

True Worship

What do these artists have in common?¹



¹ Evanescence, Jessica Simpson, John Legend, Katy Perry, Whitney Houston, Usher, Carrie Underwood, Avril Lavigne, Brandy, Switchfoot

Take the quiz on what we've learned so far...

T or F There are no Old Testament examples of public reading of scriptures.

T or F The phrase "The Lord be with you" can't be found in the Bible and was made up by Pilgrims as a secret social password.

T or F The Sadducees didn't believe in the resurrection and that made them sad, you see.

T or F Linus reciting the Christmas nativity story in "A Charlie Brown Christmas" is **not** an example of public recitation of scripture.

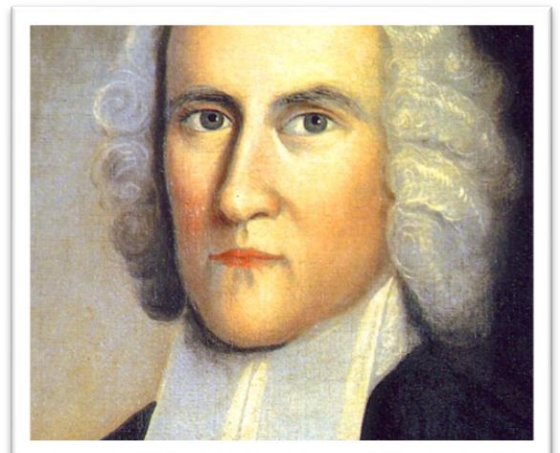
T or F The Synoptic gospels were written by Matthew, Luke and Mark.

T or F All of the 150 Psalms were written for Temple worship by King Solomon.

T or F Authentic Christian worship ought to reflect scripture's emphasis on the work of each person of the trinity.

T or F Jonathan Edwards thought that preaching should not entertain, so he read his sermons with his head down and showing no emotions.

T or F There are no Old Testament examples of scriptures being read aloud publicly.



“.. these followers of Chrestus were meeting on a certain fixed day before it was light, when they sang in alternate verses a hymn to Christ as to a god, and bound themselves to a solemn oath -- not to do wicked deeds, never commit fraud, theft, adultery, not to lie nor to deny a trust. . .”

Pliny the Younger, Governor of Bythnia, in a letter to the Emperor Trajan seeking advice (Epistles X96)

The earliest Christian worship

The people of God sing. After escaping from the Egyptians and crossing the Red Sea, the Israelites sang a song to the Lord (Exod. 15). Singing was part of Israel's formal worship in both the tabernacle and the temple (1 Chron. 6:31-32; 16:42). The Psalms bear testimony that in joy and sorrow, in praise and lament, the faithful raise their voices in song to God.

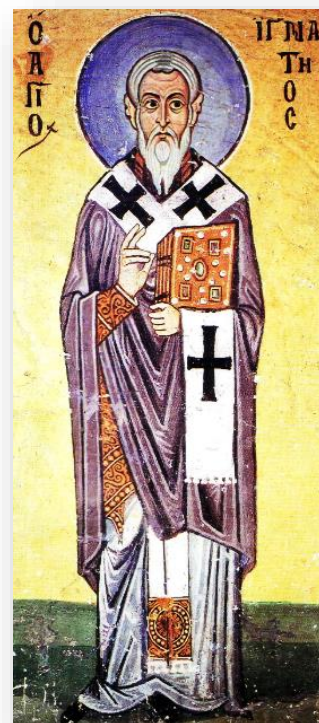
The only record of communal song in the Gospels is following the Last Supper before the Crucifixion (Matt 26:30). In the epistles, there is a reference to St. Paul encouraging the Ephesians and Colossians to use psalms,

hymns and spiritual songs (Eph 5:19; Col 3:16). The other first century reference is from Pliny the Younger...

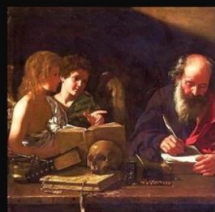
Singing of psalms by alternating groups of performers takes advantage of the peculiar mirror structure of Hebrew poetry. This suggests that early church singing originated in the services of the ancient Israelites. According to the historian Socrates of Constantinople, Christian worship was due to Ignatius of Antioch, who in a vision had seen the angels singing in alternate choirs.

During the first several centuries, Christian communities incorporated into their observances features of Greek music. As the early Church spread from Jerusalem to Turkey, North Africa, and Europe, it absorbed other musical influences. For example, the monasteries and churches of Syria were important in the development

of psalm singing. The use of instruments in early Christian music seems to have been frowned upon. In the late 4th or early 5th century St. Jerome wrote that a Christian maiden “ought not even to know what a lyre or flute is like, or to what use it is put.”

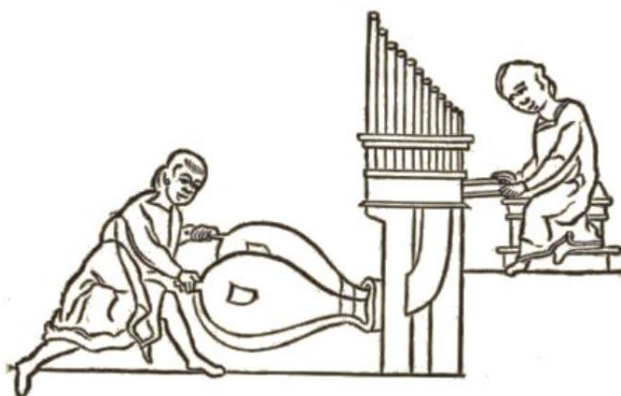


— St. Jerome —

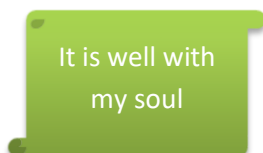
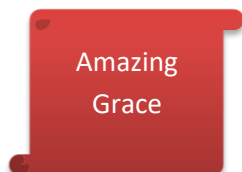
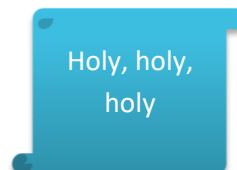
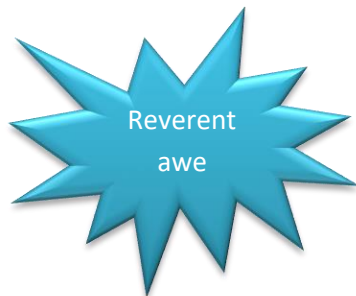
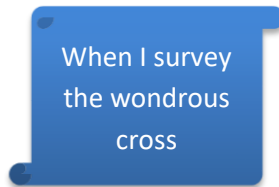


Music to me is a voice, my voice, it's my way of expressing what colours can I bring in, what emotions, what feel. What ideas can I bring out from these instruments that would make this song come alive.

Evidence of music in churches during the 6th through 7th centuries is particularly sparse because of the cycle of invasions of Germanic tribes in the West and doctrinal and political conflict in the East as well as the consequent instability of Christian institutions in the former Roman empire. The introduction of church organ music is traditionally believed to date from the time of Pope Vitalian in the 7th century.



Match the feeling with a song ...



The Mass

The mass is a form of music that sets to music several parts of the Sunday Eucharistic liturgy. Most masses are composed in Latin, the traditional language of the Catholic Church. Masses can be *a cappella*, for the human voice alone, or they can be accompanied by a few instrument or a full orchestra. Many masses were never intended to be performed during the celebration of an actual mass.

For a composition to be a full mass, it must contain the following sections:

- Kyrie ("Lord have mercy")
- Gloria ("Glory be to God on high")
- Credo ("I believe in one God"), the Nicene Creed
- Sanctus ("Holy, Holy, Holy"), the second part of which, beginning with the word "Benedictus" ("Blessed is he"), was often sung separately after the consecration.
- Agnus Dei ("Lamb of God")

In a liturgical mass there are other sections that may be sung, often in Gregorian chant. These sections, called the "proper" of the mass, change with the day and season according to the church calendar. The proper of the mass is usually not set to music in a mass itself, except in the case of a Requiem Mass, but may be the subject of motets or other musical compositions. The sections of the Proper of the Mass include the introit, gradual, Alleluia or Tract, offertory and communion. This setting of the Ordinary of the Mass spawned a tradition of Mass composition to which many famous composers made contributions including Bach, Haydn, Mozart and Beethoven.

The Requiem Mass, or the Mass of the Dead, is a modified version of the ordinary mass. Musical settings



of the Requiem mass have a long tradition in Western music. There are many notable works in this tradition, including those by Mozart, Berlioz, Brahms, Bruckner, Duruflé, Fauré, Liszt, Verdi, Stravinsky, Britten, and Andrew Lloyd Webber.

Gregorian Chant

Gregorian chant accompanied the celebration of Mass and other ritual services. This musical form originated in Monastic life, in which singing the 'Divine Service' nine times a day at the proper hours was a centerpiece of the Rule of Saint Benedict. Singing psalms made up a large part of the life in a monastic community. A 9th century legend credits Pope Gregory the Great with having personally invented Gregorian chant by receiving the chant melodies through divine intervention of the Holy Spirit.

Carols

The tradition of Christmas carols goes back as far as the 13th century. Carols were originally communal songs sung during celebrations like harvest time. It was only in the late 18th and 19th centuries that carols began to be sung in church, and to be specifically associated with Christmas. Some carols like "Angels from the Realms of Glory" can be traced directly back to the Middle Ages, and are among the oldest musical compositions still regularly sung.

The first appearance in print of "God Rest Ye Merry, Gentlemen", "The First Noel", "I Saw Three Ships" and "Hark the Herald Angels Sing" was in Christmas Carols Ancient and Modern (1833) by William Sandys. Composers like Arthur Sullivan helped to re-popularize the carol, and it is this period that gave rise to such favorites as "Good King Wenceslas" and "It Came Upon the Midnight Clear", written by Edmund H. Sears in Weston, MA

The other Reformation approach, favored by Martin Luther, produced a burst of hymn writing and congregational singing. Luther and his followers called their hymns chorales, to teach tenets of the faith to worshipers. English writers tended to paraphrase biblical text, particularly Psalms; Isaac Watts followed this tradition, but is also credited as having

Hymns

We get the word from the Greek *hymnos* which means "praise song." Thomas Aquinas, in the introduction to his commentary on the Psalms, defined the Christian hymn as "Praise of God with the exultation of the mind dwelling on eternal things, bursting forth in the voice."

Early Christian hymns are known as canticles and are often based on Biblical passages other than the psalms; they are still used in Catholic, Lutheran, Anglican and Methodist liturgy. Early Celtic hymns, associated with Saint Patrick and Saint Columba, can be traced to the 6th and 7th centuries. Catholic hymnody in the Western church introduced four-part vocal harmony, adopting major and minor keys, and came to be led by organ and choir.

The Protestant Reformation resulted in two conflicting attitudes to hymns. The Zwinglians, Calvinists and other reformers, said that anything that was not directly authorized by the Bible was to be rejected. All hymns that were not direct quotations from the bible fell into this category. Such hymns were banned, along with any form of instrumental musical accompaniment, and organs were ripped out of churches. Instead of hymns, biblical psalms were chanted, most often without accompaniment. This was known as exclusive psalmody. Examples of this may still be found in various places, including the "free churches" of western Scotland.





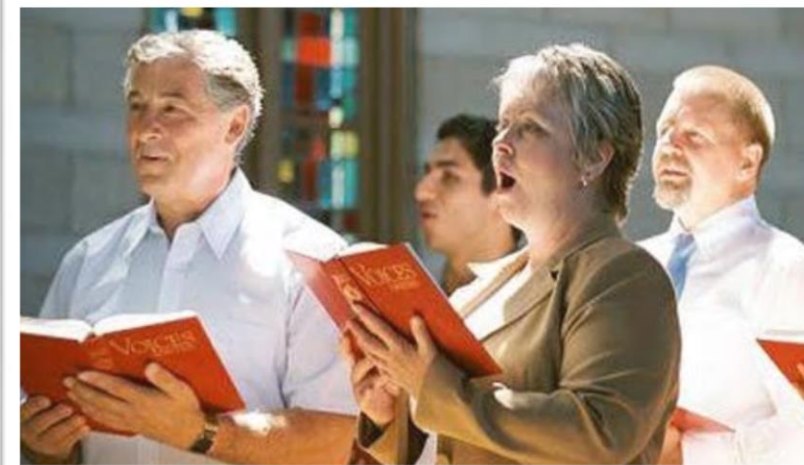
written the first English hymn which was not a direct paraphrase of Scripture. Later writers took even more freedom, some even including allegory and metaphor in their texts. Charles Wesley's hymns spread Methodist theology and a new focus: expressing one's personal feelings in the relationship with God as well as the simple worship seen in older hymns.

Prior to the eighteenth century, Christian hymnals were published as standalone texts without accompanying musical scores. The first American hymnal with both text and song was published in 1831. Originally, hymns were sung by "lining out" the lyrics, meaning, the pastor would sing a line and then the congregation would repeat it. This was done because, at that time, books were expensive, so it was economical to provide the pastor of a church with one copy from which everyone could sing.

"Pastors have neglected their rightful oversight of worship, including the doctrinal content of music." The Cambridge Declaration

African-Americans developed a rich hymnody out of the spirituals sung during times of slavery. During the Second Great Awakening in the United States, this led to the emergence of a new popular style. Fanny Crosby, Ira D. Sankey, and others produced testimonial music for evangelistic crusades. These are often designated "gospel songs" as distinct from hymns, since they generally include a refrain (or chorus) and usually a faster tempo than the hymns. As examples of the distinction, "Amazing Grace" is a hymn with no refrain, but "How Great Thou Art" is a gospel song. During the 19th century the gospel-song genre spread rapidly in Protestantism and, to a lesser but still definite extent, in Catholicism. The gospel-song genre is unknown in the worship per se by Eastern Orthodox churches, which rely exclusively on traditional

chants, and disallow instrumental accompaniment.



Which of the following are your favorite hymns? Why?

The 25 Most Popular Christian Hymns

1. Amazing Grace – John Newton, England (1779) “*Amazing Grace, how sweet the sound / That saved a wretch like me / I once was lost but now am found / Was blind, but now, I see.*”

2. How Great Thou Art – Carl Gustav Boberg, Sweden (1885) “*O Lord my God, When I in awesome wonder / Consider all the worlds Thy Hands have made / I see the stars, I hear the rolling thunder / Thy power throughout the universe displayed.*”

3. Holy, Holy, Holy – Reginald Heiber, England (1826) “*Holy, holy, holy! Lord God Almighty! / Early in the morning our song shall rise to thee / Holy, holy, holy! Merciful and mighty / God in three persons, blessed Trinity!*”

4. It is Well – Horacio Spafford, written in the Atlantic Ocean (1873) “*When peace like a river, attendeth my way / When sorrows like sea billows roll / Whatever my lot, Thou hast taught me to know / It is well, it is well, with my soul.*”

5. Great Is Thy Faithfulness – Thomas Chisholm, Kansas, USA (1923) “*Great is Thy faithfulness O God my Father / There is no shadow of turning with Thee / Thou changest not, Thy compassions, they fail not / As Thou hast been Thou forever wilt be.*”

6. Praise To the Lord The Almighty – Joachim Neander, Germany (1665) “*Praise to the Lord, the Almighty, the King of creation! / O my soul, praise Him, for He is thy health and salvation! / All ye who hear, now to His temple draw near / Sing now in glad adoration!*”

7. Be Thou My Vision – Dallán Forgaill, Ireland (6th Century) “*Be Thou my vision, O Lord of my heart / Naught be all else to me, save that Thou art / Thou my best thought, by day or by night / Waking or sleeping, Thy presence my light.*”

8. All Creatures Of our God and King – St. Francis of Assisi, Italy (1225) “*All creatures of our God and King / Lift up your voice and with us sing / Alleluia! Alleluia!...Praise, praise the Father, praise the Son / And praise the Spirit, Three in One!*”

9. All Hail The Power of Jesus Name – Edward Perronet, England (1779) “*All hail the power of Jesus’ name! / Let angels prostrate fall / Bring forth the royal diadem / And crown him Lord of all.*”

10. Blessed Assurance – Fanny Crosby, New York City, USA (1873) “*Blessed assurance, Jesus is mine! / Oh, what a foretaste of glory divine! / Heir of salvation, purchase of God / Born of His Spirit, washed in His blood.*”

11. To God Be The Glory – Fanny Crosby, New York City, USA (1872) “*To God be the glory, great things He hath done / So loved He the world that He gave us His Son / Who yielded His life our redemption to win / And opened the life-gate that all may go in.*”

12. When I Survey The Wondrous Cross – Isaac Watts, England (1707) “*When I survey the wondrous cross / On which the Prince of glory died / My richest gain I count but loss / And pour contempt on all my pride.*”

13. Jesus Paid it All – Elvina Hall, Maryland, USA (1865) “*I hear the Savior say, ‘Thy strength indeed is small / Child of weakness, watch and pray / Find in Me thine all in all’ / Jesus paid it all, All to Him I owe / Sin had left a crimson stain, He washed it white as snow.*”

14. A Mighty Fortress Is Our God – Martin Luther, Germany (somewhere between 1527 – 1529) “*A mighty fortress is our God, a bulwark never failing / Our helper He, amid the flood of mortal ills prevailing / For still our ancient foe*

doth seek to work us woe / His craft and power are great, and, armed with cruel hate, On earth is not his equal.”

15. How Firm A Foundation – John Rippon, England (1787) “*How firm a foundation, ye saints of the Lord / Is laid for your faith in His excellent Word! / What more can He say than to you He hath said / Who unto the Savior for refuge have fled?*”

16. Come Thou Fount of Every Blessing – Robert Robison, England (1757) “*Come, Thou Fount of every blessing / Tune my heart to sing Thy grace / Streams of mercy, never ceasing / Call for songs of loudest praise.*”

17. Crown Him With Many Crowns – Matthew Bridges, England (1852) “*Crown Him with many crowns, the Lamb upon His throne / Hark! How the heavenly anthem draws all music but its own / Awake, my soul, and sing of Him who died for thee / And hail Him as thy matchless King through all eternity.*”

18. At the Cross – Isaac Watts, England (1707) “*At the cross, at the cross where I first saw the light / And the burden of my heart rolled away / It was there by faith I received my sight / And now I am happy all the day!*”

19. What a Friend We Have in Jesus – Joseph M. Scriven (words in 1855) and Charles Converse (music in 1868), Ireland “*What a friend we have in Jesus, all our sins and griefs to bear! / What a privilege to carry everything to God in prayer! / O what peace we often forfeit, O what needless pain we bear / All because we do not carry everything to God in prayer.*”

20. Turn Your Eyes Upon Jesus – Helen Lemmel, England (1922) “*Turn your eyes upon Jesus / Look full in His wonderful face / And the things of earth will grow strangely dim / In the light of His glory and grace.*”

21. In Christ Alone – Keith Getty and Stuart Townend, Northern Ireland/England (2001) “*In Christ alone my hope is found / He is my light, my strength, my song / This Cornerstone, this solid ground / Firm through the fiercest drought and storm / What heights of love, what depths of peace / When fears are stilled, when strivings cease / My Comforter, my All in All / Here in the love of Christ I stand.*”

22. Untitled Hymn (Come to Jesus) – Chris Rice, USA (2003) “*Weak and wounded sinner / Lost and left to die / O, raise your head, for love is passing by / Come to Jesus / Come to Jesus / Come to Jesus and live!*”

23. 10,000 Reasons – Matt Redman, England (2011) “*Bless the Lord, O my soul / O my soul / Worship His holy name / Sing like never before, O my soul / I’ll worship Your holy name.*”

24. I Will Glory in My Redeemer – Steve and Vicki Cook, Louisville, Kentucky, USA (2000) “*I will glory in my Redeemer / Whose priceless blood has ransomed me / Mine was the sin that drove the bitter nails / And hung Him on that judgment tree / I will glory in my Redeemer / Who crushed the power of sin and death / My only Savior before the holy Judge / The Lamb who is my righteousness.*”

25. Jesus, Thank You – Pat Sczebel, Louisville, Kentucky, USA (2003) “*The mystery of the cross I cannot comprehend / The agonies of Calvary / You the perfect Holy One, crushed Your Son / Who drank the bitter cup reserved for me / Your blood has washed away my sin / Jesus, thank You / The Father’s wrath completely satisfied / Jesus, thank You / Once Your enemy, now seated at Your table / Jesus, thank You.*”

Back to the Future?

Prior to the Reformation, worship was largely done for the people. The music was performed by professional musicians and sung in an unfamiliar language (Latin). The Reformation gave worship back to the people, including congregational singing which employed simple, attainable tunes with solid, scriptural lyrics in the language of the people. Worship once again became participatory. The evolution of the printed hymnal brought with it an explosion of congregational singing and the church's love for singing increased. With the advent of new video technologies, churches began to project the lyrics of their songs on a screen, and the number of songs at a church's disposal increased exponentially. At first, this advance in technology led to more powerful congregational singing, but soon, a shift in worship leadership began to move the congregation back to pre-Reformation spectators. What has occurred could be summed up as the re-professionalization of church music and the loss of a key goal of worship leading – enabling the people to sing their praises to God.

I saw before me what seemed to be a glass sea mixed with fire. And on it stood all the people who had been victorious over the beast and his statue and the number representing his name. They were all holding harps that God had given them. And they were singing the song of Moses, the servant of God, and the song of the Lamb:

“Great and marvelous are your works,
O Lord God, the Almighty.
Just and true are your ways,
O King of the nations.
Who will not fear you, Lord,
and glorify your name?
For you alone are holy.
All nations will come and worship
before you,
for your righteous deeds have been
revealed. (Revelation 15:2-4)

