

# ASSEMBLY SONG COMPANION



TO

ALL CREATION SINGS

Augsburg Fortress

## *Assembly Song Companion to All Creation Sings*

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# FOREWORD

*All Creation Sings*, a worship and song supplement to *Evangelical Lutheran Worship*, includes two musical settings of Holy Communion and a collection of two hundred hymns and songs. This *Assembly Song Companion* supports the use of its diverse musical content by worshiping assemblies and their leaders.

Assembly song leadership of *Evangelical Lutheran Worship* (2006) is supported by two volumes: the *Musicians Guide* (2007) and the *Hymnal Companion* (2010). Written by Paul Westermeyer, the thorough *Hymnal Companion* provides information about the background of hymns #239–893. As noted in the preface to that volume, the modest intent was “to provide, as briefly as possible, an affordable one-volume manual that gives the context, provenance, and character of the hymns and tunes” (*Hymnal Companion*, p. x). A glossary, a bibliography, and several indexes provide additional helps to the user.

The *Musicians Guide to Evangelical Lutheran Worship* addresses the practical needs of musical leaders. Part 1 outlines the place of music in the services (Chapter 2), skills for musical leadership (Chapter 3), and guidance for song leading in specific genres and styles (Chapters 4–12). Part 2 provides basic performance interpretations for the liturgical music within the ten holy communion settings and the service music and hymns #151–893. These brief interpretations refer back to the essays in Part 1.

This *Assembly Song Companion* brings elements of both volumes—companion and musicians guide—together in one book devoted to the musical contents of *All Creation Sings*. It is a kind of “volume 2” to both. Paul Westermeyer once again provides commentary and background on the hymn texts and tunes. Adam Lefever Hughes has compiled and edited the contributions of more than twenty expert voices into the musicians guide entries. While the user will find elements of this resource helpful on its own, it will be most beneficial when used hand in hand with the two *Evangelical Lutheran Worship* volumes. Just as *All Creation Sings* is a supplement to *Evangelical Lutheran Worship*, this companion is a supplement to the ELW *Hymnal Companion* and *Musicians Guide*. Please note that more extensive bibliographies can be found in both the *Hymnal Companion* (pp. 838–856) and *Musicians Guide* (pp. 347–348). The *Hymnal Companion* also includes a glossary and

chronology that would be helpful to users of this *Assembly Song Companion*. Please note that the indexes in this volume are specific to *All Creation Sings*; another volume—*Indexes to Evangelical Lutheran Worship and All Creation Sings* (2021)—offers combined indexes that reference the contents of both worship books.

### **THE DEVELOPMENT OF ALL CREATION SINGS**

*All Creation Sings* continues the work and trajectory of the Renewing Worship initiative and *Evangelical Lutheran Worship*, in keeping with the intent of the 2005 Evangelical Lutheran Church in America Churchwide Assembly’s commending resolution that *Evangelical Lutheran Worship* would be the core of an unfolding family of resources over the next generation. It draws on several supplemental resources that have been developed for the ELCA since 2006, and it collects some of the most useful new liturgy and assembly song resources from across the churches that have been published in this century.

Because of the increasing pace of change over the last fifty years, principal worship books developed by churches have often been accompanied by a significant supplement at the approximate midpoint of a principal book’s life so as to respond to those changes in church and society in the intervening years. *With One Voice* was released to supplement *Lutheran Book of Worship* about sixteen years later, and *All Creation Sings* comes about fourteen years after *Evangelical Lutheran Worship*.

The Guiding Principles and Goals that guided the preparation of *Evangelical Lutheran Worship* also guided the development process of *All Creation Sings*. These are listed in the *Hymnal Companion to Evangelical Lutheran Worship* (pp. 833–837).

The contents of *All Creation Sings* include hymns new to a Lutheran resource as well as those that were included in supplemental resources published after 2006. A small number were included in resources prior to the publication of *Evangelical Lutheran Worship*. Several of these hymns and songs explore themes that research noted were needed, especially around topics such as creation, lament, justice and society, and healing and wholeness. In response to research and the call of the church, especially in the ELCA’s social statement on faith, sexism, and justice (2019), the development of *All Creation Sings* emphasized providing texts with expansive metaphors for God and God’s people.

Jennifer Baker-Trinity

Martin A. Seltz

David Sims

Compilers and editors, *All Creation Sings: Assembly Song Companion*

October, 2022

# AUTHOR'S PREFACE

## COMMENTARY ON THE LITURGY SETTINGS AND ASSEMBLY SONG

*To the  
musicians, singers,  
writers, composers,  
editors, and publishers  
who help the church  
sing the song of all creation.*

This *All Creation Sings: Assembly Song Companion* supplements the longer one for *Evangelical Lutheran Worship*. It is constructed in a similar way. Biographical information is folded into the entries, not separated out. The primary biographical sketch usually comes with the first occurrence of an author's text or a composer's music and is referenced in later ones. That person's name is given in bold in the biographical entry. In the Sources of Hymns and Translations, Tunes and Settings (p. 296), the hymn number of the first occurrence is in bold. Arrangers of tunes are not normally discussed because church musicians and congregations make their own arrangements and continually change them across the church year for various services. Any arrangement given in a hymnal is only one possibility and not normally an integral part of the hymn or tune.

In this companion, the commentary for each numbered hymn and tune is relatively brief. When a hymn or a tune from *Evangelical Lutheran Worship* is repeated in *All Creation Sings*, the commentary about it in the *ELW Hymnal Companion* is given here in an edited version. The corresponding hymn number in *Evangelical Lutheran Worship* is noted, should the user want to consult the *ELW Hymnal Companion* content. Material is synthesized from many sources, including often from emails. The emails are noted as necessary. Publication details are given in the bibliography.

Abbreviations are kept to a minimum to avoid potential confusion for those who may only dip into one hymn or tune at a time. However, the following short list of abbreviations is used because of their frequency:

ACS—*All Creation Sings* (2020)

ELW—*Evangelical Lutheran Worship* (2006)

LBW—*Lutheran Book of Worship* (1978)

LLC—*Libro de Liturgia y Cántico* (1998)

TFF—*This Far by Faith* (1999)

WOV—*With One Voice* (1995)

ALCM—Association of Lutheran Church Musicians

ELCA—Evangelical Lutheran Church in America

Hymn Society—The Hymn Society in the United States and Canada

A hymnal companion, like a hymnal, is a small thing, especially for a supplement, which is intentionally more ephemeral than a primary worship book. But companions of whatever size reveal significant and important things. They unpack a reality Martin Luther reminds us about in his preface to one of the many collections of hymns and other liturgical music for the church's worship that Georg Rhau prepared—that music is a gift of God in the creation. Nothing, says Luther, is “without sound or harmony.” He adds that “it [is] not without reason that the fathers and prophets wanted nothing else to be associated as closely with the Word of God as music.” Then he gets at what a hymnal companion studies: “But when [musical] learning is added to all this and artistic music which corrects, develops and refines the natural music, then at last it is possible to taste with wonder (yet not to comprehend) God's absolute and perfect wisdom” in what Luther calls God's “wondrous work of music.”<sup>1</sup>

The church as a community and as individuals is not perfect. It makes big and little mistakes with big and little misdeeds in this fallen and sinful world. But it persists in crafting and singing God's forgiveness, mercy, and grace in the song of all creation and redemption around word and sacrament. Then it goes where the song leads to the good of the neighbor, convicted where it fails by the very song it sings. A hymnal companion, even a supplementary one, looks at the sonic health of the church's poetic and musical craft in its many styles, genders, languages, ethnicities, cultures, times, and places—no small thing, which, as the Preface to *Santo, Santo, Santo* (2019) explains, is about the communal unity of the church in Christ—also no small thing.<sup>2</sup>

It should be noted that the sonic health of the church in its multicultural depth is countercultural. That health is compromised when the church locks its singing into the narrow perspective of its own time and place. The temptation then is to imitate our culture's use of music as a manipulative sales pitch to get people to buy the gospel like one more item on the shelf that has a superficial momentary attraction. It is instructive that, in spite of this temptation, the church as a whole now as in the past keeps singing what is found worth keeping from many times and places with the checks and balances that many generations provide for us.

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1 Martin Luther, “Preface to Georg Rhau's *Symphoniae iucundae*,” LW 53, p. 323.

2 *Santo, Santo Santo / Holy, Holy, Holy: Cantos para el pueblo de Dios / Songs for the People of God*, (Chicago: GIA Publications, 2019).



*All Creation Sings* is an illustration of this complex and paradoxical reality. It responds to the culture by living into current cultural musical syntaxes, but it holds them in tension with each other and with past ones, not to the exclusion of one another. That does not mean everybody has to sing all of them. It means they are available to all of us to learn from and share with one another as seems best in each time and place. There are two other countercultural moves: laments and meditative repetition. Laments are present here in honest response to the tragedies of our world. We are all too often conditioned to deny or avoid these. The church faces them and sings lamentations. We are also conditioned to constant motion, getting on with it, not waiting and watching as in an Advent silence. Yet here we have numerous pieces that give us undetermined amounts of meditative repetition. Their underlay is silence before God to stop, be quiet, and listen. In the words of the late Susan Palo Cherwien, there are times “when silence must suffice as praise” (“In deepest night,” ELW #699). All creation sings from the silence of praise, whether any given culture or any of us individually listens or not.

I have tried to reach all the living writers and composers who have contributed to *All Creation Sings* and am very grateful for the help those who responded have given me, along with the assistance of many other people who are not named. Jennifer Baker-Trinity and Kristin Rongstad need to be named. Jennifer has graciously answered all the questions I have peppered her with; and Kris, as she did for the ELW *Hymnal Companion*, prepared the spreadsheet for the Original Language First Lines of Assembly Song Index and Origins of Tunes in Chronological Listings.

Paul Westermeyer

# ABOUT THE MUSICIANS GUIDE

The goal of the interpretive helps under the heading “Musicians Guide” for each entry is to provide assistance in understanding and leading each musical item in *All Creation Sings*. It is not exhaustive. It is not intended to prescribe how the assembly and leader must do things. Rather, it is a starting point and an invitation to these new songs that might be a new treasure to your singing community. The suggestions include a breadth of possible instrumentation for contexts with such resources while recognizing that other contexts may have significant limitations.

## CONTRIBUTORS

Many thanks to Adam Lefever Hughes, who served as project manager, compiler, and editor of the content for the musicians guide entries. Thanks also to the church musicians and composers who lent their expertise as writers, reviewers, and advisers for this project.

John L. Bell	Mark Glaeser	Omaldo Perez
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Lorraine Brugh	Ana Hernández	William Bradley Roberts
Jayne Southwick Cool	Robert Hobby	Daniel Schwandt
Michael Costello	Linda Kempke	Mark Sedio
Paul Damico-Carper	Larry Long	Erik Teichmann
Robert Buckley Farlee	Mark Mummert	Paul Vasile
Clayton Faulkner	Anne Krentz Organ	

## A GUIDE TO USING THE INTERPRETIVE HELPS

*Each piece of notated music in All Creation Sings—music within the liturgies themselves (S701–S716) and the hymns and songs (#901–1100)—has a musicians guide entry following the commentary section. Each entry includes:*

### **Pulse**

*A suggestion for what the fundamental pulse of the piece may be. See pages 21–22 of the Musicians Guide to Evangelical Lutheran Worship for a discussion of this topic.*

### **Tempo**

*A range of suggestions for the tempo of the hymn/song. It is important to remember that not all suggestions will necessarily be what is right for your specific context at a given time. Many factors must be considered. See pages 22–24 of the Musicians Guide to Evangelical Lutheran Worship for a discussion of this topic.*

*In most cases, the metronome markings given for the tempo suggestions correspond to the suggested pulse. There are exceptions, however, which are noted, so pay attention to the note value.*

### **Style**

*For most hymns, some descriptive words about how this hymn or song may be led. As with all entries in this resource, they are suggestions, not prescriptions. Other appropriate ways of leading may be explored.*

### **Chapter references**

*This note will direct you to the chapters in Part 1 of the Musicians Guide to Evangelical Lutheran Worship that have the most bearing on this type of hymn or song.*

### **Accompaniment**

*Here you will find suggestions for instruments that are best suited to the hymn or song, as well as rhythms or additional hints.*

### **Additional Information**

*If a specific articulation or technique for creating accents is helpful for the style or a particular challenge, it will be described in “Additional information.” If nothing is mentioned, the general rule is that the hymn will be played legato.*

*All Creation Sings includes several shorter assembly songs that are often led “paperlessly” (without printed or projected scores for assembly use). See pages 10–11 of All Creation Sings: Accompaniment Edition for further guidance.*

## MUSICIANS GUIDE

Pulse	Tempo	Style	Chpt Ref
The half note or dotted half note receives the pulse, but be sure to feel the internal quarter-note pulse as well.	$\text{♩} = 64\text{--}70$ ; $\text{♩} = 128\text{--}140$	Prayerful, hopeful, not too somber	3 and 5
Accompaniment			
Organ (piano)			
Additional information			
Use a smooth articulation and be careful not to rush the measures with changing meter.			

## Nothing Can Trouble

*Nada te turbe*

NADA TE TURBE

1033

### COMMENTARY

**Teresa of Avila** (March 28, 1515–October 4, 1582) was born into a Spanish merchant family and studied at an Augustinian convent. In 1536 she joined the Carmelite Convent of the Incarnation at Avila. After some years of illness, she experienced a “second conversion,” which led her to a life of mystical wonder. Seeking a deeper spiritual life that led to helping others, she bought a house in Avila and in 1562 established the Barefoot Carmelites. She was fearless in her pursuits, even against the Spanish hierarchy. She wrote *The Way of Perfection* and *The Interior Castle*. A brief account of her life and an excerpt from the latter work are included in Amy Oden’s *In Her Words* (1964).<sup>181</sup> *The Westminster Dictionary of Church History* calls her “one of Spain’s greatest literary geniuses.”<sup>182</sup>

This text was found in the breviary Teresa used for the Divine Office when she was dying. It was nine lines long, each one with five syllables. The Taizé Community (#1031) adapted it as in *All Creation Sings* with five of its nine lines, the English in five syllables per line like the Spanish. The first two lines are followed by the seventh and the eighth, the first two are repeated, and then comes Teresa’s final line. Henry Wadsworth Longfellow made an English translation without all of the lines in five syllables.<sup>183</sup>

181 Amy Oden, ed., *In Her Words: Women’s Writings in the History of Christian Thought* (Nashville: Abingdon, 1964), 224–232.

182 Jerald C. Brauer, ed., *The Westminster Dictionary of Church History* (Philadelphia: The Westminster Press, 1971), 809.

183 See “Nada te turbe” and “Teresa of Avila,” *Canterbury Dictionary Hymnology*.

## NADA TE TURBE

Jacques Berthier (#1031) set Teresa's words to NADA TE TURBE in eight measures. He did it in measures 1–2 and 5–6 with one statement per measure, one note for each syllable in the same rhythmic pattern for each measure, and the statements and their music repeated. Measures 3–4 stretch one statement across two measures with music built on the repetitions between which they stand. The last measures, 7–8, again stretch one statement over two measures, but this time with two quarter notes, three half notes, and no eighth notes in a composed ritard. This is one of Taizé's short pieces that typifies the community and bears the intended meditative repetition especially well, as those who have used it in worship with the Taizé Community or in its style of experience.

### MUSICIANS GUIDE

Pulse	Tempo	Style	Chpt Ref
The quarter note receives the pulse.	♩ = 64–72	Prayerful, yearning	3 and 4

#### Accompaniment

Four-part unaccompanied singing is preferred. If accompanied, piano or guitar is preferred. Organ accompaniment is possible, but it can lack the gentle, percussive quality that helps the chant flow forward.

#### Additional information

Leading hint: Taizé choruses are sung prayers meant to be repeated many times. See pages 33–34 of the ELW Musicians Guide for further guidance.

## When It Seems the Day Will End

HUMBLE WALK

1034

### COMMENTARY

Justin Rimbo (#956) wrote this for Ash Wednesday while serving as worship arts director at Humble Walk Lutheran Church in St. Paul, Minnesota. He says this about it:

Humble Walk gathers to worship in the late afternoons, and for a long time worshiped in storefronts with large windows looking out at West 7th Street. So during worship, especially in the winter months of the year, the congregation would watch the sky outside get gradually darker. We think of darkness, like death, as an ending, but I wanted a song that spoke of a day ending as a cycle, or a continuation of things. I was inspired, in part, by the lyrics to the Flaming Lips song, “Do You Realize?,” where they say “You realize the sun doesn’t go down / It’s just an illusion caused by the world spinning around.” On Ash Wednesday we contemplate mortality not as an ending but a step

toward something more. Our experiences as followers of Christ aren't only sunrises and Easter. Discipleship includes sunsets, deaths, weeping, etc.<sup>184</sup>

#### HUMBLE WALK

**HUMBLE WALK** in an appropriate quiet walk accommodates this text. The stanzas are eight measures long and proceed in four phrases. The third phrase repeats the first; the fourth repeats the second, modified at the end to conclude on the tonic of F major. The melody moves within a sixth, from the fourth below the tonic (C) to the third above it (A). The refrain is the same length as the stanzas. It rises with “new life” to the upper fifth (C) and moves within that fifth in a call-and-response pattern in which the assembly repeats the leader’s part. The whole piece moves within the octave of the two Cs, mostly with quarter notes that walk along as the sun goes down, with this text suggesting a quiet continuation of the cycles of our lives.

#### MUSICIANS GUIDE

Pulse	Tempo	Style	Chpt Ref
The quarter note receives the pulse.	♩ = 92–100	Strong, assuring	3 and 9

#### Accompaniment

Guitar, piano, or praise band accompaniment is preferred.

#### Additional information

Leading hint: If a full praise band is used, consider beginning with solo guitar, with other instruments joining on the second stanza. Drum set should choose a laid-back eighth-note groove.

Leading challenge: Make clear ahead of time if and how you will handle the echoed melody in the refrain.

## Though the Earth Shall Change

WE WILL NOT FEAR

1035

#### COMMENTARY

**Tom Witt** (b. June 9, 1957) sent this information from the Augsburg Fortress resource *Singing Our Prayer*: “Tom Witt wrote this Psalm 46 refrain after being inspired by an earlier setting written by Rolf Vegdahl [#1025] while he was serving as musician-in-residence at Holden Village. Worshipers have commented on the relevance of singing ‘though the empire falters’—it seems clear that this psalm speaks to our reality today.”<sup>185</sup> He added that “Rolf wrote the first half of the text

184 Email from Justin Rimbo (November 18, 2021).

185 Tom Witt, ed., *Singing Our Prayer: A Companion to Holden Prayer around the Cross* (Minneapolis: Augsburg Fortress, 2010), 66.

for my previous setting; I wrote the second half of the text and the music for this setting. . . . This song can be repeated as an ostinato refrain or alternatively sung once through as a response to the reading of portions of the psalm. Instrumental music could continue quietly underneath the reading, and then return to a louder dynamic as the assembly sings the response.”<sup>186</sup>

Tom Witt is the piano accompanist at Our Saviour’s Lutheran Church, Minneapolis, Minnesota. He grew up in the Chicago area and studied at St. Olaf College (BA, American studies, 1979). From 1991 to 2007 he worked with the ELCA as a global worship and music consultant. From 1993 to 2010 he was part of Bread for the Journey, a musical ensemble he co-founded and coordinated in leading worship services, sing-along concerts, and workshops across the country, specializing in songs of faith, hope, and justice. From 1998 to 1999 he was musician-in-residence at the Holden Village Retreat Center in Chelan, Washington, and from 2001 to 2012 he led Living Liturgy workshops. From 2015 to the present he has been on the part-time chapel staff at Luther Seminary, St. Paul, one of several musicians leading daily worship and serving as a teaching resource for Luther Seminary’s worship class. From 2021 to the present he has worked as the assembly worship coordinator for the Lutheran World Federation for its thirteenth assembly, to be held during the fall of 2023 in Krakow, Poland.

## MUSICIANS GUIDE

Pulse	Tempo	Style	Chpt Ref
The half note receives the pulse.	♩ = 56–66. Play with forward motion.	Confident	3 and 9

### Accompaniment

Piano or guitar accompaniment is preferred. Organ accompaniment is possible.

### Additional information

Leading hint: Consider a solo treble instrument on the melody or play the melody in the keyboard to help the assembly with this song. Consider a slight separation of notes at the ends of phrases to show confidence.

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186 Email from Tom Witt (November 1, 2021).