der Heiden
14. " " An Wasserflüssen Babylon, s. o.	28. " " Heiland.
15. " " S. 126.	29. " " Nun freut euch, liebe Christengemein.
16. " " Mus kletter Not.	30. " " Maria Heimsuchung: Mein Seel erhebet.
17. " " Nun lob, mein Seel, den	31. " " Johannis: Christ, unser Herr, zum Jordan.
18. " " Es ist das Heil.	32. " " Gelobet sei der Herr, der Gott.
19. " " Nun lob, mein Seel.	33. " " Michaelis: Herr Gott, dich loben wir.
	34. " " Nun lob mein Seel.

Bei genauerem Vergleich der Verzeichnisse ergibt sich, daß im 17. Jahrhundert nur einige neue hinzukamen, obgleich nicht nur viele neue Kirchenlieder da waren und z. T. bald bekannt wurden, sondern auch zahlreiche Jahrgänge von Gesängen, zu den Evangelien oder Episteln passend, erschienen, die teils für den Chor, teils für die Gemeinde bestimmt, teils vor, teils nach der Predigt beim Ausgang gesungen werden sollten. Am bemerkenswertesten sind:

Nik. Herman, Die Sonntagsevangelien über das ganze Jahr in Gesängen verfaßt, Wittenberg 1560.

Barth. Ringwalt, Evangelia . . . in Reim und Gesangsweise vertieret (vor 1581).

Joh. Heermann, Andächtige Kirchenseufzer oder evangelische Schließglocklein, 1616. Sonn- und Festtags-evangelia 1636.

Martin Opitz, Die Episteln der Sonntage 1624.

Joh. Rist, Sabbatliche Seelenlust, Lüneburg 1651.

Derselbe, Festandachten, Lüneburg 1655, in dessen Vorrede es heißt, daß es der evangelischen Kirche an „geeigneten Festtagsliedern“ fehle¹⁾.

Joh. Clearius, Geistliche Singekunst, Leipzig 1671 u. a. bis in die erste Hälfte des 18. Jahrhunderts; z. B. nach Gesangbuch Lübeck 1748.

Im allgemeinen blieb aber der alte Bestand. Der Kirchenbesucher wußte nicht nur, worüber gepredigt, sondern auch ziemlich genau, was gesungen wurde. Der Kantor brauchte bloß anzustimmen. Es ist aber fraglich, ob man die in den Verzeichnissen angeführten Gesänge auch alle auswendig konnte, so daß Gesangbücher überflüssig waren. Gerber berichtet, er habe als Knabe nur immer dieselben acht Lieder und die Festlieder gehört, da in den Dörfern außer dem Kantor niemand ein Gesangbuch besessen hätte²⁾. Tatsächlich hat sich ein allgemeineres Bedürfnis zur Herausgabe von Gesangbüchern durch die Behörden — die meisten Gesangbücher waren ja nichtamtliche — erst später eingestellt (s. u. IV Anhang I A 2).

Die Nummerntafeln.

In der reformierten Kirche, wo es kein Detempore gibt, kannte man diese Tafeln schon im 16. Jahrhundert³⁾, andernfalls nannte der Pastor die Gesänge

¹⁾ Krabbe, Rist S. 21.

²⁾ Kirchengereim. S. 256.

³⁾ Bachmann, Kirchengesang S. 162; vorgeschrieben schon in der Weseler Synode 1568.

Appendix B – Ralph D. Gehrke's "Hymn of the Week" Plan (excerpts, 1961)

16:16-23	Jubilate, The Third Sunday After Easter	20:19-31	Quasimodogeniti, The First Sunday After Easter
16:23-30	Rogate, The Fifth Sunday After Easter	20:24-31	St. Thomas the Apostle's Day
18: 1 to 19:42	Good Friday	21:19-24	St. John the Apostle and Evangelist's Day

Table X

THE HYMN OF THE WEEK

(Arranged Alphabetically)

A Lamb Goes Uncomplaining Forth. TLH 142 Good Friday	Jesus Christ, Our Blessed Savior. TLH 311 Maundy Thursday
A Mighty Fortress Is Our God. TLH 262 Reformation	Jesus, Priceless Treasure. TLH 347 Laetare, Lent IV
All Mankind Fell in Adam's Fall. TLH 369 Trinity VI	Let Us Ever Walk with Jesus. TLH 409 Quinquagesima Sunday
All Praise to God, Who Reigns Above. TLH 19 Trinity VII	Lord God, We All to Thee Give Praise. TLH 7 St. Michael
All Praise to Thee, Eternal God. TLH 80 Christmas	Lord Jesus Christ, with Us Abide. TLH 292 Epiphany V
Awake, Thou Spirit, Who Didst Fire. TLH 494 Trinity II	Lord, Keep Us Steadfast in Thy Word. TLH 20 Trinity XXI
Christ Jesus Lay in Death's Strong Bands. TLH 195 Easter	Lord of Glory, Who Hast Bought Us. TLH 44 Trinity XIII
Come, Follow Me, the Savior Spake. TLH 421 Trinity V	Lord of Our Life and God of Our Salvation. TLH Oculi, Lent III
Come, Holy Ghost, Creator Blest. TLH 233 Trinity Sunday	Lord, Thee I Love with All My Heart. TLH 4 Trinity XVIII
Come, Holy Ghost, God and Lord. TLH 224 Pentecost	Lord, to Thee I Make Confession. TLH 326 Trinity X
Creator Spirit, by Whose Aid. TLH 236 Trinity IV	May God Bestow on Us His Grace. TLH 500 Sexagesima Sunday
Dear Christians, One and All, Rejoice. TLH 387 Cantate Sunday, Easter IV	My Soul, Now Bless Thy Maker. TLH 34 Trinity XII
Farewell I Gladly Bid Thee. TLH 407 Trinity XXV	O Blessed Day When First Was Poured. TLH Circumcision and the Name of Jesus
From Depths of Woe I Cry to Thee. TLH 329 Trinity XI	O Christ, Our True and Only Light. TLH 512 Epiphany III
From God Shall Naught Divide Me. TLH 393 Trinity XIV	O Faithful God, Thanks Be to Thee. TLH 321 Trinity XXII
God the Father, Be Our Stay. TLH 247 Invocavit, Lent I	O Little Flock, Fear Not the Foe. TLH 263 Jubilate, Easter III
How Lovely Shines the Morning Star. TLH 343 Epiphany Transfiguration	O Lord, Look Down from Heaven, Behold. TLH Trinity XX
If God Had Not Been on Our Side. TLH 267 Exaudi, Easter VI	Of the Father's Love Begotten. TLH 98 Epiphany I
In God, My Faithful God. TLH 526 Trinity XV	Oh, Come, Oh, Come, Emmanuel. TLH 62 Advent IV
In the Midst of Earthly Life. TLH 590 Trinity XXIV	Oh, Enter, Lord, Thy Tempic. TLH 228 Trinity VIII
In Thee Alone, O Christ, My Lord. TLH 319 Trinity III	On Christ's Ascension I Now Build. TLH 216 Ascension
In Thee, Lord, Have I Put My Trust. TLH 524 Trinity XXIII	One Thing's Needful; Lord, This Treasure. TLH Trinity IX
	Our Father, Thou in Heaven Above. TLH 458 Rogate, Easter V

- Praise the Almighty, My Soul, Adore Him. TLH 26
Trinity XIX
- Ride On, Ride On, in Majesty. TLH 162
Palmarum
- Salvation unto Us Has Come. TLH 377
Septuagesima
Reformation
- Savior of the Nations, Come. TLH 95
Advent I
- Seek Where Ye May to Find a Way. TLH 383
Epiphany IV
- Songs of Thankfulness and Praise. TLH 134
Epiphany II
- The Bridegroom Soon Will Call Us. TLH 67
Advent II
- The Church's One Foundation. TLH 473
Trinity XVII
- The Day Is Surely Drawing Near. TLH 611
Trinity XXVI
- The King of Love My Shepherd Is. TLH 431
Misericordias Domini, Easter II
- The Royal Banners Forward Go. TLH 168
Judica, Lent V
- The Will of God Is Always Best. TLH 517
Trinity XVI
- Thine Honor Save, O Christ, Our Lord. TLH 265
Second Sunday after Christmas
- To Shepherds as They Watched by Night. TLH 103
Sunday after Christmas
- Wake, Awake, for Night Is Flying. TLH 609
Last Sunday after Trinity
- We Now Implore God the Holy Ghost. TLH 231
Trinity I
- When All the World Was Cursed. TLH 272
St. John the Baptist's Day
- When in the Hour of Utmost Need. TLH 522
Reminiscere, Lent II
- Ye Sons and Daughters of the King. TLH 208
Quasimodogeniti, Easter I
- Ye Sons of Men, Oh, Hearken. TLH 75
Advent III

ABBREVIATIONS

A. — Antiphon	∇ — Versus
Ps. — Psalmellus	All. — Alleluia
G. P. — Gloria Patri	Tr. — Tract
Gr. — Gradual	G. A. — Greater Alleluia
R̄ — Responsorium	

NOTE

The Commission on Choral Music of the Lutheran Society for Worship, Music, and the Arts will publish a comprehensive listing of choral music with texts based

on the themes of the Sundays and festivals of the church year.



THE FIRST SUNDAY IN ADVENT

THE LORD WHO COMES

Behold, thy King cometh unto thee; He is just and having salvation. — Zech. 9:9

THE INTROIT

A. Unto Thee, O Lord, do I lift up my soul; O my God, I trust in Thee.
Let me not be ashamed; let not mine enemies triumph over me.
Yea, let none that wait on Thee be ashamed. (Ps. 25:1-3a)

Ps. Show me Thy ways, O Lord; teach me Thy paths. (Ps. 25:4)

G. P. Glory be to the Father and to the Son and to the Holy Ghost; as it was in the be-
ginning, is now, and ever shall be, world without end. Amen.

A. Repeat Antiphon

THE COLLECT

Stir up, we beseech Thee, Thy power, O Lord, and come, that by Thy protection we
rescued from the threatening perils of our sins and saved by Thy mighty deliverance, w^t
and reignest with the Father and the Holy Ghost, ever one God, world without end. A

THE EPISTLE

Romans 13:11-14. Today the church proclaims the approaching Day of the Lord.

AND THAT, knowing the time, that now it is high time to awake out of sleep; for now is
salvation nearer than when we believed. The night is far spent, the day is at hand; let us d
cast off the works of darkness, and let us put on the armor of light. Let us walk honest
the day; not in rioting and drunkenness, not in chambering and wantonness, not in st
envying. But put ye on the Lord Jesus Christ, and make not provision for the flesh, to f
lusts thereof.

THE INTERVENTIENT CHANTS

Gr. R: All they that wait on Thee shall not be ashamed, O Lord.

Y: Show me Thy ways, O Lord; teach me Thy paths. (Ps. 25:3, 4)

All. Alleluia! Alleluia!

Y: Show us Thy mercy, O Lord, and grant us Thy salvation. (Ps. 85:7)
Alleluia!

THE GOSPEL

Matthew 21:1-9. Christ the heavenly King makes His entrance. He comes without worldly
yet He announces His claims to lordship, calling the world to a decision. He comes into it
that shuts itself up to Him in hostility. Yet this poor and beggarly King has power quit
ent from that of other kings and emperors, because He is "just and having salvation."

AND WHEN THEY drew nigh unto Jerusalem and were come to Bethphage, unto the M
Olives, then sent Jesus two disciples, saying unto them, Go into the village over against
straightway ye shall find an ass tied, and a colt with her; loose them, and bring them u
And if any man say ought unto you, ye shall say, The Lord hath need of them; and
way he will send them. All this was done that it might be fulfilled which was spoken
prophet, saying, Tell ye the daughter of Sion, Behold, thy King cometh unto thee, m
sitting upon an ass, and a colt the foal of an ass. And the disciples went and did as Jes
manded them and brought the ass and the colt and put on them their clothes; and they
thereon. And a very great multitude spread their garments in the way; others cut down
from the trees and strawed them in the way. And the multitudes that went before and
lowed cried, saying, Hosanna to the Son of David! Blessed is he that cometh in the nar
Lord! Hosanna in the highest!

THE PROPER PREFACE

. . . through Jesus Christ, our Lord, whose way John the Baptist prepared, proclaiming
Messiah, the very Lamb of God, and calling sinners to repentance that they might esce
the wrath to be revealed when He cometh again in glory. Therefore with angels, . . .

THE HYMN OF THE WEEK

"Savior of the Nations, Come" (95)

(Antiphonally: congregation: 1, 3, 5, 7; choir: 2, 4, 6)

OTHER HYMN SUGGESTIONS

Excellent opening hymns: "Lift Up Your Heads, Ye Mighty Gates" (73); "Hark, a
Voice Is Sounding" (60); "The Advent of Our King" (68). On the Sunday theme
"O Lord, How Shall I Meet Thee" (58; may be sung antiphonally, either with all stanz
congregation: 1; choir: 2 and 3; cong.: 4; choir: 5; cong.: 6 and 7; choir: 8; all: 9; or
ened form, thus: choir: 1; cong.: 2; choir: 3; cong.: 4 and 5) or "Arise, Sons of the K
(69; may be sung alternately with "Lift Up Your Heads," thus: cong.: 73, 1; choir
cong.: 73, 2; choir: 69, 2; cong.: 73, 3; choir: 69, 6; cong. and choir: 73, 5).

Note: The Gloria in Excelsis is not sung during Advent.



CHRISTMAS EVE

THE BIRTH OF OUR LORD

The Word was made flesh and dwelt among us. — John 1:14

THE INTROIT

A. The Lord hath said unto Me: "Thou art My Son; this day have I begotten Thee."

Ps. The Lord reigneth, He is clothed with majesty; the Lord is clothed with strength with He hath girded Himself. (Ps. 93:1)

G.P. Repeat A.

THE COLLECT

O God, who hast made this most holy night to shine with the brightness of the true Light, we beseech Thee, that, as we have known on earth the mysteries of that Light, we may come to the fullness of its joys in heaven; through the same Jesus Christ, Thy Son, Our . . .

THE EPISTLE

Titus 2:11-14. The apostle speaks of the grace of God and of the work which it does . . .

FOR THE GRACE OF GOD that bringeth salvation hath appeared to all men, teaching us to abstain from ungodliness and worldly lusts, we should live soberly, righteously, and godly in the world, looking for that blessed hope and the glorious appearing of the great God and our Saviour Jesus Christ, who gave Himself for us that He might redeem us from all iniquity and purify Himself a peculiar people, zealous of good works.

THE INTERVENIENT CHANTS

Gr. Thy people shall be willing in the day of Thy power, in the beauties of holiness, the womb of the morning.

Ps. The Lord said unto my Lord: "Sit Thou at My right hand until I make Thine Thy footstool." (Ps. 110:3, 1)

All. Alleluia! Alleluia!

Ps. The Lord hath said unto Me: "Thou art My Son; this day have I begotten Thee." (Ps. 2:7)

Alleluia!

THE GOSPEL

Luke 2:1-14. In contrast to the Roman emperor, who seemingly determines the history of the world, the true Savior of the world, whose true worth the angels announce, comes in poverty and brings us great joy.

AND IT CAME TO PASS in those days that there went out a decree from Caesar Augustus that the world should be taxed. (And this taxing was first made when Cyrenius was governor of Syria.) And all went to be taxed, every one into his own city. And Joseph also went up from out of the city of Nazareth, into Judaea, unto the city of David which is called Bethlehem, because he was of the house and lineage of David) to be taxed with Mary, his espoused wife, being great with child. And so it was that, while they were there, the days were accomplished that she should be delivered. And she brought forth her first-born Son and wrapped Him in swaddling clothes and laid Him in a manger because there was no room for them in the inn. And there were in the same country shepherds abiding in the field, keeping watch over their flock. And lo, the angel of the Lord shone round about them, and the glory of the Lord was about them, and they were sore afraid. And the angel said unto them, Fear not; for behold, I have good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord. And this shall be a sign unto you: Ye shall see the Babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God and saying, Glory to God in the highest, and on earth peace, good will toward men.

THE PROPER PREFACE

. . . For in the mystery of the Word made flesh Thou hast given us a new revelation of Thyself, that, seeing Thee in the person of Thy Son, we may be drawn to the love of those things which are not seen. Therefore with angels and archangels. . .

THE HYMN FOR THIS EVE

"All My Heart This Night Rejoices" (77)

(Antiphonally: cong.: 1 and 2; choir: 7; cong.: 8; choir: 11; cong.: 13 and 15. May be shortened to stanzas 1, 2, 5, 6, if necessary)

OTHER HYMN SUGGESTIONS

There are so many good Christmas hymns that selections can hardly be made. One that should not be missing is "From Heaven Above" (85), which is made for antiphonal singing. Individual or the choir may sing stanzas 1—5; the congregation 6 and 7; a solo voice 8; men of the choir 9; girls or women of the choir 13; boys and girls 14; all 15. Occasional may be shortened thus: choir: 1—3; cong.: 6—8; choir: 13 and 14; all: 15.

It is traditional to sing the Quemperas Carol at the midnight service on Christmas Eve. Complete details and suggestions for performance are contained in *The Quemperas Carol*, No. 98-15.

A fine processional that should not be overlooked is "Come, Your Hearts and Voices" (90), which may be sung together with "Now Sing We, Now Rejoice" (92), having the children sing its brightest stanzas 1, 2, 5, 8, while the congregation answers with stanzas



EASTER SUNDAY

RESURRECTION

I was dead; but behold, I am alive forevermore and have the keys of hell and of death.
Rev. 1:18

THE INTROIT

A. When I awake, I am still with Thee. Alleluia! Thou hast laid Thine hand upon me. Alleluia! Such knowledge is too wonderful for me; it is high, I cannot attain unto it. Alleluia! Alleluia!

Ps. O Lord, Thou hast searched me and known me; Thou knowest my downsitting and mine uprising. (Ps. 139:18b, 5b, 6, 1, 2a)

G. P. Repeat A.

THE COLLECT

Almighty God, who through Thine only-begotten Son Jesus Christ hast overcome death and opened unto us the gate of everlasting life, we humbly beseech Thee that, as Thou dost put into our minds good desires, so by Thy continual help we may bring the same to good effect; through the same Jesus Christ, Thy Son, our Lord, who liveth. . . .

THE EPISTLE

1 Corinthians 5:6-8. Thus the Apostle speaks concerning Christ, the true Passover Lamb.

YOUR GLORYING is not good. Know ye not that a little leaven leaveneth the whole lump? Purge out therefore the old leaven that ye may be a new lump, as ye are unleavened. For even Christ our Passover is sacrificed for us; therefore let us keep the feast, not with old leaven, neither with the leaven of malice and wickedness, but with the unleavened bread of sincerity and truth.

THE INTERVENIENT CHANTS

Gr. R: This is the day which the Lord hath made; we will rejoice and be glad in it.

Ps. V: Oh, give thanks unto the Lord, for He is good, for His mercy endureth forever. (Ps. 118:24, 29)

G. A. Alleluia! Alleluia!

Ps. V: Christ, our Passover, is sacrificed for us.

Alleluia!

Ps. V: Let us keep the feast with the unleavened bread of sincerity and truth. (1 Cor. 5:7b, 8a, 8c)

Alleluia!

THE GOSPEL

Mark 16:1-8. The angel proclaims the resurrection message: (a) fear and fright are taken away from your soul; (b) the place of death is interpreted as the place of resurrection; (c) you yourself are summoned to spread this joyous news.

AND WHEN THE SABBATH was past, Mary Magdalene and Mary the mother of James and Salome had bought sweet spices that they might come and anoint Him. And very early in the morning the first day of the week they came unto the sepulcher at the rising of the sun. And they said among themselves, Who shall roll us away the stone from the door of the sepulcher? And when they looked, they saw that the stone was rolled away; for it was very great. And entering into the sepulcher, they saw a young man sitting on the right side clothed in a long white garment; and they were affrighted. And he saith unto them, Be not affrighted. Ye seek Jesus of Nazareth, which was crucified. He is risen, He is not here; behold the place where they laid Him. But go your way, tell His disciples and Peter that He goeth before you into Galilee; there shall ye see Him as He said unto you. And they went out quickly and fled from the sepulcher, for they trembled and were amazed; neither said they anything to any man; for they were afraid.

THE PROPER PREFACE

. . . But chiefly are we bound to praise Thee for the glorious resurrection of Thy Son Jesus Christ, our Lord; for He is the very Paschal Lamb which was offered for us and hath taken away the sins of the world; who by His death hath destroyed death and by His rising to life again hath restored to us everlasting life. Therefore with angels. . . .

THE HYMN OF THE WEEK

"Christ Jesus Lay in Death's Strong Bands" (195)
(Antiphonally: cong.: 1; choir: 2; cong.: 3; choir: 4; cong.: 5)

OTHER HYMN SUGGESTIONS

Fine opening hymns: "Awake, My Heart, with Gladness" (192; if antiphonally, thus: choir: 1 and 2; cong.: 3-5; choir: 6; cong.: 7 and 8) and "Welcome, Happy Morning" (202) or "The Strife Is O'er; the Battle Done" (210) or "Jesus Christ Is Risen Today" (199). As sequence "Christ Is Arisen" (187) is unexcelled; if sung antiphonally it may be done thus: choir: Parts I and II; Cong.: Part III; if desirable, it may be sung alternately with the Hymn of the Week (195) thus: choir: 195, 1; cong.: 187; choir: 195, 2 and 3; cong.: 187; choir: 195, 4 and 5; cong.: 187.

Appendix C – Hymn of the Day (*De Tempore*) Plans in 20th Century Hymn Books
Danish Evangelical Lutheran Synods in America – Hymnal for Church and Home (1942)

**INDEX TO HYMNS ADAPTED FOR USE WITH THE
 VARIOUS GOSPEL TEXTS OF THE
 CHURCH YEAR**

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Second Sunday in Advent First: 105, 154, 353, 375 Second: 34, 326	Fifth Sunday after Epiphany First: 131, 210, 231 Second: 96, 311
Third Sunday in Advent First: 68, 71, 202, 327 Second: 70, 125	Sixth Sunday after Epiphany First: 4, 111
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- Third Sunday after Trinity**
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- Fifth Sunday after Trinity**
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First: 212, 319, 389	First: 326, 375
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First: 248, 284	First: 271, 399
Second: 94, 329	Second: 114, 380

XI. LITURGICAL INDEX

Hymns related to the Propers for the Day have been arranged in the following sequence: P. Procession; I. Introit; Ps. Psalm paraphrase following the Old Testament Lesson; E. Epistle; Gr. Gradual; G. Gospel.

ADVENT I

P.	2	O come, O come, Emmanuel	(1) Veni, Emmanuel (2) Veni, veni, Emmanuel St. Theodulph Westwood (alt. Aurelia) Watchman (1) Gounod (2) Ratisbon Galilee
	74	All glory, laud, and honor	
	328	Hail to the Lord's Anointed	
	525	Watchmen, tell us of the night	Watchman
	208	Christ, whose glory fills the skies	(1) Gounod (2) Ratisbon Galilee
	553	Jesus calls us; o'er the tumult	
I.	321	Hills of the North, rejoice	Little Cornard
	390	Thou art the Way; to thee alone	Beatitudo (alt. St. James)
Ps.	8	Lift up your heads, ye mighty gates	(1) Truro (2) Macht hoch die Tür
E.	1	Hark! a thrilling voice is sounding	Merton
	3	The advent of our God	Doncaster
	6	Hark, the glad sound!	Die helle Sonne
	7	Wake, awake, for night is flying	Wachet auf
	327	The Lord will come and not be slow	St. Stephen (alt. St. Flavian)
	559	My soul, be on thy guard	Heath
Gr.	9	Prepare the way, O Zion!	Messiah
G.	11	O how shall I receive thee	St. Theodulph
	424	Hosanna to the living Lord!	Hosanna
	468	O Jesus, King most wonderful	Winchester
	436	Rejoice, the Lord is King!	(1) Jubilate (2) Laus Regis
	550	Lead on, O King eternal	Lancashire

ADVENT II

P.	2	O come, O come, Emmanuel	(1) Veni, Emmanuel (2) Veni, veni, Emmanuel St. Hilary
	5	Come, thou long-expected Jesus	St. Hilary
	10	The King shall come when morning dawns	Farrant
	331	Thy kingdom come! on bended knee	Irish (alt. Richmond)
	329	Thy kingdom come, O God	St. Cecilia
	14	Rejoice, all ye believers	Vigil (alt. Lancashire)
I.	1	Hark! a thrilling voice is sounding	Merton
	328	Hail to the Lord's Anointed	Westwood (alt. Aurelia)
Ps.	327	The Lord will come and not be slow	St. Stephen (alt. St. Flavian)
E.	155	Lord, keep us steadfast in thy word	(1) Jesu, dulcedo cordium (2) Erhalt uns, Herr
	319	Hail to the brightness of Zion's glad	(1) Wesley (2) Einer ist König
	323	Spread, O spread, thou mighty word	Gott sei Dank
	252	O Word of God incarnate	Munich
	251	The Spirit of the Lord revealed	Wolder
	256	Father of mercies, in thy word	St. Agnes
Gr.	9	Prepare the way, O Zion!	Messiah
	238	Lord of the worlds above	(1) Croft's 136th (2) Darwall's 148th
	239	We love the place, O God	Quam dilecta
G.	13	Lo! he comes with clouds descending	Störl (alt. St. Thomas)
	343	Judge eternal, throned in splendor	(1) Picardy (2) Rhuddlan

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G.	4	On Jordan's banks the Baptist's cry	Alstone
	525	Watchman, tell us of the night	Watchman
	7	Wake, awake, for night is flying	Wachet auf
	320	Heralds of Christ, who bear	Longwood (alt. National Hymn)
	384	One who is all unfit to count	(1) Wigtown (2) Caithness
	12	Comfort, comfort ye, my people	Psalm 42
CHRISTMAS EVE (December 24)			
	16	Silent night, holy night	Stille Nacht
	22	From heaven above to earth I come	Von Himmel hoch
	23	It came upon the midnight clear	Carol
	24	While shepherds watched their flocks	Bethlehem
	25	Hark! the herald angels sing	Mendelssohn
	26	All my heart this night rejoices	Warum sollt ich
	27	O little town of Bethlehem	(1) St. Louis
			(2) Christmas Carol
	30	Angels we have heard on high	Gloria
	31	Angels, from the realms of glory	Regent Square
	36	In the bleak midwinter	Cranham
	40	The first Noel	The First Nowell
	45	I am so glad each Christmas Eve	Christmas Eve
	47	Away in a manger	Away in a Manger
	38	Lo, how a Rose e'er blooming	Es ist ein' Ros' entsprungen
	48	What child is this, who, laid to rest	Greensleeves
CHRISTMAS DAY (December 25)			
P.	25	Hark! the herald angels sing	Mendelssohn
	27	O little town of Bethlehem	(1) St. Louis
			(2) Christmas Carol
	42	O come, all ye faithful	Adeste fideles
	43	Under the feeble stable light	Holy Manger
	17	Of the Father's love begotten	Divinum mysterium
	44	Long ago and far away	Resonet in laudibus
	19	Christians, awake! salute the happy morn	Yorkshire
I.	18	A great and mighty wonder	St. Alphege
	29	Break forth, O beauteous heavenly	Schop
Ps.	15	Joy to the world! the Lord is come	Antioch
E.	37	Love came down at Christmas	Gartan
	39	Good Christian men, rejoice	In dulci jubilo
	41	Once in royal David's city	Irby
Gr.	169	All people that on earth do dwell	Old Hundredth
G.	20	From east to west, from shore to shore	(1) A solis ortus cardine
			(2) Christum wir sollen loben schon
	28	The happy Christmas comes once more	Emmanuel
	24	While shepherds watched their flocks	Bethlehem
	32	Rejoice, rejoice this happy morn	Wie schön leuchtet
	31	Angels, from the realms of glory	Regent Square
	49	Thy little ones, dear Lord, are we	Paedia

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GOOD FRIDAY

P.	76 Glory be to Jesus 89 O perfect life of love 482 Beneath the Cross of Jesus 86 O come and mourn with me awhile 81 Jesus, in thy dying woes	Caswall Gorton St. Christopher St. Cross Swedish Litany
I.	83 Behold the Lamb of God! 85 Ah, holy Jesus, how hast thou	Wigan Herzliebster Jesu
Ps.	312 Saviour, sprinkle many nations	Beecher (alt. Falfield)
E.	88 O sacred Head, now wounded 370 Just as I am, without one plea 486 Alas! and did my Saviour bleed	Passion Chorale (1) Quebec (2) Woodworth Martyrdom (Avon)
Gr.	80 Deep were his wounds, and red	Marlee
G.	84 At the Cross, her station keeping 87 O darkest woe! 64 In the Cross of Christ I glory 503 When I survey the wondrous Cross 402 O Love that wilt not let me go 577 Nearer, my God, to thee 78 Go to dark Gethsemane	Mainz O Traurigkeit (1) Rathbun (2) Cross of Jesus (1) Hamburg (2) Rockingham St. Margaret Bethany Petra (Redhead No. 76)

EASTER DAY

P.	91 Christ the Lord is risen today 93 Welcome, happy morning! 106 Come, ye faithful, raise the strain	St. George's, Windsor Fortunatus (1) St. Kevin (2) Spring of Souls
I.	90 The strife is o'er, the battle done 105 The Day of Resurrection	Victory Rotterdam (alt. Lancashire)
Ps.	418 Let all the world in every corner sing	Undique gloria
E.	95 At the Lamb's high feast we sing 102 O Paschal Feast, what joy is thine!	(1) Salzburg (2) Tichfield Lob sei dem allmächtigen Gott
Gr.	97 Sing, men and angels, sing 98 Christ Jesus lay in death's strong bands 99 Christ, the Lord, is risen today	Hawarden Christ lag in Todesbanden Llanfair
G.	100 Alleluia! Jesus lives! 92 Jesus Christ is risen today 566 Thine is the glory 387 I know that my Redeemer lives 427 Praise the Lord of heaven	Easter Glory Easter Hymn (Worgan) Judas Maccabaeus Duke Street David (St. Alban's)

EASTER I (Quasi Modo Geniti)

P.	93 Welcome, happy morning! 106 Come, ye faithful, raise the strain 387 I know that my Redeemer lives	Fortunatus (1) St. Kevin (2) Spring of Souls Duke Street
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HYMNS FOR THE CHURCH YEAR

1 Advent		8 Epiphany	
Savior of the nations, come*	28	Sing praise to God, the highest good*	542
Fling wide the door, unbar the gate (ABC)**	32	Jesus, priceless treasure (A)	457, 458
Wake, awake, for night is flying	31	Salvation unto us has come (B)	297
2 Advent		O God of mercy, God of light (C)	425
Comfort, comfort now my people	29	As with gladness men of old	82
On Jordan's banks the Baptist's cry* (ABC)	36	Transfiguration	
Prepare the royal highway	26	How good, Lord, to be here!	89
3 Advent		Oh, wondrous type! Oh, vision fair* (ABC)	80
The only Son from heaven	86	O God of God, O Light of light	536
Hark! A thrilling voice is sounding!* (ABC)	37	Ash Wednesday	
Hark, the glad sound! The Savior comes	35	O Lord, throughout these forty days	99
4 Advent		Out of the depths I cry to you* (ABC)	295
Savior of the nations, come	28	Savior, when in dust to you	91
Oh, come, oh, come, Emmanuel* (ABC)	34	1 Lent	
Come, thou long-expected Jesus	30	God the Father, be our stay*	308
Christmas		Who trusts in God, a strong abode (ABC)	450
Once again my heart rejoices	46	A mighty fortress is our God*	228, 229
From heav'n above to earth I come* (ABC, Luke 2)	51	2 Lent	
Of the Father's love begotten* (ABC, John 1)	42	Lord, thee I love with all my heart*	325
All praise to you, eternal Lord	48	O Jesus, joy of loving hearts (A)	356
1 Christmas		"Take up your cross," the Savior said (B)	398
Let all together praise our God*	47	O Jesus Christ, may grateful hymns be rising (C)	427
All praise to you, eternal Lord (AB)	48	Jesus, refuge of the weary	93
In a lowly manger born (C)	417	3 Lent	
The only Son from heaven	86	May God bestow on us his grace*	335
2 Christmas		God, whose almighty word (A)	400
Of the Father's love begotten*	42	O God of earth and altar (B)	428
Let all together praise our God (ABC)	47	Jesus, the very thought of you (C)	316
Let all mortal flesh keep silence	198	In the cross of Christ I glory	104
Epiphany		4 Lent	
Brightest and best of the stars of the morning	84	I trust, O Christ, in you alone*	395
O Morning Star, how fair and bright!* (ABC)	76	Lord of glory, you have bought us (A)	434
Bright and glorious is the sky	75	God loved the world so that he gave* (B)	292
Baptism of Our Lord		In Adam we have all been one (C)	372
From God the Father, virgin-born	83	On my heart imprint your image	102
To Jordan came the Christ, our Lord* (ABC)	79	5 Lent	
When Christ's appearing was made known	85	My song is love unknown*	94
2 Epiphany		Glory be to Jesus (ABC)	95
The only Son from heaven*	86	Christ, the life of all the living	97
Jesus calls us; o'er the tumult (AB)	494	Sunday of the Passion	
All praise to you, O Lord (C)	78	The royal banners forward go	124, 125
Jesus, priceless treasure*	457, 458	A lamb goes uncomplaining forth* (ABC)	105
3 Epiphany		O sacred head, now wounded	116, 117
O God of light, your Word, a lamp unfailing	237	Monday in Holy Week	
"Come, follow me," the Savior spake (AB)	455	Beneath the cross of Jesus	107
Hail to the Lord's anointed (C)	87	Tuesday in Holy Week	
O Christ, our light, O Radiance true*	380	O Christ, our king, creator, Lord	101
4 Epiphany		Wednesday in Holy Week	
Hope of the world, thou Christ of great compassion*	493	It happened on that fateful night	127
Son of God, eternal Savior (A)	364	Maundy Thursday	
Dear Christians, one and all, rejoice (B)	299	We who once were dead	207
God of grace and God of glory (C)	415	Love consecrates the humblest act (A)	122
Songs of thankfulness and praise	90	O Lord, we praise you, bless you, and adore you* (BC)	215
5 Epiphany		Thee we adore, O hidden Savior, thee	199
Hail to the Lord's anointed*	87	Good Friday	
May we your precepts, Lord, fulfill (A)	353	Deep were his wounds, and red	100
O Christ, the healer, we have come (B)	360	Sing my tongue, the glorious battle* (ABC)	118
Lord, speak to us, that we may speak (C)	403	O sacred head, now wounded	116, 117
Your Word, O Lord, is gentle dew	232	Easter Day	
6 Epiphany		Good Christian friends, rejoice and sing	144
O Christ, our hope, our heart's desire*	300	Christ Jesus lay in death's strong bands* (ABC)	134
Lord Jesus, think on me (A)	309	At the Lamb's high feast we sing	210
O Jesus Christ, may grateful hymns be rising (BC)	427	2 Easter	
Oh, that the Lord would guide my ways	480	Come, you faithful, raise the strain	132
7 Epiphany		O sons and daughters of the King* (ABC)	139
Oh, love, how deep, how broad, how high	88	That Easter day with joy was bright	154
O God, O Lord of heav'n and earth* (ABC)	396	3 Easter	
Lord, keep us steadfast in your Word	230	With high delight let us unite*	140
		Look, now he stands! Stones could not hold him; down for long (ABC)	152
		Now all the vault of heav'n resounds	143

* Hymns which constitute a contemporary adaptation of the traditional Lutheran de tempore series
 ** The letters A, B, and C are references to lectionary series

by, by whose hand	477
we my shepherd is* (A)	456
shepherd; I'll not want (B)	451
shepherd lead us (C)	481
Redeemer lives!	352
high feast we sing*	210
thy; through you alone (A)	464
It's bleak wilderness (B)	378
visions, grant me grace (C)	419
endless love to me	336
one and all, rejoice*	299
eternal Savior (ABC)	364
save all others	298
holy ranks of angels*	159
the sight is glorious (A)	156
It is in heavenly splendor (B)	172
O Jesus (C)	158
thy let us sing!	157
deep, how broad, how high*	88
how to pray aright (A)	438
little flock (B)	476
in his company (C)	255
by Spirit let us pray	317
test, our souls inspire (A)	472, 473
test, God and Lord* (B)	163
Spirit's pow'r, with one accord (C)	169
Holy Ghost	162
heavenly dove*	284
thy, merciful, and tender (ABC)	169
God on high	166
by Spirit let us pray*	317
rest on nothing less (A)	293, 294
thy divine (B)	257
rest in humble service (C)	423
we'll receive (A)	291
and tongues to sing (B)	559
our of deepest need* (C)	303
of heav'n and earth*	396
and, almighty Word (A)	379
our Word is cast (B)	234
opening hearts (C)	356
and God of our salvation*	366
forever (A)	490
and, a strong abode* (B)	450
is sure foundation (C)	367
each day*	350
peoples who will never falter (AC)	283
thy, God of light (B)	425
ht, O Radiance true*	380
our bitter woes (A)	338
mysterious way (B)	483
where'er the sun (C)	530
re, O Lord, I go*	505
our Word is cast (A)	234
our Christ, the Word, the Way (B)	434
God of light (C)	425
ster in*	459
has been sown (A)	261
our Word, a lamp unfailing (B)	237
with all my heart (C)	325
nothing move me*	468
of heav'n and earth (A)	396

Jesus, priceless treasure* (B)	457, 458
Lord, teach us how to pray aright (C)	438
11 Pentecost	
Jesus, priceless treasure*	457, 458
Praise and thanksgiving (A)	409
O Bread of life from heaven (B)	222
Son of God, eternal Savior (C)	364
12 Pentecost	
If God himself be for me*	454
Eternal Father, strong to save (A)	467
Guide me ever, great Redeemer (B)	343
Rise, my soul, to watch and pray (C)	443
13 Pentecost	
When in the hour of deepest need* (A)	303
How blest are they who hear God's Word (B)	227
Lord, keep us steadfast in your Word* (C)	230
14 Pentecost	
O Christ, our light, O Radiance true*	380
Built on a rock the Church shall stand (A)	365
Hope of the world, thou Christ of great compassion (B)	493
A multitude comes from the east and the west* (C)	313
15 Pentecost	
Son of God, eternal Savior*	364
If God himself be for me (A)	454
To you, omniscient Lord of all* (B)	310
O God of earth and altar (C)	428
16 Pentecost	
Praise the Almighty, my soul, adore him!*	539
Lord of all nations, grant me grace* (A)	419
O Son of God, in Galilee (B)	426
Take my life, that I may be (C)	406
17 Pentecost	
Forgive our sins as we forgive* (A)	307
Let me be yours forever (B)	490
Jesus sinners will receive* (C)	291
18 Pentecost	
Salvation unto us has come* (A)	297
All depends on our possessing (B)	447
Father eternal, ruler of creation (C)	413
19 Pentecost	
Lord, keep us steadfast in your Word*	230
O Master, let me walk with you (A)	492
O Jesus, I have promised (B)	503
Oh, praise the Lord, my soul! (C)	538
20 Pentecost	
The Church of Christ, in ev'ry age* (A)	433
Our Father, by whose name* (B)	357
O Jesus, I have promised* (C)	503
21 Pentecost	
All who believe and are baptized*	194
A multitude comes from the east and the west (A)	313
There will I love, my strength, my tower (B)	502
Your hand, O Lord, in days of old (C)	431
22 Pentecost	
Forth in thy name, O Lord, I go*	505
Father eternal, ruler of creation (A)	413
God, who stretched the spangled heavens (B)	463
Out of the depths I cry to you (C)	295
23 Pentecost	
Lord, teach us how to pray aright*	438
Oh, that the Lord would guide my ways (A)	480
Oh, praise the Lord, my soul! (B)	538
To you, omniscient Lord of all* (C)	310
24 Pentecost	
Love divine, all loves excelling*	315
Wake, awake, for night is flying* (A)	31
Lord of light, your name outshining (B)	405
If you but trust in God to guide you (C)	453
25 Pentecost	
Rejoice, angelic choirs, rejoice!*	146
Forth in thy name, O Lord, I go (A)	505
As saints of old their firstfruits brought (B)	404
I know that my Redeemer lives! (C)	352
26 Pentecost	
O God of earth and altar* (A)	428
Through the night of doubt and sorrow* (B)	355
Fight the good fight with all your might* (C)	461

27 Pentecost	
The day is surely drawing near*	321
Rise, O children of salvation (A)	182
Rejoice, rejoice, believers (B)	25
Lord Christ, when first you came to earth*	421

See *Topic Index* to *Hymns* to make selections for Lesser Festivals, Commemorations, Occasions

Christ the King	
Rejoice, the Lord is king!	171
The day is surely drawing near* (A)	321
At the name of Jesus* (B)	179
O Jesus, king most wonderful! (C)	537
The head that once was crowned with thorns	173

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O Lord of light, who made the stars	323	in a lowly manger born	417
Once he came in blessing	312	Jesus, refuge of the weary	93
The clouds of judgment gather	322	Jesus, your blood and righteousness	302
The day is surely drawing near	321	My hope is built on nothing less	293, 294
Affirmation of Baptism		My song is love unknown	94
Baptized into your name most holy	192	There's a wideness in God's mercy	290
"Come, follow me," the Savior spake	455	To you, omniscient Lord of all	310
Come, gracious Spirit, heav'nly dove	475	Victim Divine, your grace we claim	202
Come, oh, come, O quick'ning Spirit	478	When I survey the wondrous cross	482
Eternal God, before your throne we bend	354	Baptism, Christian	
Lord, take my hand and lead me	333	See Holy Baptism, 187-195	
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For all your saints, O Lord	176	Around you, O Lord Jesus	496
Oh, what their joy and their glory must be	337	Blessing and honor and glory and pow'r	525
Who is this host arrayed in white	314	Come, Holy Ghost, God and Lord	163
Angels		Come, thou almighty King	522
God himself is present	249	Father most holy, merciful, and tender	169
Holy God, we praise your name	535	Holy God, we praise your name	535
Ye watchers and ye holy ones	175	Jesus shall reign where'er the sun	530
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Anniversary, Church		Lord God, the Holy Ghost	162
Built on a rock the Church shall stand	365	Now the silence	205
Christians, while on earth abiding	440	O day full of grace that now we see	161
O God, our help in ages past	320	Oh, for a thousand tongues to sing	559
Annunciation of Our Lord, The		O God of life's great mystery	201
From east to west, from shore to shore	64	O Holy Spirit, enter in	459
My soul now magnifies the Lord	180	O Jesus Christ, may grateful hymns be rising	427
Of the Father's love begotten	42	Oh, worship the King, all-glorious above	548
The only Son from heaven	86	Benevolence	
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And have the bright immensities	391	I know of a sleep in Jesus' name	342
At the name of Jesus	179	Jesus Christ, my sure defense	340
Crown him with many crowns	170	O God, our help in ages past	320
Lord, enthroned in heav'nly splendor	172	O Holy Spirit, enter in	459
O Christ, our hope, our hearts' desire	300	Oh, what their joy and their glory must be	337
Rejoice, the Lord is king!	171	Who is this host arrayed in white	314
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Aspiration		Love divine, all loves excelling	315
As pants the hart for cooling streams	452	Oh, sing jubilee to the Lord, ev'ry land	256
Jesus, thy boundless love to me	336	What wondrous love is this, O my soul, O my soul!	385
Love divine, all loves excelling	315	Ye watchers and ye holy ones	175
O Christ, our hope, our hearts' desire	300	Christ the King, 170-173	
O Love that will not let me go	324	All hail the pow'r of Jesus' name!	328, 329
You are the way; through you alone	464	At the name of Jesus	179
Assurance		Christ is alive! Let Christians sing	363
I heard the voice of Jesus say	497	Christ is the king! O friends, rejoice	386
Jesus, priceless treasure	437, 458	Jesus shall reign where'er the sun	530
Praise the Almighty, my soul, adore him!	539	O Jesus, king most wonderful!	537
		The King shall come when morning dawns	33

Hymns for the Church Year

Numbers listed refer to LBW hymn numbers.

The following list provides suggestions to assist in the selection of congregational hymns, as well as hymn-based choir music and organ works. Hymns appropriate for all three series—A, B, and C—are given first, followed by those which relate to the individual series. This list incorporates the list found on pp. 929-931 of the LBW, with the Hymn of the Day marked (H), and all others from that list marked §. Further suggestions appear in the order in which the items occur in the service:†

- (Pr) Reflecting the emphasis of the Prayer of the Day
- (I) Based on or reflecting the emphasis of the First Lesson
- (PsP) Psalm paraphrase
- (Ps) Based on or reflecting the emphasis of the Psalm
- [Ps] Other than Old Testament Psalm suggested for the service
- (II) Based on or reflecting the emphasis of the Second Lesson
- (G) Based on or reflecting the emphasis of the Gospel

(Undesignated hymns at the end of the list either contain elements from all three lessons, or are generally appropriate to the day, or the season of the Church year.)

Where there is a choice of prayers or lessons the first is indicated with (a), the second with (b). Where there are multiple lections, each is specified. Sometimes a hymn ties in with an entire lesson; more often a single stanza of a hymn picks up a single verse of Scripture.

SUNDAYS AND PRINCIPAL FESTIVALS

1 Advent

Savior of the nations, come (H), 28
Wake, awake, for night is flying §, 31
Fling wide the door, unbar the gate §, 32
The advent of our God (G-a), 22
Lord our God, with praise we come (G-a),
244
Once he came in blessing (G-a), 312
The day is surely drawing near (G-a), 321
O Lord, how shall I meet you (G-b), 23
Come, O precious Ransom, come (G-b),
24
The King shall come when morning
dawns, 33
O Savior, rend the heavens wide, 38

A

Grant peace, we pray, in mercy, Lord
(Ps), 471
Hark! A thrilling voice is sounding! (II),
37

B

Do not despair, O little flock (Ps), 361
Look from your sphere of endless day (Ps),
402
Who trusts in God, a strong abode (Ps),
450
Savior, like a shepherd lead us (Ps), 481
Lord, as a pilgrim (Ps), 485

† A listing of prayers and lections is given in the LBW pp. 131ff, and in the *Ministers' Desk Edition*, pp. 121ff.

HYMNS FOR
THE CHURCH YEAR

C

Oh, come, oh, come, Emmanuel (I), 34
O God of love, O King of peace (Ps), 414
Hark! A thrilling voice is sounding!
(G-a), 37
Through the night of doubt and sorrow
(G-a), 355
A stable lamp is lighted (G-b), 74

2 Advent

On Jordan's banks the Baptist's cry (H), 36
Prepare the royal highway §, 26
Comfort, comfort now my people §, 29
Hark, the glad sound! (I), 35
By all your saints in warfare (stanza 15)
(G), 178

A

Oh, come, oh, come, Emmanuel (I), 34
Lo, how a rose is growing (I), 58
Creator Spirit, by whose aid (I), 164
O Holy Spirit, enter in (I), 459
Come, Holy Ghost, our souls inspire (I),
472, 473
Jesus shall reign (PsP), 530

B

Rejoice, rejoice, believers (I), 25
Jesus sinners will receive (I), 291
My soul, now praise your maker! (I), 519
The Lord will come and not be slow (Ps),
318
Lord our God, with praise we come (II),
244
O God, our help in ages past (II), 320

C

Let us ever walk with Jesus (Ps), 487
Oh, that I had a thousand voices (Ps), 560

3 Advent

Hark! A thrilling voice is sounding! (H),
37
Hark, the glad sound! The Savior
comes §, 35
The only Son from heaven §, 86
Rejoice, rejoice, believers (I), 25
On Jordan's banks the Baptist's cry (G),
36
Herald, sound the note of judgment (G),
556

A

Hail to the Lord's anointed (I), 87
Praise the Almighty (PsP), 539

B

My soul proclaims the greatness of the
Lord /Ps/, 6
My soul now magnifies the Lord /PsP/,
180

C

Rejoice, O pilgrim throng (II), 553

578

4 Advent

Oh, come, oh, come, Emmanuel (H), 34
Savior of the nations, come §, 28
Come, thou long-expected Jesus §, 30
O Savior, rend the heavens wide (Pr), 38
My soul proclaims the greatness of the
Lord (G), 6
From east to west (G), 64
My soul now magnifies the Lord (G), 180
Lo! He comes with clouds descending, 27

A

Prepare the royal highway (Ps), 26
Fling wide the door, (Ps), 32
O God of God, O Light of Light (Ps), 536

B

Hail to the Lord's anointed (I), 87

C

O little town of Bethlehem (I), 41
Savior, like a shepherd lead us (Ps), 481

Christmas Eve

Joy to the world, the Lord is come!, 39
O little town of Bethlehem, 41
Infant holy, infant lowly, 44
Once again my heart rejoices, 46
From heaven above to earth I come, 51
Lo, how a rose is growing, 58
Hark! The herald angels sing, 60
The bells of Christmas chime once more,
62
From shepherding of stars, 63
Silent night, holy night!, 65
Away in a manger, 67
I am so glad each Christmas Eve, 69
Angels we have heard on high, 71

Christmas Day

From heaven above to earth I come (H)
(Luke), 51
Of the Father's love begotten (H) (John),
42
Once again my heart rejoices §, 46
All praise to you, eternal Lord §, 48
Rejoice, rejoice this happy morn (Luke),
43
Infant holy, infant lowly (Luke), 44
Angels, from the realms of glory (Luke),
50
Good Christian friends, rejoice (Luke), 55
The first Noel the angel did say (Luke), 56
Hark! The herald angels sing (Luke), 60
From shepherding of stars (Luke), 63
From east to west, from shore to shore
(Luke), 64
Come rejoicing, praises voicing (Luke), 66
He whom shepherds once came praising
(Luke), 68
Angels we have heard on high (Luke), 71
O Savior of our fallen race (John), 49
Let our gladness have no end (John), 57
Oh, come, all ye faithful, 45

Easter Day

Christ Jesus lay in death's strong bands
(H), 134
Good Christian friends, rejoice and
sing §, 144
At the Lamb's high feast we sing §, 210
The day of resurrection! (Ps, G), 141
Christ the Lord is risen today; Alleluia!
(G), 128
Christ the Lord is risen today! (G), 130
The strife is o'er, the battle done (G), 135
Christians, to the paschal victim (G), 137
O sons and daughters of the King (G),
139
Hail thee, festival day! (G), 142
Thine is the glory (G), 145
Hallelujah! Jesus lives! (G), 147
Jesus Christ is risen today (G), 151
That Easter day with joy was bright (G),
154

B

Praise and thanks and adoration (II), 470

C

Come, you faithful, raise the strain (I-a,
G), 132

Easter Evening

Praise to the Lord, the Almighty (Ps), 543
Christ Jesus lay in death's strong bands
(II), 134
Lord, enthroned in heavenly splendor (II),
172
That Easter day with joy was bright (G),
154
Come, risen Lord (G), 209
Abide with us, our Savior (G), 263

2 Easter

O sons and daughters of the King (H),
139
Come, you faithful, raise the strain §, 132
That Easter day with joy was bright §,
154
Christ is risen! Alleluia! (G), 131
The first day of the week (G), 246
Awake, my heart, with gladness, 129
Jesus lives! The victory's won!, 133
Make songs of joy, 150

A

O Savior, precious Savior (II), 514

B

Praise the Lord! O heavens, adore him
(PsP), 540
Praise the Lord of heaven! (PsP), 541
Ye watchers and ye holy ones (Ps), 175
Let the whole creation cry (Ps), 242
All creatures of our God and King (Ps),
527

C

Look, oh, look, the sight is glorious (II),
156
The head that once was crowned (II), 173

3 Easter

With high delight let us unite (H), 140
Now all the vault of heaven resounds §,
143
Look, now he stands! §, 152
He is arisen! Glorious Word!, 138
This joyful Eastertide, 149
Welcome, happy morning!, 153
O Christ, our hope, 300

A

When all your mercies, O my God (Ps),
264
Forth in thy name, O Lord, I go (Ps), 505
May we your precepts, Lord, fulfill (II),
353
Come, risen Lord (G), 209
Abide with us, our Savior (G), 263

B

Jesus Christ, my sure defense (I), 340
Wondrous are your ways, O God! (Ps),
311
Here, O my Lord, I see thee (II), 211
O Lord of light, who made the stars (II),
323

C

By all your saints in warfare (stanza II)
(I), 177
Oh, sing, my soul, your maker's praise
(Ps), 319
Come, let us join our cheerful songs (II),
254
Blessing and honor (II), 525

4 Easter

The King of love my shepherd is (H), 456
I know that my Redeemer lives! §, 352
O God of Jacob, by whose hand §, 477
Come, gracious Spirit, heavenly dove
(Pr-a & b), 475
May God bestow on us his grace (Ps), 335
Jesus, thy boundless love to me (Ps), 336
Who trusts in God, a strong abode (Ps),
450
Rejoice, angelic choirs, rejoice!, 146

A

The King of love my shepherd is (PsP) §
456
We sing the praise of him who died (II),
344
I trust, O Christ, in you alone (II), 395
With God as our friend (G), 371

B

The Lord's my shepherd; I'll not want
(PsP) §, 451

Major Festivals

Hymn of the Day selections listed in italics are alternates.

First Sunday in Advent

Lessons and Psalms

Year A

Isaiah 2:1-5

Romans 13:11-14

Matthew 24:37-44

Psalm 18

Year C

Jeremiah 33:14-16

1 Thessalonians 3:9-13

Luke 21:25-36

Psalm 25

Year B

Isaiah 63:16b,17;64:1-8

1 Corinthians 1:3-9

Mark 13:32-37

Psalm 24

One Year

Jeremiah 33:14-18

Romans 13:11-14

Matthew 21:1-9

Psalm 24

Prayer of the Day

Stir up your power, O Lord, and come. Protect us by your strength and save us from the threatening dangers of our sins; for you live and reign with the Father and the Holy Spirit, one God, now and forever.

Verse of the Day

Alleluia. He who testifies to these things says, "Yes, I am coming soon." Amen. Come, Lord Jesus. Alleluia. (Revelation 22:20)

Hymn of the Day

Year ABC - Savior of the Nations, Come (2)

One Year - Savior of the Nations, Come (2)

Color: Blue or Purple

The Nativity of Our Lord

Christmas Eve

Lessons and Psalms*Year A*

Isaiah 9:2-7
 Titus 2:11-14
 Luke 2:1-20
 Psalm 96

Year B

Isaiah 9:2-7
 Titus 2:11-14
 Luke 2:1-20
 Psalm 96

Year C

Isaiah 9:2-7
 Titus 2:11-14
 Luke 2:1-20
 Psalm 96

One Year

Isaiah 9:2-7
 Titus 2:11-14
 Luke 2:1-20
 Psalm 8

Prayer of the Day

Almighty God, you made this holy night shine with the brightness of the true light. Grant that as we have known on earth the wonder of that light, we may also behold him in all his glory in the life to come; through your only Son, Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever.

Verse of the Day

Alleluia. Today in the town of David a Savior has been born to you; he is Christ the Lord. Alleluia. (Luke 2:11)

Hymn of the Day

Year ABC - From Heaven Above to Earth I Come (38)
 - *Once Again My Heart Rejoices* (37)
 One Year - From Heaven Above to Earth I Come (38)
 - *Once Again My Heart Rejoices* (37)

Color: White

The Resurrection of Our Lord

Easter Day

Lessons and Psalms*Year A*

Jonah 2:2-9
 Colossians 3:1-4
 Matthew 28:1-10
 Psalm 118

Year C

Exodus 15:1-11
 1 Corinthians 15:1-11
 Luke 24:1-12
 Psalm 118

Year B

Isaiah 25:6-9
 1 Corinthians 15:19-26
 Mark 16:1-8
 Psalm 118

One Year

Job 19:23-27a
 1 Corinthians 5:6-8
 Mark 16:1-8
 Psalm 118

Prayer of the Day

Almighty God, by the glorious resurrection of your Son Jesus Christ you conquered death and opened the gate to eternal life. Grant that we, who have been raised with him through baptism, may walk in newness of life and ever rejoice in the hope of sharing his glory; through Jesus Christ our Lord, to whom, with you and the Holy Spirit be dominion and praise now and forever.

Verse of the Day

Alleluia. Alleluia. Christ is risen! He is risen indeed! Alleluia. This is the day the Lord has made; let us rejoice and be glad in it. Alleluia. (Psalm 118:24 cf. NIV)

Hymn of the Day

- | | | |
|----------|---|-------|
| Year ABC | - Awake, My Heart, with Gladness | (156) |
| | - <i>Christ Jesus Lay in Death's Strong Bands</i> | (161) |
| One Year | - Awake, My Heart, with Gladness | (156) |
| | - <i>Christ Jesus Lay in Death's Strong Bands</i> | (161) |

Worship Committee of the ELS – Evangelical Lutheran Hymnary (1996)

ILCW LECTIONARY (3-Year)

Year A	Psalm	1st Lesson	2nd Lesson	Gospel	Collects	Hymns	
						ABC	A
Advent 1	50:1-15	Is. 2:1-5	Rom. 13:11-14	Mt. 24:37-44	1, 2	90	96
Advent 2	72:1-14(15-19)	Is. 11:1-10	Rom. 15:4-13	Mt. 3:1-12	3, 4	106	91
Advent 3	146	Is. 35:1-10	Jan. 5:7-10	Mt. 11:2-11	5, 8	105	109
Advent 4	24	Is. 7:10-14(15-17)	Rom. 1:1-7	Mt. 1:18-25	6, 7	110	87
Christmas Eve	96	Is. 9:2-7	Titus 2:11-14	Lk. 2:1-20	9	123	143
Christmas Day: 1st	2	Is. 52:7-10	Heb. 1:1-9	Jn. 1:1-14	10, 11	128	161
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Advent 3	Lt. 1:46-55	Is. 61:1-3,10-11	1 Ths. 5:16-24	Jn. 1:6-8,19-28	5, 8	105	9
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Christmas Eve	96	Is. 9:2-7	Titus 2:11-14	Lk. 2:1-20	9	123	14
Christmas Day: 1st	2	Is. 52:7-10	Heb. 1:1-9	Jn. 1:1-14	10, 11	128	16
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Christmas 1	111	Is. 45:22-25	Col. 3:12-17	Lk. 2:25-40	12, 13	181	4
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Lent 5	51:10-15	Jer. 31:31-34	Heb. 5:7-9	Jn. 12:20-33	48	303	236
Palm Sunday	92	Zech. 9:9-10	Phil. 2:5-11	Mk. 11:1-10	51, 52	280	277
Maunder Thursday	116:12-19	Ex. 24:3-11	1 Co. 10:16-21	Mk. 14:12-26	56, 57	329	321
Good Friday	22:1-14	Is. 52:13-53:12	Heb. 4:14-5:9	Jn. 18:1-19:42	58, 59	298	334
Easter Eve		Dan. 3:13-29	1 Pet. 3:17-22	Mt. 27:57-66	60	341	344
Easter Day: 1st	118:1-2,15-24	Is. 25:6-9	1 Co. 15:19-28	Mk. 16:1-8/Jn. 20:1-18	61-63	343	359
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Easter 6	98	Ac. 11:19-30	1 Jn. 4:1-11	Jn. 15:9-17	72, 73	378	440
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Pentecost 11	119:89-104	Ex. 16:2-15	Eph. 4:17-24	Jn. 6:24-35	110	468	214
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Pentecost 13	34:9-14	Prov. 9:1-6	Eph. 5:15-20	Jn. 6:51-58	43	411	262
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Pentecost 18	119:25-32	Jer. 1:18-20	Jam. 3:18-4:6	Mk. 9:30-37	108, 33	207	183
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Pentecost 21	119:73-80	Amos 5:6-15	Heb. 3:1-6	Mk. 10:17-30	122	535	263
Pentecost 22	91:9-16	Is. 53:10-12	Heb. 4:9-16	Mk. 10:35-45	128	256	382
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Reformation Day	46	Jer. 31:31-34	Rom. 3:19-28	Jn. 8:31-36	142	250	227
Pentecost 24	119:121-128	Dt. 6:1-9	Heb. 7:23-28	Mk. 12:28-37	116, 117	205	372
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Advent 3	Is. 12:2-6	Zeph. 3:14-18	Phil. 4:4-9	Lk. 3:7-18	5, 8	105	104
Advent 4	96	Mic. 5:2-4	Heb. 10:5-10	Lk. 1:39-55	6, 7	110	47
Christmas Eve	96	Is. 9:2-7	Titus 2:11-14	Lk. 2:1-20	9	123	143
Christmas Day: 1st	2	Is. 52:7-10	Heb. 1:1-9	Jn. 1:1-14	10, 11	128	161
Christmas Day: 2nd	98	Is. 62:10-12	Titus 3:4-7	Lk. 2:1-20	10, 11	135	113
Christmas 1	111	Jer. 31:10-13	Heb. 2:10-18	Lk. 2:41-52	12, 21	181	164
New Year's Eve	8	Is. 51:1-6	Rom. 8:31-39	Mt. 1:18-21	17	160	572
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Epiphany	72	Is. 60:1-6	Eph. 3:2-12	Mt. 2:1-12	18, 19	167	168
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Epiphany 2	36:5-10	Is. 62:1-5	1 Co. 12:1-11	Jn. 2:1-11	22, 23	224	173
Epiphany 3	146	Is. 61:1-6	1 Co. 12:12-27	Lk. 4:14-21	24, 25	166	103
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Epiphany 5	136	Is. 61:8(9-13)	1 Co. 14:12b-20	Lk. 5:1-11	91	72	40
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Epiphany 7	103:1-13	Gn. 45:3-8a, 15	1 Co. 15:35-50	Lk. 6:27-38	28	456	458
Epiphany 8	92	Jer. 7:1-7(8-15)	1 Co. 15:51-58	Lk. 6:39-49	36, 89	372	25
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Ash Wednesday	51:1-13	Joel 2:12-19	2 Co. 5:20b-6:2	Mt. 6:1-6, 16-21	39	452	493
Lent 1	91	Dt. 26:5-10	Rom. 10:8b-13	Lk. 4:1-13	40, 41	250	255
Lent 2	4	Jer. 26:8-15	Phil. 3:17-4:1	Lk. 13:31-35		406	331
Lent 3	126	Ex. 3:1-15	1 Co. 10:1-13	Lk. 13:1-9	42	490	214
Lent 4	32	Is. 12:1-6	1 Co. 1:18-31	Lk. 15:1-3, 11-32	143, 144	403	426
Annunciation	45	Is. 7:10-14	1 Tim. 3:16	Lk. 1:25-38	49, 50	268	269
Lent 5	28:1-9	Is. 43:16-21	Phil. 3:8-14	Lk. 20:9-19	48	303	249
Palm Sunday	92	Dt. 32:36-39	Phil. 2:5-11	Lk. 19:28-40	51, 52	280	277
Maundy Thursday	116:12-19	Jer. 31:31-34	Heb. 10:15-39	Lk. 22:7-20	56, 57	329	321
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Easter Day: 1st	118:1-2, 15-24	Ex. 15:1-11/Ps. 118:14-24	1 Co. 15:1-11	Lk. 24:1-11	61-63	343	347
Easter Vespers	146	Dan. 12:1e-3	1 Co. 5:6-8	Lk. 24:13-49/Jn. 20:1-8	61-63	563	578
Easter 2	100	Ac. 5:12, 17-32	Rev. 1:4-18	Jn. 20:19-31	64, 65	366	340
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