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VOLUME 2



Ten Service Plans
for
Contemporary
Worship

RON RIENSTRA

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for
Contemporary
Worship

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Ron Rienstra



CRC Publications
Grand Rapids, Michigan



Calvin Institute of Christian Worship
Grand Rapids, Michigan

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Introduction

Some terms become hopelessly confusing as soon as they gain wide use. *Contemporary worship* is one of them. For most folks, the term has become shorthand for worship that is informed and shaped by contemporary cultural sensibilities, primarily musical. But in its strictest sense, contemporary worship merely means worship—in whatever style—that is offered *now* as opposed to way back when. So to call the services in this book contemporary is somewhat misleading. Yes, they presume amplified instruments and familiarity with music composed in the past generation or so. But they are historical and somewhat *uncontemporary* in the sense that they are based on worship services offered to God several years ago at the LOFT, the student-led Sunday evening service at Calvin College and, in the last year, at Fuller Theological Seminary.

Some of what is done at the college and seminary—and some of what is presented here—is indeed up-to-the-minute. On the other hand, students, like anyone else, need stability and connection. And as our Orthodox brothers and sisters teach us, the worship of the church does not, in the end, belong to us. It began long before us, and will continue after we are gone. Good contemporary worship, it seems to me, follows the wisdom of ancient patterns, yet gives these patterns a fresh voice. It adapts older material, gratefully accepting and gently transforming tradition. And it welcomes new material from a variety of sources, placing things fittingly into the basic flow of worship. In the services presented here, that flow is largely determined by music. We move through the liturgy's contours by singing one song after another. Then we give shape and direction to our singing with transitions, spoken prayers, readings from Scripture, and so on, all framed around a theme and biblical text.

HOW TO USE THIS COLLECTION

The services in this book are presented in the form of structured notes (see below). Each service has a particular theme and a specific Bible text at its heart, and each generally follows a classic three-fold pattern for worship: Gathering as God's People, Hearing the Word, and Responding to the Word. That basic structure is further broken down, usually into gestures labeled with "tion" words: *celebration*, *lamentation*, *dedication*, and so on. This reminds us that worship isn't just twenty minutes before the "talk"; it isn't a magical, metaphorical, musical journey into God's lap. Rather, it is an active, dramatic exercise, a dynamic dialogue between God and God's people. On those occasions when we use a different pattern, the form still centers on the proclamation of the Word. Within these supportive structures, we strive to plan and enact services that exhibit qualities I have come to believe are essential to good worship.

Liturgical Notes

These notes indicate supplemental Scripture passages, prayers, and notes on spoken transitions. Sometimes a word-for-word transition or prayer is suggested; in other cases, I only shoot arrows in a direction I hope is helpful, and leave individual worship leaders to chase them down.

While you're chasing, remember three things:

1. Good transitions use words that point backward to what has just happened (key words from the Scripture just read) and forward to what's about to happen (lyrics from the next song).

2. Good transitions avoid inserting the self (as in “I’d like you to stand up to sing” or “Lord, I want to pray for . . .”).
3. The best transitions always *invite* or encourage (rather than instruct) the congregation to enter into the next act of worship—confession, adoration, dedication, and so on.

Finally, because each service is centered on the proclaimed Word, sermon notes are included when possible.

Musical Notes

The musical notes offer practical suggestions for arranging songs and making transitions between songs so the service flows. They are by no means the last and best word on how to do a particular song. They are merely one way to perform a song in order to support its purpose in a particular liturgical context.

The notes presume a basic “band”: singer(s), a keyboard, a bit of hand percussion, and at least one guitar (in tune, please). At the college we are blessed with an embarrassment of gifted musicians, so our band is rather large: a piano and an electronic keyboard, an acoustic guitar or guitars, a bass guitar, a drum kit (sometimes called a trap set), some hand percussion, a small singing ensemble (two to six people), and perhaps a solo instrument or two (a saxophone, flute, violin, or electric guitar). Even so, I’ve tried to make the notes helpful whether you have three or thirty-three members on your worship leadership team.

Read these service notes with a guitar or piano nearby. Play and speak through the transitions, noting what is going on inside you intellectually, emotionally, and spiritually. Feel free to jot comments and suggestions for yourself on the pages.

Finally . . .

One important point: despite the use of the imperative mood (for stylistic reasons), these service plans are not prescriptive. They are merely a jumping-off point for your own reflection and Spirit-led creative planning. Preachers, musicians, and liturgists should amend and adjust for their particular congregation.

Good Contemporary Worship Is . . .

- **Covenantal.** Services are a *conversation* between God and God’s people in which we renew the covenant of grace.
 - **Participative.** Worship leaders are not performers but *enablers* encouraging the full, conscious, active participation of the congregation (not “audience”).
 - **Holistic.** We bring all of ourselves to worship: body and soul, brain and heart, doubt and belief, lament and joy.
 - **Expansive.** We make creative use of words, music—and more!—from many times, places, peoples, and cultures to enlarge our vision of God’s kingdom and situate ourselves properly within it.
 - **Reverent.** Even when playful, our worship acknowledges that we deal with a mysterious God when we gather together.
 - **Spirit-directed.** We are led by the Holy Spirit in form and in freedom, both in prayer-filled planning and in the surprising moments of worship.
 - **Expectant.** The Spirit blows where it wills, so we worship with our sails raised, expecting great things of God and enjoying, rather than engineering, a contagious spiritual energy.
-

Music Sources

One of the fundamental principles that sustains worship is that a balanced musical diet is crucial for spiritual health. Finding the resources for such balance doesn't require an entire shelf of hymnals and songbooks. A few select purchases, within the reach of even a modest church budget, is all it takes. The vast majority of the songs chosen in this collection come from these primary sources. Other musical resources referenced in this volume come from a larger secondary list of songbooks. Both lists can be found below.

Supplemental Materials Website

In addition to these lists, a number of free supplemental materials are available on the Internet. These include artwork, poetry, and drama, but they are mostly musical files of original, unpublished compositions, available as lead sheets in PDF form and MP3 recordings.

You can find these materials at www.calvin.edu/worship/contemporary.php. Services in the volume are listed in order, with links to the downloadable materials keyed to the service where they are first mentioned. They are free for your use, but please report that use to CCLI as appropriate.

Primary Resources

- *Psalter Hymnal*. © 1987 CRC Publications, 2850 Kalamazoo SE, Grand Rapids, MI 49560. www.FaithAliveResources.org
- *Sing! A New Creation*, Leader's Edition. © 2002, jointly published by Faith Alive Christian Resources, a ministry of CRC Publications; the Calvin Institute of Christian Worship; and the Reformed Church in America.
- Praise & Worship Collection (which all come in a handful of editions, including the Piano/Guitar/Vocal edition referred to in this book, the Worship Planner edition, the Keyboard edition, the Instrumental edition, and more):
 - Songs for Praise & Worship*. © 1992 Word Music.
 - More Songs for Praise & Worship*. © 2000 Word Music.
 - More Songs for Praise & Worship 2*. © 2002 Word Music.
 - More Songs for Praise & Worship 3*. © 2005 Word Music.

Secondary Resources

- *The Celebration Hymnal*. © 1997 Word Publishing, Nashville, TN.
- *City on a Hill, Songs of Worship and Praise*. © 2000 MM Brentwood-Benson Music Publishing, Inc., Franklin, TN.
- *City on a Hill, The Gathering*. © 2000 Brentwood-Benson Music Publishing, Inc., Franklin, TN.
- *City on a Hill, Sing Alleluia*. © 2002 Brentwood-Benson Music Publishing, Inc., Franklin, TN.
- *Gather Comprehensive Accompaniment*, 2nd edition. © 2004, GIA Publications, 7404 South Mason Ave., Chicago, IL 60638.
- *Hosanna! Songbook 8*. © 1994 Integrity Music, Mobile, AL.
- *Hosanna! Songbook 13*. © 1999 Integrity Music, Mobile, AL.
- *Hymns for Praise and Worship*. © 2002 Word Music.
- *Love and Anger*. © 1997 Wild Goose Resources, GIA Publications, Chicago, IL.
- *New Hymns and Songs. Renewing Worship*, ELCA. © 2003 Augsburg Fortress www.renewingworship.org

- *One Is the Body: Songs of Unity and Diversity*. © 2002 Wild Goose Resource Group, GIA Publications, Chicago, IL.
- *Our God of Wonders Songbook*. © 2002 Brentwood-Benson Music Publishing, Franklin, TN.
- *Praise and Worship Fakebook*. © 2003 Brentwood-Benson Publishing, Franklin, TN.
- *Renew!* © 1985, Hope Publishing, Carol Stream, IL.
- *Songs for LiFE*. © 1994 Faith Alive Christian Resources, 2850 Kalamazoo Ave. SE, Grand Rapids, MI 49560. 1-800-333-8300.
- *Trinity Hymnal*. © 1990 Great Commission Publications, Inc. Philadelphia, PA.
- *The Worshiping Church: A Hymnal*. © 1990 Hope Publishing Company, Carol Stream, IL.
- *Vineyard's Top 25 Series, "Come, Now Is the Time to Worship."* © 2002 Vineyard Music. Distributed by EMI/Brentwood-Benson, Franklin, TN.
- *Voices United*. © 1999 United Church of Canada.
- *Wait for Me: The Best from Rebecca St. James*. © 2003 EMI CMG Distribution, UPC 9780634064098.

Non-Music Resource

- *The Worship Sourcebook*. © 2004 Faith Alive Christian Resources, 2850 Kalamazoo Ave. SE., Grand Rapids, MI 49560 1-800-333-8300, www.FaithAliveResources.org

Abbreviations

CH— *City on a Hill, Songs of Praise and Worship*
 CHG— *City on a Hill, The Gathering*
 CHSA— *City on a Hill, Sing Alleluia*
 GC— *Gather Comprehensive*
 HfP&W— *Hymns for Praise & Worship*
 HS8, 13— *Hosanna! Songbook 8, 13*
 LA— *Love and Anger*
 MSPW— *More Songs for Praise & Worship*
 MSPW2, 3— *More Songs for Praise & Worship 2, 3*
 NHS— *New Hymns and Songs*
 OGW— *Our God of Wonders Songbook*
 PsH— *Psalter Hymnal*
 PWF— *Praise and Worship Fakebook*
 SNC— *Sing! A New Creation*
 SfL— *Songs for LiFE*
 SPW— *Songs for Praise and Worship*
 TCH— *The Celebration Hymnal*
 TH— *Trinity Hymnal*
 TWC— *The Worshiping Church*
 TWS— *The Worship Sourcebook*
 V25— *Vineyard's Top 25 Series, "Come, Now Is the Time to Worship"*
 VU— *Voices United*
 WFM— *Wait for Me: The Best from Rebecca St. James*

Baptism: Walking, Sinking, Rising, Sprinkling

Matthew 14:22-33

I know a pastor who never uses an umbrella. He doesn't mind getting wet now and again because he says the rain reminds him of a fundamental truth: he has been baptized. He's been washed clean, forgiven, adopted, renewed, filled with the Holy Spirit, and marked as Christ's own.

That knowledge makes all the difference in the world when we face difficult times. In a subversive, joyous, identity-forming declaration, the Heidelberg Catechism teaches that we are not our own but belong, body and soul, in life and in death, to our faithful Savior Jesus Christ (Q&A 1).

In many congregations, worshipers remember their own baptisms whenever a child or adult is initiated into the body of Christ. But other worshiping communities, like those on college campuses, celebrate baptism sporadically or never, and thus worshipers need more regular ways to be reminded of who—and *whose*—we are. One way to do so is with a “reaffirmation of baptism” liturgy (see SNC 240). The structure and component parts of such a rite—a short biblical explanation of the meaning of baptism, an affirmation of faith, a prayer of thanks for the waters of baptism, an invitation to remember our own baptisms, and a charge and blessing—closely parallel an actual baptism but should not be confused with the sacrament or understood as a re-baptism.

While the following plan can be adapted for a baptism service, it was written as a service of baptismal remembrance. Thus all the pieces of the formal reaffirmation liturgy are contemporized and sprinkled within and among celebrative and comforting songs filled with water images. The service itself centers on one of the great gospel texts, Matthew 14:22-33, which tells us of Peter's water-walking and Jesus' storm-stilling.

CONGREGATION

Liturgical Notes: If desired, show a PowerPoint slide at the start of the service with Psalm 46:4 printed on it: “There is a river whose streams make glad the city of God, the holy habitation of the Most High.”

Even better, include an artistic representation of water (flowing from a baptismal font?) on the slide. Consider using art from Elizabeth Steele Halstead's *Visuals for Worship* (Faith Alive Christian Resources, www.faithaliveresources.org).

Musical Notes: The service begins as vocalists sing the gospel song “Down to the River to Pray,” popularized in the movie *O Brother, Where Art Thou?* (see supplemental materials website for purchasing information). Alternatively (but less effectively), play this song from the recording as a call to worship.

ADORATION

Liturgical Notes: As the song concludes, leader prays with words like these: “Gracious and loving God, we come here today—to the water—to pray . . . and to praise. Your Word tells us that in the beginning the dark waters churned and your Spirit hovered over them in creative love. In Noah’s day, the water engulfed and destroyed a wicked world, but you saved your faithful people. At the Red Sea, you parted the waters and led Israel to safety and freedom. When Jesus’ disciples cried out in terror on a raging Galilean lake, the waters obeyed Christ’s command: ‘Peace, be still.’ Time and time again you saved our drowning ancestors, and you promise to rescue us too—from sin and from death, and from final evil. Your love for us, O Lord, is deep and wide and stretches from the very beginning into forever; we bless you, we worship you, we sing to you our praise.”

Musical Notes: As leader begins the last sentence of the prayer (see Liturgical Notes), the acoustic guitar and light percussion (brushes on the high-hat) begin the introduction to “I Could Sing of Your Love Forever” (MSPW2 63), key of E (half step down from written music), at a moderate tempo ($\text{♩} = 86$). Cue the congregation’s entrance with four beats of the B7 chord. Sing with joy but not ebullience. Some congregations repeat the chorus too many times, and for the congregation, the song itself, rather than the praise, seems to go on forever. Instead, extend the praise this way: sing stanza, chorus, stanza, chorus; then, rather than going to the bridge, use a two-bar transition to move seamlessly (same pace, same key) into the next song, “Let the River Flow” (MSPW3 142), key of E. Use the same general pace and instrumentation, but have percussion and bass use different patterns to mark the changes from the stanza section (“let the poor man say”) to chorus and chorus-like sections (“let the river flow”). Sing twice through, building in strength, and then, instead of repeating the chorus, go to the bridge from “I Could Sing,” offering only an accompanying chord on the downbeat of the first six bars. Begin to build again through the last two bars with steady eighth note accents. When the congregation reaches the last chorus, the entire band (or nearly all) drops out. One instrument (maybe bass?) carries the congregation through the last repetition of the chorus and ritard to a graceful conclusion.

FOR A BAPTISM SERVICE

Liturgical Notes: Leader invites children to come to the front of the sanctuary so they can see what’s going on. While they make their way (and while the baptismal participants come forward), music is played (see Musical Notes).

Mindful of the ways in which the rest of this service plan incorporates most pieces from a full baptismal liturgy, adapt fittingly to include the actual baptism here followed by a prayer of blessing. Then jump to the Preparation section below.

Musical Notes: While the children and/or baptismal participants come forward, the musical ensemble sings or plays an appropriate song. Two good options are “Take Me to the Water” (SNC 236) and “Wade in the Water” (NHS 159).

FOR REAFFIRMING BAPTISMS

Liturgical Notes: Leader stands near the baptismal font and says something like this: “Baptism is a sign and a seal of certain promises—not so much ones we make, but the ones God in his grace makes to us. In baptism, God promises to forgive our sins, to adopt us into the body of Christ, to send us the Holy Spirit, and to raise us to eternal life. All these promises are made visible in water.” Here leader lifts a pitcher of water and pours it, slowly, visibly, and audibly, into the font, while saying: “Water cleanses, purifies, refreshes, sustains. Jesus Christ is living water. Friends of Jesus Christ, listen to these words of good news from the prophet Ezekiel as God’s words to us: ‘I will sprinkle clean water on you, and you shall be clean from all your uncleannesses, and from all your idols I will cleanse you. A new heart I will give you, and a new spirit I will put within you’” (Ezek. 36:25-26a). (Leader could also speak words of assurance like these from Rom. 6:3-4). Leader continues: “Because we’ve been washed in these waters, because of God’s promises, we can be honest about our flaws and our failings when we come together here. So let’s come to the waters for forgiveness. Will you pray with me?”

After singing the first stanza of “Wash Me Through and Through” (see Musical Notes), leader offers a spoken prayer of confession, divided into two sections. Perhaps the first section deals with sins of commission, and the second half with sins of omission. Or perhaps the first part asks forgiveness for sins committed against others and the second half for sins committed against us. Between the two halves, sing stanza 2 of “Wash Me.” After the last part of the confession, sing stanza 3. Then the leader concludes the prayer with words like these: “God of all good gifts, we thank you for the gift of baptism and all it means—for forgiveness of sin, for the assurance of salvation, for the promise of renewal. We pray now for your Holy Spirit—wash us, fill us, rain down upon us, and remind us that we are baptized.”

Musical Notes: As leader begins the introduction to the prayer of confession (See Liturgical Notes), a piano begins gently playing “Wash Me Through and Through” (SNC 239), key of G. Sometimes a melody underneath spoken words should be avoided, lest the echo of a familiar lyric distract. But since this is a fairly new song, and it would be good to teach it to the congregation before singing, go ahead and play a straightforward version of it once through on the piano. Sing the first stanza. Sing the second

stanza after the first part of the prayer of confession, and the third stanza after the second part of the prayer.

PREPARATION (FOR ALL CONGREGATIONS)

Liturgical Notes: If your congregation is adventurous, you may wish to include here a physical reminder of our baptism—a variation on the ancient practice of aspersion: while musicians play (see Musical Notes), leader (or leaders) dips his or her hand in the font and flings drops of water in the air above the heads of the congregation as they pray “Holy Spirit, rain down.” As the leader does this, he or she says words like “Remember: you are baptized!”

(If this method of remembering baptism is too unexpectedly wet, there is another opportunity for more controlled moistness below (see Dedication: Liturgical Notes).

As the song ends, leader says: “Great God, we don’t know what you have in store for us, but we are eager to hear your Word, to have our hearts and lives changed. Holy Spirit, rain down. We pray in Jesus’ name, Amen.”

Musical Notes: After the quiet of the prayer and the relatively simple instrumentation of the last song, introduce “Holy Spirit, Rain Down” (MSPW2 88), key of G, with the full band. Build throughout the intro—start with the piano for two bars, then add the bass and drums for two, and finally the guitars on the last four bars of the introduction before the congregation begins singing the chorus. Play a little faster than written ($\text{♩} = 104$). If your guitars can carry the congregation, have the piano player (or a flautist) improvise rapidly descending arpeggios (or a glissando)—to be played on the fourth beat of each bar where the congregation sings “rain,” anticipating “down” of the next measure.

If your congregation pursues this drizzly reminder of baptism, the band can play through the coda a few times, and then return to the chorus, and so on, as often as necessary.

PROCLAMATION OF FAITH

Liturgical Notes: *Scripture:* Matthew 14:22-33

Sermon notes: There are four potential centers for this sermon, all of which arise from the text. They do not contradict one another, but a preacher will be wise to select one (or two) to foreground, while keeping the others in mind.

- (1) What does it mean that Peter was actually *walking on the water*? We often rush ahead to the sinking part, but for one extraordinary moment, while his eyes were fixed on Jesus, he was doing something we ordinarily think of as impossible.
- (2) Peter did something amazing, but he got distracted by the waves. Instead of berating him for this, recognize that it’s pretty

hard for us to avoid seeing the waves of sorrow and anxiety in our lives. But just as soon as we begin to sink, Jesus catches us and saves us. (3) When Jesus says “O you of little faith,” he is not scolding Peter for being a loser; he’s admitting that his disciples are still learners. A preacher might even explore the nature of faith in the passage. Does Jesus want the disciples not only to have faith in him, but also in *themselves*—like Jesus has in them? (4) When they get in the boat, Jesus calms the storm. This tells us something significant about his identity. A sermon based on this passage could focus on but should certainly conclude with wonder like that of the disciples that this Jesus—truly the Son of God—is in the boat with us.

PROFESSION OF FAITH

Liturgical Notes: The sermon may conclude with a moment of silence to let the Word sink in. Then leader says: “Friends, whatever troubles we face, whatever waves threaten us, we can live fearlessly because of Jesus Christ. Even if we should sink, we have already been drowned in the waters of baptism—united to Christ in his death, and also in his resurrection. And so we live in hope. Not because of our ability, but because of Christ, and Christ alone.”

Musical Notes: After leader has finished speaking, musicians introduce the next song, “In Christ Alone” (MSPW3 138), key of C (half step down from written music). The accompaniment should be robust, yet sensitive to the lyrics. So, for example, the start of the third stanza should be very quiet, while the second line of that same stanza should explode with resurrection power.

INTERCESSION

Liturgical Notes: Leader introduces the prayers of the people with words that connect with the theme of the sermon and service: “Here in the power of Christ we stand—power to calm the storms of our lives and rescue us in trouble. In that confidence and hope, let us pray together . . .”

Sing through “Calm to the Waves” two times (see Musical Notes).

Then, while the music continues underneath, a second leader reads Psalm 107:1-3:

O give thanks to the LORD for he is good; for his steadfast love endures forever. Let the redeemed of the LORD say so, those he redeemed from trouble and gathered in from the lands, from the east and from the west, from the north and from the south.

The first leader follows this with extemporaneous prayers of thanksgiving for God’s goodness—especially occasions where God’s power was exercised in love on behalf of those in the congregation, to rescue them from trouble.

Sing the refrain again.

Leader 1 speaks verses 23-30 of Psalm 107.

Leader 2 offers prayers identifying the storms and troubles, and prays specifically for rescue.

Sing the refrain again.

Leader 2 reads verses 31-32 of Psalm 107.

Leader 1 concludes the prayers of the people with thanksgiving—in advance—for God’s healing, love, and compassion.

Sing the refrain two times to conclude.

Musical Notes: During the introduction to the prayers of the people (see Liturgical Notes), a minimal ensemble modulates into the correct key (C-Am7-D7-G) and plays an introduction to “Calm to the Waves” (NHS 263), key of G. Play at a *andante* (♩ = 88). The introduction can be a simple repeating pattern: one bar of a G chord, and one of C/G. The congregation sings the song through twice. Then leader reads verses from Psalm 107, and another liturgist offers the prayers of the people. The song itself serves as a refrain, and the introductory pattern as the water on which the prayers float.

DEDICATION

Liturgical Notes: Leader introduces the offering with appropriate words. If the congregation was not sprinkled earlier, leader can remind the congregation of their baptism in a tangible way: “As we come forward now to give back to God from all we have received, I invite you remember your own baptism by walking past the font here, dipping your hand in the water, and putting a little on your head. Remember: you are baptized.”

Congregants come forward to place their gifts in bowls or baskets somewhere near the font (but not too near—be mindful of traffic patterns to and from sanctuary seats).

Musical Notes: While the offering is received, the congregation (or a small ensemble) can sing “Song Over the Waters” (NHS 160), key of G. Keep the accompaniment simple so that the congregation can hear and understand the rich text of this song of baptismal remembrance. Alternatively, the ensemble could play “Wade in the Water” or “Take Me to the Water” mentioned above as possibilities to play when the children come forward to witness the baptism.

Liturgical Notes: After the offering, the leader says something like this: “Friends, we are *baptized* people. God has chosen and named us, and we respond with the faith he alone gives . . . but *we* respond. We have to do something. We have to get out of the boat if we want to walk on water. We have to live lives worthy of

the grace we've been given. So let's together affirm what God makes possible. I'll ask a series of questions, and you'll answer all together with a collective 'I do!'

[Leader then asks a series of questions which resonate with themes that may be present in the sermon. Supplement this list with your own questions.]

- Do you trust in God's gracious promises?
- Do you believe that God trusts in you?
- Do you turn your back on evil and turn toward God and the good?
- Do you confess Jesus Christ as your Lord and Savior?

Finally, have you decided, by God's grace, to live a life of love and faithfulness, following wherever Jesus calls you?"

Musical Notes: At a brisk tempo, musicians, led by the guitar, begin introduction to "I Have Decided" (SFL 226), key of C ($\downarrow = 144$). Guitars should play with the capo on the third fret, thus, with key-of-A shaped chords. This allows for a classic R&B-influenced guitar riff, the 1+5/1+6. Play throughout the questions leader asks (see Liturgical Notes). When the congregation responds "I do!" the guitar bounces for four beats to the dominant (G7), then back to C. On the last question, the band moves to G7 while the question is being posed, and holds that chord for two bars afterward as a cue for the congregation to give its answer in song.

Feel free to compose more appropriate stanzas to this familiar song. For example,

He spoke my name, I'm his disciple (repeat 3x); he trusts in me;
I trust in him.
And where he leads me, there I will follow (3x); he trusts in me,
I trust in him.
So if he calls me, I'll walk on water (3x), my eyes on him, my eyes
on him.

Modulate up one step before returning to the first stanza to conclude vigorously.

ADORATION

Liturgical Notes: Leader says: "We are baptized people! To God be the glory! To God be all honor and glory, dominion and power, now and forever, through Jesus Christ our Lord! And all God's people say, **Amen.**"

Leader continues: "Let's close by singing God's blessing to one another . . ."

BENEDICTION

Musical Notes: Musicians play the last line as an introduction to the benediction, "Go, My Children with My Blessing" (SNC 284), key of D. Play at a reserved tempo ($\text{♩} = 46$), but don't let it drag. Use a melodic instrument (flute, clarinet, or violin) to play the melody on the first three stanzas and descant on the fourth.

Martin Luther, it is said, when discouraged or fearful, would splash water on himself and say, with confidence in God and defiance toward Satan: "But I am baptized!"

