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MUSIC AND WORSHIP

A LUTHERAN UNDERSTANDING OF WORSHIP AND MUSIC

Just as there is no Lutheran liturgy, but only a Western liturgy as practiced by Lutherans, so there is no Lutheran music for worship, but only liturgical music as used by Lutherans. This means that Lutherans have not only the strong music of their own backgrounds to draw upon for worship, but that they can broaden their view of worship music to embrace other traditions that will support the Lutheran understanding of worship.

The purpose of music in Lutheran worship is to enable the worshipping members of the body of Christ to give praise to their Lord and king and to assist in the proclamation of the Gospel and the celebration of the sacraments.

The peculiar qualities that mark music for Lutheran worship grew out of the events of the German Reformation and developed in succeeding centuries of cultural evolution in Europe and America. Several elements might be identified as characterizing Lutheran church music practice.

1. It is doxological in that it is permeated with expressions of praise to God, the object of our worship; he is extolled for his mighty acts of the past, for his continuing love and care for us, and for the glory that he yet will bestow upon us.

2. It is profoundly scriptural in that it intends not just to convey the mood or superficial impression of the Word, but to impart the whole counsel of God, the eternal truths as articulated in Holy Scripture.

3. It is liturgical in that it reflects the church's desire for ordered eucharistic worship within the recurring rhythm of the church year and the regular praying of the office within the rhythm of the day. Each incorporates changing elements within a basically unchanging plan.

4. It is participatory in that the people of God themselves present some of the chief parts of the liturgy and, to the extent that their ability and training permits, assist directly in leadership roles.

5. It is traditional in that it perpetuates and builds upon the best of the past and rejects that which is inferior or transient.

6. It is eclectic in that it absorbs those practices, styles, techniques, and media that serve it best—regardless of source or association.

7. It is creative in that it constantly seeks to explore new means of expression that will effectively relate to contemporary experience.

8. It aspires to excellence of conception and execution, for it acknowledges that, while the Lord accepts any heartfelt worship, he also rightfully demands that we offer him no less than our best.

Luther's three great contributions to the music of worship were the retention with modifications of the historic mass and office (with some of their music), the increased participation of the laity in the services, and the pursuit of excellence in the type and execution of music performed in worship.

The retention by Luther of the mass and Matins and Vespers forms meant that the composers and performers of the church would continue to be able to draw on and develop the rich textual and musical resources of the past, particularly the musical elements of rhythm, melody, and form, and to use these as constituent elements for the creative developments of the future. It also meant that many of the inspiring liturgical texts and ceremonial rites would continue to be available for future musical enrichment.

Perhaps Luther's most widely recognized musical achievement was his forceful and inspirational encouragement of congregational song in worship. To stimulate a practical manifestation of the doctrine of the "priesthood of all believers" he encouraged the practice of hymn singing by the people. He wrote many hymns himself, and he stimulated the original and "borrowed"¹ contributions of others in what eventually became one of the greatest outpourings of creative efforts of poets and musicians in the history of the church. These hymns were not just general multi-purpose songs with pleasant tunes to give the people something entertaining to sing. Rather they contained noble texts set to excellent tunes (not necessarily easy for the people to sing at first), designed for specific liturgical use to impart specific scriptural and doctrinal truths. Besides the songs of the "ordinary" (the invariable parts of the Eucharist) such as "Wir glauben all in einem Gott" ("We all believe in one true God," *LBW* 374), intended by

Luther as a substitute for the spoken creed of the mass, his work gave rise to a later innovation: the creation of the *de tempore* hymn, the Hymn of the Day—one of the most promising developments of Reformation hymnody after the chorale itself. This designation of a hymn “proper” has tremendous implications for contemporary practice since it makes available on a systematic basis outstanding examples of traditional and contemporary hymnody with all of its supporting choral and instrumental literature.

Luther also set a standard of excellence of musical practice in worship in that he sought to present to the Lord his finest offerings. As an experienced singer, lute player, and as a composer of considerable skill, he was keenly interested in the development of a worthy church music practice. He sought and accepted the advice and counsel of professional musicians (notably Johann Walter) when dealing with musical matters in worship. He actively encouraged the zealous efforts of the music publisher and composer Georg Rhau, who sought to make available the best of the old masters and to encourage new settings of traditional liturgical texts. (Luther wrote several treatises in praise of music in worship and contributed explanatory introductions to some of the collections of music.)²

The musical opportunities available to congregations using the *Lutheran Book of Worship* are many and varied, and they can best be understood and evaluated on the basis of the eight elements of worship noted above.

First, the tradition is well-presented in the *Lutheran Book of Worship*. Traditional elements of hymnody are provided from the countries of the Lutheran Reformation, especially Germany and Scandinavia. The Latin hymns, which originated in the office and the mass, and which Luther loved so well, form part of the collection. The traditional Hymn of the Day list is included with some contemporary adaptation. The chorale in its original, rugged rhythmic form is amply represented. The chorale tradition is also perpetuated by means of the Chorale Service, in which the sixteenth-century hymns were substituted for the ordinary of the Eucharist (Min. Ed., p. 307 [120]).

The *Lutheran Book of Worship* is extremely rich in liturgical tradition. It is possible by careful application of the rubrics to develop a service that follows the traditional Common Service (and the historic mass). Authentic and enriched forms of Matins and Vespers are provided. Compline is also included, set to the customary chant tones. It is possible to intone (and not just to read) all of the major services, as well as the Litany and the Psalms. The Third Setting of the Holy Communion is an adaptation in modern English of the ancient chant setting of the Swedish Mass Book of 1942 that

also formed the basis of the Second Setting of the *Service Book and Hymnal*.

The large portion of Holy Scripture in the liturgical texts of the *Lutheran Book of Worship* make of it a great resource for musical participation, since biblical texts have always been a chief source of inspiration for composers of church music.

The hymn collection is the most broadly eclectic feature of the book, for although its strength lies in German and Scandinavian hymnody the many hymns of England and America attest to the quality and significance of these latter traditions. Hymns of other cultures are represented in considerable number. The eclectic nature of the liturgical music is somewhat less obvious, although the influence of the Roman Catholic traditions of chant, the Swedish chant, and the Anglican Psalter is strong.

The encouragement of creative impulses has been fundamental to the *Lutheran Book of Worship*. The book contains a large number of contemporary musical and poetic contributions. Proper verse and offertory texts and psalms, and texts of other orders invite new settings by musicians. The rubrics encourage a prudent exercise of freedom in substitution of other settings for those provided at many points and for the use of new texts and new music.

The *Lutheran Book of Worship* encourages all of God's people to become active participants in the services. Leadership positions are assigned to lay persons; the members of the congregation are invited to join in singing and speaking the liturgies; ceremonial participation of the people throughout the rites is assumed. The musical leadership of assisting ministers who serve as cantors is prescribed, as is the leadership of a choir.

The care with which the *Lutheran Book of Worship* was planned and assembled is a model for the way in which it is suggested that it be used. Proper preparation of all of the participants, faithful adherence to the Notes on the Liturgy, and a continual examination of the efforts of all concerned will help to make ours a faithful service to the Lord—a worthy offering to his holy name.

In summary, the task of the musician is to bear the Word faithfully, to enable the members of the body of Christ to ever greater efforts in public worship, and to make the whole song of the congregation one of praise and thanksgiving to God. The liturgical and musical possibilities suggested in the *Lutheran Book of Worship* provide opportunities that, if utilized, will instill vitality, meaning, spirituality, and interest within a framework of services of high quality.

THE CONGREGATION AND MUSIC IN THE LITURGY

Liturgy" means "the work of the people." Nowhere is this more evident than in the performance of the music of the liturgy. Here the congregation functions as the chief singer of the text. The Presiding Minister, Assisting Ministers, choir and organist, are assigned certain texts, but all of the people singing together constitute the voice of the body of Christ. They are not spectators but active participants. As members of the priesthood of all believers they should be trained by the pastor and musicians to carry out their responsibilities as confidently, meaningfully, and enthusiastically as possible.

The singing of the ordinary of the Eucharist is the chief liturgical assignment of the people. Every congregation should be well acquainted with the "Kyrie," "Glory to God," "Worthy is Christ," "Holy, Holy, Holy Lord God," "Lamb of God," "Thank the Lord," and "Lord, now you let your servant go in peace" of at least one setting of the Holy Communion. In the interest of variety and as a means of focusing attention on the character of the various seasons and emphases of the year it is desirable that the people master more than one setting and that they learn some of the optional Old and New Testament canticles. Ultimately a congregation would find satisfaction in learning all three settings of Holy Communion and a selection of canticles. Other services in the *Lutheran Book of Worship*—the Service of the Word, Morning Prayer, Evening Prayer, and Compline—fulfill needs of worshiping Christians and should become a part of the congregational repertoire.

The church can rejoice that in the *Lutheran Book of Worship* the Psalms are restored to their traditional place of prominence in worship. Most of the psalm texts were originally conceived for singing and have been sung to many different kinds of music throughout the centuries of their use in temple, synagogue, and Christian church. The usual method of performance, whether by cantor (soloist), choir, or congregation, has been to sing the Psalms to one of a series of relatively simple melodic or harmonic formulas that could be applied to any psalm text.

The tones provided in the *Lutheran Book of Worship* offer a relatively simple means for congregations and choirs to sing the Psalms. Ten melodic formulas are provided: five consist of two segments each; five consist of four segments. Some of these tones may be classified as bright in character, others may seem rather restrained. While any tone may be sung with any psalm, it is best to use a psalm text with a tone of the same spirit. A possible

classification of *Lutheran Book of Worship* psalm tones follows:

	Two-segment Tones	Four-segment Tones
Bright Tones	1 3 5	6 8 9
Restrained Tones	2 4	7 10

Psalms with an even number of verses may be sung to tones of either two or four segments. Psalms with an odd number of verses are best set to two-segment tones, although a four-segment tone may be selected if the last two segments of the tone are repeated for the last verse of the psalm.

The psalm syllables or words are to be sung to an even succession of notes lightly accenting the syllables stressed in normal speech. The syllables move along smoothly in anticipation of the goal of the final accented syllable of each phrase. There should be no rushing together of syllables and no exaggerated lengthening or accentuation.

A word of caution is in order concerning advising large groups of untrained singers such as entire congregations on the proper method of chanting psalms. The best way to communicate the method of performance is through demonstration by the choir or by a cantor singing. The congregation should be encouraged to sing the psalm texts thoughtfully, in a flowing manner, with good articulation; “fussy” corrections of faulty accentuation or style are discouraging to the congregation.

The lectionary for Sundays and principal festivals also assigns to each psalm an appropriate antiphon verse, which encapsulates or reinforces the theme of the psalm. The antiphon refrain³ is intended to be sung in one of several ways: 1) Before and after the singing of the entire psalm; 2) As a refrain before the psalm and after groups of two or more verses each; and 3) As a refrain before the psalm and after each verse.

Although the refrains are not pointed for singing in the Ministers Edition, they are intended to be sung and can easily be pointed for this purpose. The following suggestions will help in the pointing of the refrain texts to the psalm tones of the *Lutheran Book of Worship*. The first part of the refrain text is sung to the reciting tone, and the last three or four syllables are sung to the three concluding notes. The first of the black notes is placed three or four syllables from the end of the refrain so that the concluding syllables may be sung with natural speech accentuation. If there is an extra syllable it is also sung to the last note. (See Appendix VI.)

It is also possible to create new melodic formulas for singing the refrains. The following ten formulas are suggested for compatibility with the ten psalm tones in the *Lutheran Book of Worship*:

Antiphon melodies for use with LBW psalm tones

Richard Hillert

The image displays ten numbered musical staves, each representing an antiphon melody. The staves are arranged in two columns of five. Each staff is in a different key signature and shows a simple melodic line with a starting note and a final note. The key signatures are: 1. C major, 2. F major, 3. Bb major, 4. Eb major, 5. A major, 6. Bb major, 7. F major, 8. D major, 9. Bb major, 10. A major.

Many other melodic systems are available for singing the Psalms. The melodic formulas in widest use throughout the history of the church have been the Gregorian psalm tones. These are available with and without antiphons.⁴ While the simplified tones suitable for congregational use are not as interesting as the more ornate versions, the Gregorian tones have proved their worth through centuries of continuous use.

Other melodic formulas, such as those of Joseph Gelineau⁵ and Paul Bunjes,⁶ are best sung by choirs, although congregations have used them.

In general, congregations may participate in singing the Psalms in at least three ways: 1) By singing the refrain indicated in the propers when the text of the psalm itself is sung by the choir or a cantor. In this method it is appropriate for the choir or cantor to sing the refrain the first time and have the congregation join in for each repetition of the refrain thereafter (the initial singing of the refrain may be repeated immediately by the congregation, or the choir or cantor could move directly into the psalm); 2) By singing the entire psalm text to a simple formula and assigning the antiphon to the choir or cantor; and 3) By singing the entire psalm and antiphon.

If the antiphon is to be sung by the congregation it will be helpful to print it (with music) in the service folder, although the congregation may also learn it by rote from the choir or cantor.

Antiphonal psalm singing (between two segments of the congregation—right and left sides, men and women) or responsorial psalm singing (between a cantor and the choir or the congregation) can be most smoothly carried out by alternation of full verses. The asterisk (*) in the printed text is a musical device indicating the median point of the line; it is not for dividing the verse among two performing forces. Both antiphonal and responsorial methods are helpful means of adding variety and liveliness to psalm singing.

The *Lutheran Book of Worship* contains eighteen hymn paraphrases of psalm texts in the hymn section.⁷ These are representative of the vast repertoire of metrical psalmody that originated in the Reformation era and later. Most of these psalm settings are useful and are easy for congregations to sing. Many were intended to be sung in four-part harmony. While they may be used as substitutes for the chanting of psalm texts, one should be aware that, since they are paraphrases, they do not communicate the original poetic text fully. When metrical paraphrases are sung, the stanzas selected should correspond to the liturgical requirement of the day. Use of antiphons with metrical settings is not a part of traditional practice, but the inventive musician could devise antiphon melodies that would be compatible with the hymn settings.

For centuries the singing of hymns has remained a favorite congregational activity. While in some places hymns merely serve as a relaxing or inspiring type of enjoyable “community song,” the best Lutheran practice (following the example of Martin Luther) has concentrated on the liturgical placement of hymns in the service. The *Lutheran Book of Worship*, continuing this precedent, has assigned two hymns to the Eucharist: the Entrance Song and the Hymn of the Day. Other hymns may be sung during the distribution of Holy Communion, at the place of the psalm, after the Old Testament Lesson, or as a substitute for the Kyrie (*LBW* 168), Glory to God (*LBW* 166), Creed (*LBW* 374), Sanctus (*LBW* 528), and Lamb of God (*LBW* 103).

Hymns provide a most effective vehicle for gathering the thoughts of the congregation and, by means of the repetition of the tune with each stanza, build up a unity of strength in song that is indicative of the true voice of the body of Christ on earth.

Ordinary people in twentieth-century North America are seldom called upon to sing in public. Many cultural factors inhibit people from singing even the national anthem in public. But experience has shown that any group of worshipping Christians can be encouraged to sing hymns if given

the proper leadership. With enthusiastic leadership the people will lose their feelings of embarrassment and join wholeheartedly in singing.

Traditionally the range of hymns available for effective use in Lutheran worship is wider than that of any major segment of Christianity. It is possible for Lutherans to capitalize on their corporate association as members of the body of Christ by singing hymns drawn from nearly all Christian ethnic backgrounds and from all periods of history. The *Lutheran Book of Worship* naturally extends the traditions of the timeless Gregorian hymns, the German chorales and Scandinavian hymns, and it includes the great hymns derived from Reformed psalm settings and those of certain ethnic strains. But it is only fitting that an English-speaking church should emphasize hymns of the magnificent English tradition as well as American folk hymns, Gospel songs, and contemporary hymns.

The chorales were originally intended for unison singing by the people. Their strength and popularity stem from their textual integrity, from their clear-cut and singable melodies, and from their vigorous rhythms. It is these rhythms—often irregular and syncopated—which give to the original sixteenth- and seventeenth-century chorales their unique appeal. (Compare the predictable rhythms of the popular arrangements by J.S. Bach of these chorales.)

The most systematic use of the Lutheran chorale has been the association of certain notable chorales with specific Sundays and festivals of the church year. The assignment was made by the consensus of a large number of local practices, chiefly on the basis of the relationship of a certain hymn text with the readings and the liturgical theme of a given day. But it was also made because the melody of the chorale was particularly worthy and could bear repeated use as a kind of Lutheran “proper.” These chorales were then repeated yearly as the *de tempore* (“of the time”) songs and, because of their placement in the service, they came to be called the Gradual Hymns. Thus, for example, the Hymn of the Day for Advent 1 was (and is in the *LBW*) “Savior of the nations, come,” and that of Easter “Christ Jesus lay in death’s strong bands.” The musicians assisted the congregation in the singing of these hymns because they provided a great variety of settings intended to be sung by the choir in alternation with the congregation. Alternation practice is especially useful because it provides an opportunity for the congregation to pause in its own song to reflect on the hymn text as it is advanced by the singing of its partner, the choir.

The Hymn of the Day is to be seen not merely as a sermon hymn (although it surely may reinforce the message of liturgical preaching), nor

merely as a poetic paraphrase of the Gospel (though it surely is related to the Gospel). Placed immediately after the sermon, it is a musical and poetic commentary on all of the lessons and chiefly on the meaning or theme to be communicated by the service. When the Hymn of the Day plan is followed, the congregation will become acquainted with the finest musical expressions of Christian truths; it will deepen its spiritual insights and increase its capacity to appreciate the great classics of Christian hymnody.

The following examples suggest two ways of performing the Hymn of the Day:

Hymn of the Day - Pentecost 18, Series A

“Salvation unto us has come,” *LBW* 297

Instrumental prelude on “Es ist das Heil”

Stanza 1: Congregation in unison with *LBW* accompaniment

Stanza 2: Choir in unison with varied organ accompaniment

Stanza 3: Congregation in unison with varied accompaniment

Stanza 4: Choir, singing four-part setting of J.S. Bach, Brahms, or Scheidt

Stanza 5: Congregation in unison with varied organ accompaniment

Hymn of the Day - Easter 4, Series A B C

“The King of love my shepherd is,” *LBW* 456

Brief prelude on “St. Columba”

Stanza 1: Congregation in unison with *LBW* accompaniment

Stanza 2: Congregation in unison with *LBW* accompaniment

Stanza 3: Choir, singing four-part *LBW* setting

Stanza 4: Congregation in unison with varied accompaniment

Stanza 5: Choir, singing four-part *LBW* setting with descant

Stanza 6: Congregation in unison with choir singing descant

On occasion the organist may wish to play an organ stanza in alternation with the congregation's song. This serves the purpose of permitting the congregation to meditate on the text while the organ plays, and gives the congregation the opportunity to hear an artistic setting of a hymn melody.

THE PASTOR AND MUSIC IN THE LITURGY

In most congregations the pastors are the key to effective congregational worship. As shepherds of the flock and chief administrators of the congregations they are in a unique position to initiate planning, to coordinate activities, to inspire cooperation, and to implement action. Since so much depends upon the leadership of pastors, there are certain qualities that pastors must possess if those who work with them in the area of worship and music are to be successful in making their musical contribution.

First, the pastor must demonstrate the understanding that worship is not a routine peripheral activity of the congregation conducted by rote on Sunday morning, but the central act of the people of God, by means of which they praise their Lord and King together and receive sustenance in Word and sacrament. To do this, the pastor must have a thorough knowledge of the purpose and meaning of worship and the historical background of the liturgy. The liturgy must be related by the pastor to the spiritual needs of the people in the pastor's care.

Second, the pastor must have a command of the wealth of liturgical possibilities available in and suggested by the *Lutheran Book of Worship*. The pastor must be well acquainted with the content and meaning of the various services printed in the book and be familiar with the rubrics governing their proper use.

Third, the pastor must have the desire to assist the congregation by obtaining the services of the most competent church musician available. This does not necessarily mean the most skilled performer—although excellence of performance is a quality to be treasured—but a church musician who knows and understands liturgical music and who is willing to organize talents and energies available among congregational members in order to provide leadership in the worship program of the congregation. The effective pastor will encourage members of the staff, particularly musicians, to engage in a systematic program of in-service training through continued study and attendance at workshops in the fields of liturgy, worship, and music.

Fourth, the pastor must have the ability to serve as a catalyst for the talents and leadership of the musicians (and other artists as well) on the staff, the other parish leaders of worship (for example, the worship and music committee members), and the members of the congregation, so that many are involved and will function as a smoothly coordinated team.

Fifth, although it is not necessary that the pastor be a trained musician, success in matters that relate to music in worship may depend on the pastor's ability to understand musical problems. It will also be helpful for the pastor to know the rudiments of music and be able to sing melodies with the help of a keyboard.

Last, the pastor must have the ability to communicate to the congregation the joy of exploring the riches of worship opportunities available through the use of the *Lutheran Book of Worship*. The services, the songs, and the texts of the book will remain forever hidden from the congregation if the pastor does not help to make them available to the people.

Few saints on earth possess a full measure of all these qualities, but it is imperative for the cause of worship in the parish that the pastor recognize that these are significant pastoral responsibilities that must be assumed. If and where deficiencies exist, training must be pursued to help solve the problem.

The responsibilities of the pastor in leading worship are many, but few are as important as the assigned sung (or spoken) parts of the liturgy. The pastor will want to learn to sing the chants of the liturgy well. Although all texts may be spoken, the congregation will be encouraged in its song if the pastor or an assisting minister (cantor) sings the leader's parts. For the leader and the congregation to engage in a liturgical dialog that is half spoken and half sung is not effective, logical, or consistent.

Chanting is usually not difficult for those accustomed to speaking in public, and can be mastered by most public speakers determined to communicate the text at the higher level of intensity suggested by song. Many good speakers closely approximate vocalization in song without even attempting to do so.

Chanting is not solo singing, but it is musical speaking on one or more tones. In chanting tonal quality is not as important as clear articulation and maintenance of a flowing pace. Syllables are not to be lumped together, but as in good speech each must receive its due. The syllables are sung evenly, flowing along smoothly with light, normal accents. Here is an example of a phrase of chant printed as it appears in the *Lutheran Book of Worship* and then as one should sing it in smooth-flowing, clearly articulated chant:

Holy Communion, setting one, Kyrie, second petition, LBW pointing

For the peace from above, and for our salvation, let us pray to the Lord.

Holy Communion, setting one, Kyrie, second petition, placement of syllables in smooth-flowing chant

For the peace from a-bove, and for our sal-va-tion, let us pray to the Lord.

In the demonstration musical setting the underlined syllables each receive a slight stress.

The single syllables of the line are not to be sung in a detached manner and separated from each other, but are to flow in one continuous even stream to the end of the phrase. The forward motion of the phrase is to be directed toward the goal of the last accented syllable.

The understanding and appreciation of the Psalms by the congregation depends on the leadership of the pastor. While the musicians may assist greatly in the actual singing of the Psalms, the pastor is in the best position to motivate the congregation to appreciate the texts through communication to the congregation of the theological and liturgical significance of the Psalms.

The selection of hymns for services has become an important pastoral task. The pastor, the choir director, and the organist, as well as others involved in choosing hymns, will want to be aware of the nature of the placement of hymns in the liturgy.

1. The Hymn of the Day should receive first consideration as the chief hymn of the Eucharist. The Hymn of the Day will best support the general theme of the day and season and the specific theme of the readings. This hymn is recommended because of its high textual and musical quality, its popularity, and its longevity. Other hymns directly related to the readings for each day are also given in the *Lutheran Book of Worship* (pp. 929-931). These hymns could be sung as the chief hymn of the service, or they could be used during the distribution of Holy Communion.

2. The second required hymn of the *Lutheran Book of Worship* service of Holy Communion is the Entrance Hymn. The Entrance Hymn traditionally is an invocation of the Holy Spirit or a hymn or psalm of praise. The entrance is a steady, vigorous expression that sets the tone for the entire service. Musicians may want to provide special settings of the hymn, and the choir may sing stanzas in alternation with the congregation, but the opening hymn should only foreshadow the event itself, and not become the grandest expression in the service. If possible, the Entrance Hymn should reflect the church year, or at least the theme of the season.

3. Hymns should also be sung during the distribution of Holy Communion. The time may be used for silent meditation, but it also provides excellent opportunity for the people to sing the praise of him who comes to us in his Supper. Seasonal or festival hymns will illuminate the special meaning of the Supper throughout the year.

4. Congregational hymns occasionally may be sung at the place of some or all of the ordinary. The Chorale Service, the fourth setting of the Holy Communion, is arranged to include the historic chorales designated as part of the traditional Hymn Mass. On occasion, congregational hymns may be sung for the psalm of the day, the proper offertory, the thanksgiving after Communion, or the canticles.

The chief hymn for Morning Prayer, Evening Prayer, and Prayer at the Close of the Day is called the Hymn or the Office Hymn. These are usually classic hymns, which reflect the time of the day and the season of the year. Other hymns may be sung, but the historic songs should not be neglected. Hymns sung just before and after the service tend to weaken the powerful impact of the liturgical texts and are not recommended.

There is a tendency for those who select hymns to choose only the familiar—that is, the hymns that are a part of the personal experience of the one making the selection. Members of a congregation should not be denied the pleasure of broadening their experience by learning hymns new to them, and of becoming familiar with contemporary tunes and texts. In so doing the congregation will maintain a fresh, vital, ever-growing hymn repertoire as it learns new hymns that will complement the old favorites.

The hymns selected for parish worship should have substantial and enduring texts and tunes. The texts should be rich in biblical and poetic imagery, couched in clear and forceful language. The music should be vigorous and should possess melodic strength and rhythmic interest. The season of the year and the theme of the service should be reflected in hymn

selection. One of the richest hymnic resources remains the contemporary adaptation of the historic *de tempore* list of hymns which serve as the Hymn of the Day. Hymns, particularly those of weaker text or tune should not be repeated too often (thereby excluding stronger hymns).

The hymnic resources of the *Lutheran Book of Worship* are rich in the breadth of their selection. The major schools of hymnody are well represented: German, Latin, Scandinavian, English, and American. And there is a good sampling of hymns from other traditions, such as Greek, Slovakian, Italian, and French. The chorale is richly represented in the authentic rhythmic form and in the metrical form;⁸ there are psalm-based hymns of the Reformed practice and American folk-hymns. Some Latin Office hymns are also included. Hymns by writers of the present generation also should be noted because of the insights into contemporary thought which they reveal and the frequent contemporary turn of their music.

Because it is important to select hymns that the congregation knows and sings well, some of the more unfamiliar hymns may have to be deferred for a time. The eventual exposure of the congregation to new hymns from time to time is an exciting and pleasurable task that can bring great joy and spiritual insight to the members of a congregation. But the real satisfaction may come months (or even years) later after the new hymn is learned, when the people are able to sing it with confidence and spirit.

THE CHOIR AND MUSIC IN THE LITURGY

After the pastor, the choir constitutes the most important force in the effective worship life of a congregation. Almost anything is possible for a congregation blessed with the strong leadership of a choir. Without leadership from a choir, the liturgies and hymns are usually sung indifferently, and new hymns and liturgical songs are mastered only with great difficulty.

The distinguished heritage of the choir goes back thousands of years to Jewish temple worship. Since the earliest Christian era, choirs of singers have constituted an essential ingredient of public worship. While in some circles today the role of the choir has been reduced to that of providing mere churchly musical "entertainment" during the service, its traditional role has been the much more important one of liturgical leader. In fact, choral participation was indispensable in the full execution of the service.

In the *Lutheran Book of Worship* the term "choir" refers to any combination of singers who assemble to prepare music for the liturgical

service. The size of the choir may be large or small; its members may be old or young, trained singers or amateurs. The music sung may be written for any combination of voices.

As outlined in the *Lutheran Book of Worship*, the choir gives vocal leadership to the congregation in the singing of the people's part of the liturgy. This happens because the choir is able to sing the people's song with clarity, precision, and vigor. The choir should lead the congregation in learning new settings of individual canticles or new settings of the whole liturgy. New settings of canticles could be sung for several weeks by the choir at the appropriate place in the liturgy before the congregation is invited to assume its responsibility. On festivals the choir may wish to embellish the congregational melody with a descant or other special setting, or occasionally the choir may even replace the congregation's song with a purely choral setting of the text.

Congregational hymn singing can be invigorated through the leadership of the choir. The voice of the choir can strongly influence a congregation to sing the correct notes and rhythm of the hymn and to sing it in the proper spirit. On festivals, descants may be employed with the singing of hymns.

Additional enrichment may be provided for hymn singing when the choir and congregation engage in the historic custom of alternating in the singing of hymn stanzas. In "alternation practice" the congregation sings one stanza and the choir sings the next and so on through the entire hymn. The choir stanzas may be sung to simple or to elaborate choral settings. Or the choir may sing its stanzas in unison—to a simple accompaniment or to a varied organ or instrumental accompaniment. The choir and congregation should alternate in the singing of the stanzas with the congregation normally singing the first and last stanzas. The choir stanzas should not be so long as to inhibit the flow of the text, or to disturb the progression of stanzas. Alternation practice is particularly effective when applied to the Hymn of the Day.

The choir will also thoroughly explore the *Lutheran Book of Worship* for new hymns that the congregation may learn later. These hymns, sung in unison or harmony, should constitute an important resource of literature for the choir. If the choir were to sing a new hymn several times (as, for example, during the distribution of Holy Communion on successive Sundays), it would be relatively easy for the congregation itself to learn to sing the hymn.

The responsibility of the choir to prepare special music for each service finds its primary expression in singing the propers of the service. In the

Holy Communion the propers assigned to the choir are the verse, the offertory, and possibly the psalm (although the latter is assigned to the congregation).

The verse is that changeable text which serves as the introduction to the Gospel. Although the verses are not pointed for chanting in the *Lutheran Book of Worship*, they may be sung to the *LBW* psalm tones, a task which can be mastered by the choir with little difficulty. Two- or four-segment tones may be sung. The verse for Advent 1, for example, could be pointed to either a two-segment or a four-segment tone.

Advent 1 verse pointed for a two-segment tone

Alleluia. Show us your steadfast love, O Lord,*
and give us your salvation. Alléluia.

Advent 1 verse set to music of a two-segment tone

LBW Tone 3

Alleluia. Show us your steadfast love, O Lord,*
and give us your salvation. Al - lé - lu - ia.

Advent 1 verse pointed for a four-segment tone

Alléluia.* Show us your steadfast love, O Lord,
and give us yóur salvation.* Alléluia.

Advent 1 verse set to music for a four-segment tone

LBW Tone 8

Al - lé - lu - ia.* Show us your steadfast love, O Lord,
and give us yóur sal - vation.* Al - lé - lu - ia.

Following the same principles a longer text could be pointed for a four-segment tone:

Easter 4 verse pointed for a four-segment tone

Alleluia. Christ being raised from the dead will die
no more;* death has no more dominion over him.
Alléluia. I am the Good Shepherd;*
I know my own and my own know me. Alléluia.

The Easter 4 Verse could also be sung to two complete courses of a two-segment tone. Four-part settings or other choral arrangements may be sung by the choir as they are available.

On Easter and Pentecost provision is made for the singing of a special hymn following the verse. "Christians, to the paschal victim" (*Victimae paschali, laudes*, 137) is the proper historic Sequence hymn for Easter. On Pentecost the ancient office hymn, "Come, Holy Ghost, our souls inspire" (*Veni, Creator Spiritus*, 472), is suggested. These great hymns may be sung in a variety of ways involving choir and congregation.

The offertory is also a choral proper. It originally served as a functional chant to accompany the bringing forward of the offerings of the people. In the *Lutheran Book of Worship* a special or proper text is appointed for each Sunday and festival of the church year, and the congregation should not sing either of the two general offertory texts ("What shall I render" and "Let the vineyards") except when the proper text is not sung by a choir or cantor. It is possible for the choir to sing a proper offertory in a service without communion, unless the proper offertory text refers specifically to the anticipated meal.

Because the offertory texts are longer and less regular than the verse texts, setting them to the *Lutheran Book of Worship* psalm tones requires some ingenuity. Generally, the two-segment tones (tones 1-5) match the offertory texts better than do the four-segment tones. A sample pointing of an offertory text to a two-segment tone follows:

Pentecost offertory pointed for a two-segment tone

Look carefully, then, hów you walk, * not as
unwise, bút as wise; be filled wíth the Spirit, *
addressing one another in psalms and hymns and
spiritual songs, singing and making melody to the

Lord with áll your heart, * always and for every-
 thing giving thanks in the name of our Lord Jesus
 Christ to Góð the Father.

While the chanted performance of the verse and the offertory may remain a staple of the repertoire, it is to be expected that other chant formulas may be devised and that through-composed settings for choirs will become available.

Although in the *Lutheran Book of Worship* the Psalms are understood to be the responsibility of the congregation, the choir has an important role to play in the regular singing of the Psalms. In each of the several types of congregational psalm-singing described above the leadership of the choir will make for better singing, even if the choir performs nothing independently.

Probably the simplest and most practical type of congregational involvement assigns the antiphon as a refrain to the congregation and leaves the chanting of the psalm verses to the choir. In the reverse of this method the congregation sings the psalm and the choir sings the refrain-antiphon after each verse or group of verses. The choral antiphon may be sung in parts.

The ten *Lutheran Book of Worship* psalm tones provide a good beginning vehicle for singing the text. The following considerations may help to create chant that is at once musical and understandable:

1. The syllables are to be sung evenly in the manner of clearly articulated public speech.
2. Syllables must not be lumped together (as in poor speech), nor must they be drawn out too long.
3. Notes must flow along smoothly, anticipating the final accented syllable of each phrase. The example (p. 90) illustrates the even succession of notes and the stressed syllables (indicated by underlining).
4. A light vocal tone will flow more naturally than a "heavy" one.
5. Bringing the consonants slightly forward in the mouth will make for increased clarity of enunciation.
6. Strong accents are to be avoided. A light stress on the words naturally accentuated in clear, distinct speech is sufficient.

Choirs that wish to chant the antiphons will find the simple melodies on page 84 helpful. If it is not convenient to use these brief melodies, it is possible to sing the antiphon to a full psalm tone. This can be accomplished by applying the last segment of a two-segment tone or the last one or two segments of a four-segment chant to the antiphon. While the results may not always be musically superior, the technique does permit the performance of an antiphon without calling on new musical material. (The invention of new antiphon melodies also remains an option of the creative musician.) Psalm settings with refrain-antiphons written for congregation and choir are available from music publishers.

Other methods are available to choirs for the singing of the Psalms and these should be explored as alternates to the methods described above, or as occasional substitutes. The choir may perform metrical paraphrases of Psalms in four-part harmony. As noted above, some paraphrases are poetically quite weak and some are not faithful to the original Hebrew. However, the tunes and harmonizations of many of them are musically attractive and durable and could serve for occasional choral performance. The choir and congregation could also sing a metrical psalm in alternation, the former singing its stanzas in harmony.

Probably the strongest English tradition for the singing of the Psalms is that of the four-part Anglican chant. Except for some poor examples of text-pointing and some unmusical, thumping performance practices, Anglican chant is an effective and attractive means for choirs to sing the texts. The rhythm and flow of Anglican chant is not much different from that of Gregorian chant. That is, the syllables are sung to notes of even value in the rhythm of clearly articulated speech, and the concluding chords at the middle cadence and the final cadence are sung in the rhythm of flowing speech, just as are all of the other syllables.⁹

Gelineau psalmody is another popular type of choral formula suitable for singing the Psalms. The plan of Gelineau psalmody is called "sprung rhythm," which means that a varying number of syllables is sung between regular beats of each measure. The Psalms are published in unison editions (with antiphons) for congregational singing and also in four-part harmony.¹⁰

Psalm-based compositions probably form the largest body of sacred choral music in the repertoire. Some of this music will be useful for performance in the *Lutheran Book of Worship* orders, but much of it is not. The chief problem is that the text of the choral composition does not

often exactly match the assigned selection of verses of the psalm for the day. It is even more difficult to find choral settings that include the appropriate psalm antiphon. Nevertheless, it is possible to sing a choral composition even though it does not match the assigned psalm text. If the full text is not sung the missing verses ought to be printed in the service folder, or directions should be given for locating the proper psalm text in the *Lutheran Book of Worship*.

In Morning Prayer and Evening Prayer the psalms serve a different purpose from that of the Eucharistic psalms. The psalms form a meditative unit in Morning Prayer and Evening Prayer, and each concludes with silence and a psalm prayer that focuses on the chief thought of the text. The same options of musical performance of the psalms prevail in the office as in the Eucharist. More than one psalm is suggested as a possibility, especially for the festive form of the office. A variety of musical forms is suggested when more than one psalm is sung in a service. Two plans will suggest possibilities:

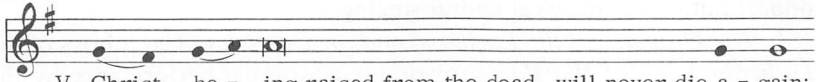
	First psalm:	Congregation Choir	-antiphon -psalm text, <i>LBW</i> four- segment tone
	Second psalm:	Choir	-Anglican chant
	Third psalm:	Congregation	-metrical paraphrase
Or:			
	First psalm:	Congregation Choir	-psalm text, <i>LBW</i> two- segment tone -antiphon in harmony as refrain
	Second psalm:	Choir	-setting from <i>Becker Psalter</i> by H. Schütz

Morning Prayer and Evening Prayer provide for a special choral response following the final reading from Scripture. This response is (next to the psalm) the chief variable choral item in the office and should be sung by the choir. Although many appropriate responses (choral,¹¹ dramatic, choreographic, literary) may be used, the rubrics admit the possibility of performing a classic responsory. These texts have the advantage of ample historic precedent, and in a unique way, through repetition, they stress a single thought. A set of eleven seasonal responsories in classic form appears in the *Worship Supplement*.¹² The following simplified melodic formula may be used for all of these seasonal responsories:

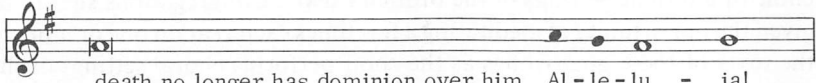
Easteride Responsory

Cantor:

Tone VII

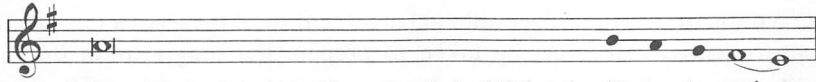


V. Christ, be - ing raised from the dead, will never die a - gain;



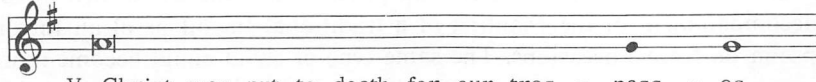
death no longer has dominion over him. Al - le - lu - ia!

Choir:

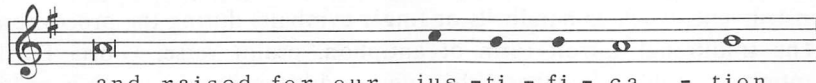


R. The life he lives, he lives to God. Alleluia! Al - le - lu - ia!

Cantor:

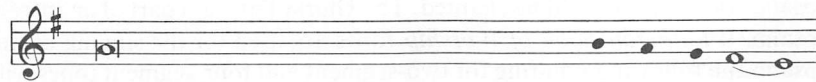


V. Christ was put to death for our tres - pass - es



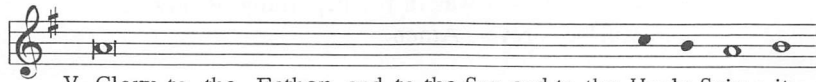
and raised for our jus - ti - fi - ca - tion.

Choir:



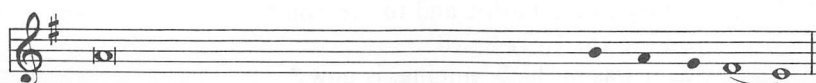
R. The life he lives, he lives to God. Alleluia. Al - le - lu - ia.

Cantor:



V. Glory to the Father and to the Son and to the Ho - ly Spir - it.

Choir:



R. The life he lives, he lives to God. Alleluia. Al - le - lu - ia.

For the choir that has fulfilled its primary responsibilities of leading the congregation in singing the settings of the liturgy and the hymns and which has prepared the “proper” music for the day there yet remain several opportunities for liturgical choral singing:

1. *The Ordinary of the Eucharist and the Canticles.* The rubrics of the *Lutheran Book of Worship* provide for occasional performance by the choir of alternate settings of the ordinary texts. Congregations should be given the opportunity of meditating a few times each year on one or more of the texts of these great songs as the choir performs choral settings of the Kyrie, Gloria in Excelsis, Credo, Sanctus, or Agnus Dei taken from the vast repertoire of choral treasures available today.¹³ Each of these, with the exception of the Agnus Dei will interrupt the flow of the service somewhat; consequently, care must be taken to prepare the congregation for the experience so that the people are not caught by surprise. The New Testament and Old Testament Canticles in Morning Prayer and Evening Prayer and the Service of the Word can also occasionally be sung in special choral settings.

2. *The Entrance Song.* A solemn procession could be formed to the accompaniment of the chanting of a traditional Introit or of an Introit psalm on festive occasions. The same type of chant could become more joyous through punctuation by portable pitched and unpitched percussion instruments (such as handbells or finger cymbals) during the procession. The traditional Introit form of antiphon, psalm verse, Gloria Patri, antiphon, could be lengthened by singing additional psalm verses in order to meet the time needed to cover the entire procession, or the complete psalm with refrain could be chanted. The Gloria Patri is a part of an Introit psalm. If *Lutheran Book of Worship* tones are used for the singing of the psalm the following pointing for two-segment and four-segment tones will be of help:

Gloria Patri pointed for two-segment tone

Glory to the Father and to the Son, and to the
Hóly Spirit:* as it was in the beginning, is now,
and will be forever. Amen.

Gloria Patri pointed for four-segment tone

Glory to the Father and tó the Son,*
and to the Hóly Spirit:
as it was in the beginning, is now,*
and will be forever. Amen.

The choir may participate in the procession (especially if it sits in the front of the congregation). Procession hymns offer yet another method of singing the Entrance Song. On festive days the hymn may be performed with instrumental accompaniment, alternation singing of stanzas between congregation and choir, descants, and similar embellishment.

3. *The Communion*. The period of time taken by the distribution of the Lord's Supper is ideal for choirs to assist the congregation in the singing of hymns, to introduce new hymns, and to perform special music related to the theme of the day. Music planned for this period should be so arranged that the service is not prolonged.

4. *Gospel Motet*. Lutheran tradition from the late sixteenth and early seventeenth centuries has admitted the practice of singing all or part of the Gospel of the day in a polyphonic setting at the time of the reading of the Gospel. Since the Gospel was normally chanted in earlier days, if a polyphonic setting of only a portion of the Gospel was to be sung by the choir the minister chanted the first part of the Gospel, the choir continued with its choral setting, and the minister concluded the Gospel in chant. Some musical settings of the Gospel for the day lend themselves to this same practice today, with the possible exception that the pastor may read the Gospel text instead of chanting it.

5. *The Sermon*. The Notes on the Liturgy (Ministers Edition, p. 27) imply that a cantata based on the Gospel or one of the other readings for the day could become part of the sermon. Many cantatas provide powerful commentaries on the Gospel texts and could be heard with great profit by the congregation. It is desirable for the preacher to relate the message of the cantata to the needs of the worshipers.

6. *The Anthem*. The *Lutheran Book of Worship* seems to make little provision for the anthem.¹⁴ Instead, the Notes suggest that choral music is so important that it should be thoroughly integrated into the liturgy and not be automatically assigned to an "anthem" position in the order. Before it is chosen, each choral composition should be examined for its potential contribution to the liturgical theme of the service. Some anthems may not find a congenial home in the liturgy because their texts do not fit the theme of the service or because they are theologically weak, or because they primarily draw attention to themselves instead of to the text that they present. But many will be found to be settings of all or portions of proper psalms, hymns, canticles, Gospel texts, verses, offertories, and the like. Songs fitting these categories should be placed into their correct liturgical position so that they can be sung with heightened meaning because of the important liturgical role they are to fill. Thus, those anthems that are

liturgically useful are now liberated for placement in a variety of significant locations in the service. If free choral music is to be performed, the location in the service that will probably accommodate the broadest range of anthem material is the time during the distribution of the Meal. Even this music should relate closely to the theme of the service.

The size of the choir that fulfills the assignments described above is relatively unimportant. Choirs of just a few voices can function as effectively as those with many members. With judicious selection of choral literature and careful preparation it is possible for small choirs to sing all of the important liturgical texts beautifully and effectively.

Vocal soloists (sometimes called cantors) make their most valuable contribution to the service if they function as a "one-person choir." This means that they are to consider first of all performing the texts assigned to the choir, namely the verse and the offertory. They are also to assist the congregation as needed in the singing of the psalm. Soloists will also help the congregation to sing the liturgy as would the choir. Stanzas of hymns may be sung in alternation or descants may be performed by the soloist. The special music (vocal solos) often performed by contemporary vocalists should always be appropriate to the day and may be sung during the distribution of the Lord's Supper.

THE ORGAN AND MUSIC IN THE LITURGY

Although the organ is often considered the only suitable instrument for use in worship, history shows the organ to be a relative latecomer to church services. Even in the early days of the Reformation more prominence was given to string and wind instruments than to the organ. Nevertheless, the perfection of the mechanical-action organ in the fifteenth and sixteenth centuries rapidly brought it to its present position of eminence as the premier instrument for leading worship in a liturgical church.

The position of the organist is similar in many respects to that of the servant-choir. The organist serves to help the congregation (including the choir or soloists) perform its liturgy. Although the organ may be heard independently in the course of the service, and although the performance of the organist may inspire great acclaim, the organist's task is not to perform solos, but chiefly to serve.

The chief function of the organist is to lead the congregation in the singing of the liturgy. The general spirit of the liturgical song in the

Lutheran Book of Worship is buoyant and forward-moving. In accompanying the singing of the liturgy the organist should as a first consideration play all notes and observe all rests exactly as written, at a tempo that is crisp and lively, but which does not leave the singer feeling breathless. Patience and consideration must be shown for those in the congregation who are having difficulty with certain sections of the music; if tonal or rhythmic insecurity is heard it may be well now and then to return to playing the melody in unison or to play the melody with a clear solo stop. Organist and choir director should work closely together in matters of tempo and rhythm so that a unified concept registers upon the congregation.

As canticles are learned well by the congregation, the organist will want to perform varied or embellished accompaniments on festivals or special Sundays, and so stimulate and enhance congregational song.

The practice of performing a canticle section by section alternating between the congregation and the choir has a long and distinguished history. Many liturgical organ alternations have also been composed that provide for the organist to perform in alternation with the song of the congregation or the choir. While this technique must be employed cautiously, and the congregation must be well prepared for the practice, it is not impossible that on occasion the organist may wish to perform one or two sections of the Kyrie, for example (confining the organ music to a brief development of the congregational melody); or perhaps the central section of the Agnus Dei could be reserved for the organ on occasion.

If new settings are to be taught to the people it will be helpful to play the new melodies as organ preludes, voluntaries, or during the Communion for a few Sundays prior to their introduction for congregational use.

The accompaniment of hymns by the organ can become one of the most satisfying experiences for congregation and organist alike. To accompany hymns well is perhaps the most demanding task that the organist must do. Melodic and harmonic accuracy and rhythmic precision, pacing, and consistency are at the heart of good hymn accompaniment. Organ method books articulate these fundamentals at some length, but it is sufficient to point out here that even the best service players give careful thought to the playing of hymns for congregational singing. Each singing congregation, each church building, each organ is unique, and each situation requires special care in the selection of registration and tempo.

Organ registration should reflect the character of the hymn in general and the content of individual stanzas in particular, though to change the

registration for each stanza is distracting and superfluous. Playing too loudly will discourage a congregation from singing well, just as playing that is too soft or uncertain provokes timidity. The best registration with which to accompany congregational singing is based on the concept of clarity rather than loudness. The congregation is more likely to respond to the sound of ranks emphasizing upper harmonics (2', 1³/₅ ', mixtures—assuming that they are not too shrill) than to ranks that merely double the pitch of the congregation (8'). Also important to effective leadership at the organ is rhythmic security and consistency, and clear articulation of phrases.

Introductions to hymns are important, but just as it is inadvisable to introduce every hymn with the four-part setting of the hymnal, so it is excessive to introduce every hymn with an elaborate prelude. Classic chorale preludes are quite appropriate at times (for that is, after all, the use for which most of them were designed), especially before the Hymn of the Day. On the other hand, hymns that are well known may be adequately served by a brief intonation or an introduction consisting of just the first phrase (or perhaps the first and last phrases) of the melody.

The playing of varied organ accompaniments can provide a refreshing contrast to the monotonous repetition of hymnal harmonizations. Varied accompaniments are especially appropriate for the development of the emphasis of the Hymn of the Day. The style of the varied accompaniment (written out or improvised) should match the text of the stanza and should not overwhelm or inhibit congregational song. Above all, the congregation should be provided with rhythmically secure pulse at all times. It must be assumed that varied accompaniments or improvisations will only be applied to hymns that are already known to the congregation.

The organist should show sensitivity in the selection of stanzas for varied accompaniment—perhaps no more than one-half of the stanzas of any given hymn should receive this special treatment. Organists should also respect the part-singing impulses of worshipers by playing some stanzas of every hymn written in conventional four-part harmony exactly as it appears in the *Lutheran Book of Worship*.

The choir may sing stanzas of certain hymns, chiefly the Hymn of the Day, in alternation with the congregation. When the choir sings in unison the organist will have the opportunity to provide a more unusual or intricate accompaniment than is possible with congregational singing. The organist may also provide special music before the service, just before the singing of the offertory, during the distribution of the Holy Communion,

and at the conclusion of the service.

The most advantageous time for special music may be before the service itself begins. Here the organist is free to play compositions of greater length than would be appropriate within the service. In this period the organist may play hymns to be sung in the service (thereby familiarizing the worshipers with what is to come), chorale preludes or improvisations based on these hymns, or other organ literature that is compatible with the spirit of the day or season. As long as the music concludes in time to permit the service to start without delay there should be no problem created by the playing of extensive pre-service music.

Organ music before the offertory is under a somewhat more circumscribed time limitation in that no liturgical reason can be advanced for delaying the offertory with a long organ composition. The music that is to be performed at this point could well be based on one of the hymns sung in the service; it should be appropriate to the day and season and timed to take approximately the same time as the gathering of the offerings. If it takes less time a period of silence would be appropriate.

The postlude, which is begun after a period of silence, should reflect the theme of the service and the season of the year. Since the postlude must compete with the conversations of the departing worshipers, some organists play a very brief postlude; others delay post-service music until all the talking has ceased. (Other remarks related to the organ and the liturgy are to be found at the conclusion of this chapter under "Additional Notes on Musical Aspects of the Liturgy.")

The organist will want to work closely with the choir director because the success of one aspect of the worship music program will enhance other aspects. If vocal soloists are available to sing at services, the organist should be able to provide suggestions for suitable liturgical repertoire, as for example, the verse, the offertory, and the psalm.

INSTRUMENTS AND MUSIC IN THE LITURGY

The use of instruments in worship is recorded as early as the worship of the ancient Israelites. The service of dedication of the temple and subsequent temple worship employed instruments in great numbers and in significant roles. String and wind instruments were used throughout Europe in the Renaissance to double the voices singing sacred polyphony (sometimes mistakenly thought of as purely *a cappella* music). The illustrious Lutheran composer Michael Praetorius (1571-1621)

provided a model for the contemporary use of instruments by encouraging the coordination of instruments and voices in performance.¹⁵ Today, it is generally recognized that string and wind instrumental ensembles may be used in worship in much the same way as is the organ in accompanying the liturgy and hymns, and that solo instruments can be combined with the organ in many ways. Solo instruments may play the melodies of the liturgies and hymns and on occasion may add the embellishment of descants. Ensembles may play the accompaniments from the liturgical settings and hymns and may provide varied accompaniments, or they may play selected hymn stanzas alone for alternation with congregational singing of other stanzas. Tympani and other pitched or unpitched percussion instruments can at times enrich musical climaxes of the service. They may also complement the choral ensemble. Because of the distinctive and often pungent quality of some percussion instruments they should be used with discretion.

Handbells and other similar percussion instruments may also be used in conjunction with the singing of the liturgy or hymns. They may double congregational melodies or play descants. Not easily heard above full congregational singing, they are most effective in punctuating choral or solo chanting. Handbell choirs may also perform special music in the service.

Letter notation for chord harmonization has been provided in the *Lutheran Book of Worship* for those hymns where guitar accompaniment is particularly appropriate. An ensemble including more than one guitar, a bass instrument, and a melody instrument may be needed to clarify the accompaniment for the congregation. Electronic amplification of the guitar and bass may be used if the room is large or if the number of worshipers is great. Care should be exercised that the quality and volume of amplified tone support and not overwhelm congregational singing.

PLANNING FOR MUSIC IN THE LITURGY

Perhaps more than any other participants in worship, musicians are dependent upon effective planning and coordination of services in order to fulfill their assigned responsibilities successfully. Organists and instrumentalists must prepare music by practicing that may be spread over weeks and possibly months; choir directors need much time to gather choir members, select repertoire, order music, and rehearse it adequately.

The *Lutheran Book of Worship* offers to congregations a rich variety of liturgical orders and hymns. Each of the orders of worship in turn offers manifold opportunities for selection and substitution of items within the order. The roles of congregation, choir, and ministers are expanded from previous practices and, to enrich the worship experience, the roles might, on occasion, be interchanged. It is evident that the book abounds in meaningful congregational ceremonies, and that musical participation of many kinds is encouraged.

Congregational planning teams have been organized in some churches to secure greater involvement of the laity in service preparation. This laudable venture could lead to increased interest in worship on the part of the congregation. If the potential of the *Lutheran Book of Worship* is to be fulfilled in the parish, musicians will need to be included in the early stages of planning for every service and be placed in a position to make the contributions that their training and area of interest and competence suggest. Because of the complexity of available opportunities and the increased number of active participants it will be especially reassuring for the musician to know that in the planning and leading of the services all participants have as a starting point and as a goal the performance of the orders according to the rubrics and Notes on the Liturgy of the *Lutheran Book of Worship*.

ADDITIONAL NOTES ON MUSICAL ASPECTS OF THE LITURGY (To be read in conjunction with the Notes on the Liturgy, Ministers Edition, pp. 38f.)

GENERAL COMMENTS:

1. The music of the service in general and the accompaniment of the liturgy in particular should reflect the character of the service and its theme.
2. An organ introduction for a chant need consist only of the first three notes of the chant played softly.
3. All congregational responses should follow promptly upon the versicle so that dialog exchanges can proceed smoothly without pauses.
4. Organ introductions for congregational liturgical song are to be avoided if possible, because they unnecessarily delay the flow of the liturgy. They should be played only if the congregational song is preceded by a song in a different key or a long period of inactivity.
5. When organ introductions are played they should be brief, such as the first phrase of the song. Care should be taken to end the introduction on the tonic or the dominant chord of the song.

6. No music or movement by musicians should be allowed to interrupt the specified periods of silence in the service.
7. Some canticles contain directions for performance by two segments (I, II) of the congregation or by the choir and the congregation. Organ registration should support and enhance the singing of the contrasting groups.

MORNING PRAYER:

1. The music of the service should reflect the joyful spirit of the texts.
2. The seasonal invitatories found on page 92 [174ff.] can be sung to the melody provided for "Give glory to God . . ."
3. A brief organ introduction may be needed before the Gospel Canticle. This could follow the melody and harmony of the last line of the canticle.
4. The Te Deum may require an organ introduction to establish its joyful character. The introduction may consist of the first measure only, followed by a cadence on F.

EVENING PRAYER:

1. The music of Evening Prayer should reflect its quiet, peaceful character.
2. The first congregational responses are sung without accompaniment, although the organ may double the song and thus help to maintain pitch and the smooth flow of the chant.
3. Because of the change of key Psalm 141 ("Let my prayer") could be introduced by the playing of the first line of the music (up to "incense").
4. An introduction to the Gospel Canticle may be formed from the music of the first phrase up to "Lord," ending on a D minor chord.
5. Because of its length and character the Litany should be sung without pause. Unison accompaniment may be helpful.

PRAYER AT THE CLOSE OF THE DAY:

1. The quiet and contemplative character of the service precludes vigorous or spirited choral or organ music.
2. The liturgical song should be sung without organ accompaniment, but an instrument playing in unison with the congregation helps to maintain the pitch and the pace of the chant. A choir or a soloist (cantor) could also assist the congregation to maintain the flow of the chant.

THE LITANY:

1. The dialog between leader and congregation should proceed without pause.
2. The organ accompaniment should be clear, but not obtrusive.

HOLY COMMUNION, SETTINGS ONE AND TWO:

1. Both of these settings are written in a straightforward vigorous modern vocal style that sensitively reflects the nature of the liturgical texts. The accompaniments are to be played with rhythmic accuracy and a concern for the flow and articulation of the phrases.
2. If a Gospel procession is used, a fanfare by organ or brass instruments could accompany the procession before the verse is sung. If the choir does not sing the assigned verse, the congregation is to sing without delay the common text as printed.
3. The offertory, if sung by the congregation, will usually require a brief introduction.
4. While an organ voluntary may be performed as the offerings are gathered, preference is given in the Notes to a proper choral offertory, a psalm, or to a congregational hymn.
5. "Lamb of God" may be introduced quietly, but should be sung firmly.
6. "Thank the Lord," "Lord, now you let your servant go in peace," and "Create in me" (sung if there is no Communion) all need to be introduced.

HOLY COMMUNION, SETTING THREE:

1. The traditional and newly-composed chants of this setting suggest a smoothly flowing, clearly phrased style of accompaniment. The melody must sound clearly throughout. The chant flows in the rhythm of well-articulated speech, without dragging or rushing or lumping notes together.
2. The setting encourages the congregation to sing the ancient melody of the Lord's Prayer.

APPENDIX I: HYMN OF THE DAY (arranged by church year)

1 ADVENT	Savior of the nations, come	28
	Alternate: Fling wide the door, unbar the gate.	32
2 ADVENT	On Jordan's banks the Baptist's cry	36
3 ADVENT	Hark! A thrilling voice is sounding!	37
4 ADVENT	Oh, come, oh, come, Emmanuel	34
CHRISTMAS	From heav'n above to earth I come (Christmas Eve)	51

	Of the Father's love begotten (Christmas Day)	42
CHRISTMAS 1	Let all together praise our God	47
CHRISTMAS 2	Of the Father's love begotten	42
EPIPHANY	O Morning Star, how fair and bright!	76
EPIPHANY 1	To Jordan came the Christ, our Lord	79
EPIPHANY 2	The only Son from heaven (A, B)	86
	Jesus, priceless treasure (C)	457, 458
EPIPHANY 3	O Christ, our light, O radiance true	380
EPIPHANY 4	Hope of the world, thou Christ of great compassion	493
EPIPHANY 5	Hail to the Lord's anointed	87
EPIPHANY 6	O Christ, our hope, our heart's desire	300
EPIPHANY 7	O God, O Lord of heav'n and earth	396
EPIPHANY 8	Sing praise to God, the highest good	542
TRANSFIGURATION	Oh, wondrous type! Oh, vision fair	80
ASH WEDNESDAY	Out of the depths I cry to you	295
1 LENT	God the Father, be our stay	308
	<i>or</i> A mighty fortress is our God	228, 229
2 LENT	Lord, thee I love with all my heart	325
3 LENT	May God bestow on us his grace	335
4 LENT	I trust, O Christ, in you alone (A, C)	395
	God loved the world so that he gave (B)	292
5 LENT	My song is love unknown	94
PASSION SUNDAY	A lamb goes uncomplaining forth	105
MAUNDY THURSDAY	O Lord, we praise you, bless you, and adore you	215
GOOD FRIDAY	Sing my tongue, the glorious battle	118
EASTER DAY	Christ Jesus lay in death's strong bands	134

2 EASTER	O sons and daughters of the King	139
3 EASTER	With high delight let us unite	140
4 EASTER	The King of love my shepherd is	456
5 EASTER	At the Lamb's high feast we sing	210
6 EASTER	Dear Christians, one and all, rejoice	299
ASCENSION	Up through endless ranks of angels	159
7 EASTER	Oh, love, how deep, how broad, how high	88
PENTECOST	Come Holy Ghost, God and Lord	163
HOLY TRINITY	Creator Spirit, heav'nly dove	284
2 PENTECOST	To God the Holy Spirit let us pray	317
3 PENTECOST	When in the hour of deepest need	303
4 PENTECOST	O God, O Lord of heav'n and earth	396
5 PENTECOST	Lord of our life, and God of our salvation (A) Who trusts in God, a strong abode (B, C)	366 450
6 PENTECOST	Even as we live each day	350
7 PENTECOST	O Christ, our light, O Radiance true	380
8 PENTECOST	Forth in thy name, O Lord, I go	505
9 PENTECOST	O Holy Spirit, enter in	459
10 PENTECOST	From God can nothing move me (A, C) Jesus, priceless treasure (B)	468 457, 458
11 PENTECOST	Jesus, priceless treasure	457, 458
12 PENTECOST	If God himself be for me	454
13 PENTECOST	When in the hour of deepest need (A) Lord, keep us steadfast in your Word (B, C)	303 230
14 PENTECOST	O Christ, our light, O Radiance true (A, B) A multitude comes from the east and the west (C)	380 313
15 PENTECOST	Son of God, eternal Savior (A, C) To you, omniscient Lord of all (B)	364 310

16 PENTECOST	Praise the Almighty, my soul adore him! (B, C)	539
	Lord of all nations, grant me grace (A)	419
17 PENTECOST	Forgive our sins as we forgive (A, B)	307
	Jesus sinners will receive (C)	291
18 PENTECOST	Salvation unto us has come	297
19 PENTECOST	Lord, keep us steadfast in your Word	230
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
22 PENTECOST	Forth in thy name, O Lord, I go	505
23 PENTECOST	Lord, teach us how to pray aright (A, B)	438
	To you, omniscient Lord of all (C)	310
24 PENTECOST	Love divine, all loves excelling (B, C)	315
	Wake, awake, for night is flying (A)	31
25 PENTECOST	Rejoice, angelic choirs, rejoice!	146
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 (B)	321
	Lord Christ, when first you came to earth (A, C)	421
CHRIST THE KING	The day is surely drawing near (A)	321
	At the name of Jesus (B, C)	179

APPENDIX II: HYMN OF THE DAY (arranged by tune name)

Allein zu dir (I trust, O Christ, in you alone)	395
An Wasserflüssen Babylon (A lamb goes uncomplaining forth)	105
Ascended Triumph (Up through endless ranks of angels)	159
Aus tiefer Not (Out of the depths I cry to you)	295
Beatus vir (Lord of all nations, grant me grace)	419

Christ lag in Todesbanden (Christ Jesus lay in death's strong bands)	134
Christ, unser Herr (To Jordan came the Christ, our Lord)	79
Deo gracias (Oh, love, how deep, how broad, how high)	88
Deo gracias (Oh, wondrous type! Oh, vision fair)	80
Der mange skal komme (A multitude comes from the east and the west)	313
Detroit (Forgive our sins as we forgive)	307
Die helle Sonn leucht (God loved the world so that he gave)	292
Divinum mysterium (Of the Father's love begotten)	42
Donne secours (Hope of the world, thou Christ of great compassion)	493
Ebenezer (Through the night of doubt and sorrow)	355
Ein feste Burg (A mighty fortress is our God)	228, 229
Erhalt uns, Herr (Lord, keep us steadfast in your Word)	230
Es ist das Heil (All who believe and are baptized)	194
Es ist das Heil (Salvation unto us has come)	297
Es ist gewisslich (The day is surely drawing near)	321
Es wolle Gott uns gnädig sein (May God bestow on us his grace)	335
Fortunatus New (Sing my tongue, the glorious battle)	118
Freuen wir uns all (Hark! A thrilling voice is sounding)	37
Freut euch, ihr lieben (Hail to the Lord's anointed)	87
Gott der Vater (God the Father, be our stay)	308
Gott sei gelobet (O Lord, we praise you, bless you, and adore you)	215
Grace Church, Gananoque (Fight the good fight with all your might)	461
Gud skal alting mage (Jesus, priceless treasure)	458
Herr Christ, der einig Gotts Sohn (The only Son from heaven)	86
Herzlich lieb (Lord, thee I love with all my heart)	325
Hyfrydol (Love divine, all loves excelling)	315
In Babilone (Son of God, eternal Savior)	364
Ist Gott für mich (If God himself be for me)	454
Iste confessor (Lord of our life, and God of our salvation)	366
Jesu, meine Freude (Jesus, priceless treasure)	457
King's Lynn (O God of earth and altar)	428
King's Weston (At the name of Jesus)	179
Komm, Gott Schöpfer (Creator Spirit, heav'nly dove)	284
Komm, Heiliger Geist (Come Holy Ghost, God and Lord)	163
Lobe den Herren, o meine Seele (Praise the Almighty, my soul adore him!)	539

Lobt Gott den Herren, ihr (Sing praise to God, the highest good) . . .	542
Lobt Gott, ihr Christen (Let all together praise our God)	47
Lobt Gott, ihr Christen (O Christ, our hope, our heart's desire)	300
Macht hoch die Tür (Fling wide the door, unbar the gate)	32
Meinem Jesum lass ich nicht —Ulich (Jesus sinners will receive) . . .	291
Mit Freuden zart (Lord Christ, when first you came to earth)	421
Mit Freuden zart (With high delight let us unite)	140
Mitten wir in Leben sind (Even as we live each day)	350
Munich (O Jesus, I have promised)	503
Nun bitten wir (To God the Holy Spirit let us pray)	317
Nun freut euch (Dear Christians, one and all, rejoice)	299
Nun komm, der Heiden Heiland (Savior of the nations, come)	28
O filii et filiae (O sons and daughters of the King)	139
O Jesu Christe, wahres Licht (O Christ, our light, O Radiance true)	380
Puer nobis (On Jordan's banks the Baptist's cry)	36
Rhosymedre (My Song is love unknown)	94
Rhosymedre (Our Father, by whose name)	357
St. Columba (The King of love my shepherd is)	456
Song 34 (Forth in thy Name, O Lord, I go)	505
Song 67 (Lord, teach us how to pray aright)	438
Sonne der Gerechtigkeit (At the Lamb's high feast we sing)	210
Vater unser (To you, omniscient Lord of all)	310
Veni, Emmanuel (Oh, come, oh, come, Emmanuel)	34
Vom Himmel hoch (From heav'n above to earth I come)	51
Von Gott will ich nicht lassen (From God can nothing move me) . .	468
Wachet auf (Wake, awake, for night is flying)	31
Wächterlied (Rejoice, angelic choirs, rejoice!)	146
Wareham (The Church of Christ, in ev'ry age)	433
Was mein Gott will (Who trusts in God, a strong abode)	450
Wenn wir in höchsten Nöten sein (When in the hour of deepest need)	303
Wie schön leuchtet (O Holy Spirit, enter in)	459
Wie schön leuchtet (O Morning Star, how fair and bright!)	76
Wittenberg New (O God, O Lord of heav'n and earth)	396

APPENDIX III: HYMN OF THE DAY (arranged by first line)

A lamb goes uncomplaining forth (<i>Passion Sunday</i>)	105
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A mighty fortress is our God (<i>1 Lent</i>)	228, 229
A multitude comes from the east and the west (<i>14 Pentecost</i> [C]) . .	313
All who believe and are baptized (<i>21 Pentecost</i>)	194
At the Lamb's high feast we sing (<i>5 Easter</i>)	210
At the name of Jesus (<i>Christ the King</i> [B, C])	179
Christ Jesus lay in death's strong bands (<i>Easter Day</i>)	134
Come Holy Ghost, God and Lord (<i>Pentecost</i>)	163
Creator Spirit, heav'nly dove (<i>Holy Trinity</i>)	284
Dear Christians, one and all, rejoice (<i>6 Easter</i>)	299
Even as we live each day (<i>6 Pentecost</i>)	350
Fight the good fight with all your might (<i>26 Pentecost</i> [C])	461
Fling wide the door, unbar the gate (<i>1 Advent</i> [Alternate])	32
Forgive our sins as we forgive (<i>17 Pentecost</i> [A, B])	307
Forth in thy name, O Lord, I go (<i>8 Pentecost, 22 Pentecost</i>)	505
From God can nothing move me (<i>10 Pentecost</i> [A, C])	468
From heav'n above to earth I come (<i>Christmas Eve</i>)	51
God loved the world so that he gave (<i>4 Lent</i> [B])	292
God the Father, be our stay (<i>1 Lent</i>)	308
Hail to the Lord's anointed (<i>Epiphany 5</i>)	87
Hark! A thrilling voice is sounding (<i>3 Advent</i>)	37
Hope of the world, thou Christ of great compassion (<i>Epiphany 4</i>) . .	493
I trust, O Christ, in you alone (<i>4 Lent</i> [A, C])	395
If God himself be for me (<i>12 Pentecost</i>)	454
Jesus, priceless treasure (<i>Epiphany 2</i> [C], <i>10 Pentecost</i> [B], <i>11 Pentecost</i>)	457, 458
Jesus sinners will receive (<i>17 Pentecost</i> [C])	291
Let all together praise our God (<i>Christmas 1</i>)	47
Lord Christ, when first you came to earth (<i>27 Pentecost</i> [A, C]) . .	421
Lord, keep us steadfast in your Word (<i>13 Pentecost</i> [B, C], <i>19 Pentecost</i>)	230
Lord of all nations, grant me grace (<i>16 Pentecost</i> [A])	419
Lord of our life, and God of our salvation (<i>5 Pentecost</i> [A])	366
Lord, teach us how to pray aright (<i>23 Pentecost</i> [A, B])	438
Lord, thee I love with all my heart (<i>2 Lent</i>)	325
Love divine, all loves excelling (<i>24 Pentecost</i> [B, C])	315
May God bestow on us his grace (<i>3 Lent</i>)	335
My song is love unknown (<i>5 Lent</i>)	94
O Christ, our hope, our heart's desire (<i>Epiphany 6</i>)	300

O Christ, our light, O Radiance true (<i>Epiphany 3, 7 Pentecost, 14 Pentecost [A, B]</i>)	380
O God, O Lord of heav'n and earth (<i>Epiphany 7, 4 Pentecost</i>)	396
O God of earth and altar (<i>26 Pentecost [A]</i>)	428
O Holy Spirit, enter in (<i>9 Pentecost</i>)	459
O Jesus, I have promised (<i>20 Pentecost [C]</i>)	503
O Lord, we praise you, bless you, and adore you (<i>Maundy Thursday</i>)	215
O Morning Star, how fair and bright! (<i>Epiphany</i>)	76
O sons and daughters of the King (<i>2 Easter</i>)	139
Of the Father's love begotten (<i>Christmas Day, Christmas 2</i>)	42
Oh, come, oh, come, Emmanuel (<i>4 Advent</i>)	34
Oh, Love, how deep, how broad, how high (<i>7 Easter</i>)	88
Oh, wondrous type! Oh, vision fair (<i>Transfiguration</i>)	80
On Jordan's banks the Baptist's cry (<i>2 Advent</i>)	36
Our Father, by whose name (<i>20 Pentecost [B]</i>)	357
Out of the depths I cry to you (<i>Ash Wednesday</i>)	295
Praise the Almighty, my soul adore him! (<i>16 Pentecost [B, C]</i>)	539
Rejoice, angelic choirs, rejoice! (<i>25 Pentecost</i>)	146
Salvation unto us has come (<i>18 Pentecost</i>)	297
Savior of the nations, come (<i>1 Advent</i>)	28
Sing my tongue, the glorious battle (<i>Good Friday</i>)	118
Sing praise to God, the highest good (<i>Epiphany 8</i>)	542
Son of God, eternal Savior (<i>15 Pentecost [A, C]</i>)	364
The Church of Christ, in ev'ry age (<i>20 Pentecost [A]</i>)	433
The day is surely drawing near (<i>27 Pentecost [B], Christ the King [A]</i>)	321
The King of love my shepherd is (<i>4 Easter</i>)	456
The only Son from heaven (<i>Epiphany 2 [A, B]</i>)	86
Through the night of doubt and sorrow (<i>26 Pentecost [B]</i>)	355
To God the Holy Spirit let us pray (<i>2 Pentecost</i>)	317
To Jordan came the Christ, our Lord (<i>Epiphany 1</i>)	79
To you, omniscient Lord of all (<i>15 Pentecost [B], 23 Pentecost [C]</i>)	310
Up through endless ranks of angels (<i>Ascension</i>)	159
Wake, awake, for night is flying (<i>24 Pentecost [A]</i>)	31
When in the hour of deepest need (<i>3 Pentecost, 13 Pentecost [A]</i>)	303
Who trusts in God, a strong abode (<i>5 Pentecost [B, C]</i>)	450
With high delight let us unite (<i>3 Easter</i>)	140

APPENDIX IV: VERSES AND OFFERTORIES (arranged in biblical order)

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23:3-6	The Lord leads me in paths of righteousness . . . (<i>St. Matthias</i> , Offertory) 174 (<i>St. Mary Magdalene</i> , Offertory) 177
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APPENDIX VI: ANTIPHONS POINTED FOR SINGING

The melodic formulas for these refrains are found on page 84. The melodic formulas with accompaniment are located in Appendix VII.

ADVENT 1 A The King of glory shall come in.
 B Restore us and we shall be saved.
 C To you I lift up my soul.

ADVENT 2 A In his time the righteous shall flourish.
 B Righteousness and peace shall go before him.
 C The Lord has done great things for us.

ADVENT 3 A Praise the Lord, Ó my soul!
 B My spirit rejoices in Gód my Savior.
 C In your midst is the Holy Óne of Israel.

ADVENT 4 A The Lord of hosts is the king of glory.
 B Forever will I sing your love.
 C Restore us and we shall be saved.

CHRISTMAS A You will find a babe lying in a manger.
 B To us a child is born.
 C All the ends of the earth have seen the victory
 of our God.

CHRISTMAS 1 He sent redemption to his people

CHRISTMAS 2 The Word became flesh and dwelt among us.

EPIPHANY All shall bow before him.

EPIPHANY 1 You are my son; this day have I begotten you.

EPIPHANY 2 A I love to do your will, Ó my God.
 B Let all the peoples praise you.
 C In your light we see light.

EPIPHANY 3	A The Lord is my light and my salvation. B In God is my safety and my honor. C He takes us out of the dust.
EPIPHANY 4	A In the law of the Lord is their delight. B In the law of the Lord is their delight. C My mouth shall recount your mighty acts.
EPIPHANY 5	A Light shines in the darkness for the upright. B He heals the brokenhearted. C I will listen to what the Lord God is saying.
EPIPHANY 6	A Happy are those who observe his decrees. B Mercy embraces those who trust in the Lord. C In the law of the Lord is their delight.
EPIPHANY 7	A The Lord is full of compassion and mercy. B Heal me, for I have sinned. C The Lord is full of compassion and mercy.
EPIPHANY 8	A My soul in silence waits. B The Lord is full of compassion and mercy. C It is a good thing to give thanks to the Lord.
TRANSFIGURATION	A You are my son; this day have I begotten you. B God reveals himself in glory. C The Lord is great in Zion; he is high above all peoples.
ASH WEDNESDAY	Have mercy on me, O God, according to your loving-kindness.
1 LENT	A There is forgiveness with you. B Save me for your mercy's sake. C He shall give his angels charge over you.
2 LENT	A He has always been mindful of his covenant. B To your name be glory. C Why are you so full of heaviness, my soul?
3 LENT	A You know my path. B You have the words of eternal life. C Restore our fortunes, O Lord.
4 LENT	A Send out your light and your truth. B The Lord is my light and my salvation. C Then I acknowledged my sin to you.
5 LENT	A For you have rescued my life from death. B Create in me a clean heart, O God. C Hear when I cry to you.
PASSION SUNDAY	Into your hands I commend my spirit.

MONDAY IN HOLY WEEK	In your light wé see light.
TUESDAY IN HOLY WEEK	In you, O Lord, have I táken refuge.
WEDNESDAY IN HOLY WEEK	Be pleased, O God, to delíver me.
MAUNDY THURSDAY	I will lift up the cup of salvation and call upon the name óf the Lord.
GOOD FRIDAY	My God, my God, why have you forsáken me?
EASTER DAY	On this day the Lórd has acted.
EASTER EVENING	Alléluia.
2 EASTER	A Remember the marvels hé has done. B Alléluia. C Alléluia.
3 EASTER	A You will show me the páth of life. B Your hánd will lead me. C You have turned my wailing ínto dancing.
4 EASTER	The Lord ís my shepherd.
5 EASTER	A Sing for him á new song. B My praise ís of him. C I will exalt you, O Gód my king.
6 EASTER	A Sing the glory óf his name. B Sing to the Lord á new song. C Let all the péoples praise you.
ASCENSION	I am with you always.
7 EASTER	God has gone up with a shout.
PENTECOST VIGIL	The Lord is our help ánd our shield. <i>or</i> There is forgivenéss with you.
PENTECOST	Alléluia.
HOLY TRINITY	A Ascribe to the Lord the glory dúe his name. B Sing to the Lord á new song. C How exalted is your name in áll the world.
2 PENTECOST	A Be mý strong rock. B Raise a loud shout to the Gód of Jacob. C Praise the Lord, áll you nations.
3 PENTECOST	A To those who keep in my way will I show the salvátion of God. B Set me upon the rock that is highér than I.

- 4 PENTECOST C O Lord my God, I cried out to you.
 A We are his people and the sheep of his pasture.
 B The righteous shall flourish like a palm tree.
 C Then you forgave me the guilt of my sin.
- 5 Pentecost A Answer me, O Lord, for your love is kind.
 B They beheld the works of the Lord.
 C My soul clings to you.
- 6 PENTECOST A Your love, O Lord, forever will I sing.
 B You restored me to health.
 C In your presence is fullness of joy.
- 7 PENTECOST A I will exalt you, O God my king.
 B I lift up my soul to you.
 C Be joyful in God, all you lands.
- 8 PENTECOST A Let them shout for joy and sing.
 B He is speaking peace to his people.
 C Lead me in your truth and teach me.
- 9 PENTECOST A Teach me your way, O Lord.
 B Your rod and your staff, they comfort me.
 C Who may abide upon your holy hill? Whoever
 leads a blameless life and does what is right.
- 10 PENTECOST A When your word goes forth, it gives light.
 B The eyes of all wait upon you, O Lord.
 C When I called, you answered me.
- 11 PENTECOST A You open your hand, and they are filled with
 good things.
 B He provided for them food enough.
 C We can never ransom ourselves.
- 12 PENTECOST A Show us your mercy, Lord.
 B Taste and see that the Lord is good.
 C The Lord is our help and our shield.
- 13 PENTECOST A Let all the peoples praise you.
 B Taste and see that the Lord is good.
 C Arise, O God, and rule the earth.
- 14 PENTECOST A Your love, O Lord, endures forever.
 B Taste and see that the Lord is good.
 C He who believes and is baptized will be saved.
- 15 PENTECOST A I have walked faithfully with you.
 B Lord, who may dwell in your tabernacles?
 C Happy are they who fear the Lord!
- 16 PENTECOST A I desire the path of your commandments.

- 17 PENTECOST
 B Praise the Lord, Ó my soul!
 C The Lord will hear the desire óf the humble.
 A The Lord is full of compassíon and mercy.
 B I will walk in the presence óf the Lord.
 C I have sinned against GóD and you.
- 18 PENTECOST
 A Your face, Lord, wíll I seek.
 B It is the Lord who sustáins my life.
 C Praise the name óf the Lord.
- 19 PENTECOST
 A Remember, Lord, your compassíon and love.
 B O Lord, your name is éverlasting.
 C Praise the Lord, Ó my soul!
- 20 PENTECOST
 A The vineyard of the Lord of hosts is Israel, and the
 men of Judah are the plánt he cherished.
 B The Lord bless yóu from Zion.
 C Oh, hearken tó his voice!
- 21 PENTECOST
 A I will dwell in the house of the LóRD forever.
 B So teach us to numbér our days.
 C I will give thanks to the Lord with mý whole heart.
- 22 PENTECOST
 A Ascribe to the Lord honor and power.
 B With long life will I satisfy him and show him
 mý salvation.
 C My help comes from the Lord, the maker of
 heaven and earth.
- 23 PENTECOST
 A Their delight is in the law óf the Lord.
 B The Lord has done great thínghs for us.
 C The Lord will save those whose spírítS are crushed.
- 24 PENTECOST
 A O GóD, I seek you.
 B I love you, O LóRD my strength.
 C I will exalt you, O GóD my king.
- 25 PENTECOST
 A Prosper the work óf our hands.
 B Give thanks to the Lord, for hé is good.
 C His splendor is over eáRth and heaven.
- 26 PENTECOST
 A Wait upón the Lord.
 B You will show me the páth of life.
 C In righteousness sháll he judge.
- 27 PENTECOST
 A He is the LóRD our God.
 B The works of his hands are faithfúlnéSS and justice.
 C Yahweh is his name; rejóice before him!
- CHRIST THE KING
 A We are the people óf his pasture.
 B The LóRD is king.

	C We are the people óf his pasture. Their sound has gone out into all lands.
ST. ANDREW	For his mercy endúres forever.
ST. THOMAS	I call upon you, O God, for you will ánsWER me.
ST. STEPHEN	Precious in the sight of the Lord is the death óf his servants.
ST. JOHN	
HOLY INNOCENTS	We have escaped like a bird from the snare óf the fowler.
NAME OF JESUS	He will save his people fróm their sins.
CONFESSION OF	
ST. PETER	I love you, O Lórd my strength.
CONVERSION OF	
ST. PAUL	Let all the péoples praise you.
PRESENTATION OF	
OUR LORD	How dear to me is your dwelling, O Lord.
ST. MATTHIAS	I am bound by the vow I made to yóu, O God.
ANNUNCIATION	The virgin shall be with child and bear a son and shall name him Immánuel.
ST. MARK	How lovely are the feet of the herald who bríngs good news!
ST. PHILIP AND	
ST. JAMES	Save us for the sake of your stéadfast love.
VISITATION	Praise the name óf the Lord.
ST. BARNABAS	Happy are they who féar the Lord.
NATIVITY OF ST.	
JOHN THE BAPTIST	My eyes are turned to yóu, Lord God.
ST. PETER AND	
ST. PAUL	Glorious things are spoken of you, O city óf our God!
ST. MARY	
MAGDALENE	Whom have I in heavén but you?
ST. JAMES	
THE ELDER	God is my shield ánd defense.
MARY, MOTHER OF	
OUR LORD	Hail, O favored one, the Lórd is with you!
ST. BARTHOLOMEW	The words of the Lórd are pure.
HOLY CROSS DAY	The Lord has made known his víctory.
ST. MATTHEW	Teach me, O Lord, the way óf your statutes.
ST. MICHAEL AND	
ALL ANGELS	Bless the Lord, Ó my soul.
ST. LUKE	Our help is in the name óf the Lord.

ST. SIMON AND

ST. JUDE

In the Lord have I ták'en refuge.

REFORMATION DAY

The Lord of hósts is with us.

ALL SAINTS' DAY

Proclaim with me the greatness óf the Lord.

DEDICATION AND

ANNIVERSARY

The Lord God is both sún and shield.

HARVEST

You crown the year wíth your goodness.

NATIONAL HOLIDAY

We will call upon the name of the LÓrd our God.

DAY OF PEACE

They shall beat their swords into plowshares and
their spears into prúning hooks.

DAY OF

THANKSGIVING

You are to be praised, O Gód, in Zion.

HOLY BAPTISM

Awake and rise from the dead, and Christ shall
gíve you light.

or

You are a chosen race, a royal priesthood, Gód's
own people.

or

The Lord is my light and mý salvation.

APPENDIX VII: TONES FOR PSALM REFRAIN—ANTIPHONS FOR
USE WITH THE 10 PSALM TONES OF LBW



Richard Hillert

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3.  4. 

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