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# Singing the New Testament



## Singing the New Testament



1855 Knollcrest Circle SE Grand Rapids, Michigan 49546



2850 Kalamazoo Avenue SE Grand Rapids, Michigan 49560

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### Preface

#### **Singing Scripture**

If you were to conduct a survey about the Bible texts Christian worshipers happen to know from memory, chances are you'd discover that worshipers learned the vast majority of those texts through music. We may know the Lord's Prayer because we speak it from memory. We may know Psalm 23 or a few other texts because we memorized them as children or because of their significance in a time of personal or community crisis. Beyond that, however, the texts we know are likely to be texts that we've sung into our memories. When Colossians 3:16 (NRSV) reminds us to "sing psalms, hymns, and spiritual songs to God," it does so, in part, to set in motion our obedience to the command that precedes it: "Let the word of Christ dwell in you richly." This is a crucial and rewarding spiritual discipline for brandnew and lifelong worshipers.

Simply put, one major goal of this book is to help individuals, groups, choirs, worship teams, and congregations sing Scripture into their souls. Once lodged in our souls, the texts and melodies in this book will be ready to help us express our faith, to shape our testimonies, and to comfort and challenge us along the way of faithful Christian discipleship.

#### Wrestling with Scripture

While the Bible's message is very accessible, the Bible is not an easy book. It not only answers but also generates questions. Deep engagement with Scripture inspires but also chastens us. Thus the best way to honor Scripture is not simply to memorize it but also to contemplate it, to struggle with it, and ultimately, to let it shape our deepest thoughts and hopes.

Throughout the church's history, the practice of preaching has been a crucial means of sustaining this deep engagement with Scripture. But so has the practice of singing. Wrestling with the cross of Jesus led hymn writer Johann Heermann to ask, "Who was the guilty? Who brought this upon thee? Alas, my treason, Jesus has undone thee!" Phillips Brooks wrestled with the centuries of warfare after the Incarnation and still concluded, "The hopes and fears of all the years are met in thee tonight." For 2000 years, Christian hymn writers have wrestled with particular biblical texts and themes and produced little musical sermons that offer commentary on particular biblical texts. When sung and studied, the best of these songs and hymns help us to engage the text, to feel its emotions, to see its inner dynamics, to perceive its meaning in fresh ways.

A second main goal of this book, then, is to help you and your congregation learn to wrestle—earnestly, expectantly, joyfully—with Scripture. To maintain the book's focus, the editors have selected music that clearly corresponds with particular biblical texts, not merely broad biblical themes. Broad, thematic songs and hymns certainly have their place. But they have dominated the worship repertoire in ways that have left out songs that like many good sermons—are clearly based on a specific biblical text. This book gives renewed attention to songs based on specific biblical texts (or, in a few cases, a cluster of closely related texts).

#### **Basic Overview**

This book offers 260 songs based on New Testament texts. This represents only 8 percent of the total number of all songs and hymns the editorial committee found that are clearly based on a New Testament text—a sign of how vibrant the practice of songwriting is in our time! (To locate an index of the other 3,500 songs they found, visit www.hymnary.org and search by scripture.)

Many texts are presented here with familiar tunes that we hope will make more of these texts accessible to a large number of congregations. We encourage you, though, to test these text-tune marriages and consider alternate tunes from within this book or another hymnal. Simply identify the meter listed on the bottom of the page, locate that meter in a metrical index found here or in another book, and try other tunes listed. Be sure that the tune doesn't create any awkward textual accents, and that its overall emotion fits the text.

This book is organized according to the basic shape of the New Testament. The first major section is based on the life of Jesus as told in the four gospels. Songs and hymns are presented according to the basic shape of Jesus' life. Each song or hymn is printed along with the textual references to each of the gospels that include a particular narrative. We hope that this structure will invite worship leaders, musicians, and others to compare the various gospel accounts of a given event and to notice the unique features of each gospel text—a deeply instructive and rewarding type of biblical analysis too often left for preachers alone.

The second major section presents songs in canonical order from Acts through Revelation. Not every biblical chapter has a corresponding song (that would produce quite a large book!), and some chapters have several songs, a sign of their significance for songwriters over time. In many cases, the passage has been significant to the church across time and space, either for its promise of salvation, its words of comfort, its challenge for daily living, or its natural song-like structure. In some cases, we are likely singing the words sung by some of the earliest Christians.

We hope that this structure will make *Singing the New Testament* a first stop for worship leaders in their search for music appropriate to a given text. We also sense that songwriters might use this book to find—and then fill—gaps of texts that don't have corresponding songs.

#### Singing Scripture in Worship and Church Life

This book may be useful in a variety of settings.

Pastors—even those who never plan to choose a song from this book for worship—can use these songs to see what angle of vision a songwriter may have on a particular biblical text. There is a wealth of quotable material for preaching here!

Bible study groups might use this book in conjunction with studies of particular portions of the New Testament. If you happen to be studying Romans or James, the songs based on those books are conveniently grouped together for you! Consider complementing your study with singing as well as by reflecting on how these songs interpret the text.

Choirs and praise teams might use this book as a collection of supplemental music for leading worship, especially for anthems sung in conjunction with the reading and preaching of Scripture.

Congregations may choose to use this as a supplemental songbook alongside a more complete hymn collection.

When it comes to worship, we should note one specific temptation represented by this volume—that of asking the congregation to sing too much unfamiliar music. When that happens, congregations rightly resist. A significant percentage of music in worship should be familiar, the kind of music people can sing from their heart without worrying about learning complex new melodies, harmonies, or rhythms. This applies to nearly every congregation, regardless of worship style.

On the other hand, congregations that insist on having all their music be familiar are losing perspective and balance in another way. New music perhaps first offered by a soloist, worship team, or choir, and then learned by the congregation—is an opportunity to experience new emotions, learn new themes, or simply see a given theme or text in a different way. Ideally each worship service should have a majority of music that is familiar, and perhaps at least one new but very promising musical selection. We hope that this book will be used in a way that helps maintain this balance.

#### Singing "Musical Sermons" in Worship

Let me offer a specific hope for this book: that it helps to revitalize the practice of singing "musical sermons" in worship—relatively brief, song-length expositions of text, either before or after the sermon itself.

This is a very old practice. J. S. Bach once composed an elaborate musical sermon each week, offering an extended cantata to respond to the sermon texts of the day. But the very same purpose can be accomplished with a brief song or hymn.

There is much to gain. For one, it deepens our encounter with Scripture, allowing us to let the text and its message sink into our souls with the multisensory experience of singing. For another, it deepens our practice of singing, challenging us to sing not only words we already understand and mean, but also texts—like all biblical texts—that we are growing into.

Still, singing a little sermon right before or after the spoken sermon may strike many readers as a new idea. North American Christians, regardless of style, are used to singing as a form of prayer. We are not used to singing as a form of preaching. In congregations shaped by the praise and worship tradition, the praise team typically sits down when the preaching begins. Congregations that are shaped by traditional orders of service may typically sing a processional hymn, an offertory song, and a recessional hymn, but those are experienced more as prayers than as little sermons. In congregations that do sing musical sermons (sometimes called "the hymn of the day," as in the Lutheran tradition), worshipers may not sense that they are singing a sermon. The musical cues and the way their attention is framed still make it feel like a prayer.

Singing prayers (just like singing familiar music) is good—very good. In fact, perhaps the majority of worship music can and should be a form of prayer. But singing little musical sermons is too good a practice to set aside! To help develop this practice, consider the following suggestions.

- Try placing a hymn immediately before or after your sermon, an act of worship that joins the sermon in responding to the reading of a specific biblical text.
- If you use a printed bulletin, consider calling this song not simply "the hymn" or "the hymn after the sermon" but something like "proclamation in song."
- If a leader announces the song or hymn, consider introducing it with words that highlight its function (such as, "All of us now become preachers as we proclaim the message of this text.")
- If the song is unfamiliar, consider having a soloist, small ensemble, or choir sing the song in worship, at least the first stanza or two.

In short, while there is understandable resistance to singing lots of unfamiliar music in worship, and while there is wonderful enthusiasm for singing as a form of prayer, there is no good reason why text-specific musical sermons cannot be preached in worship for the purpose of building up the body of Christ.

May the Holy Spirit who inspired the Scriptures also inspire your singing and bless you with every spiritual blessing as you encounter the songs in this book.

John D. Witvliet Calvin Institute of Christian Worship

## Acknowledgments

Like a tiny seed that grows into a tree, this collection of songs grew from a couple of questions and small beginnings. What would it be like to consciously choose to sing the Scripture used in worship? Are there enough resources available to make that a viable option? The underlying goal as stated in the preface is to help us dwell with Scriptures and have them indwell our being. And so we began tentatively by gathering songs based on one seemingly manageable book (Philippians) with a small group of people examining both Scripture and song texts. This was a very rich experience for those involved and proved both the value of the exercise and the availability of resources.

It took several years and the labor of many people to bring this collection from its seed-like beginnings to the book you hold today. We are grateful to the Calvin Institute of Christian Worship and to Faith Alive Christian Resources for their support of this project and their staff, whose expertise makes this possible. Specific thanks are due to John Witvliet for his insight and vision; to Emily Cooper and Carrie Steenwyk, who served on the committee in its early days; to those who reviewed initial song choices and gave theological and musical advice: Andrew Bandstra, Robert Batastini, David Holwerda, Rachel Klompmaker, Bert Polman, Greg Scheer, and Carl Stam; to those who arranged music: Kenneth Bos, Sean Ivory, Greg Scheer, and Diana Witkowski; and to the many gifted writers and musicians whose songs we sing.

The editorial team met weekly for several years, read up to three thousand hymn texts, searched nearly three hundred books, edited texts and music, wrote song notes, argued amicably, laughed liberally, and grew spiritually. To Emily Brink, Dean Deppe, Norma deWaal Malefyt, Kent Hendricks, Brenda Kuyper, and Tim TenClay, I give my deepest thanks.

May the tree that began with a seed continue to grow and be a blessing for the nations.

Joyce Borger, editor



Watch the dynamic changes on the echo part. A choir or all the children gathered together could sing the echo.





Words and music: "Poor Man Lazarus," trad. American (Spiritual) P.D.

CHRIST'S TEACHING



Some may wonder where the name "Divies" came from (st. 2). It originates from the Latin word "dives," meaning "rich man," as found in verse 16 of the Latin Vulgate. Consider the eighth notes carefully before selecting a tempo, or the tempo will likely be too fast. This spiritual would be a great a capella piece for a choir.





continued

Words and music: Deanna Witkowski<sup>®</sup> 2008 Faith Alive Christian Resources

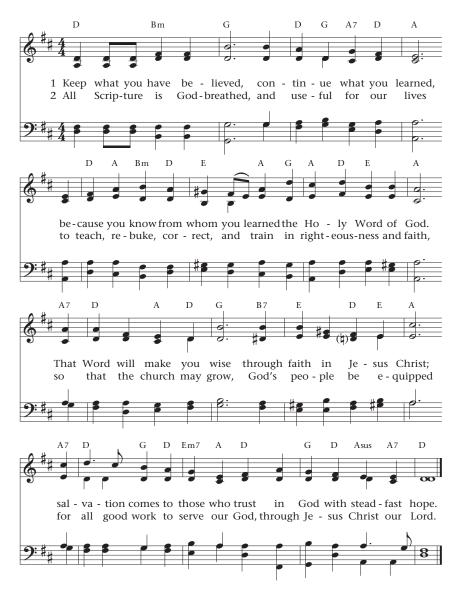
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Consider adding bass and a drum kit to the piano.

## 213 Keep What You Have Believed

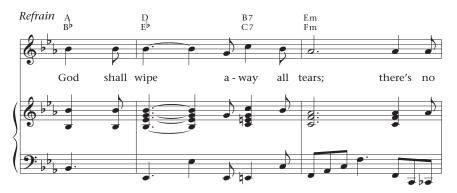


Sing in response to the reading or preaching of Scripture.

## Revelation 21 **No Night There**



7.6.7.6 with refrain NO NIGHT THERE







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