

## CALL TO WORSHIP

### Praise

Well, let's jump right in. As I said at Psalm Tap, almost all the changes to the hymn section were additions. We only removed three, and changed tunes for three others, but we added 213. I'll try not to comment on the familiar songs since they are too well-loved to need my support.

303 More **tunes** have been made for this lyric, than any other I know. I found eighteen separate tunes written just for these words. And none of them were bad, either. I narrowed them down to six with my able and unpaid assistant Jordan Doolittle, and the committee selected this one. I'm sure this is the best tune for Christ Church, I'm not sure it's the best tune for the CREC as a whole. It certainly brings out the joy and vigor of this text. Most of the others are more awestruck than excited. And it's great to have a tune by J. S. Bach, seeing that he rarely wrote hymn tunes; he typically harmonized others. But it is a handful to learn so it's not surprising it didn't become popular.

305 The best argument for this is to sing it.

307 could be in Service Music section as a Sanctus.

308 The Welsh are not the only composers who know how to use unison effectively.

310 Call to Worship songs come in two main flavors: boisterous or awestruck. This is definitely Awestruck, one of many I'm not sure how it missed the last edition. It has *Cantus* written all over it.

311 & 313 The Anabaptist and the Lutheran streams of the Reformation initially shared a lot of tunes. These two have become much more popular in the Anabaptist stream.

312 The rhythm of the tune makes it almost impossible to find words for it; thankfully England's Poet Laureate was up to the task.

314 A simple song of joy.

315 For centuries, composers and hymnal compilers have been trying unsuccessfully to marry this poem to a tune, and we have 17 tunes to choose from. This is in my opinion the most singable.

316

318 This tune is much more popular in isometric form, all notes the same length. Which you sort of have to do if you sing it as slow as Lutherans have often sung it. But part of the *Cantus* aesthetic is returning to earlier, usually more creative, forms. With the Lutheran chorales, e.g. famously with A Mighty Fortress, they become more sprightly than sonorous in their original form. I think they work in both forms, but the isometric form is in more danger of becoming dead and boring. So I prefer this one: let's sing it.

319 If you know much Classical music, you know the tune that Bach wove around this, which is known as "Jesu, Joy". But you might not know it's a hymn tune because it rarely comes in hymnals.

320 Another classic of Awestruck sort of worship. By the way, I really feel like "The Hitchhiker's Guide to the *Cantus*" here. It's crazy to pass over these with just a few words.

322 A well-known and well-matched tune/text pair. Should have been in the Psalm section, but it didn't fit there.

324 One of those tunes that separates musicians from non-musicians. It's not a very interesting tune; it doesn't do much. But it's easy, and it's always been very popular. To quote the hymn scholar Erik Routley, "Its popularity must be mainly due to its extreme simplicity. It is limited and unenterprising, but congregations will put up with a great deal of that, if it brings with

it the premium of demanding very little effort on their part. Musicians constantly wonder why congregations in church tolerate so much dull and tedious music; but musicians have to live with a certain amount of that because not everybody is like them: Non-musicians like repeated notes and stepwise movement.” And that’s all you’ve got with this tune.

325 is very obscure, and if I don’t introduce it here it will never get sung.

326 is boring. Sorry. Wasn’t my choice.

327 Greg Wilbur’s hymns are sometimes in Contemporary High hymn and sometimes Contemporary Popular hymn style: this one is definitely in the popular style. You know it from his albums, and if you don’t know it from his albums, what are you doing here? Go home and listen to them for a month!

328 is a hard-charging, victorious Victorian tune.

329–331 three classics

332 Another call to Awestruck worship, but this one is not in hushed tones. It’s dignified, but it’s loud and strong. Notice how each phrase opens, shooting a little higher than the one before, and the fourth line suddenly reverses that.

333 The composer says, “The switch from E minor to G major is dramatic, matching the textual shift from history to the present, that is, from reciting Christ’s work to celebrating it. It is at this moment we hear the clarion call of each stanza—“All praise to Christ”—so that the emotional, musical and theological emphases align and are underscored.”

335 & 336 It’s rare that a text becomes equally popular to two different tunes. “Away in Manger” is like that. 335 was in the last *Cantus*. 336 is the sort of music that separates musicians from non-musicians. Someone like Erik Routley would say “Here there is little inspiration in melody or harmony, and what there is has to be beaten out very thin in order to accommodate the word-repetition which, in a text so monumentally intense, comes near profanity. Here the repetitions of “Crown Him” are so hectic as to turn the whole thing into a short anthem, and divert the singer’s attention far away from the import of the text.” Okay! Why don’t you tell us how you feel, brother? But as a self-taught amateur myself, I think I can see both sides of that. The music is more figuration than substance, but it’s a lot of fun and, sung sincerely, And in any case, it will be popular for a long time to come.

337 & 338 Two Welsh tunes, both extremely popular in Wales. In 338 the last 4 measures are usually sung very slow and emphatically.

339 Apparently adventuresome harmony, but so well-crafted it doesn’t draw attention to itself. The composer says, [see *Hymns for a Modern Reformation*, p.18]

### **Lord’s Day 3 songs**

343 is new to this edition; another one from the *Divine Companion* (1722). It’s an unusual tune, too, it keeps centering around notes that aren’t part of the D-major triad, the key it’s written in. The accidentals briefly change the key in the middle, you got F# major and E major, which really give it a feeling of travelling far and returning gratefully home.

### **Creation**

346, 347 standards really should have been in the last edition.

349 These words get put with a lot of used and recycled tunes, so I was delighted that Greg gave them a tune of their own, though it’s one he’s never recorded.

### **Invitation**

351 Okay, so. I had to touch up or adapt the harmony in lots of these songs; all the ones by Greg Wilbur, for instance, I wrote every note of the harmony. But I always had something to go on. Here, I had lots of harmonies to choose from but none I could use. The original *Sacred Harp* harmony was too wild even for the *Cantus*. But all the other harmonies are copyrighted and either they were way too dissonant and lost the simplicity of the tune, or in one case, Walter Ehret's harmony is fabulous but I couldn't find the copyright holder. So I came up with a totally new harmony. And I used the American Folk Hymn idiom, parallel octaves and fifths and odd doublings and cadences and all. So that's why this one has my name on it while the others don't.

352 These words are popular and well-suited to two tunes: to this one, which also goes with Psalm 22a, and VOX DILECTI. I prefer VOX DILECTI but the committee felt it was too Victorian, and there's also a number of people who hate it when a hymn tune changes from minor to major half way through, like #248 does. So this one's got to share a tune with Psalm 22. I disagree, but it's not a big deal.

353 Here I must strongly disagree with the committee. I suggested this tune for Psalm 80, which it was written for and which it matches quite stunningly. But they wanted these words. And the words are fine if you can get past the peculiar first line. But they don't match! The lyrics are tightly organized and closely argued. They need a simple and transparent tune so the words can have the singer's full attention. This complicated texture of this music, the long-held notes, the repeated words and phrases, disrupt the flow of thought and make it very hard to follow. I wouldn't do it.

354 & 355 You know these from Greg Wilbur's albums. Or you should.

Somewhere in here we switch to

### **Confession**

356 Here's a story-song like "There Is a Period", but the tune is simple and direct and, except for the last phrase, very transparent. And the little drama at the end is perfectly suited to the words because they are the same on every stanza. As you can see from the tune name, this tune was written for these words, and this match is very well-loved and well-used by shape-note singers for 200 years.

357 will be immediately popular, if it's not already. Just want to mention, we had some trouble finding the right lyrics, the right harmony, and even the right form of this melody, because it appears in a number of forms. This is a bit of a compromise; hopefully everyone likes it.

358 Extremely rare to find a master composer who is also a master poet. Today we call them singer-songwriters but in past centuries you almost never find it. And he does what was common in those days: a very simple tune you can pick up without hardly trying, but with harmony that needs skill and practice.

359 More of John Newton's hymns ought to be in common use, I think; many show astonishing candor. And having been in the Reformed world all my life, I feel qualified to say, we very much need his emphasis on personal piety. Very few of our hymns, or sermons, even mention the hidden evil of my heart. And doing my part, with this tune I tried to paint the "agitation leading to calm" feeling I get from the lyrics.

360 We often split Psalms between two tunes, where the mood shifts: here's we do it for a hymn. They are very simple, easy tunes, but they each have a couple of surprising jumps.

361 Another winner from *The Divine Companion* (1722). This little book had a record number of winners among its tunes: amazing how many songs we know started life here.

362 These words are often sung to LEOMINSTER [sing], but one of the committee-members absolutely rejected it, which sent me on a quest to find other options; this one won the votes. This tune is from the so-called *Anglo-Genevan Psalter*, which was England's response to the *Genevan Psalter*.

363 Should be familiar from the last *Cantus*, but you might not have noticed this is another Tallis tune with a double-melody. Also that the first printing of this hymnal, it has mistakes in the lyrics.

365 This tune comes in several forms, another one is at #505. The committee chose the one which Greg Wilbur embroidered with passing notes, and made popular in his albums.

366 Based on some thoughts from Psalm 87, where you don't realize it's a confession till halfway through. The tune is not my choice and I find it a bit dull, but it's well-made and, well, like I said earlier about simple tunes, congregations often complain if something is too hard, they almost never complain that something is too boring.

367 This is a common match in England. One of the shortest tunes in the book, I was taken how much meaning, musical and textual, is packed into 21 syllables.

368 I talked up at Psalm Tap: An example of a magnificent tune rescued from oblivion. Just make sure you practice that last line plenty, or it won't go well.

369 The American Folk hymns have a genius for seeming super simple but then throwing in a hook that grabs your attention. That's how it is with the sudden change of meter at the end of this tune.

370 The classic British Cathedral sound: dignified and hopeful. And esp. here from the Edwardian who have lots of jumps which are well-placed and singable.

371 I talked this up at Psalm Tap because otherwise I'm sure no one would ever sing it. It's nearly all bad news. But so are some the Psalms, and a bunch of the Prophets.

Moving to **Consecration**, which on Jordan's information I've taken to include Supplication, Comfort, Assurance, Testimony and Heaven, in that order, though they are not shown in the running headers.

372 tune is a standard in reformed churches, Presbyterian and Baptist; a little bit abused, actually, because it's so easy to learn and to like. And it's been made to carry way more than its share of texts over the years.

373 The instrumental setting at 373 alt. is from the last *Cantus*. Lots of our churches like to sing harmony. I've found a half dozen SATB settings of this tune, and Shaw's is the easiest and least quirky. Turns out it's not easy to write 4-part settings for this tune.

375 Words written for this tune. Very hard to find words for this meter. This fusing tune is medium difficulty, and a number of the people I asked for recommendations really like it, and so did the committee. I don't think it's all that interesting, compared to a lot of others we have.

376 Music written by a local boy: Tim is in a CREC church in Chicago. It was recommended by several churches who use it, and it sounds good to me, but to tell the truth, I haven't learned it so I can't really comment, except to say I love how the second and fourth lines complement each other. Very subtle.

377 Not to be confused with "In God, My Faithful God" #441. This is one of the top 10 most popular Lutheran chorale tunes ever written, to these words, and it must have been space that prevented Duck Schuler from including it in the last *Cantus*.

379 This is a different tune from the last *Cantus*. I love the tune from the last *Cantus*, but I had to agree with Dave Hatcher: “We have never sung “May God Bestow on Us His Grace” CC p364 – and the tune just sounds so strange to me when I try on my own. But I do like the prayer/words – and sing it to the tune of Psalm 20 in the *Cantus*. I think it works well.” And I would agree, though I generally don’t dilute the associations of a hymn tune, a few tunes are strong enough to carry two texts, and I think this is one. It certainly makes a brighter light on these lyrics.

381 Yet another winning tune from *The Divine Companion*, (1722).

382

### Comfort

383 Another one of those odd situations where one denomination, in this case Mennonites, takes hold of a song that came from elsewhere, and for some reason no one else sings it. But we need to; we don’t have a lot of hymns of comfort, which is one reason why I’m making you sing four of them today.

384 Popular tune, I find it rather shallow and sing-songy; not bad; it’s well-crafted but we have so many tunes that are more interesting. I can say that without fear of decreasing its popularity because it’s one of those utility tunes that editors turn to for lots of texts because it fits several meters. So yeah, we had to include it, but it took some searching to find the best text. I like this one since the name of the tune means “first light” and the text is about Christ the Light.

385 A quick note about the modes, I’ve been mentioning all day. So, tunes are built out of different notes, and which notes you choose for your melody greatly influence the sound and effect it has. The collection of notes you choose is called the scale. There are lots of scales, but most hymns and indeed most songs we know are built from the same few scales.

But it matters not only which scale you use, it matters which note of that scale is important. So imagine you built a tune out of just the white notes on a piano, and you wanted to make C the most important note (usually called the final since it’s usually the note the tune ends on). That would be called the major scale, which is essentially the same as the Ionian mode. If the pivotal note is the A, that’s essentially the minor scale, pretty similar to the Aeolian mode. But what if the tune was centered around D, as in “What Wondrous Love Is This”? That would be Dorian mode. If E is the essential note, it’s Phrygian mode, F is Lydian mode, G is Mixolydian mode. Ending on B is the Locrian mode but it never gets used.

Of course the real definition of a mode is a lot more nuanced and has lots of exceptions and so forth, but that’s the general idea.

This mode is my favorite, Phrygian, very rarely used, but when it is, super-memorable and dramatic. On your own time you can look up #119 and #255.

386 Another tune that’s strong enough to hold two texts, this one and “The Law of God is Good and Wise”.

387 obviously. This song is one of a handful, like “Amazing Grace” and “How Firm a Foundation,” which quickly made it obvious that *Cantus* (2002) needed a revision.

391 I love the subtle ambiguity of mode! Is it major? Is it minor? Which gives me the same feeling, the same uncertainty, that I feel when I’m asking God this very thing.

392–395 Four obvious additions, #395 shows what the Gospel Song is capable of at its best. Besides being the song my mom sang to us while we were crying after a spanking, it’s about the clearest summary of the Christian life I’ve ever heard. “There is, no other way, to be happy in

Jesus, but to Trust and Obey.” Between that and “Jesus loves me; this I know for the Bible tells me so”, you don’t need much more.

**396** Here’s another one I’m really, really proud of. These words are really heavy-duty comfort, and they are often published, but all the tunes I’ve seen them matched to, are happy! So yeah, the mood is confidence, not despair, but it’s confidence with tears in your eyes! It’s not celebration; you don’t want to dance when you’re saying words like these! But I searched many dozen tunes to get that tear-stained confidence. This is a stunning tune, with exquisite harmony. The melody is in the minor key, but all four cadences, and 2/3 of the chords are major! Let’s see if I can get through it without crying.

**398** A very gloomy and fun fugging tune—Billings was the best—but to be honest, it was written for stanza one and stanza one only, and the mood doesn’t match the rest, at all. But once you’ve learned to sing it I suspect you won’t want to stop.

**400** –402 next 3 I don’t know very well.

**401** Popular in Lutheran churches and increasingly showing up in CREC books.

**402** This poem has inspired a lot of tunes. TH1990 has two tunes for it, and here’s a third one.

**404** Our only specifically funeral song. This poem manages to speak about death with an openness and simplicity absent from most modern hymnals. It’s extremely hard to write a song that expresses grief. The pitfalls of cliché, and of maudlin sentiment, are huge. And the rare song that avoids them, I think we should treasure.

#### **Assurance**

**405** You don’t get much more confidence than SUSSEX. It’s a settled confidence, just telling it like it is.

**406** Just as confident, but a lot more dynamic. [HMR p.16] I read an extended quote because this little booklet has more than anything else shaped my sense of appropriate tune-text matches. I never knew anyone took thought for such things, but Paul Steven Jones with this book shaped the course of my career as a hymn editor.

**410 & 411** We present this lyric with two very different musics because they each bring out something different in this rather unusual poem. It has a lot of unusual phrases and metaphors I sang a hundred tunes without noticing. There’s also some typos here: st. 2 should be “When darkness seems to hide his face.” and “veil” is spelled wrong once.

**413** We don’t have a lot of songs about the return of Christ...Postmillenials don’t talk about it much. So I’m delighted that this was written by one of our own. Doug had YORKSHIRE in mind when he wrote this, but this triumphant tune, CHELSEA, is a lightning bolt if ever there was one. Just look at the phrase that carries st.2 line one, and the beginning of sys.3 in every stanza. I mean, that’s tone-painting at its best.

**414** How’d this get left out of the last edition? Note that it has two stanzas that have almost never been published before. This is one example of what I wrote in the introduction: “We selected only the stanzas we think worth singing, but no one needs to sing them all. Congregational music leaders are wise enough to decide which stanzas to sing, without editors curating them.”

**415** We ended up with several songs based on this climactic portion of Romans.

**416** You have to go down 50 YouTube listings to find a performance that’s not Mormon. The Mormons would like us to think that they own this song, but, as the Lord lives, they don’t! Aside from being a great song to comfort a crying baby, “All Is Well, All Is Well!”, it is thorough and

detailed about the joys, griefs, responsibilities and hopes of this life, under God and with one another. It's rare to find a text that covers so much ground.

417 This was my most daring risk, because anything with this much movement, and variety, and range and jumps, is usually a futing tune. Not to mention some screeching dissonances. There are no misprints, this is meant to be sung loud and emphatically. Of course, shape-note singers sing everything loud and emphatic, including songs that ought to be soft and thoughtful. This is not soft and thoughtful. But it is an acquired taste. And I absolutely love it.

419 Doug used to put poems in *Credenda/Agenda*, and I'd practice my tune-writing with them. Happy times. :-)

420 Thank DERb for bringing this moving and memorable poem out of obscurity with a tune that's easy to love. Not sure why he didn't want it in SATB—I would put it a half-step higher as well—but there you are. Just note a misprint: m.7 should be A, not Am. Notice the tune starts in and is centered around F#m, but naturally slips down to end in Bm. Very creative.

421 This is a Benedictus, Song of Zacharias; could have gone in the Service Music section but I didn't know where it belonged in the service. It's essentially the same tune as #621, "A Lamb Goes Uncomplaining Forth".

422 Here's another song from the end of Romans 8, in this case an easy futing tune.

423 & 424, a couple sweet and comely tunes of calm assurance. 423 gets matched with a lot of texts; this is my personal fav. 424 was slated to be removed but I had spent a long time teaching it to my congregation and the committee let me have my way.

425 a no-nonsense tune for a no-nonsense text, and a rather neglected theme these days, though these are NOT the original words. And it's unusual for an entire hymn that doesn't once address God. This is me talking to my soul, as the Psalmist often does. I'm telling my soul what to do.

426 everyone knows. Usually considered a patriotic song, but there's nothing specifically national in it, except the name of the tune.

427 Another song from the end of Romans 8, this one using the longest of the Genevan tunes, Genevan 89.

429 All the empty 5ths sound to modern ears a bit eerie, but in the 1800s they apparently had a more "glad but solemn" feeling. We struggled to get the right lyrics for this tune, which was also widely used for a Song-of-Solomon-type hymn praising the beauty of Christ, "This is my beloved whose form is divine whose garments shed odors around", but decided these words are a little more useful.

430 About gospels songs, as I said at Psalm Tap, I have room in my heart for some. Gospel Songs are essentially nursery rhymes, and they generally do NOT belong in church! Any more than Mary Had a Little Lamb. But at their best they show that profound truths don't need to have high information content. I wouldn't have chosen this one because it seems trite, but understand why they included it, and it's not bad.

434 on the other hand, was very definitely my choice, one of my top 5 gospel songs—of the 10 or so I think are worth singing—and I would look forward to singing it, even if st.2, with its visions of rapture, is a bit dreamy.

And with that we move into hymns of **Personal Testimony**. In most contemporary hymnals almost a quarter of the book is testimony. Of course, we need testimony—there's plenty in the Psalms—but this book has, I think, a better balance.

435 & 436 have the same title but you won't get them mixed up: a simple, high-energy folk hymn and a beefy contemporary high hymn. But on the whole they both have the same impact: the resurrection of Christ as our greatest source of assurance.

437 This is the tune that made me volunteer for this project, just in the hope I'd get to put it in. It stands next to Tallis' Third Mode Melody, #119, as the most moving hymn tune ever written. I love quoting Erik Routley:

"Harmony is inseparable from the rhetoric of Welsh tunes... Not the least part of this technique is the judicious and dramatic use of unison passages. An example of the almost terrifying effect of unison in Welsh is TREWEN, one of the most numinous of all Welsh tunes." - Erik Routley, *Music of Christian Hymnody* (1957), p.163. Numinous, by the way, is a word with no synonyms; it means "giving the sense of a supernatural presence."

Do you see the unison passages that he's referring to, in the third system? The contrast between the wrenching harmony and the bullet-like unison is what makes this tune so powerful. The problem is finding a text strong enough not to make a mockery of the tune. I'm not actually sure this is the right one, though it's a good contender. But there's not a lot of 8 8's dactylic lyrics that we'd want to sing, and this one at least has the advantage that it's in the *Trinity Hymnal*.

440 not sure how this got left out last time.

442 These words are often put with FINLANDIA, the tune of "Be Still, My Soul", but that means repeating two lines, and this tune has the same feel. We have about 20 tunes from this genre, which, I call contemporary popular hymnody. Think Keith Getty and Stuart Townend and Bob Kauflin, for instance. We had several others, but at the last minute the committee knocked out everything in that genre that wasn't written by a friend of CREC, so we have NCG, GW, Strawbridge, Gebbia, Schmitz and Ben Zornes, who was actually a member of the committee.

443 Pure praise. Let's sing this one.

445 and 446 I reviewed at Psalm Tap.

447 is another musically shallow crowd-pleaser that elite musicians love to beat up on. I agree, it's mostly figuration, but it's well-made and very, very vocal.

448 A very winsome tune, very well-known in England, with these words. But we had to alter the first line to make it useable: it was "It is a thing most wonderful, almost too wonderful to be" which is tacky. Thing?

450 Gregg's best tune. Only wish it had more lyrics, but this is a two-stanza song. By the way, nearly every hymn in any hymnal originally had more lyrics than you see. One of the editor's jobs is to decide which stanzas his target audience would want. So, don't think you're doing damage to a song by omitting a stanza or two: hymn-writers expect it. But this song is very rare, in that I only know two other hymns with only two stanzas.

451 I wrote "Not Fast" above a few songs which churches tend to sing too fast.

452 This is the usual tune for these words in Great Britain, and a very popular tune in Wales. The usual American tune for these words ELLESDIE, I think is a little too bouncy.

453 We added 3 stanzas. Here again, there is a lot of beauty here, in words and music, lovely and well-loved. But not much substance. It doesn't really say anything.

454 Here we have a brief, snappy creed and doxology, popular in England, very easy to sing.

455 This was one of my favorites growing up, from the old *Trinity Hymnal*, though I find nobody else seems to know it. Sixteen questions, and quite literally, Jesus is the answer.



456 This is one of those hymns like “Come, Come Ye Saints” that has been mysteriously sequestered by one group. The tune came from America but was never popular here, until two Brits got hold of it, Percy Dearmer writing lyrics and RVW writing harmony. Then all of a sudden, the Mennonites got hold of it, and it’s in all their hymnals. But nobody else has it. Can’t imagine why? But the CREC is a new denomination, and we’re not bound by musical traditions. As new denominations have always done, we draw what we need from everywhere. We did need to re-write the line that said, “Till we merge our lives with Thine.” which isn’t quite the way it works.

457 You should know this from Greg’s recording.

459 Tune used three times, because it’s pretty well-known to three sets of lyrics.

460 I talked about at Psalm Tap.

461 Canon Press considers this one of the book’s major selling points, and it is hard to see how it got omitted last time. This version has st.4 and 5, which are often left out. And stanza 6 with its glorious bad grammar.

462 Common tune in *Trinity Hymnal*, not often noticed that the lyrics are from the Te Deum.

463 Another Lutheran tune and text which comes to us, by means of, the Anabaptists. Outstanding, outstanding tune: a profound desperation that very few tunes can match, and pretty much all built out of steps, that are easy to sing. And the skips, where they come, and that intense C# in m.14, have a strong contrast just that tightens that anguish.

Here we have a section on **Heaven**, which is very much lacking in the CREC. This was the only hymn about Heaven in the last edition, and it only briefly mentions us being there. I’ve actually had CREC folks argue that we should NOT sing about Heaven, or even talk about it or think about it. Because it distracts us from “our life on earth for Him.” This strikes me as a monumental case of throwing out the baby with the bathwater. The Bible has no qualms about holding out the promise of eternal life with God for His people. And most Christians in the world and through history have recognized that, without eternal hope, our “life on earth for Him” has no meaning!

I will admit, though, that nearly all the hymns about Heaven are embarrassingly sentimental. The subject is a landmine of Mush.

466 talks about Heaven as the Bible does with a lot of images of the Egypt and Canaan. All the eighth notes make it look like a fast song but it’s not. In fact, let’s sing it.

There you have it. William Billings was a master.

467 & 468 Show the right focus of the topic: Heaven is about God, not about us. Two tunes from the Victorians who knew how to make majestic sounds better than anyone.

469 Lyrics extremely popular in the 1800s, again when the death rate was much higher. So popular the author got tired of them. But nobody sings it now, because in this century we expect to find heaven on earth, and many of us DO want to live always.

But not me! How about you? Do you?

470 usually starts “The Sands of Time are Sinking”, and it has 19 stanzas, but here the editors did do some picking and choosing, and this was no one’s favorite. But one line tipped us over the edge: “I will not gaze at glory but on my King of Grace.” Considering how devilishly hard it is to do that here on earth, I can honestly say that’s what I’m most looking forward to, about Heaven, so I can stop gazing at glory and look only on my King of Grace!

The **Communion** section was hard to nail down, and some from last edition got moved to Good Friday and Easter. But Jordan tells me “Everyone’s always looking for more communion hymns,” so I’m pleased to offer 36 of them.

472 *Cantus* 2002 included most of the very popular plainchant hymns; 472 is one of the few it missed.

473 Doug wrote these words for this tune. The words are fine, and I love the tune, but I personally questioned the match. The tune has a very ominous sound; to me it makes the text feel like a warning, and I’d probably be too scared to partake after I sang it.

474 Here’s another Double futing tune.

475 Same tune as Psalm 98.

476 The absolute most popular futing tune ever written. Psalm 119 RUSSIA is the second-most popular. LENOX has a second life as a haunting hymn tune; I would have included both but I got outvoted.

477 A very different song with the same title. Popular in Lutheran hymnals and some CREC churches. I haven’t learned it so I can’t comment.

Then we have several from the last *Cantus*.

482 I wish I could have convinced them to use the other tune [sing] which is more dignified and has a long history with these words, but this one is too deeply engrained at Christ Church.

483 The author is a poet and proofreader who attends Christ Church Moscow and helped quite a bit with this hymnal: another unpaid assistant, if you will. This meter doesn’t have a lot of tunes and we had a tough time finding the right one.

486 & 487 On both these, we wanted the words, and we searched for tunes and had several good options, and we’re not sure we have the best choice, but I like them. 486 is a very somber tune which might not fit your vision of Communion. 487 is a demure, unpretentious tune that keeps from being boring with a few Scotch snaps in mm.7, 11 and 15.

489 Has anyone ever heard these words with this tune? {demonstrate} It’s the standard tune for these words, and lo, it stinketh! terribly inappropriate for these words. Splashing around in the blood of Jesus, why don’t you! Now, someone’s going to say, “You’re not singing it in a dignified way. You can sing it in a dignified way.” And of course, you can. You can sing anything in a dignified way. But you’re swimming upstream. If you want a dignified song, why not start with dignified music? The only way I could be talked into accepting it as halfway decorous, is in the minor (play). But I was outvoted. As I’m sure I will be outvoted for generations to come.

490 Here’s another paired tune, only this is unusual in that each stanza switches to a different tune halfway through—and in a different key! But they are both in the same meter, and from the same era and genre, and the change is really unobtrusive.

492 will take a lot of energy to keep it from sagging on all the long held notes. Not sure it’s really a communion song, but like I said it’s hard to define what IS a communion song unless it specifically mentions the elements, which this doesn’t.

493 this tune was written for the Lord’s Prayer, by Martin Luther, which he turned into a nine-stanza sermon on the Lord’s Prayer. But the committee didn’t want any more Lord’s Prayers, so I found this amazingly frank and humble combination confessional/ communion song from an old British hymnal. We had to replace one stanza and rearrange the others, but it ends up a very compact and thorough perusal of the Lord’s Supper and our attitude towards it. If I had to pick one Communion hymn to teach, this would be it.

496 Neither RVW nor George Herbert need me to advertise them; they are as far above me as the heavens above the earth. But the tune was not written with congregation in mind, and although I didn't change any of the chords, I must confess with trembling that I did arrange it for SATB, just because I really wanted to sing all the parts and I think it would sound glorious acappella. Take plenty of breath, and not too fast. By the way, notice that even though the key signature is A-flat, the song ends on E-flat: this is not in a key, it's in a mode, in this case Mixolydian mode.

497 is a classic British Cathedral tune, with as many jumps as steps, with no repeated phrases, moving all over the place, but completely intuitive and unified. I wish I could write tunes like that and I drive myself half-mad by trying. This one also manages to have a placid, almost carefree demeanor. Very satisfying.

501 Very moving poetry. Christ really is my best friend, the best friend I could have. "Could we bear from one another what He daily bears from us?" Nobody gets the combination of proclamation and simple trust like Newton. If you haven't read his letters you're really missing something.

502 Words get matched with a lot of tunes, most of which I find very boring. But this is the tune I learned it to, and even though I've gotten nothing but criticism for this tune, I still feel it in my bones. And I'm going to keep plugging it whenever I can.

503 One of Newton's best known hymns, and tune well-known in several denominations, not sure how it got omitted last time. Notice the very tight organization of thoughts.

504 Well-known hymn, but I wonder how many people realize that the "flaming worlds" in st.1 doesn't refer to this world on fire. It's referring to the stars and planets conceived as persons in the medieval cosmology. When I'm dressed in Jesus' blood and righteousness, I can hold up my head with joy, even in that august company.

506, which you must know from Greg's recording. Just note that, in the recording, the 8/4 measures are both shortened to 6/4, and the whole notes are half notes. If you learn it from the recording, some of the congregation is likely to mess it up. Ask me how I know.

507 I'm surprised at who liked this. I like it fine, but it is so firmly in the contemp popular hymn genre I didn't expect the committee to go for it, but they all did, even the very conservative David Erb. The stanzas got shifted around between the first and second printing.

### **Commission**

509 Could have been in the Service Music section, and it usually is, but I didn't know where in the service to put it so it opens the Commission section instead. During Commission, I'm told, "we are reminded of our duties to live in this world as though Christ is King". So songs of Dedication and of Christ's Reign are here. This is definitely a song of dedication. I'm not so much asking God to be in my head, like in St. Patrick's Breastplate, I'm putting myself on notice that God IS in my head. I'm taking sides.

That's how I see it anyway. The rhythm should be flexible; the last note of every line should be a little longer to let people take a breath. And don't rush past that amazing chord on the word "heart".

510 & 511 I commented at Psalm Tap

512 is one of the few hymns that even mentions our daily labor. A happy tune by a man who never wrote a bad melody. Orlando Gibbons wrote about 20 hymn tunes, and I'm pleased we got so many of his in.

514 I commented at Psalm Tap, just want to add, obviously we also need women who answer this description! But I won't apologize for the patriarchal vocab: the reality is, we have a lot more godly, faithful women than we have godly, faithful men. Think about it: at what point in history have we had plenty of faithful, Godly women, but almost no faithful godly men? Yeah, how about, most of the time? Like, right now? On the other hand, can you think of a time when we had plenty of faithful, godly men, but not very many women? Not hardly! The crying, crying desperate need of our time and of most times is for the men described in this song.

But of course it's for everybody.

516 Another song on the rare theme of service to others. Lyrics are worth careful study. And I do agree with Erik Routley who called this music a "model of strength and grace."

517 The most difficult fusing tune I ever saw. In most cases I would say it's a choir piece. I offered the committee 70 easy and easyish fusing tunes, and 10 hard ones, and this is the only hard one they chose and I'm glad they did; it's creative and incredibly fun to sing. Again, might be more rewarding to sing than to listen to: those guys really knew how to make parts that are fun to sing, but the listeners might get tired of all the word repetition. By the way, it was written for stanza one, and obviously makes a lot of use of the words "All in all" and their rhythm. The other stanzas do work, but they're not quite as stunning, since the last three syllables of the other stanzas are not as punchy as "all in all".

519 Another Top 100 in protestant hymnody.

Here we start singing about the **Reign of Christ**. By that we mean Jesus is King of all the world and every part of life right now. Not talking about some future golden age; He's King right now, and everyone is well-advised to get in line with that. So spread the word.

520 We wanted this noble tune, which Holst himself arranged as a hymn tune from his orchestral suite "The Planets", but we had trouble finding lyrics for it: pretty much all the words for this tune are copyrighted and filled with cliches. This text is perhaps not fabulous poetry, but it is creative and it's not copyright. I've since found a really well-done version of the Te Deum to this tune by Adam Carlill, so if you want to sing this tune but don't care for the words, I would recommend that. Let me know.

522 & 523 Here's another set of interchangeables: both these hymns have the same meter, both are grand and sweeping British cathedral tunes, and both texts are often sung to both tunes. These particular matches are almost arbitrary.

524 Another British cathedral tune, this one essentially unknown, only published once. Charles Wood was one of six composers in the British church music style called Edwardian period. They wrote mostly choir anthems, and in their hymn tunes they tried to rescue church music from the overly sentimental Victorian style. This one is very military, and you can see how much it sounds like a choir anthem. And it's another one that would probably never get sung if we don't sing it right now.

525 One of my attempts to capture the grandeur of the British cathedral style. I used all the techniques I know to create a majestic sound—wide range, steadily rising tessitura, wide skips, not to mention that insistent final phrase—makes this almost too complex for congregational use. To make up for that, I tried to keep harmony parts conjunct, with just a few easy skips.

526

527 Church music is a type of folk music, but there's usually a distinction between church folk music and non-church folk music, and it's pretty rare that a piece of non-church folk music has

enough dignity to be used in the church meeting. I took a risk of offering this to the committee. And they went for it. We weren't sure it would make it since Kemper Crabb is hard to get hold of, but I predict it will be as popular as "The Son of God Goes Forth to War."

528 This tune, TRURO, is another top-100 in protestant hymnody, but it's been paired with so many texts it's almost lost its power. Even in this hymnal it's used twice. It's easy to sing and easy to sing loud so editors put it with all the loud songs. We've treated it like dirt, that any words can be planted in, and now it's no longer special. My heart goes out to this tune; it's like a mistreated woman, and I want to rescue and protect it, and reserve it for something pure and noble and holy. I'm not sure I'm able to, but I hope I've done my part.

530 Ah, here's great fun. Someone asked me years ago if I knew any settings of The Song of Miriam. I didn't, and I could only find one, and it was so archaic and confusing that I started re-writing phrase after phrase and eventually had an whole new setting. On the other hand, Finding a tune was a piece of cake: I mean, if you read Ex. 15 in context, this is clearly a "Dance of Wild Irravel", and not many common meter tunes are quite as rambunctious as this one.

533 & 534 Here's another Edwardian. This tune is usually used in choir music, but it was actually written, well... A whole bunch of composers wrote tunes to the song "For All the Saints Who from Their Labors Rest", and many of them are very creative and memorable and fun to sing. It's not their fault that Vaughan Williams' tune, SINE NOMINE, swept them all away. This tune ENGELBERG in particular was so well-loved that authors started writing texts for it. I was delighted to get permission for the unison version and the 4-part version, and for both of these extraordinary texts. And that they're both about the Reign of Christ so I can put them across the page from each other.

535 & 536 a couple more easy fusing tunes. 536 was in the last Cantus. 535 is an instant hit wherever it shows up, though to me it doesn't stand out in any way. But my friend Jordan says, and I quote: "Why is this one popular? I think the text is fantastic. The rhythm is catchy and propelling. The repeated pitches make it easy, like a major version of RUSSIA. The harmonies are super simple and there is something about those basic chords which folks just love (thanks, Heart and Soul)." And... okay, I can't argue with that.

539 So all hymns in this section assume that Jesus is King, but here's one that says, in so many words, "Jesus reigns." This tune is very popular among shape-note singers, and it takes a lot of energy to sing it, because of those high notes. Kind of like Greg Wilbur's "The Son of God".

541 & 542 Speaking of Greg Wilbur, people who know his music by the recordings have criticized it being soft and crooning. But two things: several of them, like these two, definitely are NOT soft and crooning; even in the recordings they are strong and martial. But also, the performances on his CDs are designed to sell CDs, and that's a style of singing that sells. It does not represent what his music sounds like when a full-throated congregation sings it. Same is true of Keith Getty and Stuart Townend and all the rest. Dignified church musicians turn it down because, frankly, they don't have enough imagination. They hear the breathy singing and assume it belongs in massage parlors. I do think the album would be more effective if the "men of Parish Presbyterian Church" had sung all 16 numbers, instead of just two of them. But nobody asked me.

And by the way, if anyone knows of a strong church choir, male or otherwise, who could record a hundred or so hymns straight up, Reach out to me. I think it would help Greg Wilbur's and Nathan Clark George's music, for instance, to go further toward the people who will use it and love it: and that is, ordinary church congregations. Let me know.

543 is a round. You can see the melody is repeated in the bass a measure later. This one and the next one are already so popular in so many churches they don't need me to brag them up. Just notice that I arranged 544 in SATB because I like SATB, and it's not that hard to sing those parts, so why not? But of course if you prefer the old unison versions, just everybody sing the melody! I would have arranged 543 for SATB, but it would have been too complicated to read because not all the stanzas have the same number of syllables.

Here we move from Covenant Renewal to Church Year selections, beginning with **Advent**.

We had a wealth of well-loved Advent hymns to choose from; this section could have been twice as large. The ones we've added are just the ones that are so popular we'd have gotten in trouble if they weren't included.

545 From the last *Cantus*, just note that again it's another of Tallis' double-melodies.

548 The words get put to a lot of tunes, but most of those tunes already carry other words, so we went for one of the tunes that this text could have for its very own.

549 Very well-known. Definitely should have been in the last edition. We had trouble finding stanzas for this. It's often printed with just one, and most of the ones that get added are copyright, and the poetry is rather pedestrian. But it originally had these three stanzas, it's just that hardly any hymnals ever print them. No idea why.

550 is from the last edition, though people sing m.3 different than it's written. I'm thinking this might be a typo that Duck Schuler got from *Cantus*' parent hymnal, the Service Book and Hymnal (1951). 551 is the same poem as 550, just abbreviated, and put to a tune we already used. That was the committee's call, not mine.

And so was 552, as I certainly would NOT recommend using LANCASHIRE THREE times. But that's what Christ Church is used to.

553 is one of the hymns we changed tunes for, this one popularized by Jim Jordan so much that several people told me he wrote it. I like the other tune very much but it's hard to sing, and this one is not and it's very dramatic and intense.

556 is a Magnificat, Song of Mary. This is my SATB arrangement; it's usually printed melody with piano.

557 Notice those Scotch snaps.

559 Tune has been used for a lot of lyrics over the years, but the original lyrics suit it very well: look at how many times the tune moves up a 4<sup>th</sup> or fifth, [demonstrate]...It's constantly jumping and running up: yeah, it's literally "uplifting".

By the way, a whole lot of old German chorale lyrics (and Latin hymns and Greek hymns and French and Bohemian hymns) were translated into outstanding English poetry by a handful of artists in the mid-1800's Oxford movement in England, and you'll see their names a lot: John Mason Neale, Arthur Russell, and the genius of them all, Catherine Winkworth.

560 is set to a lot of great tunes, and it was hard to choose. I would have included several, but this is the one that has no other connections.

562 likewise has several well-loved tunes, but this one, which Christ Church Moscow knows already, is head and shoulders above all the rest, esp with the last four notes of lines 2 4 and 6, which are very gripping. It should really be pitched lower, esp. sing in unison.

563 Please don't sing this fast: I kinda wish I had printed it with halves and quarters, with 9/4 timing. It's not bouncy; it's not even lilting. The mood of the words and the music is haunting, or "hushed with awe".

Now we switch to **Christmas**.

565 if you've heard a lot of Christmas albums, esp. of choral music, you've heard this tune. This is one of those tunes that just makes me shake my head speechlessly. It just amazes me how anyone ever came up with a tune so utterly, utterly beautiful, poignant, gratifying, and I mean, I'm running out of adjectives.

I'm not sure SATB is the best presentation of this tune, since it tempts it to sound heavier than it should. It works especially well with a lilt; it's graceful. But at the same time, esp. with the hints of shifting into B-flat, and G minor, it's sober and thoughtful. Just an astonishing tune.

568 & 569 A couple Christmas fusing tunes. "While Shepherds" was a very popular text in America, and many hymn tunes and fusing tunes were written for it. In fact, both these tunes were written for it, though 569 was written in England. #568 is one of the most popular fusing tunes among those who regularly sing such things, and it is a step up the difficulty scale from 569.

570 & 571 Two tunes for the same text because Christ Church uses them both. Personally I would reserve FOREST GREEN for one of the Psalms, but this isn't my hymnal.

574 another tune that gets way, way overused and wrung out. I'm doing my part to promote a monogamous marriage between this tune and this text.

575 One of David Erb's most joyful tunes, it's got some extraordinary jumps, including two jumps of an octave, which means you'll want to practice it, and sing with your full attention. Some tunes can just slide out off the cuff, others will fail and sound pretty bad without decent preparation.

576 This tune is often sung to an Easter text, "Now the Green Blade Rises", but the meter fits this text better in several ways, and it is, after all, the original pairing, as you can tell by the tune name.

578 This is the most aggressive Christmas song I know of, with some rather startling images and phrases, picturing a newborn baby as the leader of an army, it could almost have been in the section Christ's Reign. Because we really are the upside-down Kingdom, and the weakest are the strongest.

581 is a rollicking text and tune by one of the committee members. I haven't learned it, but I did have fun counting how many references to other Christmas songs Doug managed to include.

583 It's kind of unusual for a tune to hold this much interest and variety in such a narrow range: almost the whole song is made out of just 4 notes.

584 & 585 For most people there's no substitute for WALTHAM for these words, but for people who don't like the Victorian chromatics, the semi-anonymous 584 has the right sonority for the words: it even sounds like bells.

589 & 590 Again, lots of composers have written tunes for these lyrics, not sure why, though I've never heard one I didn't like. But these two have obviously won all the marbles in our culture.

592 Not exactly a fusing tune, but the parts are just enough out of line with each other that we needed to put it in 4 staff format. And maybe a chance for people who've never seen Open Score to learn how it works.

594 & 595, again, so common it's hard to think of anything to say about them.

Here we switch to **Epiphany**, though it is sometimes hard to tell which part of the Incarnation these songs are talking about, and I would not strictly restrict any of them to any part of the season.

596 is interesting in having an alternate harmony. I like them both harmonies. But as I'm sure you've figured out, I like almost everything and I especially like alternatives. Anything to enrich our musical experience. Doug's original harmony from the last edition, is remarkably well-crafted and lovely, esp. considering he's not a trained or practiced composer. Mark Reagan is, and it will be interesting to see which harmony wins out in the long run.

597 also has alternate harmonies, and for the same reason: This buoyant tune works so well in both formats that it was worth an extra page to present them both. By the way, the *Piae cantiones* that this and many other tunes came from, has a fascinating history. The tunes were much older than 1582, but that's when they were collected and written down. And all the copies of that hymnal, and all the copies of most of the tunes, were lost. For three hundred years. But then someone anonymously gave a copy to William Havergal while he was compiling another hymnal, and though he later lost his copy, he did have copies of many of the tunes. So this is a rare glimpse of folk carols from before the Renaissance.

Also by the way, the O's in "Ideo" should be sung with glottal stops, so it's "EE- DAY- O' o' o' " not "EE- DAY- O-wo- wo." Minor point.

598 classic Welsh tune from the *Trinity Hymnals*. Well-loved enough it needs no promotion from me.

599 I haven't learned or sung, but it came up in so many hymnals I'm assuming it's well-loved.

601 The best argument for this one is to sing it. Another one from that old Latin hymnal.

602 These words were written for tune we use at 627 "That Easter Day with Joy was Bright". Well, you know how I am about diluting tunes, so I searched long and hard for a Long Meter tune with an alleluia, and I found this, but it was in 4/4 timing [sing]—pretty boring. But when I put in 6/4 timing, it suddenly sprang off the page and started dancing around the room. So with new harmony and a little Scotch snap there in the Hallelujah, I felt confident enough to offer it.

604 Speaking of Scotch snaps, I made several people upset by not including them in this tune {demonstrate}. First of all, though they are fun to sing, they don't fit the smooth nature of this song, they are abrupt and jerky. And secondly, most hymnal editors agree with me, including Vaughan Williams. 95% of the versions I could find print the rhythm as it is here. And Christ Church is just gonna hafta relearn it.

605 I previewed at Psalm Tap.

606 The sort of scaley tune that untrained singers love to sing. This is one example of the *Cantus* NOT conforming to evangelical music norms. It's very unusual for a hymn to have such a long melisma. "Angels We Have Heard on High" is the only one I know that gets away with a melisma of more than three notes. So most boring ordinary hymnals repeat the lyrics of the last line. But what fun is that? Listen to this: isn't that fun? And isn't fun part of the point of Epiphany music?

607 is another one I don't know, but comes up in so many hymnals I felt it was worth including.

608 again doesn't need me to sell it.

The next four are really Lenten songs, but the committee doesn't like the Lutheran associations of the word Lent so we've called them **Life of Christ** songs. If it were a Lenten section, I had about 6 more I would have included.



609 and 611 is one of the rare cases where a tune is actually able to carry two texts, but you'll notice that they're both on a similar theme: Christ's incarnation and transfiguration.

610 and 612 are explicitly Lenten. Lent is not a season of celebration, so these tunes are appropriately simple, and rather subdued. And it's rare and fun to find simple and subdued music which is still creative and interesting. It's easy enough to make a simple tune that's boring.

Here we move to **Palm Sunday**. The last *Cantus* had only one song about Triumphal Entry, and oddly put it between Christ's Passion and Resurrection.

613 We came up with a lot of good tunes for this; WINCHESTER NEW's not my first choice, but it's a good one: simple, direct and majestic.

614 is a great tune as well, though for my taste a bit extravagant for Palm Sunday.

615 I don't know.

616 So, I had to use this amazing text, I mean, look at it, frenzied joys, Wild they waved, ecstasy of soul. And it ties their Triumphal entry to Jerusalem to our Triumphal entry to the New Jerusalem. And the meter is very well stocked with majestic tunes that would fit it. Hymn authors who write majestic lyrics seem to gravitate towards 87.87. Trochees. She's actually an Old-order Mennonite. But I had a terrible time finding a tune that suited the end of line two: "frenzied joys". I'm not sure I got the perfect match, though I think everyone will enjoy the tune unless you really hate Victorian chromatics. I probably should have just written a tune, but hopefully this will fill a need. I'm eager to hear feedback on it.

Moving on to Christ's suffering and death, aka **Christ's Passion**.

618 I haven't learned but was requested by several CREC churches.

Most of these were in the last edition.

622 is a very unusual gospel song, the most hymn-like gospel song I know, showing even nursery rhymes can be dignified if they try.

625 A Welsh tune. Nobody knows how to be gloomy quite like the Welsh.

626 The simplest hymn tune ever written; I mean, the information content is practically zero. It's amazing how many people I've heard name this tune with this text as their favorite hymn. Most of what Mason writes is mind-numbingly predictable, and this is no exception, but at least here he's hit on a sequence that the human voice loves to sing. I think the secret is, he followed the contour of a plainchant which had been sung for over a thousand years.

Moving to **Resurrection**. That is, Christ's resurrection. We don't have a section on our resurrection.

628 again, is a standard that should have been in last time and doesn't need my recommendation. Though of course, just saying that is a recommendation, isn't it? haha.

629 notice the last note of m.7 is now a half note. The quarter note in the last edition was an unfortunate misprint and makes it unpleasant to sing, esp. at tempo. In practice, at least in Lutheran churches that have kept this song alive for centuries, the end of each phrase is slightly longer than printed to give people a change to take a breath... AFTER ALL, this IS vocal music!!

630 is often sung in unison since it's heavily influenced by an old plainsong. The harmony is just a suggestion, but it is rich and lovely.

632 This is the best thing Arthur Sullivan ever did for the church. Considering that his livelihood consisted of making vocal tunes, most of his church music is strangely unvocal. This one has a lot of lines that voices enjoy — all except the chromatics at the end which are a bit tricky.

633 I haven't learned or heard, it's a fugging tune Christ Church has learned over the years. I can't speak to it except to say that William Billings was a genius for the voice and everything he wrote is a delight to sing.

634 I spoke to at Psalm Tap.

636 Again, I would not use this tune so many times, but otoh, if it goes with anything besides "Lead on, O King" this is a good choice.

637 I hardly know any hymn tune that lets it rip like the last line of this one. I was overjoyed to get permission to use this harmony, because the other harmonies are so florid they lose the simplicity of this celebration. And this tune has several movements, in fact: in mm.15 and 16 you could actually slow down, get quiet and pause, which would make the last line even more sensational.

638 I haven't learned.

639 & 640 Two translations of the same poem, and two tunes that have often carried this poem. The committee would have preferred I chose one or the other, but I asserted myself because I think the hymns serve different purposes. 639 is more general and rejoicing, and the tune can hardly be omitted. But there are stanzas and subjects in 640 that could hardly be omitted either: we sometimes need to sing about doubting Thomas, for instance. After all, seeing is not believing. And although this tune is very vigorous, it is in the minor key which gives it a more serious sound than 639.

And besides, both the tunes are just outstandingly lovely.

Moving on to **Christ's Ascension**. Some of these songs could go in the Christ's Reign section, and vice versa.

641 is often mistaken for a resurrection song because of the first line. The Welsh were just as good at celebrations as at gloom.

642 we need to sing.

643 another one that comes up in Christmas albums, for some reason.

644 Searched long and hard for the right tune here, and even wrote one. This was by Charles Wesley's son, Charles, Jr. Notice again how all those jumps, and especially the jumps up, give a celebration sound to this. Jumping for joy.

645 The lyrics are more modern than the rest of the Ascension songs in using very concrete images: (read st.4) I wouldn't have used MELITA since it's already at Psalm 84, and most people know it to the Navy Hymn "Eternal Father, Strong to Save" which isn't even in here. But we didn't all get what we wanted, and Christ Church already knows it, and it's not a bad match.

646 Same with this; I would not have reused this tune, man, Doug, your words deserve more respect! They should have their own tune. But, in reality, this tune does make it more likely that people will sing it, since most people, sadly, don't care if the tune is reused. Some people actually prefer it!

647 here again a simple tune with intricate harmony.

I spoke to the **Pentecost** issue at Psalm Tap, about collecting two dozen hymns on the Holy Spirit and showed them to the CREC music email list, every one got shot down as being shallow and sentimental. Or as John Barach put it, that's "wandering in the garden alone". Doug Roorda came up with most of the texts you see here, which show the Holy Spirit as "the all-powerful mover He is, in the redemptive-historical context that the Bible presents Him." At least, I think that

was the issue. I confess my pneumatology is a bit rudimentary, and I'm grateful for Doug and others calling out solid Pentecost texts. I certainly enjoyed finding tunes for them!

So that's why we don't have "Spirit of the Living God", or "Spirit of God, Descend upon My Heart". I would use them, but I bow to those with greater knowledge.

648 This is one of the crown jewels of Welsh hymnody, coming after two centuries of experience making and singing 4-part amateur music, but before the British influence took over Welsh hymn writing. The way simple ideas are developed, the interest never lags, all the parts do their part to build towards a climax near the end—and feel free to use a fermata on m.28—before settling to a satisfying conclusion: this is Welsh rhetoric as sophisticated as it gets without becoming self-conscious.

649 We only have two tunes in this meter, and the other is twice as long so this was my choice. I haven't learned it yet.

651 This text/tune match was very well-loved for centuries among Lutherans. The melody strikes me as a little wayward and hard to follow, but then again, I was raised Baptist and don't have the Lutheran chorale rhetoric in my blood, so to speak. So yeah, like I say, this hymnal has treasures that even its editor hasn't explored.

652 This one, like #448 HERONGATE and a few others, owned me the first time I heard it. The melismas are so delightful, so winsome, so yearning and so satisfying, I can't believe this isn't loved the world over. Maybe people just need to hear it. So let's sing it. I'm always glad too when I can use the most common text-tune pairs, which this is. I can't always do that because some editors have looser criteria, but where I can I really want to encourage long-standing tune/text matches.

653 I couldn't do it here since this is a German Thanksgiving song and we don't have a good translation. But the hymn scholar Erik Routley, who is not known for hyperbole, says, "This is real melody-making, rhythm and shape combining to make one of the most attractive tunes in this meter every written, especially valuable for stanzas that use many trochaic openings." This text does have a lot of trochaic openings...[demonstrate]

654 Wow. The F-natural in the melody tells us early on, that this is a tune of great emotion, which it carries through all the way to the very unusual last note, which stays down on the dominant instead of going up to G as a lesser tune would do. And notice where the tune came from: I am partial to tunes that have been shaped and processed by ordinary, unnamed, amateur singers for centuries. They are very likely to be singable, loveable, and to last for centuries more.

655 This tune is much better known to the Christmas song "O Jesuslied Seuss" "O little one sweet, O little one mild". But we didn't include that Christmas song partly because the lyrics are shallow and sentimental. And if you look at the name of this tune, you'll see it was originally written for a text about the Holy Spirit. So I was glad for this marriage. The long series of descending sequences in lines 3 and 4 is especially impressive. {DEMONSTRATE} Four in a row! If I tried to compose something like that it would be hopelessly tedious, and yet here it's delightful.

656 Tune used at 702.

657 a Roman catholic tune. They know how to make highly dignified and even haunting tunes.

658 and 659 A quintessential British hymn renaissance cathedral tune, and a boisterous American Folk Hymn, which I reviewed and sang at Psalm Tap. See that if you're interested.

661 This got the lowest votes from the committee, but I still included it because I had room. And I like it. David Evans was a Welshman who wrote like an Englishman and his music is hard to classify. This is a very curious and interesting tune. I love the tonal ambiguity: it starts solidly in G major, but it heads in several directions until it settles in E minor.

Moving to **All Saints**.

664 No other genre of church music uses jumps and skips like the British cathedral style. It needs a big sound to do well: it loves a lot of reverb. And it's unbelievably hard to write tunes for untrained singers with this many jumps, and still be singable. You have to be very confident of where to put them. Sing last line.

665 I don't have a strong opinion on this, but lots of other people do! This was **the** most often-requested song for us to add. JBJ changed the melody and harmony so that lines 1, 2 and 4 end the same way.

667 I dearly wish I knew where Ralph Vaughan Williams found a tune like this, just wandering the English countryside, I suppose. I have never heard such a powerful tune in anybody else's folk music, much as I love it. Personally I would reserve this tune for "O God of Earth and Altar" which is one of the few texts that's strong enough to bear this kind of singing. But this is a common match in Lutheran hymnals and it's the one Christ Church knows.

668 & 669 are very familiar.

670 This was in the last edition. Most people want to sing this to REGENT SQUARE or WESTMINSTER ABBEY, [demonstrate] but I'm happy Duck used Dusenbury's astonishing tune. What astonishes me most is that the melody alone, or the melody with any one of the other parts, makes a complete and satisfying music. All four parts together raise the roof. If you see this composer, please ask him to write more hymn tunes! If God gives you such a gift it's a shame not to use it.

672 Is just fun to sing. The music makes me giddy, makes me want to throw my hands up, and who doesn't want to sing about steeples falling? I mean, nothing against steeples, it's just just fun to sing, what can I say.

673 I apologize, I accidentally used the same tune here as I did at Psalm 43, but it does express these words very well.

### **Thanksgiving**

674 Jacob Singer was a Reform Synagogue Rabbi, and he's drawing from a musical tradition I'll bet none of us know; I sure don't. I know some Hebrew folk music, but I don't know any synagogue music, but he wrote it for these words and I thought it was worth paying attention to. I don't know if it will become a Thanksgiving classic like the next 7 songs, but it could.

675, 677, 678, are all additions, seasonal Thanksgiving staples in many denominations.

679 & 680 Worthy additions from less widespread traditions.

**682 & 683** Here we have an unusual pair: this is one poem, as you can see, but it has such a sharp shift after st.5 that *The Mennonite Hymnal* gave it two tunes. The first tune could stand alone as a Thanksgiving song either as a seasonal song or, as the Mennonites often do, as a prayer before meals. But the second part, which draws from Habakkuk's description of God's disasters, gets a more thoughtful tune. And the climax, after all these tragedies, is When every blessing has flown, we will love Thee for Thyself alone. Let's sing this one.

685 is a short and snappy song.

686 a tune that gets abused, gets a lot of words thrown at it. It works well at Thanksgiving and it's a great text.

Now a whole bunch of songs about **Baptism** which I talked about at Psalm Tap. Mostly drawn from the Lutheran tradition. The only ones I actually know and could comment on are 688 which we did at Psalm Tap, and 693, which was the only Baptism song in the last *Cantus*. I'll let you explore the rest on your own time.

### Evening

696 Added st. 2 to the last edition. Kind of unusual that all the stanzas were contributed by different people.

697 A classic everyone knows. Hymnal editors and musicians chafe at putting a weak syllable on a downbeat, but any editor that tries to break this match is wasting his time. I certainly won't.

698 This tune started life in a major key, but several people convinced me to switch it to minor. So, sure, it's not a big deal.

699 You have got to love the calm evening breeze that blows through those melismas.

701 There's another tune that's much more popular than this, but the committee felt that if they both were included, this one would never get sung.

702 We shortened the version used in the last *Cantus*, from the way Tallis wrote it to the way people usually sing it. By the way, believe it or not, this tune in this form has been published in more hymnals than any other tune. And it's a round.

Now the **Service Music**, which won't take us long because it's mostly either from the last edition, and thus I don't need to comment, or it's David Erb's music which for reasons I mentioned hours ago, I can't comment on.

711 This was an oversight. I thought someone had told me to include everything from Erb's *Cantica Sanctorum*, so that Christ Church didn't need to have two books in its pew racks. But after it went to press, it turns out I misheard, and no one actually wanted this song in the book. But changing the selection meant changing every one of the indexes, which is a recipe for typos, so, here it remains.

712–715 About Mark Reagan's music I'll just say as I've said before, it's not as hard as it looks, and exceptionally creative.

721 JBJ wrote several pieces of amazing service music and I offered them all, but the committee only chose the Sanctus. This makes me really curious about how Christ Church's service goes, since we ended up with one or two of everything else, but no less than five Sanctuses.

726 Kedrov's original, in Russian, uses a set of chords for every phrase, and repeats those chords to speech rhythm at every syllable. So arranging it for English involved a lot of choices for rhythm, and you'll see several forms of the rhythm. And esp. for the final line, which wasn't even in Kedrov's original: Jordan and Garner made it up, using parts taken from the previous phrases.

732 The easiest of the Song of Simeon settings: one of the hardest to get permission for. The copyright holders are... hard to deal with. We are still negotiating with them, actually.

733 I'm not sure where this one belongs in the service; I hope I put it in the right place.

737 Nobody seems to know where this came from; the melody is in the Lutheran hymnals as a post-communion canticle, and I sang a rather spicy arrangement of it by René Clausen in Mennonite pick-up chorale, and I adapted the harmony from that arrangement.

And the rest is Erb.

And that's all the songs. Just couple words about the indexes. If you or anyone listening wants a Scripture reference index, or a Topical index, please email me, and I'll forward it to Ben Zornes. I will gladly make them. I'm just waiting for his go-ahead.

Also, as a favor to me, please take a few minutes sometime to glance through the Index of Music Genres, p.791. It was a whole lot of work, and I hope it helps somebody!

But seriously, for the first 20 or so years of my life I had no idea there were different eras and different styles of hymn music. It was all just church stuff. That was partly because I wasn't taught, but partly because the hymnals I grew up with, the *Trinity Hymnal* (1961) and *Hymns of Truth and Praise*, made everything sound alike. Till recently, most hymnals have been Procrustean: All the melodies and harmonies and rhythms and parts and ranges get stretched out or chopped off to fit the churchy sound their audience wants. That's not a sin, of course, but it greatly narrows everyone's sense of beauty.

Which is the topic I started with this morning. Part of the beauty of our musical heritage is the tremendous variety we have. Think about it: if you lived in any of these eras, you pretty much sang only music from that time and place. If you were Welsh in the 1800s you sang almost only Welsh hymns, and a few others that were arranged to sound like Welsh hymns. The foreign flavors are all filtered out.

And again, this is not a sin: it's a practical decision. A hymnal is very expensive to make, and if people don't use it, you don't help anyone, AND you lose money. So at least people are singing; they get some edification from the truth and beauty.

But of course, it also means that nobody even knows there IS anything else. We all thought that the tune of "A Mighty Fortress" that we grew up with is the same way everyone's sung it since Luther! There's been a lot of attempts in the last half century to broaden people's knowledge and enjoyment of what congregational music is available. But almost all of it involves bringing in music from other areas of the world: tunes from Ecuador, or Bangladesh, or Taize, or whatever. And this is fine too: after all, I assume that's what we'll be singing in Heaven: music from every tribe and tongue and people and nation.

Or, they bring in music from the Rock and Pop genres, which usually means abandoning the hymns altogether in a generation.

*Cantus Christi* is on a different path: Duck Schuler did not look elsewhere in the world, he looked elsewhere in history. In our own history. For two reasons. For one, European and American music is, by God's providence, **our** heritage, and we embrace that. We like our musical history.

The other reason is, ..... Our heritage of church music is simply much better. No other area of the world has developed congregational singing as long or as well as Europe and America. We have a whole lot more experience with it, and we're a whole lot better at it. That would get me crucified in social media, since Diversity and Inclusivity is the fad right now, and we're all supposed to say that everyone's offering is equally valuable. Well, of course, in the eyes of God, everyone's heart offering is equally valuable: in Christ, He loves it all. But the skill level is very far from being equal. It's condescending to pretend otherwise.

I am very glad that world music is influencing Western music, and that Western Music is influencing the world. We will all be richer for it. But I won't pretend that someone has developed skill in beauty if they haven't.

There's a lot more treasures, a lot more riches of beauty, in this hymnal, than in any other hymnal I know. So far.

And that wraps it up. Thank you all very, very, very very much for your attention, really, my hat's off to you for coming at all. Anyone who would give up six hours of their weekend to listen to a hymnal advertisement—you are my kind of people.