

# MUSICIANS GUIDE



TO

## EVANGELICAL LUTHERAN WORSHIP

Augsburg Fortress

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## FOREWORD

**E**vangelical Lutheran Worship is a book for the whole church. For all its wealth of resources, though, it was never imagined that *Evangelical Lutheran Worship* would contain all the hymns and songs for all worshiping assemblies and all circumstances among Lutherans. It is understood to be a *core* and a *primary* resource for worshiping assemblies. With each generation, the diversity of music within that core is growing. This *Musicians Guide to Evangelical Lutheran Worship* reflects the diversity of music in the church—with different approaches to the music of the church's song, the array of musical styles, and perspectives among us. The purpose of this book is to help musicians to lead and the church to sing the song it has been given. Yes, most of us at times probably find the ever-increasing variety of our music confusing and bewildering. However, before we turn away in frustration, it helps to step back far enough from the individual trees in order to see the forest and our place within it. Here are some suggestions for doing that:

*Focus on the possible.* Leaders of the church's music and members of their communities of faith will, ideally, learn as much as possible about as many liturgical and musical options as possible, but they still have to reckon with the implications of the first commandment. God is God, not they or the communities they serve. The leaders and members of particular communities are finite creatures in one time and place. None of us can be or know everything or be proficient at everything. You and your people will know some styles better than others and be able to sing those styles more easily than others. That's the way the world is. This does not mean there is only one way you can sing, but grasping for more than is humanly possible—trying to be God—is not good. Said another way, neither you nor your community can sing everything.

*Greater than the sum.* You and your *community* can sing far more than any of you *individually* could sing or imagine possible. A community of Christians who sing around word, font, and table is not a trained choir, but they're like a choir in that the whole is greater than the sum of its parts. The parts contribute in various ways with surprising gifts that together enable the song to take more shapes and contours than you can anticipate. We are not God, but we are gifted by God with talents that are not to be buried. This is as true where two or three are gathered together as where there are twenty or thirty, two or three hundred, or two or three thousand. Do not underestimate what is possible. Do not sell yourself or your people short.

*Start with what you know.* We are called to be stewards of the resources we have been given. That begins with discovering and knowing our own idioms well. They cannot be slighted without serious damage to ourselves and to the body of Christ beyond us. To neglect them is to lose our memory. But our own idioms are healthiest when they are balanced by those of others, lest we forget that our own dearly loved songs are not the only ones in the world. Other songs that may be unfamiliar to us also reflect parts of God's great creation and help bring that creation into our worship. The key is to work outward gradually and explore the wealth with which God has graced this creation and its many creatures.

*It takes work.* There is no quick fix, in this book or anywhere else. As in all worthwhile pursuits, we learn to lead by leading and to sing by singing. A community learns to sing together through the discipline of singing together, but—and this is important—doing so within the love that binds us to one another and to the service of the neighbor and the whole creation. That can't happen overnight. Nor will it be helped by the intrusion of a prerecorded sonic environment that may give the impression a community is singing when in fact it is

silent or, at best, singing along. The Christian church sings naturally in response to the grace of God. But once the song has been sensed, it takes shape by hard work, just like all other worthwhile human endeavors. John Wesley was blunt when he admonished the people to sing even if they found it a burden at first. They would, he correctly predicted, eventually find it a blessing. That admonition stands against an expectation of immediate gratification found in our culture, but the church's message is deeper than quickly disappearing superficialities.

*Make careful choices.* We hope this book will serve you in all sorts of helpful ways, but it increases rather than decreases your responsibilities. The more possibilities there are, the more you have to make distinctions. The song of the church is for the long haul, not the short run. Not everything is worth its time and effort. Not everything is congregational. There are standards of musical craft and fittingness for worship, and we flout them at our peril. Since we are finite and cannot sing everything, appropriate choices have to be made in loving respect for the people of God who sing. Leaders have to make choices as thoughtfully and lovingly as possible.

*Start with the simple.* The goal is not complexity. The goal is a song that sings around word, font, and table. A simple unison line sung by an assembly is far superior to complex confusion and a silent assembly of worshippers. Complexity has its place. Choirs and instruments can embody more complexity than an assembly. They should sound alone at times and they can lead and enliven the assembly's song in splendid ways. But the ideal is not some imaginary complex intrusion. The ideal is the sound you and your people make, which will vary in complexity depending upon available resources.

*We are one body.* In our atomized world of isolated groups, it is easy to see an array of resources as a menu to be dished up for various segments of society—for young, old, rich, poor, men, women, certain ethnic backgrounds, this taste, that taste, this class, that class, urban, rural, and so forth. A discriminatory presumption often accompanies such a perspective and assumes that a given slice of the population is only capable of, deserving of, responds to, or

likes a narrowly defined kind of music. The analysis often is faulty, as poor people who like art music, rich people who like folk music, and the inquisitive spirit of the human race amply demonstrate.

As it proclaimed in its first century, the Christian church at its essence knows another reality, that we are one in Christ and sing with one voice. To be sure, the reality is broken in this world, but the church remembers that the foretaste of the feast to come already is present among us. We deny our nature as one body of Christ when we allow the world's divisions to keep us from singing together. How to sing together in our age is no easy matter. But the riches in *Evangelical Lutheran Worship* challenge us to work toward that goal, providing the church musician with both tools and increased responsibility. In the church and its song there is no distinction between high or low, rich or poor, male or female, old or young, slave or free, suburban or rural, one ethnicity or another. Nor is anybody in one of these segments merely a statistic on a spreadsheet, no matter how helpful such charts may be. We are all human beings rescued in Christ, all freed to sing together, and all worthy of the best and most fitting music.

Rejoice then in the freedom you have been given, the song you have to sing, and the multiple ways you can embody it. Savor the array with which we are graced and to which this book seeks to give you access. If details become too heavy, back off for perspective and recall your place in God's good creation. Then sing as the Spirit bids and remember to delight in the song of the one who said, "My yoke is easy, and my burden is light." (Matt. 11:30)

### Using this resource

This book is intended to be one resource among many in the process of learning to lead God's people in song with confidence and integrity. In it, you will find—

- an introduction to the role of music in Christian worship;
- a brief look at the way music can be used in the liturgies of *Evangelical Lutheran Worship*;
- an exploration of key skills in leading all forms of communal song;

- a brief survey of musical elements and possibilities for leading specific musical styles; and
- in the largest section of this book, assistance in understanding how to lead each hymn, song, or piece of liturgical and service music in *Evangelical Lutheran Worship*.

This resource is a compilation of helpful suggestions by many knowledgeable musicians.

As a companion to *Evangelical Lutheran Worship*, it will often assume a Lutheran readership, but it is intended also to be useful beyond the Lutheran community. It is not exhaustive. It is not intended to prescribe how the assembly and the leader *must* do things. Rather, it is an invitation: “Give this song a try.” “Attempt this style that may be unfamiliar to you.” “This technique may help your assembly sing more confidently.”

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## 1

As the church, we possess a large and wonderful treasure chest of hymns, songs, chants, psalms, and canticles. In singing them, by participating and adding our own voice to the song, we make them our own. We join the song of all creation, the song of the church of all times and places, of Hannah, of Miriam and Moses, of Zechariah, of Simeon, of Anna, of Mary, of Christ Jesus.

Something happens to us when we sing. On a communal level we become more conscious of how we fit into the group, of our role in the larger gathering. On a spiritual level, tune, text, and the sound of our singing can transport us to places we never thought possible. Catechetically, we internalize what we sing. Propelled by the wings of melody, rhythm, and perhaps harmony, the message and images of the text pass through our lips, finding ways into our memories as well as our hearts. The kernel of faith is nurtured. It has often been said that the way we pray (*lex orandi*) has great bearing on what we believe (*lex credendi*). It is probably just as valid to say that what we sing also shapes our faith—*lex cantandi*, *lex credendi*. We who lead that song are by nature servants of God's people, and serving them well requires work. The task calls us to continuously study things churchly: scripture, historical models and the function of liturgy, the cycles of the church year. It requires of us to constantly study and practice, to keep musical skills—instrumental, vocal, choral, conducting—at sufficiently high levels. And it often challenges us to risk doing something we have never done before.

The calling of the church musician is also pastoral, functioning in and serving a community. We are among the means by which the Holy Spirit creates community, as we help

## INTRODUCTION

gather, unite, and bind individuals together. This is indeed a high and holy calling.

### The Heart of Music for Lutherans

At the heart of a Lutheran musical practice is the song of the people. Music that embodies this Lutheran emphasis focuses on God's activity in, among, and through the worshipping assembly gathered around word and sacrament. A primary contribution of Luther to the Reformation was the restoration of the people's song proclaimed in their own language. Even most choral and instrumental music from Lutheran composers has been based on congregational melodies and texts.

Dietrich Bonhoeffer, in *Life Together*, writes: "It is not you that sing, it is the church that is singing, and you, as a member of it, may share in its song." When Lutherans assemble for worship, they sing not as individuals, but as the church. Indeed, the individual faith experience is important. Many of the songs in the book of Psalms are expressed in the first person singular. But when Christians, when Lutherans in particular, sing together in worship, it is primarily community song. The song of the church provides a balance with the song of the culture. In this day and age, an emphasis on *we* helps to balance society's emphasis on *me*.

In the early years of the Reformation, Lutheran composers used German folk melodies in worship, but only after they broke open the musical idioms and ideas of their day and transformed them into vehicles through which God's grace was communicated. The task is similar today. More and more composers for Lutheran worship are accepting the challenge of beginning with elements of jazz, blues, rap, and other musical styles from within our culture and transforming them for use in the church.

Lutherans expect music clearly to proclaim the message of salvation by grace through faith. The focus is always on God's saving activity. While these specific words are not included in

every song, that grace–faith message weaves its way through the whole of the repertoire that we sing. Thus, music always seeks a balance—

- between law and gospel, never losing sight of Luther’s emphasis on the theology of the cross, even in a current culture that may not want to hear it;
- between the new and the familiar, allowing music to express the timeless nature of the communion of saints;
- between community and individual; and
- between simple texts and melodies and challenging ones. The simple may be nurturing and faith-forming for some; the more complex may endure through the ages, express the strength of our faith, and form faith for others.

At the heart of a Lutheran understanding of the role of music in worship is the conviction that music invites those who seek the message of God’s love to witness the depth of our faith, and it provides opportunities for faith to be sown in them.

### **Assembly Song: A Lesson in Community**

Throughout history, the arts—and especially music—have played a vital role in the rituals of humankind. There is evidence of this in every culture, in every religious community. Most often, though not always, worship is a community event. Music, through its intimate connection with human emotion, helps heighten individual responses; but it also nurtures community in the deepest sense. Music, by nature, usually requires some sort of community. It does not and cannot exist in a vacuum. Music unites—it is an important aspect of communal worship, of being an assembly gathered around word and sacrament. Singing together is the quickest way to unite a gathering of individuals, no matter how large or small, into one corporate worshipping body, the body of Christ. Something happens when we sing!

### **The Primacy of the People’s Song**

Assembly singing of any sort requires leadership—people don’t often just begin to sing spontaneously—but this leadership should never overshadow the song of the people. Simply expecting the assembly to “sing along”

with the leaders is not good enough. The assembly’s voice is primary. The vocalist who “leads” the assembly by means of a microphone connected to a too-loud sound system, the organist who employs harsh detachments in articulation and overpowering registrations to beat the assembly into submission, and pastors who sing so loudly that they cannot hear the assembly’s voice above their own are all guilty of replacing rather than nurturing the song of the people.

If the voice of the assembly is not primary in the music of worship, then simple, profound silence would be preferable. Leaders need to consider ways they can help assemblies find their collective voice, not fill in for them, taking their place. The key is facilitation—*helping* it happen, not *making* it happen. This should be the starting point for any decisions regarding the leadership of assembly song.

For leaders of the church’s song, it means—

- choosing music that is assembly-based, having the characteristics necessary for ease in group singing;
- selecting tunes that sing well for your unique assembly, are sufficiently predictable as well as interesting, are both memorable and worthy of memory, bring the text to life, and embrace textual accents in a natural way;
- selecting texts that sing well, texts with chains of vowel patterns that flow, that follow predictable rhythmic structures from one stanza to the next; that do not overreach in their rhythmic schemes, that are worthy (poetically and theologically) of being sung by the assembly;
- nurturing the development of the assembly’s collective voice so that, on occasion, they may sing unaccompanied—a great way to allow them to really hear themselves;
- cultivating an awareness of placing those musical entities in the service so they are meaningful and contribute to the flow of worship rather than attracting attention to themselves;
- introducing the hymn, song, or liturgical piece in such a way that there is no question in the mind of the participant as to what his or her part is to be, and in a way that sparks that participation;
- taking time to analyze both tune and text,

ascertaining where the difficulties in singing may lie, and determining how the assembly might best encounter them;

- researching the origins of both text and tune, learning what fostered their creation, to better communicate what is essential;
- learning the musical languages of cultures other than your own to enhance the assembly's awareness of its place within the worldwide church;
- varying the instrumentation appropriate to the musical style and—for organists—not always using the same registration; and
- making friends with the element of surprise.

Assembly song is often based on *repetition*. Repetition of stanzas or refrains can facilitate the process of familiarization, thereby increasing the assembly's comfort zone. In singing each successive stanza, the singer becomes more comfortable with the natural twists of melody and rhythm. The text is able to unfold. A good marriage of text and tune allows this to happen with some degree of both expectancy and surprise. A good music leader is both supporter and guide.

### Helping the Assembly Find Its Voice

The musician, in facilitating the song of the people, must take into account a multitude of factors: Who will make up the assembly? This obvious question deserves careful attention. The size of the assembly, for example, has bearing on decisions regarding instruments used, organ registration, and the choice of the music itself. What is the assembly's age range? What are they used to singing in church? What is the purpose of this particular gathering? What part does music play in the flow of the service? How might the musician facilitate not only mood but also drama and flow? How musically literate is the assembly?

No two assemblies sing exactly alike. While there is likely some degree of predictability from week to week and from service to service, the musician constantly needs to be aware of the current disposition of the people gathered. Are they singing well today? How can I best encourage their participation? What can I do to help the assembly gel as a worshiping unit? While the fundamental patterns of the liturgy—combined with elements such

as expectancy and anticipation on the part of those gathered—foster at least a fundamental base, the question still must be addressed: What can I do to help expand and uplift?

Leaders of assembly song who tend to be most effective understand the importance of working together—of leading through the building of relationship, of working from within as part of the assembly, of keeping one eye toward beauty of tone and color and one eye toward meeting the people where they are on this particular day. Anticipate musical problems before they arise and learn to deal with them as they come up. Know the worshiping community you serve. Familiarize yourself with their existing repertoire, their cultural heritage, their likes and dislikes. Then build on this base. Set a vision for incorporating areas of growth: new literature, hymns and songs from unfamiliar traditions. At the same time, remain respectful of the songs they love.

The one who facilitates the church's song also needs to consider the environment in which the community worships. This includes instruments available, acoustics, visual lines, seating design, amplification system, lighting, tone of intimacy or grandeur, as well as the positioning of the choir and other worship leaders. Consult with others who plan and lead worship to determine how such factors can be used together to enhance not just the song but the entire worship service.

In a time when convergence of various musical, liturgical, and theological traditions within Lutheran and other denominations is on the rise, musicians need to explore and familiarize themselves with the music and performance practice of other congregations and churches. Church musicians need to be familiar with the German chorale, the tunes from the Genevan Psalter, the hymns of the English and Welsh traditions, white spirituals, Black gospel, revival hymnody, music from Africa, Asia, Latin America, and so on. Make use of books, articles, recordings, telephone calls to friends, seminars—our learning should never cease.

### How Much Diversity Can Your Assembly Handle?

In using *Evangelical Lutheran Worship*, with its ten musical settings for Holy Communion



and a diverse repertoire of liturgical music, hymns, and songs, the goal is *not* for every worshiping assembly to learn everything within its pages. The intent of liturgical music is to carry the *texts* of the liturgy, themselves grounded in biblical language, rather than to draw attention to the music itself. The music, used regularly over long periods of time, should help instill these texts of our faith deeply into the hearts of worshipers who, thereby, offer praise to God. Constantly changing music does not help attain this goal.

However, challenging an assembly with new music can also be an effective way to enliven old texts and express new images and ideas with refreshing musical expressions. The difficult task for worship planners is to find the right balance for each worshiping assembly.

The question of how much repertoire an assembly can handle must be answered locally for and by each community. Leaders may want to start with genres rather than individual hymns or songs, such as German, Scandinavian, English, contemporary, folk, world-global, and so forth. What genres are nearest and dearest to the core of your congregation? If you have several services each week, that core may vary for these different assemblies. What genres are known but not loved as deeply? Chart these out, mapping the dearly held core surrounded by a swirl of all the music your assemblies know. Surround that familiar repertoire with styles that some may know and wish would become part of the core. What styles may you need to introduce for the sake of mission in your community? You get the picture. As worship planners, you now have a visual idea of where you may go—or choose not to go—with the task of introducing new music.

Most assemblies need to repeat a new hymn every week for a while in order to learn it well. It is also important to bring that new melody

back several times over the coming months for it to become deeply engrained in a community. Only by planning your liturgical music and hymns far in advance—perhaps an entire church year in advance—can you begin to see important patterns emerge. Important questions for worship planners to ask themselves include:

- Is this a new tune the assembly will need repeated Sundays to learn, or can they sing it easily on sight?
- If it will require substantial work to learn, is it a tune worthy of our time and effort?
- If yes, on what Sundays and in which season can we sing this hymn for several weeks in a row?
- Are there other times throughout the year for which this new tune and text will also work?
- Does this tune appear in *Evangelical Lutheran Worship* with other texts, so we can reinforce the new tune while singing words that may fit better elsewhere in the church year?

Remember that Lutherans understand assembly singing to be a part of the proclamation of God's word. It deserves our careful attention and time.

Even when you plan far in advance, particular events in the community or in the world may change the atmosphere in a congregation on short notice. Pastoral sensibilities may call on leaders to adjust plans. You may discover that you were a bit ambitious in learning new music and your people simply need a few weeks to catch their breath with more familiar repertoire. Or you may have underestimated their abilities and want to challenge them a bit more. Planning well in advance is a great blessing, but only if you are also prepared to adjust those plans as the year unfolds.

Be alert to your community. Don't be afraid to challenge them, but be aware of their feelings. Always be prepared with appropriate assembly song that is both familiar and new.

# INTERPRETATIONS FOR THE MUSICAL PIECES

## *Music within the Liturgies*

Holy Communion, Service of the Word, and Daily Prayer

*Music that is printed in place within a service is identified with an S before the page number.*

### HOLY COMMUNION: SETTING ONE

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#### S 98 Kyrie

Pulse	Tempo	Style	Chpt Ref
The half note receives the pulse. The measures of free chant in the leader's parts flow according to the rhythms of speech. The metrical pulse begins in the second measure ("pray to the Lord").	$\downarrow = 52-60$	Legato, interceding, prayerful	2, 3, 4, and 5

#### Accompaniment

Organ (piano)

## S 99 Glory to God

Pulse	Tempo	Style	Chpt Ref
The half note receives the pulse. Feeling the hymn in two beats per measure helps the melodic phrases move forward.	$\downarrow = 60-76$	Majestic, confident, proclamatory	2, 3, and 5

### Accompaniment

Organ (piano). Brass and timpani parts for Setting One, as well as a vocal descant, are available in the festival setting available from Augsburg Fortress (978-0-8066-5385-3).

### Additional Information

Leading hint: Notice the ascending melodic line of the opening figure (“Glory to God”) and the inversion of that figure at “Lord Jesus Christ.” In addition, the pitches of “have mercy upon us” match the intervals of the Kyrie (S98) and the Lenten Acclamation (S103). Paying attention to such details will help with teaching this music to an assembly.

## S 101 This Is the Feast

Pulse	Tempo	Style	Chpt Ref
The half note receives the pulse. Be sure to keep a steady pulse during the transitions from the verse to the refrain. This keeps the momentum going.	$\downarrow = 58-70$	Festive, regal, victorious	2, 3, and 5

### Accompaniment

Organ (piano)

### Additional Information

Leading hint: The final four measures of the refrain (alleluias) serve well as an introduction to this canticle.

# Psalms

See page 33 for a discussion of musical leadership of the singing version of the psalms in Evangelical Lutheran Worship (#1–150).

## Service Music

### 151 Kyrie

Pulse	Tempo	Style	Chpt Ref
The half note receives the pulse.	♩ = 44–50	Legato, penitential, blues-like style	2, 3, 6, and 11

#### Accompaniment

Unaccompanied singing is preferred.

#### Additional Information

The Greek text is better suited to the melody and is easily learned. Pronunciation: kee-ree-eh (krees-teh) eh-leh-ee-son.

### 152 Kyrie

Pulse	Tempo	Style	Chpt Ref
The quarter note receives the pulse.	♩ = 80–100. A variety of tempos are appropriate, depending upon the worship context.	Sustained, reverent	2, 3, and 5

#### Accompaniment

Organ accompaniment is preferred. Consider singing unaccompanied in four-part harmony.

### 153 Kyrie

*Nkosi, Nkosi*

Pulse	Tempo	Style	Chpt Ref
The quarter note receives the pulse.	♩ = 60–76	Legato, deliberate, penitential	2, 3, and 11

#### Accompaniment

Unaccompanied singing in four-part harmony is preferred. Piano can be added for vocal support if necessary. Drums would rarely be used with this South African song.

#### Additional Information

Note that despite its F-major feel, the B in the last measure of each line is natural.

Approximate pronunciation of Xhosa: nnKOH-sih (krays-too), yib-uh nen-kay-buh.

## 154 Kyrie

Pulse	Tempo	Style	Chpt Ref
The dotted quarter note receives the pulse.	♩. = 40–48	Prayerful, reflective	2, 3, and 8

### Accompaniment

Keyboard such as piano, organ, or synthesizer with Hammond B3 sample is preferred.

### Additional Information

In the gospel style, it would be normal to “fill in” the dotted quarters with arpeggios and passing tones.

Leading hint: This gospel song is played slowly with a deliberate triplet feel.

## 155 Kyrie

Pulse	Tempo	Style	Chpt Ref
The quarter note receives the pulse.	♩ = 88–108. A slower tempo is more characteristic of Russian Orthodox song.	Legato, deliberate, bold	2, 3, and 4

### Accompaniment

Unaccompanied singing in six-part harmony is preferred; addition of a basso profundo an octave down would be ideal! One possible harmonic arrangement has three-part men singing the first *Kyrie*, three-part women singing *Christe*, and six-part mixed voices singing the final *Kyrie*.

## 156 Kyrie

Pulse	Tempo	Style	Chpt Ref
As with all chant, this Kyrie flows according to the natural textual accents. In this case, the first syllable of “mer-cy” receives the accent. For chant, depending on the text, the beats will be grouped in twos or threes (counting an open note as equal to two black notes)	A fluid tempo that neither rushes nor moves too slowly works best. It should be free, yet moving forward.	Freely	2, 3, and 4

### Accompaniment

Unaccompanied singing is preferred for chant.

### Additional Information

Leading hint: One should remember that the purpose of chant is to highlight the text. The text should always govern the spirit of the music as well as the tempo.

See chapter 4 for further guidance in leading chant.

## 157 Kyrie

Pulse	Tempo	Style	Chpt Ref
The quarter note receives the pulse.	$\text{♩} = 82-86$	Deliberate, reflective	2, 3, 6, and 9

### Accompaniment

Piano accompaniment is preferred. Guitar support is optional.

## 158 Kyrie

Pulse	Tempo	Style	Chpt Ref
The quarter note receives the pulse.	$\text{♩} = 84-108$	Legato, without accents	2, 3, and 12

### Accompaniment

Piano accompaniment with a flute or violin to reinforce the melody is preferred. Adding a ching (finger cymbal) or gong on beat three after each “mercy” adds to the cyclical character of the piece.

### Additional Information

Sing more than once.

## 159 Holy God

Pulse	Tempo	Style	Chpt Ref
The quarter note receives the pulse.	$\text{♩} = 74-84$	Plain, simple	3 and 8

### Accompaniment

Piano is preferred. This gentle tune is similar in style to traditional African American spirituals. Simple, unadorned accompaniment works best.

### Additional Information

Among other uses, the Holy God could be substituted for a Kyrie, or used as a response in the Solemn Reproaches in the Good Friday service.

## 160 Holy God

Pulse	Tempo	Style	Chpt Ref
The quarter note receives the pulse.	$\text{♩} = 72-84$ . It is best to have the eighth notes in mind when determining tempo.	Reverent, dignified	3 and 4

### Accompaniment

Unaccompanied singing is preferred.

### Additional Information

Keep this chant legato, becoming slightly marked in the eighth-note passages. Among other uses, the Holy God could be substituted for a Kyrie, or used as a response in the Solemn Reproaches in the Good Friday service.

# Hymns

## ADVENT

### 239 Hark, the Glad Sound!

CHESTERFIELD

Pulse	Tempo	Style	Chpt Ref
The dotted half note receives the pulse.	$\text{♩} = 40-48$	Lively, grand, unhurried	3 and 5

#### Accompaniment

Legato organ (piano) accompaniment is preferred.

#### Additional Information

Leading hint: Be clear and consistent when playing the first note of measure seven. Keep the pulse moving forward, yet be sure to shorten the half note and give the assembly time to breathe. You may also consider adding an extra measure.

### 240 Light One Candle to Watch for Messiah

TIF IN VELDELE

Pulse	Tempo	Style	Chpt Ref
The dotted quarter note receives the pulse.	$\text{♩} = 50-60$	Expectant, reflective, growing energy with each stanza	3 and 6

#### Accompaniment

Piano or organ accompaniment is preferred. A woodwind instrument (especially clarinet) doubling the melody could enhance the singing.

#### Additional Information

Feel a stress on the first and fourth eighth notes of each measure while keeping the other eighths lighter. Keep the texture legato.

### 241 O Lord, How Shall I Meet You

WIE SOLL ICH DICH EMPFANGEN

Pulse	Tempo	Style	Chpt Ref
The half note receives the pulse.	$\text{♩} = 52-60$	Joyful, strong, confident	3 and 5

#### Accompaniment

Organ (piano)

#### Additional Information

While many German chorales work well played slightly detached, this melody works better when sung smoothly.

## 242 Awake! Awake, and Greet the New Morn

REJOICE, REJOICE

Pulse	Tempo	Style	Chpt Ref
The dotted quarter note receives the pulse	$\text{♩} = 54-60$	Anticipatory, jubilant	3, 6, and 9

### Accompaniment

Piano with guitar accompaniment is preferred. Organ is possible.

### Additional Information

Leading hint: This piece should feel dance-like, emphasizing the long-short, long-short rhythm. Be sure to detach the repeated notes.

## 243 Lost in the Night

LOST IN THE NIGHT

Pulse	Tempo	Style	Chpt Ref
The half note receives the pulse, yet with some flexibility in the last line. Feel a stronger pulse on the second half of each measure.	$\text{♩} = 34-38$	Pleading, melancholy, quietly confident	3, 5, and 6

### Accompaniment

Legato organ (piano) accompaniment is preferred, yet this could also be sung unaccompanied.

### Additional Information

## 244 Rejoice, Rejoice, Believers

HAF TRONES LAMPA FÄRDIG

Pulse	Tempo	Style	Chpt Ref
The half note receives the pulse.	$\text{♩} = 56-68$	With joyful anticipation, steady, buoyant	3 and 5

### Accompaniment

Organ (piano)

### Additional Information

Leading hint: Feel a strong second beat at the end of each phrase. Releasing the chord precisely on this beat helps keep the rhythm clear and steady.



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