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HYMNODY IN THE LITURGICAL ASPECTS OF WORSHIP

A THESIS
PRESENTED TO
THE FACULTY OF THE GRADUATE SCHOOL
WESTERN MICHIGAN UNIVERSITY

In Partial Fulfillment
Of The Requirements For The
Master of Arts Degree

by
Philip Steen
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CHAPTER I

THE PROBLEM AND ITS SCOPE

The main purpose of this study was concerned with the relationship of hymns to services in the church. The author sought to answer the question, "What are the hymns that should be used for a certain service in the Church Year?" This would have to be explained from both a theological and musical viewpoint. In order to answer this question it was necessary to include four minor areas of study: (1) the history and use of hymns and hymn tunes, (2) the history and use of the Liturgical Year, (3) the elements that determine a good hymn, and (4) the emotional responses to hymns.

Delimitations

Because of the size of this study, it was limited to the hymns of the Protestant churches. Hymns of the Jewish, Roman Catholic, and Eastern Orthodox faiths will only be referred to as having their part in the historical development of hymns. Also, this study was limited to only one phase of Protestant church music--namely, hymnody. On the other hand, this problem was not limited to the study of hymns of any one denomination. The findings of this paper would be applicable to any one of many Protestant churches.

Need For The Study

A survey of the literature dealing with hymns and hymn tunes reveals that the majority of the books deal only with the history of hymns and hymn tunes. Because of their

importance, it is essential to know how to use hymns.

Through their use, hymns are one means in which the congregation can actively participate in the worship service. In many churches, the singing of hymns tends to be a segment of the service and not part of the whole. This results in two, three, or four hymns sung by the congregation without any definite purpose other than the singing of hymns. By understanding the relationship of hymns to the service and their proper use, the worship service can be improved. In view of the need for understanding this relationship, it is apparent that the findings of this study can be a means of edification for the clergy and music directors concerning hymnody in its liturgical aspects of the worship.

Prior Studies

As previously mentioned, there have been a large number of studies concerning the history of hymns. Bailey,¹ Julian,² Hatfield,³ Jefferson,⁴ and Phillips⁵ have written historical studies of many of the best known hymns and hymn tunes.

¹Bailey, Albert Edward, The Gospel in Hymns. New York: Charles Scribner's Sons, 1950. Pp. xx + 600.

²Julian, John (ed.), A Dictionary of Hymnology. New York: Dover Publications, Inc., 1957. Pp. xviii + 1738.

³Hatfield, Edwin F., The Poets of the Church. New York: D. F. Randolph and Company, 1884. Pp. 719.

⁴Jefferson, H. A. Lewis, Hymns in Christian Worship. New York: MacMillan Company, 1950. Pp. xvi + 282.

⁵Phillips, C. S., Hymnody: Past and Present. New York: MacMillan Company, 1937. Pp. xx + 301.

Several churches have published companions to their hymnbooks. some of these are as follows: (1) Dearmer's¹ companion to the hymnbook of the Church of England, (2) Farlander's² companion to the hymnbook of the Protestant Episcopal Church, and (3) Haeussler's³ handbook to the hymnbook of the Evangelical and Reformed Church. These companions are concerned with the history of the hymns that are used in the hymnals of their church.

There have also been several studies concerned with certain periods of the development of hymns. Pierik⁴ and Hughes⁵ published texts on the history of early medieval hymns. Hymnody of the twentieth century was covered in an article by Nesbitt.⁶ Foote⁷ wrote a book dealing with the transition in America from psalmody to hymnody. This book covered a period in the history of American hymnody from 1700 to the

¹Dearmer, Percy (ed), Songs of Praise Discussed. London: Oxford University Press, 1953. Pp. xxxii + 559.

²Farlander, Arthue W. (chairman), The Hymnal 1940 Companion. New York: The Church Pension Fund of the Episcopal Church in America, 1949. Pp. xxviii + 732.

³Haeussler, Armin, The Story of Our Hymns. Saint Louis: Eden Publishing House, 1952. Pp. xi + 1088.

⁴Pierik, Marie, The Psalter in the Temple and The Church. Washington: The Catholic University Press, 1954. Pp. xi + 101.

⁵Hughes, Dom Anselm (ed.) Early Medieval Music Up to 1300. London: Oxford University Press, 1954. Pp. xviii + 434.

⁶Nesbitt, Ralph B., "Hymnody of the Twentieth Century." The Hymn, III (April 1952), 45-8.

⁷Foote, Henry Wilder, Three Centuries of American Hymnody. Cambridge: Harvard University Press, 1940. Pp. 418.

present. The history of Gospel Songs is covered in a book by Sankey,¹ one of the leading Gospel Song writers of the nineteenth century.

There have been several books concerning the relationship of the arts to religion. Because hymns are a combination of words and music, these studies also have a great deal of material with respect to the relationship of hymns, as a combination of two of the arts, to religion. Bailey,² Coulton,³ Maus,⁴ Merryweather,⁵ Runes,⁶ and Vogt⁷ have published books or articles on this relationship.

Definitions

Before beginning this study, it was thought that there should be established for the reader the difference between several words. They are as follows: (1) Hymns and Hymn Tunes,

¹Sankey, Ira D., Sankey's Story of the Gospel Hymns. Philadelphia: The Sunday School Times Company, 1906. Pp.viii+272.

²Bailey, Albert Edward (ed.), The Arts and Religion. New York: The MacMillan Company, 1944. Pp. xvi + 180.

³Coulton, G.G., Art and the Reformation. Cambridge: The University Press, 1953. Pp. xxi + 62.

⁴Maus, Cynthia Pearl, Christ and the Fine Arts. New York: Harper and Brothers Publishers, 1938. Pp. viii + 764.

⁵Merryweather, Frank B., "Poetry and Hymns." The Hymn V (October 1954), 109-114.

⁶Runes, Dagobert D. and Schrickel, Harry G. (co-ed.), Encyclopedia of the Arts. New York: Philosophical Library, 1946. Pp. 1064.

⁷Vogt, Von Ogden, Arts and Religion. New Haven: Yale University Press, 1950. Pp. xv + 265.

and (2) Liturgy and Liturgical Year.

Hymns and Hymn Tunes

A hymn is defined by Apel¹ as "a song of praise or adoration of God....." It is a combination of words and music, while a hymn tune is just the music alone. Therefore, a hymn tune could be used with several different settings of words producing several hymns from the use of one hymn tune.

Liturgy and Liturgical Year

The liturgy is the officially authorized service of the Christian Churches,² while the Liturgical Year is the Official Christian year with its seasons and festivals.

¹Apel, Willi, Harvard Dictionary of Music. Cambridge: Harvard University Press, 1944. P. 411.

²ibid.

CHAPTER II

WHAT IS A HYMN?

Price¹ wrote that "the development through the ages of ideas on the nature of a hymn may be illustrated by the general shape of an hour glass, broad at its source in Greek literature, tapering down to the limited confines of Augustine's narrow definition, and then expanding through wider usage to our modern ideas of a hymn." There has been a variety of definitions of the word "hymn." The purpose of this chapter was to investigate the meaning of this word throughout different periods of church history.

Greek Definition

The word "hymn"² was employed by the ancient Greeks. The few examples of actual Greek hymns that are available constitute an inadequate basis for the study of Greek hymnology. However, there are two Delphic "Hymns to Apollo" (130 B.C.) and two short "Hymns to the Muses."³ The idea of a hymn that was developed by the Greek poets was a song in honor of Gods, heroes, or some greatly admired personage.

Jewish Definition

The Hebrew tradition has always been rich with the use of

¹Price, Carl F., "What is a Hymn?" The Papers of the Hymn Society. New York: The Hymn Society of America, 1937, 3.

²From the Greek word "hymnos" or "hymen."

³Miller, Hugh Milton, History of Music. New York: Barnes & Noble, Inc., 1957. p. 6.

music. Throughout the Old Testament, there are many references to music's being used in the Jewish temples.

"Praise the Lord with harp, sing unto him with psaltery and the instruments of ten strings. Sing unto him a new song."¹

"It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O most High."²

The Jewish people used poetry and chants, or psalms set to music, in their worship services. Although they were not referred to by the Greek word, "hymn," these psalms were used to praise God.

Early Christian Definition

The early Christians, being Jews, carried on with the singing of psalms. The New Testament vouches that music was used in the new church. "And when they had sung an hymn..." is found in St. Matthews³ and St. Marks⁴ gospels. Because of the change of doctrine, Jewish Psalms praising God only were not suitable for the new church. Therefore, the Christians began using hymns to praise the Trinity. Paul also refers to hymns in two of his letters. These examples are as follows: (1) "Speaking to yourselves in psalms and hymns and spiritual songs...."⁵ and (2) "Teaching and admonishing one another in

¹psalms xxxiii. 2,3. The Holy Bible (King James).

²psalms xcii. 1. loc. cit.

³Matthew xxvi. 30. loc. cit.

⁴Mark xiv. 26. loc. cit.

⁵Ephesians v, 19. loc. cit.

⁶Colossians. iii. 16. loc. cit.

psalms and hymns and spiritual songs."⁶ From the few examples that are available, the Biblical Christians used hymns as a means of teaching and for praising the Trinity.

By 400 A. D, the following writing of Augustine, in his commentary of Psalm 148, became the accepted definition of a Christian hymn.

"Do you know what a hymn is? It is singing to the praise of God. If you praise God and do not sing, you utter no hymn. If you sing and praise not God, you utter no hymn. If you praise anything which does not pertain to the praise of God, though in singing you praise, you utter no hymn."¹

This definition, in essence, was officially adopted in the following words as the canonical definition of a hymn by the Council of Toledo (633 A.D.).

"What ever poems, then, are sung in the praise of God are called hymns. A hymn, moreover, is of those who sing and praise, which from the Greek into the Latin is interpreted LAUS, because it is a song of joy and praise; but properly hymns are those containing the praise of God."²

Reformers' Definition

One of the problems at the time of the Reformation was the place of music in the new churches. In the Roman Catholic Church, the hymns were in latin and were not sung by the people. The Reformation resulted in many changes in the

¹Price, Carl F., "What is a Hymn?" The Papers of The Hymn Society, No. 6. New York: The Hymn Society of America, p. 3.

²ibid.

liturgy, and included the use of hymns. Therefore, different definitions of hymns were developed during the Reformation.

Luther's enthusiasm for music was very strong. He wrote the following concerning music in the worship service:

"Next to the word of God, only music deserves being extolled as the mistress and governess of human feelings. Through the medium of music the Holy Spirit placed His gifts in the hands of the Prophets; again through music the devil was driven away, as was the case with Saul, King of Israel..... The Fathers and Prophets desired.....that nothing be more intimately linked up with the word of God than music."¹

Luther took the hymn out of a foreign tongue, away from the choir, and he pioneered the field of congregational song. He "gave the people in their own language the Bible, the Catechism, and the Hymnbook so that God might speak directly to them in His Word, and that they might directly answer Him in their songs."²

In Zurich, Zwingli turned away from Luther's concept of music and, in 1524, decreed that there would not be any more playing of organs in the churches. Stevenson³ wrote that "in 1524 all choral singing was discontinued at Zurich in order to allow more time for 'prophesying'." Zwingli excluded music entirely from the services of the church.

¹Luther, Martin, Werke, LXII. Erlangen: _____, 1827-57. p. 111.

²Bailey, Albert Edward, The Gospel in Hymns. New York: Charles Scribner's Sons, 1950. p.313.

³Stevenson, Robert M., Patterns of Protestant Church Music. Durham: Duke University Press, 1955. P. 3.

Calvin limited the use of music to the unison singing of psalms. In one of his sermons, Calvin¹ said, "....All that is needed is a simple and pure singing of the divine praises, coming from the heart and mouth...." Calvin believed that the use of psalms "emulated the ancient Hebrews in excluding all secular and human elements from the worship of the church."² These psalms were songs of praise to God and "the adoption of such translations as the sole vehicle of praise began with John Calvin."³

In 1534, the English Parliament voted to break with Rome. The Church of England was faced with the new liturgy and Crammer, the Archbishop of Canterbury, was undecided as to whether to accept Luther's or Calvin's views on hymns. He finally sided with Calvin, and the Prayer Book of 1559 did not contain any hymns. However, the 49th Injunction of that year said that "there may be sung an hymn, or such like song

¹loc. cit., p. 14. citing Calvin, John, Homiliae in Primum Librum Samuelis. Geneva: _____, 1604. p. 307.

²McKinney, Howard D. and Anderson, W. R., Music in History. New York: American Book Company, 1940. p. 259.

³Stevenson, op.cit., p. 20 citing Douglas, Winfred, Church Music in History and Practice. New York: Charles Scribner's Sons, 1937. p. 219.

to the praise of Almighty God."¹

Whether it was a Lutheran Chorale or a Calvinistic psalm, Reformation hymns were still combinations of words and music sung to the glory of God.

Modern Definition

The modern hymnologists have given this century several definitions of a hymn. According to Reeves,² a hymn "must be a lyrical poem, simple in form, easy and smooth of movement; its ideas must be direct, unified, immediately apparent; its manner must have decorum and gravity befitting public worship." Thomas³ wrote that a "hymn is a religious idea-emotion, born of Christian experience, through the media of poetry and music; and in turn, transmitted through the media of poetry and music. it nourishes Christian experience." After a study of the history and development of hymns, Benson⁴ concluded that a Christian hymn "is a form of words appropriate to be sung or chanted in public devotions." Horder⁵ insists that "the true hymn should be a lyric poem.....There must be that indescribable

¹Dermer, Percy (ed.), Songs of Praise Discussed. London: Oxford University Press, 1933. p. xi.

²Price, Carl F., "What is a Hymn?" The Papers of the Hymn Society, No. 6. New York: The Hymn Society of America, p.6.

³Thomas, Nancy White, The Philosophy of the Hymn. The Papers of The Hymn Society of America, New York, N.Y., 1956.p.9.

⁴Price, op. cit., p. 7.

⁵ibid.

element we call poetic." These definitions are very liberal and very general. Anything that is poetic and sung could be classified as a hymn. This results in a big difference between the modern concept and the Augustinian concept of a hymn.

The Hymn Society of America has developed a definition that encompasses both of these concepts. The first part of the definition contains the elements that a hymn must have and the last part contains the elements that are desired in a good hymn.

"A Christian hymn is a lyric poem, reverently and devotionally conceived, which is designed to be sung and which expressed the worshiper's attitude toward God, or God's purposes in human life. It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and so immediately apparent as to unify a congregation while singing it."¹

Summary

Throughout history, Christians have used hymns in their worship of God. Many times different faiths had their own concepts concerning the use of hymns, but it is still a combination of words and music sung to the "gloria Dei et aedificatio hominum, the glorification of God and the edification of man."²

¹loc. cit., p. 8.

²Halter, Carl, The Practice of Sacred Music. Saint Louis: Concordia Publishing House, 1955. p. 8.

CHAPTER III

HISTORY OF HYMNS

The history of hymns is not merely information on what has been accomplished in the past, but it is a discription of the social, political, religious, and artistic conditions which guided the development of hymns to what they presently are. In order to understand Protestant hymnody, the purpose of this chapter was to study briefly the development of hymns.

Greek Hymns of the Pre-Christian Era

Apel¹ wrote that "in the entire history of music there is no field so embarrassing to the student as that of Greek music..." There are considerable quanties of writings based upon theoretical information, but only five or six original documents of Greek music. It was the Greek concept of intervals, scales, and modes that effected all later music. Pythagoras, a Greek mathematician, was the first man in history to explain the laws of proportion in music. This law of proportion had the most direct influence upon the Christian music.

Jewish Chants of the Pre-Christian Era

"It is obvious," according to Wellesz,² "that the oldest versions of both Byzantine and Gregorian melodies go back to a

¹Apel, Willi, Harvard Dictionary of Music. Cambridge: Harvard University Press, 1944. p. 301.

²Apel, Willi, Gregorian Chant. Bloomington: Indiana University Press, 1958. p. 38.

common source, the music of the Churches of Antioch and Jerusalem, which in their turn derived from the music of the Jews." Most historians believe that music was established in the temples and synagogues during the fifth century B.C. (586-538 B.C.).¹ At that time, the Jewish liturgy consisted of portions of scripture sung in free rhythm to tunes of a highly decorated character. The singing was delegated to one of the Jewish tribes called the Levites. However, some psalms called for congregational participation and a type of antiphonal singing was also developed during this period.

Canon Douglas² wrote the following summarization of the essential features of this Jewish Bible music: (1) the basic principle of monotonic recitation with cadences, (2) the principle of inflected monotone, corresponding accurately to the various rhetorical pauses of prose, (3) congregational refrains in the singing of the Psalms, (4) elaborate festal jublations of many notes at the end of some phrases or passages, (5) the establishment of the principle that the rhythm of the music depends on the rhythm of the prose, (6) a certain number of definite melodies, and (7) a musical style of noble and grave dignity, sharply distinguished from secular songs. These same

¹op. cit., p. 380, or McKinney, Howard D. and Anderson, W.R., Music in History. New York: American Book Company, 1949. p. 56.

²Douglas, Winfred, Church Music in History and Practice. New York: Charles Scribner's Sons, 1937. p. 18.

features listed by Douglas characterized the first early Christian music.

Latin Hymns

While Jewish Psalmody was the chief source of the early Christian music, according to McKinney,¹ a comparison of the music system of the early church with that of the Greeks would reveal many likenesses. He listed three sources of materials for the first music of the Christian Church: (1) the Jewish synagogical liturgy, (2) the usages of Greco-Roman antiquity, and (3) the spontaneous developments that occurred among the early Eastern and Western Christian congregations.

The earliest development of church music took place in the Eastern Church, particularly in Jerusalem and Antioch, and the Ambrosian Chant was established by St. Ambrose, Bishop of Milan (333-397), in the 4th century.²

According to Apel,³ Ambrosian Chant probably is the closest to the original form of early church music. The Ambrosian melodies are usually more ornamented than the corresponding Gregorian melodies (some include up to 200 notes per chant). On the other hand, the Ambrosian psalm tones were

¹McKinney, Howard D. and Anderson, W.R., Music in History. New York: American Book Company, 1949. p. 118.

²Apel, Willi, Harvard Dictionary of Music. Cambridge: Harvard University Press. 1941. p. 24.

³loc. cit., p. 24. and Apel, Willi, Gregorian Chant. Bloomington: Indiana University Press, 1958. p. 482.

simpler and lacked the methodical arrangement to be found with the Gregorian psalm tones. The main feature which distinguishes the Ambrosian Chant is its freedom from strict rule and system. The chant was never obliged to codify its procedured in conformity with Roman dictates.

With the beginning of the fifth century, the center of attention concerning church music shifted from the Eastern Church to the Western Church. The liturgical chant of the Roman Catholic Church, the Gregorian Chant, was established by Pope Gregory I (590-604)¹ under whom it recieved its standardization.

McKinney and Anderson² listed the following elements that characterized Gregorian Chant: (1) the chants used musical scales that were entirely made up of only tones and half tones, (2) there were no wide skips; everything proceeded by steps which suggested the quiet inflections of the voice in normal speaking, (3) wavelike flow of melody united the various textual elements into a series of intelligible phrases, (4) delicate dramatic effects, but nothing that was strained and overpowering, and (5) the whole feeling of Gregorian Chant was and is one of secure peacefulness, yet of strange mystery.

¹op. cit., p. 304.

²McKinney, Howard D. and Anderson, W. R., Music in History. New York: American Book Company, 1949. p. 118.

According to the Roman Catholic Church, this chant music has been made the true language of the worshipping soul and it has been the official chant of the Roman Church.

German Chorale

The new rituals of the Protestant churches provided the congregations opportunities for direct participation in the service. The evolution of the German Chorale fulfilled this need, and Martin Luther considered the chorale an important part of the reform movement. From the first chorales of Luther, there developed "one of the most notable contributions made by the Germans to music, the Protestant Chorale."¹

According to Miller,² the following characterized the chorale: (1) it was definitely metric, (2) the rhythm was characterized by a slow, even, plodding pulse, (3) the phraseology was clearer and more regular than that of plainsong, (4) they were more major and minor than modal, (5) they were easy to sing because of their limited range, even rhythm, and melodic progression, (6) the chorale melody was more often harmonized than plainsong, and (7) the chorales were sung in the vernacular language (German).

Hannam³ wrote that "nothing in music is more wonderful,

¹loc. cit., p. 302.

²Miller, Hugh Milton, History of Music. New York: Barnes & Noble, Inc., 1957. p. 41.

³McKinney, op. cit., p. 304.

perhaps more surprising, than the power and grip which these chorales have over all classes of musical listeners and over the singers themselves. These simple four-part compositions... have a religious and mystic effect upon the hearer that cannot be analyzed or explained."

Genevan Metrical Psalms

The fact that the words of the German Chorales were not drawn from the Bible caused them to be rejected outside of Germany. Calvin limited the use of music to the unisonal singing of psalms by reverting to the principle that only material drawn accurately from the Bible, the inspired word of God, might be used in public worship. The psalm settings resembled the German Chorale harmonizations and, according to Miller,¹ had the following characteristics: (1) they had a simplicity of style, (2) although they were usually set in a simple, chordal style, a free polyphonic style was not excluded, (3) the principal melody was in the soprano voice, the uppermost part in a four-voice setting, and (4) the Psalms employed a straightforward rhythm, somewhat more varied and animated than the German Chorale.

Psalms and Psalm Tunes of England and Scotland

Calvinism not only influenced the doctrinal ideas in England, it also had a great deal of influence upon the use of

¹op. cit., p. 42.

hymns in the churches of England and Scotland. During the persecutions under Queen Mary (1553-1558), Many English Protestants fled to Geneva where they came under the influence of the Genevan Psalter. When these refugees returned to England, they continued to perpetuate the use of the Psalms. Singing became "almost a passion, an orgy, and the Psalms were 'roared aloud' not only in church, but in every street...This singing was always in unison: the Puritans had a special abhorrence of antiphonal singing and of part-singing because it savored popery."¹ The devotion to the Psalter was so strong that, except for the metrical psalms, hardly any hymns were used in public worship until late in the seventeenth century.

Eighteenth and Nineteenth Century Hymns

The impulse towards hymnody began with Isaac Watts (1674-1748), the "Father of English Hymnody." Watts brought about the return to the ideas of the early church that psalmody must be Christian, not Jewish. He believed that, while the Bible is God's message to man, the hymn is man's response to God, man's praise to Him. Therefore, Watts denied that man is required to use only the Scriptures in hymns. Also, he denied that the Book of Psalms was a canonical hymnbook for the New Testament Church. It was a Jewish book rather than

¹Bailey, Albert Edward, The Gospel in Hymns. New York: Charles Scribner's Sons, 1950. p. 13.

a Christian book and, in Christian praise, the New Testament teachings must be supreme over that of the Old Testament. Finally, Watts denied the claim that only metrical Psalmody was the inspired song for worship. His first hymnbook was published in 1707 and Watts succeeded in achieving "the development of Calvinistic praise towards greater fullness of Christian content."¹

According to Marks,² Watts blazed the trail, while hymnody's fuller development depended upon Charles Wesley (1708-1788). Wesley wrote almost 6000 hymns during his life-time and many are still being used in the modern hymnals. Wesley not only gave the world a treasury of praise, but he used that praise for the additional purpose of teaching Christian doctrine.

During the nineteenth century, there developed an immense number of original hymns. In 1891, Julian had to look through 400,000 hymns when he compiled his first edition of his book, "The Dictionary of Hymnology." The real achievement of the nineteenth century, according to Apel,³ was the introduction to the hymnal hymns of vitality and musical excellence that

¹Douglas, Winfred, Church Music in History and Practice. New York: Charles Scribner's Sons, 1937. p. 223.

²Marks, Harvey B., The Rise and Growth of English Hymnody. New York: Fleming H. Revell Company, 1937. p. 93.

³Apel, Willi, Harvard Dictionary of Music. Cambridge: Harvard University Press, 1944. p. 347.

was long over-due.

Gospel Songs

Apel¹ wrote that "one phenomenon connected with American congregational song of the latter part of the 19th century was the Gospel Songs.....Both as literature and as music they plumbed to the depths of commonness, but, in spite of this, their influence extended beyond the confines of the revival meeting and into the regular services of the church." Under the leadership of D.L. Moody and his singer, Ira D. Sankey, the Gospel Song came into usage during the last half of the nineteenth century.

According to Bradford,² Moody could not form any judgment of a hymn by hearing it played or sung in private. He always tried it with the congregation and, as long as the music demonstrated power to prepare a crop of converts, Moody would use that hymn. His son testified that Moody could not distinguish one tune from another and his approach to music was entirely pragmatic.

Concerning the music, Marks³ pointed out that the structure of the Gospel Songs lacks the stately strength and dig-

¹ibid.

²Stevenson, Robert M., Patterns of Protestant Church Music. Durham: Duke University Press, 1953. p. 161. citing Bradford, G., D.L. Moody. New York: _____, 1927. p. 168

³Marks, Harvey B., The Rise and Growth of English Hymnody. New York: Fleming H. Revell Company, 1937. p. 207.

nified harmony of the hymn tunes. The harmony notes usually change only once or twice in a measure. Particularly objectionable is the music "with exaggerated rhythm that sounds like the music of the dance hall and is more suitable for dancing than for devout worship."

Gospel Songs gained popularity at a rapid rate. However, during the last twenty years, they have been losing their popularity and the newer hymnals are omitting them entirely.

Contemporary Hymns

In a study of seven American hymnals published during the past twenty years, Brown¹ found that they contained only 76 twentieth century hymns. He observed that most of them were written in the style of the seventeenth and eighteenth century hymns and very few showed characteristics that would classify them as modern.

According to Marks,² there have been at least two forces that influenced the development of hymnody during the first half of the twentieth century: (1) the liturgical influence which has extended and modified the usage among non-Episcopal churches in the observance of the Liturgical Year, and (2) the literary motive which is more pronounced than in the latter part of the nineteenth century. Marks concluded by writing

¹Brown, Ray F., "Appraising 20th Century Hymn Tunes." The Hymn, III (April 1952), 39.

²op. cit., p. 214.

that the influence these two factors will have on effective hymn worship remains to be seen and determined in the future.

However, Dearmer¹ brought out one important observation concerning contemporary hymnody. There is a trend towards unified or interdenominational hymn books. He wrote that "we are reaching the time when denominational hymn books will be recognized as an anachronism and a hindrance to the unity of the spirit.....The hymns themselves show how catholic we have already become in spite of ourselves. They represent the whole of Christendom, without sectarian limitations. The idea for all churches is to use the same hymn book."

¹Dearmer, Percy, Songs of Praise Discussed. London: Oxford University Press, 1933. p. xxv.

CHAPTER IV

THE USE OF HYMNS IN THE PROTESTANT WORSHIP SERVICE

In a prior chapter on the definition of a hymn, it was found that hymns were for the glorification of God and the edification of man. The purpose of this chapter was to clarify further the use of hymns in the Protestant worship service.

Hymns as a Vehicle of Devotion

Different authors used the words "praising," "a sacred poem....to be sung," and "song in honor" to express the idea of using hymns as a vehicle of devotion. Every hymnal contains a table of contents or topical index which lists hymns in such categories as adoration, praise, prayer, thanksgiving, and submission. Hymns are not necessary in the worship service but, if properly used, they are a valuable means of individual and congregational participation in the service.

By the use of hymns, the individual is able to take an active part in the singing or praise of God. In far too many Protestant churches, the individual tends to be an onlooker of a service which the minister, choir, and organist are conducting. What is the responsibility of the congregation in the worship service and what is a worship service?

The purpose of going to church is to render the tribute to God called "worship." Worship is the "act of paying divine honors to God."¹

¹Webster's Student Dictionary. New York: American Book Company, 1938. p. 946.

The late William Temple,¹ Archbishop of Canterbury, defines worship as the following:

"To worship is to quicken the conscience by the holiness of God, to feed the mind with the truth of God, to purge the imagination by the beauty of God, to open up the heart to the love of God, to devote the will to the purpose of God."

Therefore, through the use of hymns as a vehicle of individual devotion, each member of the congregation can offer praise, adoration, thanksgiving, and honor to the almighty God.

This also applies to the congregation as a whole. A group of worshippers are referred to as a church, parish, corporate communion, or congregation. A service of worship should be a combined effort of the minister, choir, organist, and congregation rendering tribute to God. By the use of hymns as a vehicle of devotion, each and every member can become an active participant. Therefore, hymns are a means in which each individual and the congregation as a whole are able to glorify God, the Father, the Son, and the Holy Spirit.

Hymns as Educative Material

St. Paul, in his writing, added another use of music in the worship service. He referred to music as a means of "teaching and admonishing one another."² The Hymn Society followed

¹Cassels, Louis, "Liturgical Revival Sweeps U.S." The Kalamazoo Gazette CXLVII (November 16, 1951), unknown.

²Colossians. iii. 16., The Holy Bible (King James).

this same idea by including in their definition that a hymn "expresses....God's purpose in human life."¹

In the previous section, hymns were explained as a means in which man speaks to God. Hymns as educational material in the worship service is God speaking to man. This type of hymn presents a message to the Congregation. It is a way of telling the congregation of the life of Christ, the work of God, the Scriptures, and the Church. "Gentle Mary laid her Child." "They cast their nets in Galilee."

Hymns are also a means of man speaking to man. These are hortative hymns which are used to exhort, encourage, and summon fellow man. Examples of hymns in this category are as follows: "Rise Up, O Men of God," "Turn Back, O Man," "From Greenland's Icy Mountains," and "God Rest You Merry, Gentlemen."

The use of hortative hymns does not condone the use of Gospel Songs in the Protestant churches. Gospel Songs are self-centered and are testimonies of individuals. "When the Roll is Called Up Yonder, I'll Be There" and "I Am Standing on the Promises of God" do not have any place in the worship service. The chief purpose of the worship service is to pay tribute to God, not to man.

¹Price, Carl F., What is a Hymn? The Papers of the Hymn Society of America, New York, 1937. p. 8.

CHAPTER V

WHAT ARE THE ELEMENTS THAT DETERMINE A GOOD HYMN?

In the first chapter, it was found that there were several different definitions of a hymn. The elements that determine a good hymn depend on which definition of a hymn is being used. Therefore, several lists of criteria of what determines a good hymn will be considered at this time.

In a discussion of Augustine's definition of a hymn, Price,¹ listed three elements that a hymn must have: (1) A hymn must be a song. A true hymn must be a lyrical and must be sung. There must be interaction between the words and the music. (2) A hymn must be addressed to God. The true hymn has a motion towards God and it brings God to mind. A hymn must be a song of praise. These three elements--a song, a song addressed to God, and a song of praise--must be present, according to the Augustinian definition, in order for a hymn to be genuine.

Price realized that these three elements were good, but incomplete. Nothing was mentioned concerning the music. Because this concept would exclude many good hymns that were not songs of praise addressed to God, Price added two additional elements that would expand Augustine's concept to meet contemporary needs: (4) A hymn must be reverent and devotional. It must be marked by loftiness of tone and style. The hymn must

¹loc. cit., p. 4.

also have an absence of triviality. (5) A hymn must be truly poetic in form and substance. A hymn is a lyric poem, not only in its relationship to music, as has been noted in point one. It must be lyrical rather than didactic. A rhymed argument is not a hymn. A true poem is usually marked by a touch of mysticism and by spontaneity of feeling.

In the handbook to the hymnal of the Evangelical and Reformed Church, Harusslar¹ referred to four essential characteristics of a good hymn. (1) The tune should be singable. The melody is worth singing and "moves." Disjointed melodies with tremendous intervals and an excessive number of ups and downs make poor tunes. (2) The setting of the hymn should be well harmonized, combining strength and grace. The best hymns are diatonic and are going forward by small interval steps. The inner voices play an important role in the harmonization and are not composed of monotonous repetitions. (3) Proper rhythm is one of the indispensable qualities of a good tune. If the rhythm is trivial, dull, obtrusive, or passionate, it will not do for hymnic verse. The accents of the music should coincide with the accents of the text. (4) A good hymn must have a balance of the above three elements. The hymn is characterized by nobility, virility, and sincerity. The rhythm is pronounced but not "swinging." The harmonization is diatonic and, therefore,

¹Haeussler, Armin, The Story of Our Hymns. Saint Louis: Eden Publishing House, 1952. p. 7.

strong. The inner voices move and all parts have a range of less than an octave. The hymn is characterized by its balance and its spirit of finality.

Marks,¹ in his book on the history of English hymnody, listed six tests of suitable hymn tunes. (1) A good tune will bear frequent repetition, while the cheap tunes, even though at first somewhat pleasing, will soon fail to appeal if often repeated. (2) The tune must be tuneful. It should have a distinctive melody, readily recognized by the ear, and not supplanted by rhythm. (3) The tune should have a moderate range for congregational singing. (4) Extreme intervals, especially if frequently used between successive notes, are not practical. (5) The tunes should be adapted to the words. The accents of the hymn tune and the accents of the words need to coincide to a reasonable degree. (6) The tunes with too florid counterpoint are unsuitable for congregational singing because they demand independent reading and balance of parts beyond the capacity of the ordinary singer.

In an article by Isaac,² the following five points were listed for judging the quality of church music: (1) the setting of the text and the accentuation of syllables and words must be properly expressive and natural, (2) the rhythm should have plenty of life and movement without levity, and dignity

¹Marks, Harvey B., The Rise and Growth of English Hymnody. London: Fleming H. Revell Company, 1937. Pp. 267-8.

²Isaac, R. R., "A Rector Views The Anglican Church and Her Musical Ideals." The Diapason, XLVI (August 1955), 23.

without heaviness, (3) the melody of all parts should be interesting and shapely in outline, without angularity, (4) the tonality, as a general rule, should be diatonic, and (5) the harmony should be simple, but interesting.

According to Benson,¹ a hymn should have lyric qualities, literary excellence, liturgical propriety, reverence, and spiritual reality.

In his definition of a hymn tune, Stubbings² wrote that a good hymn tune should be satisfactory to the artistic musician and should be acceptable to congregations without musical training. A hymn tune, to be rated good, must have a strong melody which will bear repetition. He concluded that perhaps the best test of a good hymn tune is that it is effective when sung in unison without instrumental accompaniment.

The best list found was by Westerman³ and published by the Hymn Society of America. Westerman listed five essential elements of a good hymn.

A good hymn has a music setting which of itself, apart from the support of words of religious sentiment, possesses enduring worth and contributes to the reality of divine wor-

¹Whittlesey, Federal Lee, A Comprehensive Program of Church Music. Philadelphia: The Westminster Press, 1947. p. 163.

²Stubbings, G. W., A Dictionary of Church Music. New York: Philosophical Library, 1950. p. 65.

³Westerman, W. Scott, "The Essential Elements of a Good Hymn." The Hymn IV (January 1953), p. 24.

ship. The rhythm is servant, not master. The emotion is genuine and under firm control. The melody line is not too extensive in range for congregational use. Voice parts are interesting and are good four-part writing. The association, if secular, should not be a handicap to worship. The total effect of the hymn is that of beauty, with dignity, simplicity and reverence.

The words of a hymn will stand alone, without the aid of the music, as sincere and reverent expression of broad religious truth. Also, the words must have genuine literary merit. The thought content of a hymn deals with fundamental spiritual concepts and aspirations and the language used is neither colloquial nor ephemeral.

The hymn must use music and words which possess such definite and consistent similarity in mood, accent, and intensity of expression as to cause no marked distortion of the fabric of thought at any point. If hymn stanzas vary in mood, the music should be adaptable, in an unforced manner, to the change in mood. The natural ebb and flow of verbal expression should be matched by the inherent expression of the music. The accent in music should parallel the accent in the words at least 90% of the time.

The total direction of the hymn, words and music, should be Godward. The descriptive terminology should be kept faithfully to the Christian concept of God. There should be an avoidance of the unreal and fantastic, and of crass anthropo-

omorphic terms. Obedience of the music, in every part, is to the mood of the worship. The music is thought of as an appropriate offering to God.

Finally, a good hymn is singable and of practical use. Its music may be somewhat difficult, but should yield to the reasonable learning efforts of the earnest worshipper. The words of the hymn will express ideas that are related to life, but which lift the mind and soul above the common levels of uninspired thought. The hymn will meet one or more of the following needs: (1) for corporate worship as a means of unifying the worshippers, (2) for a sense of reality of God in history and in contemporary life, (3) for assurance of the omnipotent, transcendent power of God, and of the immanent, personal care of God, (4) for spiritual uplift through praise or prayer to God, (5) for an understanding of God through Jesus Christ, His love, holiness, and forgiveness, and (6) for an appreciation of the Kingdom of God, the oneness of humanity, the eternal worth of a human soul, the sacredness of personality, the Fatherhood of God, and justice among men.

Conclusion

From the lists of criteria for a good hymn, it was found that a hymn must be considered from three aspects: the words, the music, and the combination of words and music.

The words of a hymn contain the doctrines and truths of the Christian faith. The words should express these ideas in such a manner as to be acceptable by the literary scholar

and by the congregation. The words must be a means of communication between the Divine and man. If this is accomplished, the words will bring to mind God and the Christian teachings concerning God.

The most important concept concerning the music is that the hymn tunes be acceptable to both the artistic musician and to the congregations without musical training. Any arbitrary list of musical criteria is violated by both good and bad hymns. Therefore, each hymn must be evaluated on its own musical attributes.

The mood of the music should coincide with the mood of the words and the total effect should produce a hymn worthy to be sung in tribute to God.

CHAPTER VI

EMOTIONAL RESPONSES TO HYMNS

Wilson¹ wrote that music in the church is not for entertainment, but it is used in order that "the doors of the spirit may be opened, the defenses relaxed, and attention turned upon God in abandonment of self." Music is a stimulus that invokes certain responses from individuals and, if hymns are to be properly used, it is important to understand the emotional responses to hymns.

Music has always been an important element of public worship, and Plato, according to Portony,² implied that music could help man to attune his finite soul with the infinite, through gracefully blending his thoughts and actions with the celestial bodies comprising the harmony of the spheres.

In a study concerning the effect of music on individuals, Altschuler³ concluded that music has the capacity to produce changes in metabolism, respiration, blood pressure, pulse, and muscular energy. It has the ability to command attention and to increase the attention span. Music is also capable of modifying moods and has the power of diversion and substitution.

¹Wilson, R. A. N., "Religion and Music." Music Therapy 1955,V (Published 1956), 114.

²Portony, Julius, The Philosopher and Music. New York: The Humanities Press, 1954. p. 18.

³Podolsky, Edward (ed.), Music Therapy. New York: Philosophical Library, 1954. p. 42.

According to Lund,¹ the individual tends to be stirred by the emotions which music suggests. The quality and tempo may induce quite a variety of moods and dispositions. More decided and accentuated rhythms tend towards action; and slower, somber melodies tend towards inaction and contemplation. The sweeter and softer songs arouse the tender emotion of the individual.

Gilman and Paperte² wrote that music can be used five different ways: (1) as a means of attracting attention, (2) as a means of producing various moods, (3) as a means of relieving internal tensions, (4) as a means of stimulating associations and imagery, and (5) as a means of facilitating self-expression.

In a discussion concerning the responses to music, Mursell³ wrote that music can be used three different ways: (1) Music is capable of creating and supporting a fairly definite response in the way of a determinate mood. A musical composition, like a poem, is capable of producing or expressing a definite emotional state or mood, which may be said to constitute its meaning. (2) Musical responsiveness is also in terms of association and imagery. Investigations of this subject have shown that with a great many people music has a remarkable

¹Lund, Frederick H., Emotions of Men. New York: McGraw-Hill Book Company, Inc., 1930. p. 254.

²Music Research Foundation, Music and Your Emotions. New York: Liverwright Publishing Corporation, 1952. p. 34.

³Mursell, James L., Education for Musical Growth. Boston: The Ginn and Company, 1948. Pp. 32-8.

power to call up old memories and associations. (3) The third type of response is a visual response to music. There is a strong tendency to look towards any source of sound.

Religious leaders recognize and use music as a means of creating a common attitude. With the use of hymns, the congregation may be persuaded to adopt almost any idea; so much so that, according to Seashore,¹ "in many Protestant churches we still are called upon to give utterance in our musical worship to a great many falsehoods and dead doctrinal assertions."

In the choice of their hymns, ministers can make a congregation intensely patriotic or cause it to feel very humble. If he wishes to spur a congregation to some undertaking, ministers make use of militant hymns. Josey² wrote that "it is possible through music to give a significance to a belief.... which was not formerly possessed for many people.... Words sung with persuasive force and the beauty of the music may cause the words to take on such added significance that they come to the individual with all the force of a new revelation."

Concerning the choice of hymns, what should the minister always consider? He should have a general atmosphere of reverence and knit together those present into a unity of feeling. The mood of the hymn should coincide with the particular mood

¹Seashore, Carl E., In Search of Beauty in Music. New York: The Ronald Press Company, 1947. p. 357.

²Josey, Charles C., The Psychology of Religion. New York: Macmillan Company, 1927. p. 218.

of the service where it is to be used. Another important factor to consider is that the hymn is also capable of invoking responses in terms of association and imagery. Some are as follows: "On to victory" (games), "In the Garden" (flowers), and "Throw out the Life-Line" (shipwreck). Any association and imagery suggested in the hymns should be held to the minimum and along sacred lines. Also, because of their emotional power, it is important to realize the effect hymns have upon the congregation. Properly used, hymns are "of such power and grace that, once they get into your soul and are really known there, they will lift you over hard places....and open the doors of your heart that Christ may come in and dwell there... Thank God for such a gift. Let it have its full power and do its work in your soul."¹

¹Merrill, William P., "The Religious Value of Hymns." The Hymn Society of America, 1931. p. 8.

CHAPTER VII

THE LITURGICAL YEAR

The Protestant Church is confronted with two types of years, the Calendar Year and the Liturgical, Christian, or Church Year. The Calendar Year is the period from January 1 to December 31 containing certain holidays and seasons, such as New Year's Day, Memorial Day, Independence Day, Spring, Summer, Fall, and Winter. The Liturgical Year is the period beginning four Sundays before Christmas and lasting through the Trinity season. The year of the Church is composed of the seasons of Advent, Christmas, Epiphany, Pre-Lent, Lent, Easter, Ascension, Whitsuntide, and the Trinity. In addition to the seasons already mentioned, there are several other festivals observed each year. New Years, Rogation, National Days, Reformation Sunday, and Thanksgiving are a few of the special festivals in the church.

History of the Development of the Church Year

From the beginning of the Christian Church, Christians began holding some days and festivals as sacred. They carried on with the Jewish tradition of setting aside one day a week for worship. The observation of Pentecost was a Jewish festival and the early Christians also carried on with the celebration of the New Year.

Easter, the first Christian festival, was a day of rejoicing in celebration of the Resurrection of the Lord. It is the oldest festival of the Christian Church and, by 325,

the forty days of Lent has been established as the pre-Easter period of fasting.

The fourth century saw the beginning of several other church festivals. Christmas, the celebration of the birth of the Lord, does not appear to be general until the year 336. Epiphany originated in the Eastern church in the third century where it was a celebration of the baptism of the Lord. However, when this season was introduced in the Western church in the fourth century, it lost its association as the feast of the Baptism of the Lord and became a season in memory of the manifestation of Christ to the Gentile nations in the person of the Magi. There are records of Palm Sunday processions in Jerusalem during this century and the Council of Hippo (393) established Maundy Thursday. Ascensiontide and Whitsuntide also originated in the fourth century.

The Rogation festival was developed from the processional litanies ordered by Mamertus of Vienna (470) when his diocese was troubled by volcanic eruptions. In 492, Pope Gelaius established the feast of St. Michael and All Angels. The earliest records of the season of Advent were found in the Galasin Sacramental Collects, Epistles, and Gospels (550-600).

In 609 or 610, Boniface IV established the festival of All Saints to be observed on the third of May. However, Gregory III, in 741, changed the day of the festival to the first of November when he dedicated a new chapel in the Basilica of St. Peter to "All the Saints." Until the seventh century, both

the Eastern church and Western church began the season of Lent on Quadagesima Sunday. However, the Western church did not follow the Eastern churches doctrine of counting Sundays as a day of fasting. This resulted in the Western church's having only 36 days in Lent and, in the seventh century, the Western church added four more days to the Lenten season to secure the exact number of forty week days of fasting.

The Transfiguration of Christ was originated and adopted by the Eastern church in 1000. The Western church added this holy day to the Church Year when Calixtus III (1457-8) ordered its universal celebration in memory of victories gained over the Turks at Belgrade.

The last pre-Reformation festival was established when Pope John XXII, in 1334, appointed Trinity Sunday in honor of the Holy Trinity. Reformation Sunday and Thanksgiving Day round out the festivals and seasons of the Liturgical Year.

Due to the influence of Puritanism at the time of the Reformation, the traditional seasons and festivals ceased to be observed in many of the new denominations. In America, Rev. H. C. Schwan created a sensation in Cleveland in 1840 when he conducted a Christmas Day service with a Christmas tree and candles. In 1850, the people of Butler county, Pennsylvania, were horrified when a Protestant church celebrated Easter Day with special music and an Easter sermon.¹ Today, Episcopalians,

¹Webber, F. R., "The Revival of the Christian Year." Christianity Today, III (January 5, 1959), 5.

Lutherans, and Roman Catholics observe the full Church Year and many other denominations have restored many of the traditional festivals and seasons.

The Use of the Church Year in the Contemporary Church

The main purpose of the Liturgical Year, according to Webber,¹ is to keep Christian worship and preaching Christ-centered. The minister, organist, and choir will always be able to know what theme will be used on any Sunday of the year. The reiteration of a single theme throughout the service on a certain Sunday gives it structural form. Also, the centuries-old traditional series of Gospels and Epistles results in Christ-centered preaching in the Christian church throughout the whole year.

Dom Gregory Dix² wrote that there is no more effective method of keeping the congregation in mind of the elementary facts of Christian doctrine than the perpetual round of the Hours of the Passion set in the ordered sequence of the liturgical seasons. The centrality of Jesus of Nazareth as the only Redeemer of mankind is the incessant lesson in the Liturgical Year when it is properly understood.

According to Underhill,³ the Liturgical Year, with its

¹loc. cit., p. 6.

²Dom Gregory Dix, The Shape of the Liturgy. Glasgow: The University Press, 1954. p. 333.

³Underhill, Evelyn, Worship. New York: Harper & Brothers, Publishers, 1937. p. 73.

recurrent memorials of the Birth, Manhood, Death, and Triumph, of Jesus as the framework of the Church's ordered devotion, mediates some divine truth or aspect of God's love to us. By the use of the Liturgical Year, the Christians are led through all the historical events and conditions of Christ's life to a contemplation of the eternal action of God.

Webber,¹ in his article on the Christian Year, listed some disadvantages concerning the use of the Church Year. Because the Year is Christ-centered, the Old Testament texts do not lend themselves to it. This is partially true; however, many of the Old Testament texts contain the prophecy of the coming Lord which would certainly fit into the season of Advent. Also, he brought out the point that the popular modern Sundays, Fathers Day, Girl Scout Sunday, Mother's Day, and others often conflict with many of the church festivals. However, because of its importance, Sloane² wrote a plea to ministers to use the Christian Year "as a controlling principle in public worship."

The observance of the Liturgical Year in the Protestant churches can present in a chronological order the life of Christ. It is a wonderful experience to observe the seasons in the worship of God and those "who will give the Christian Year a fair

¹Webber, F. R., "The Revival of the Christian Year." Christianity Today, III (January 5, 1959), 5.

²Arnold, Corliss R., "Hymns of Advent, Christmas, and Epiphany." The Hymn, V (October 1954), 121.

trial will wonder why they ever became slaves to a series of unrelated free texts."³

³op, cit., p. 6.

CHAPTER VIII

HYMNS FOR THE LITURGICAL YEAR

The main purpose of this study was concerned with the relationship of hymns to the services in the church. The choice of hymns for certain festivals and seasons should be dependent on the following factors: (1) the hymn must satisfy the foregoing definition of a good hymn, (2) the hymn must meet the two purposes of hymnody in the Protestant worship service--as a vehicle of devotion and as educative material, and (3) the hymn must belong to or be a necessary part of the whole theme of the festival or season of the Liturgical Year.

Advent

The first season of the Church Year is Advent. It is a season of four successive Sundays beginning with the Sunday nearest St. Andrew's Day (November 30th) and ending on Christmas Eve. The meaning of the word, Advent, is "coming."¹ Advent is sometimes referred to as "Little Lent" or "Winter Lent" because it is a penitential season of preparation for the commemoration of the birth of Christ. There is also another theme developed which is concerned with the second coming of Christ. According to Shepherd,² "The double emphasis, therefore, on both the first and second advents of Christ gives to the season its unique mixture of devotional color;

¹Derived from the latin word, "advenire," which means "to come."

²Arnold, Corliss R., "Hymns of Advent, Christmas, and Epiphany." The Hymn V (October 1954), 121

In the next two chapters, the names of the hymn tunes are to be inserted in the following manner:

Also, the hymn, "come, Thou long expected Jesus" (Tune: Stuttgart), tells of the "Lift up your heads, ye mighty gates" (Tune: Macht hoch die Tür) is another

Below are listed the hymn tune names in the order in which they appear:

1. Stuttgart
2. Macht hoch die Tür
3. St. Thomas
4. O der alles
5. Greenland
6. Kings of Orient
7. Dix
8. Morning Star
9. Tidings
10. Missionary Hymn
11. Duke Street
12. Heinlein
13. St. Flavian
14. Jusu Kreuz, Leiden und Pein
15. An Wasserflüssen Babylon
16. So gehst du nun
17. St. Thomas
18. St. Theodulph
19. Petra
20. Herzlich tut mich
21. St. Cross
22. Easter Hymn
23. St. Kevin
24. Palestirine or Victory
25. Fortunatus
26. Neander
27. Salve festa dies
28. Wie schön leuchtet
29. Salzburg
30. Judas Maccabeus
31. Mannheim
32. Kingsford
33. Salve festa dies
34. Lasst uns erfreuen
35. St. Magnus
36. All' Ehr' und Lob

37. Nicaea
38. Moscow
39. Cwm Rhondda
40. St. Anne
41. National Hymn
42. Trisagion or O quanta qualia
43. Vigiles et Sancti
44. Darwall
45. Abends or Winchester New
46. Sine Nomine
47. Vigiles et Sancti
48. St. George
49. Monkland
50. Dix
51. Old Hundreth

Chapter IX

52. St. Catherine
53. Ich sterbe täglich
54. Penitentia
55. St. Flavian
56. St. Thomas
57. Malabar
58. Ellacombe
59. Erhalt uns, Herr
60. Mein Schöpfer
61. St. Dunstan
62. Charlotte
63. Sandringham or Caritas perfecta
64. St. Flavian or Martyrdom
65. Franconia
66. Weimmar
67. Toulon
68. Vater unser

joy in the redemption that has yet come to us in the Incarnation, and awe before the Judgement that yet awaits us."

Advent is the season preceding Christmas, and the hymns should be filled with the expectation of the coming Birth of Christ. The words and plainsong tune of "Veni Emmanuel" is a good example of a hymn that expresses the joyful and eager anticipation of the coming of Christ. The words of the refrain, "Rejoice! Rejoice! Emmanuel shall come to thee, O Israel!" gives confidence that the Messiah will come to free captive Israel. Also, the hymn, "Come, Thou long expected Jesus," (Tune: Stuttgart) tells of the same eagerness for the coming of the long expected Messiah. "Lift up your heads, ye mighty gates" (Tune: Macht hoch die Tür) is another triumphal hymn for the Advent based upon the Old Testament prophecy.

As an expression of Christ's second coming, the hymn, "Lo, He comes with clouds decending," (Tune: St. Thomas) tells of the "thousand, thousand saints attending" as "Christ returns to reign."

"Hark! A thrilling voice is sounding" (Tune: O der alles) and "Rejoice, rejoice, believers" (Tune: Greenland) are examples of hymns expressing both the coming Birth of Christ and His second coming.

The important factor to remember concerning hymns for Advent is that it is a season of preparation for the Coming of Christ. The Christmas hymns and carols are not to be used because they do not express the theme or idea of the Advent sea-

son. Hymns for this season should review Old Testament prophecies concerning the coming of the Messiah; tell the narratives of the events leading to the Birth of Christ, including the preaching of John, the Baptist; and should warn the people to prepare for the second coming of the Lord.

Christmas

Harper¹ wrote that "it is too bad most Christians have come to think of Christmas as a month long shopping spree... For them, Christmas is over when it should be beginning. Modern people miss the wonderful thing their medieval ancestors used to have." Originally, Christmas was a period of celebration lasting twelve days. Modern day Christmas is usually as long as it takes the children to open the presents at home; and in the churches, it is a worship service on the Sunday before the 25th of December.

In the Liturgical Year, Christmastide or the Feast of the Nativity begins on Christmas Day and lasts for a period of twelve days. It is a season of rejoicing and celebration because the Christ Child is born. For the Advent season, "He is coming" had been the idea of the worship service, and suddenly, "He is here" signifies the Lord's coming to earth. "Alleluia. Unto us a child is born; O come, let us adore Him, Alleluia"²

¹Harper, Howard V., Days and Customs of All Faiths. New York: Fleet Publishing Corporation, 1957. p. 321

²Suter, John W. (Custodian of the Book of Common Prayer), The Book of Common Prayer. New York: The Church Pension Fund, 1945. p. 8.

Concerning the hymns for Christmas, little need be said because anyone not familiar with the Christmas hymns could not be from a Christian land. The majority of the hymnbooks contain many good hymns for this season and, because of the shortness of the season, only a few can be used. Christmas is one season which has an abundance of hymns for its use.

At the risk of sounding repetitious, the author would like to stress the importance of proper hymnody with respect to Advent and Christmas. Unless an individual or congregation has experienced the proper use of the Liturgical Year, it is hard to understand the "drama" and "suspense" that can be developed with its use. The four weeks of Advent can develop a feeling of anticipation and expectancy. Then, on Christmas Day, white, the color of the Christmas season, appears to indicate joy and happiness and the churches resound with the joyful sounds of the wonderful Christmas hymns announcing the birth of the Lord. "O come, all ye faithful. Come and adore Him, Christ the Lord."

Epiphany

The festival of Epiphany begins on the 6th of January and marks the end of the Christmas season. This season commemorates the manifestation of Christ to the Gentile nations through the visit of the Magi.

The best known hymn for Epiphany is concerned with the first appearance of Christ to the three kings, Melchior, Balthazar, and Gaspard. "We three kings of Orient are" (Tune: Kings of Orient) is the story of these three kings coming from

a great distance bearing gifts of "gold to crown Him king." The hymn also contains a forecast of the coming Crucifixion and concludes with the Resurrection theme. "Glorious now behold Him arise, King, and God, and Sacrifice...." Two other hymns for this season are "As with gladness men of old" (Tune: Dix) and "Brightest and best of the sons of the morning," (Tune: Morning Star)

Also, the Epiphany season is by tradition a missionary season, and the people are reminded to make known the tenets of the Christian faith to all nations. Hymns such as "O Sion, haste, Thy mission high fulfilling," (Tune: Tidings) "From Greenland's icy mountains," (Tune: Missionary Hymn) and "Jesus shall reign where'er the sun" (Tune: Duke Street) would present the missionary theme of the Epiphany season.

Lent

The term "Lent" is derived from the Anglo-Saxon word meaning "spring." It is a season beginning with Ash Wednesday and lasting for a period of forty days. Although Sundays are not considered as a part of Lent among Protestants, the penitential nature of Lent is observed on these days.

The season of Lent is a period commemorating the fasting of Christ in the wilderness and the hymns for this season should contain this idea, "Forty days and forty nights Thou wast fasting in the wild" (Tune: Heinlein) and "Lord, who through-out these forty days for us didst fast and pray" (Tune: St. Flavian) are examples of hymns that present the theme of

fasting.

Lent is also a season that serves as a preparation for the Easter season. "Jesus, I will ponder now Thy holy Passion" (Tune: Jusu Kreuz, Leiden und Pein) is a hymn that would bring to mind the theme of the Holy Passion. The hymn, "A Lamb goes uncomplaining forth," (Tune: An Wasserflüssen Babylon) tells of the Lord that goes on "to slaughter led without complaint."

Ash Wednesday, the first day of Lent, achieved its name from an ancient custom of carrying to Church the palms that had been blessed the previous year. At the service, the palms were burnt and the ashes were placed in the form of a cross on the foreheads of the congregation. This was used as a means of penitence and to remind man "that dust thou art, and unto dust shalt thou return." However, the majority of the modern Protestant denominations only observe Ash Wednesday as the first day of Lent. Therefore, the general Lenten hymns would be proper for this day.

The fifth Sunday in Lent, Passion Sunday, is named for the first references to the Passion of the Lord. Therefore, the hymns should be meditations on the Passion of Christ and His approaching Sacrifice. "Lord Jesus, Thou art going forth for me Thy life to offer" (Tune: So gehst du nun) and "Now my tongue, the mystery telling" (Tune: St. Thomas) are examples of hymns for Passion Sunday.

Palm Sunday, the sixth Sunday in Lent and the first day of Holy Week, commemorates Christ's triumphal entry into Jer-

usalem. For this one day, the theme of Lent changes to one of joyous hosannas. "Ride on, ride on in majesty" tells of Christ's entry into the city "with palms and scattered garments stowed." The majestic hymn, "All glory, laud, and honor to Thee, Redeemer, King," (Tune: St. Theodulph) is another traditional hymn suitable for the Palm Sunday service.

Maundy Thursday achieved its name from the word, "mandate," which came from the antiphon, "mandatum novum." On this day, attention is called to Christ's institution of the Eucharist at a supper with His disciples. He commanded the disciples to love one another and to partake of the Sacrament "in remembrance of Me." The Maundy Thursday service calls attention to this institution of the Lord's Supper and the service usually includes a celebration of Holy Communion. (Hymns for the Sacrament of the Lord's Supper will be discussed in the following chapter.)

Good Friday is the saddest day in the Christian Year because it is in memory of the Lord's death upon the cross. "Go to dark Gethsemane" (Tune: Petra) is a hymn telling of the agony of Christ, His betrayal, His trial at the judgement hall, and His crucifixion. The wonderful German chorale, "O sacred Head now wounded," (Tune: Herzlich tut mich) proclaims the love of the dying Savior and the Christian's indebtedness to Him. "O come and mourn with me awhile" (Tune: St. Cross) is a hymn written in a minor key that expresses sorrow as "Jesus, our Lord, is crucified."

Easter

The key to the Christian faith is found in the celebration of Easter, the resurrection of Christ from the dead. This is the greatest festival of the Christian Church and the Easter message gives the world-wide Christians confidence and hope. Through His resurrection, Christians are assured of having everlasting life.

The hymns should contain the feeling of triumph and joy. "Alleluia" is the recurring refrain in the Easter hymn, "Christ the Lord is risen today." (Tune: Easter Hymn) According to Maus,¹ "the first verse rejoices in a risen Lord; the second verse in a living King; the third verse in the fact that the redeeming love of God has in Christ's resurrection accomplished its work; and the last verse stresses the joy and fellowship of Christians everywhere who exalt Christ above all else in their daily lives." The hymn, "Come, ye faithful, raise the strain," (Tune: St. Kevin) is a vigorous and joyful expression "of the triumphant gladness" of the resurrection of Christ. "The strife is o'er, the battle done" (Tune: Palestrina) is an adaptation of Palestrina's "Gloria Patri" and has become one of the most celebrated Easter hymns. "Welcome, Happy morning," (Tune: Fortunatus) "He is risen, tell it out with joy-

¹ Maus, Cynthia P., Christ and the Fine Arts. New York: Harper & Brothers Publishers, 1938. p. 458.

ful voice," (Tune: Neander) and "Hail thee, festival day" (Tune: Salve festa dies) are additional hymns that express the congregation's faith in the risen and triumphant Son, Jesus Christ.

The Easter season lasts forty days, including five Sundays, and the Resurrection hymns should be sung throughout. However, hymns using the words, "resurrection" and "today," could be used on Easter Day only and many of the other Easter hymns could be used for the other Sundays in Eastertide. "He is Risen, Glorious word," (Tune: Wie schön leuchtet) "At the Lamb's high feast we sing praise to our victorious King," (Tune: Salzburg) and "Thine is the glory" (Tune: Judas Maccabeus) are examples of hymns suitable for Eastertide.

Rogationtide

The last three days of the Easter season are called Rogation Days.¹ This is a period for the asking of God's blessing on the seeding of the spring crops and for the general welfare of the Nation. Unfortunately, this season is not observed in most of the contemporary churches and there are not many hymns available in the hymn books for this season. However, the hymns, "God of grace and God of glory" (Tune: Mannheim) and "O Jesus, crowned with all renown," (Tune: Kingsford) could be used for this season. Also, the thanksgiving and national hymns would be suitable for this season.

¹Derived from the Latin word, "rogatum," which means "to ask."

Ascensiontide

The Ascension season is one of ten days which must always begin on a Thursday because it falls on the fortieth day after Easter. Ascension Day is the celebration of the completion of Christ's earthly mission and His ascension on the fortieth day after His resurrection. The length of the season is ten days. This was the period of time the Apostles were ordered to remain in Jerusalem and await the gift of the Holy Spirit.

The day "when Christ ascends high in the heavens to reign" is told in the hymn, "Hail thee, festival day." (Tune: Salve festa dies) This is the same hymn tune that was recommended for the Easter season, but with words suitable for this season. "A hymn of glory let us sing" (Tune: Lasst uns erfreuen) tells of Christ ascending "to the throne of God. Alleluia." Another good hymn, "The head that once was crowned with thorns," (Tune: St. Magnus) is based on a text from Paul's letter to the Hebrews.¹

Whitsuntide

Whitsunday, or Pentecost, occurs ten days after Ascension Day and is the first Sunday of Whitsuntide. The season is one of a weeks duration and is a festival for the celebration of the descent of the Holy Spirit. The appearance of the Holy Spirit to the Apostles was described in terms of "a rushing

¹Hebrews 11. 10. The Holy Bible (King James).

mighty wind"¹ and of "cloven tongues like as a fire....And they were filled with the Holy Ghost...."² After receiving the Holy Spirit, the Apostles went out to preach and to spread the word of God. Therefore, Whitsuntide is a two-fold celebration: (1) for the gift of the Holy Spirit and (2) for the anniversary of the birth of the Christian Church.

The hymns for this season should express the theme of the Spirit of God descending to earth to dwell in the hearts of men. The Gregorian hymn, "Veni Creator," is a plea for the Spirit to come and "make within our souls Thy home." "Creator Spirit, by whose aid" (Tune: All' Ehr' und Lob) is a hymn that tells of the beginning of the Church and contains a plea to "give us Thyself that we may see the Father and the son by Thee."

The Trinity Season

The next Sunday in the Church Year is Trinity Sunday, the beginning of the Trinity Season. The emphasis of Trinity Sunday is upon the three-fold nature of God and it is the completion of the cycle that began with Advent. Advent was concerned with the coming of the Son, and Christmas, Epiphany, Lent, Easter, and Ascension Day were all festivals concerned with the Son, Jesus Christ. Whitsunday was the celebration of the gift of the third aspect of the Trinity, the Holy Ghost,

¹Acts 11. 2. loc. cit.

²Acts 11. 3. loc. cit.

and Trinity Sunday is the celebration of the united Godhead, Father, Son, and Holy Spirit. The rest of the Sundays of the Church Year are known as Sundays after Trinity and are for the development of the Christian's understanding of the Triune God.

"Holy, Holy, Holy" (Tune: Nicaea) is a traditional hymn sung to the praise of blessed Trinity. By using the 6th century Latin hymn, "Adesto Sancta Trinitas," the congregation can sing praises to God, the Father, the Son, and "to Thee; All glory, as is ever meet, to God the holy Paraclete." The Holy Trinity is also praised in the hymn, "Come, Thou almighty King." (Tune: Moscow) The first three stanzas are concerned with the King, the Incarnate Word, and the Holy Comforter, and it concludes with the words, "To Thee, great one in three, the highest praises be."

The Sundays after Trinity may be of a general nature; however, the choice of hymns should coincide with the theme of the particular idea of the service. The majority of the hymn books contain a subject index that can aid the minister in the choice of hymns.

Lessor Days or Seasons

In addition to the festivals and seasons already mentioned, there are several other days observed in the Church Year that will be covered at this time.

The celebration of the New Year is a Jewish festival that was continued by the early Christians. It is a service of thanksgiving for the pervious year, and a service for the ask-

ing of God's blessing on the year to come. The hymn, "Guide me, O Thou great Jehovah," (Tune: Cwn Rhondda) is a hymn asking for aid "through this barren land," and the hymn, "O God, our help in ages past, our hope for years to come" (Tune: St. Anne) would also be suitable for a New Years service.

Several times during the year, there are special services in recognition of certain national days. On these occasions, hymns of praise and thanksgiving, and hymns asking for God's blessing should be used. Probably the best known hymn for national days is the hymn, "God of our fathers, whose almighty hand leads forth in beauty all the starry band." (Tune: National Hymn)

Because of several Biblical references to St. Michael and his Angels, the 29th of September has been set aside in their remembrance. St. Michael, the Archangel, was-and is-"the Angel of the Lord." For this day, hymns such as "Stars of the morning," (Tune: Trisagion or O quanta qualia) "Ye watchers and ye holy ones," (Tune: Vigiles et Sancti) "Ye holy angels bright," (Tune: Darwall) and "Around the throne of God a band of glorious angels ever stand" (Tune: Abends or Winchester New) could be used.

One of the greatest upheavels in the history of the Christian Church was the Reformation, and one Sunday each year is designated Reformation Day in recognition of this event. It would not be Reformation Sunday without the singing of Luther's

reformation chorale, "Ein Feste Burg." According to Smith,¹ "Four hundred years of constant and everwidening use has served to enhance rather than dull this Lutheran hymn."

On November 1, All Saints Day has been set aside in commemoration of the holy ones of all ages. The hymns, "For all the Saints," (Tune: Sine Nomine) and "Ye watchers and ye holy ones," (Tune: Vigiles et Sancti) are suitable for this occasion.

Thanksgiving Day, the fourth Thursday in November, commemorates the harvest of the Plymouth Colony in 1621. While Rogation Day was the asking of God's blessing on the crops, this is a service of thanksgiving for the "fruits of the earth and all other blessings of His merciful providence." There is a wealth of hymns for this service, and some of the most suitable are as follows: "Come ye thankful people, Come," (Tune: St. George) "Let us, with gladsome mind, praise the Lord," (Tune: Monkland) "Praise to God, immortal praise," (Tune: Dix) and "Praise God, From whom all blessings flow," (Tune: Old Hundredth)

The majority of the Protestant churches are very skeptical of the word, "saint." Certainly, the Christian Church cannot look upon the holy or godly persons of past ages with veneration; however, many of the Biblical personages, church fathers, and martyrs deserve respect and admiration for their earthly

¹Smith, H. Augustine, Lyric Religion. New York: The Century Company, 1931. p. 238.

efforts. If John Calvin and Martin Luther are remembered on certain days, then there is a place in the Church Year for the remembrance on special days for such individuals as St. Paul, St. John, St. Mark, and others. Hymns recommended for All Saints Day are also usable for the services for any individual Saint.

CHAPTER IX

HYMNS FOR THE SACRAMENTS

There is a wide degree of difference among the Protestant churches concerning the importance and meaning of the sacraments. However, at one time or another during the life of individual churches, sacraments are observed. The purpose of this chapter was to study the relationship of hymns to the services of the sacraments.

Definition of a Sacrament

According to the Confession of Faith¹ of the Presbyterian Church, sacraments are holy signs and seals of a covenant of grace, instituted by God to represent Christ and His benefits. In every sacrament, there is a spiritual relationship between the sign and the thing signified.

In the Confession of Faith² of the Reformed Church, a sacrament is defined as a visable sign and seal of an inward and invisable thing, by means whereby God works in each individual by the power of the Holy Spirit.

From the writings of Martin Luther, a sacrament was interpreted as a sign which not only represents but also embodies certain inner, spiritual gifts. These gifts can be truly recognized and appropriated only by the individual be-

¹The Constitution of the Presbyterian Church in the United States. Philadelphia: Published by the Board of Christian Education, 1946. p. 107.

²Reformed Standards of Unity. Grand Rapids: Society For Reformed Publications, 1957. p. 86.

liever.

Underhill wrote that the essence of the sacrament is the actual conveyance of spiritual meaning and power by material process. Not only God's meaning to the mind, but God Himself to the whole person of the worshipper.

From these definitions, it was found that a sacrament is an outward, visible sign of an inward invisible grace. From this point, different Christian denominations greatly differ as to what are the actual sacraments. The author had the opportunity of hearing a sermon in which "memory" was classified as a sacrament. A suggestive visible symbol would be able to re-call in the mind of an individual a past event. It would be possible to classify many things as sacraments. However, there must be a certain limitation in the use of this word in the Christian Church.

The Roman Catholic Church, during its development, has established seven sacraments. They are as follows: (1) baptism, (2) confirmation, (3) communion, (4) matrimony, (5) penance, (6) holy orders, and (7) extreme unction. If a sacrament is an outward sign of an inward grace, then it is possible that there could be seven sacraments. However, the majority of the Protestant churches narrowed it down even further.

The Reformers established that there were only two sacraments and they were ordained by Christ. They are as follows:

(1) baptism and (2) the Lord's Supper or Communion. According to the Protestant usage, these two are the only sacraments of the Church.

Holy Baptism

Baptism¹ is a sacrament consisting of an outward sign, the use of water upon the individual, as a symbol of two inward benefits. The sacrament of baptism is a symbol of the incorporation of the individual into the visible Christian Church. "Go ye therefore and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit...."² This sacrament is also a symbol of a covenant of grace which is the mystical washing away of sin. "Truly, truly, I say to you, unless one is born of water and the spirit, he cannot enter the kingdom of God."³

"This child we dedicate to Thee" is a hymn expressing the idea of dedicating the child to God and asking His protection. The hymn, "O Jesus Christ, our Lord most dear," (Tune: St. Catherine) tells the same idea using the words, "so give this child of thine Thy grace and blessing day by day." However, the majority of the hymnbooks contain very few

¹Derived from the Latin word, "babtrin," which means "To dip into water."

²St. Matthew xxviii. 19. The Holy Bible (King James).

³St. John iii. 3. loc. cit.

hymns suitable for the sacrament of Baptism.

Holy Communion

Communion, or the Lord's Supper, is a sacrament consisting of an outward sign, the bread and wine, as a symbol of the body and blood of Christ. In the night in which He was betrayed, Christ instituted the sacrament of Communion, as told by St. Paul¹ using the following words:

"The Lord Jesus the same night in which He was betrayed took bread: and when He had given thanks, He brake it and said, 'Take, eat: this is My body, which is broken for you: this do in remembrance of Me.' After the same manner also He took the cup, and when He had supped, saying, 'This cup is the new testament in My blood: this do ye, as oft as ye drink it, in remembrance of Me.' For as often as ye eat this bread, and drink this cup, ye do show the Lord's death till He come."

From these words, the Christian churches observes the sacrament "the Lord hath commanded us to make: having in remembrance His blessed passion and precious death, His mighty resurrection and glorious ascension: rendering unto thee most hearty thanks for the innumerable benefits procured unto us by the same."² Therefore, this service is also an observance of thanksgiving. For this reason, the Episcopal Church calls the service, "the Eucharist."³ This sacrament is a means of

¹1 Corinthians. 11, 23-26. loc. cit.

²Suter, John W. (Custodian of the Book of Common Prayer), The Book of Common Prayer. New York: The Church Pension Fund, 1945. p. 81.

³Derived from the Greek word, "eucharis," which means "thanks."

spiritual nourishment and growth for the individual partaking the elements. Also, it is a means whereby Christians express thanksgiving for the mysterious splendor of God's total creative action through His word and for the Word's supreme act of creative love.

There are several good hymns for the Sacrament of the Lord's Supper. The wonderful plainsong hymn, "Humbly I adore thee," brings to mind the "Living Bread, that givest all Thy creatures breath." "I come, O Savior, to Thy table" (Tune: Ich sterbe täglich) is a hymn asking that "Thy body and Thy blood be for my soul the highest good." "Here, O Lord, I see Thee face to face," (Tune: Penitentia) and "Be known to use in breaking bread" (Tune: St. Flavian) also are hymns of thanksgiving and memorial for the communion service. The hymn, "Now, my tongue, the myst'ry telling," (Tune: St. Thomas) tells of the wonderful mystery of the Sacrament of the Lord's Supper. "Strengthen for service, Lord, the hands that holy things have taken" (Tune: Malabar) is a hymn of humble petition for strength from the partaking of the Sacrament of the Lord's Supper.

Christian Ordinances and Rites

In addition to the two sacraments, some of the Protestant churches observe the services of Confirmation, Marriage, Forgiveness of Sins, and Ordination.

The service of Confirmation, although not instituted by Christ, had its beginning in the early Biblical Church. In several places in the Bible, there are references to the lay-

ing-on of the hands as a symbol of the receiving of the Holy Ghost. The Confirmation service imparts to the individual an increase of the sanctifying grace which was received in the Sacrament of Baptism. The hymn, "As when, in far Samaria," (Tune: Ellacombe) tells of the prayer of two apostles asking that "the Holy Ghost might come to those on whom were laid the hands." "Arm these Thy soldiers," (Tune: Erhalt uns, Herr) "My Maker, be Thou nigh," (Tune: Mein Schöpfer) and "He who would valient be" (Tune: St. Dunstan) are good hymns for a Confirmation service.

Marriage, not being originally a Christian rite, existed long before the beginning of the Christian Church. However, it was given Christian character when it included God's blessing to those united in Christian matrimony. "Lord, who at Cana's wedding-feast didst as a Guest appear" (Tune: Charlotte) and "O perfect Love" (Tune: Sandringham or Caritas perfecta) are hymns that would be suitable for the service of Marriage.

Through Confession and Absolution, individuals are given assurance of God's forgiveness of sins. This service was ordained by Christ when He said, "If you forgive the sins of any, they are forgiven; if you retain the sins of any, they are retained."¹ The hymns for this service should contain the idea of confession and assurance of God's forgiveness. Hymns such

¹St. John.xx. 23. The Holy Bible (King James).

as "Lord, when we bend before Thy throne," (Tune: St Flavian or Martyrdom) "Blest are the pure in heart," (Tune: Franconia) and "O Jesus, Lamb of God" contain the theme of confession and absolution.

Ordination is a service whereby the laying on of hands is a symbol of God's Spirit imparted to the men of God's ministry. "As my Father hath sent Me, even so send I you"¹ is the Biblical authority for this service. "God of the prophets, bless the prophets sons" (Tune: Toulon) is a hymn asking God to make each minister "nobler and stronger than the last." The hymn, "Dear Lord, to Thy true servants," (Tune: Vuter unser) conveys the same idea for use in an Ordination service.

¹st. John xx. 21. loc. cit.

CHAPTER X

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

The main purpose of this study was concerned with the relationship of hymns to the services of the Protestant Church. In order to answer this problem, it was necessary to include four minor areas of study: (1) the history and use of hymns and hymn tunes, (2) the history and use of the Liturgical Year, (3) the elements that determine a good hymn, and (4) the emotional responses to hymns.

Summary

It was found that a hymn is a lyric poem designed to be sung to the glorification of God and the edification of man. The words of the hymn must contain the doctrines and truths of the Christian faith in such a manner as to bring to mind the teachings concerning God. The mood of the music should coincide with the mood of the words and the total effect should produce a hymn worthy to be sung in tribute to God.

Because of the emotional responses to hymns, great care should be taken concerning the use of hymns in the worship service. The congregation tends to be stirred by the emotions which the hymn suggests. The hymn should have a general atmosphere of reverence and knit together those present into a unity of feeling.

The Liturgical Year, the official year of the Christian Church with its seasons and festivals, is a means of keeping the Christian worship Christ-centered. The observance of the

seasons and festivals in their proper order presents the facts of the Christian faith. If used as the controlling principle in public worship, the observance of the Liturgical Year results in the Christian soul being led "through all the historical events and conditions of Christ's life to a contemplation of the eternal action of God."¹

Conclusion

The relationship of hymns to the services of the church is that they are a means of strengthening the theme of the service. In this way, hymns become part of the whole instead of being a segment of the worship service.

Recommendations

This was a very interesting project and it presented many new ideas previously unknown to the author. However, the findings of this study will not be used by many churches because of the following reasons; (1) many churches would not discard their present philosophy concerning hymnody to meet these findings, (2) the Puritanical influence still holds a strong grip on many of the Protestant denominations, and (3) many churches purposely use hymns to invoke an emotional response that would be considered unsuitable according to the findings of this study.

According to Gillman,² the average congregation is content

¹Underhill, Evelyn, Worship. New York: Harper & Brothers, Publishers, 1937. p. 73.

²Gillman, Frederick J., "Let Us Sing! But Worthily." The Hymn, III (July 1952), 99.

with "the old favorites" and do not want to change. The "revivalistic" churches sing of being "so in love, so in love, in love with Jesus" or "marching, marching with their leader" with no mention made of the leader's name. Hoek¹ pointed out that "the more fundamental the church, the jazzier the music." These congregations, having not time to think about the words and little time for breathing, dash through hymns that have more semblance to popular than sacred music. It is hopeful that this study will be of an aid concerning the use of hymns; however, it is questionable that some churches would change their previous philosophy concerning hymnody.

This study will be criticized because of its use of ideas associated with the Roman Catholic Church. Throughout the writings of many of the Protestant churches, there are many references to ideas that "savored Popery" or are "Popish," and are not to be used in Protestant worship. This is wrong because many things usable in the Protestant Church are discarded merely because of this reasoning; so the Puritanical influence against many ideas recommended in this study over-shadow their advantages. This would mean that because the Liturgical Year is used by the Roman Catholic Church and would bring formality to the worship of the church, it could not be used, regardless of the advantages.

¹Hoek, Ann, "Let Sacred Music be Sacred Music!" The Church Herald, XVI (April 24, 1959), 10.

D. L. Moody demanded music that would delight the congregation. He used Gospel Songs as a means of entertainment to produce a desired effect. He would have nothing to do with a piece of music which only appealed to the sense of beauty. Although Moody lived 75 years ago, this same philosophy still reigns in many Protestant denominations. This study cannot accept this philosophy because the findings do not condone the use of hymns as a means of effecting mass excitement. The "revivalistic" hymns or Gospel Songs literally "whip" the congregation into a state of mind that leads towards "conversion." In this study, there isn't any place for this type of hymnody.

As outlined in this study, the intelligent use of hymns would be very advantageous for any Protestant Church; and the author would like to recommend that churches investigate these results as a means of enriching their worship services. It is also the recommendation of the author that individuals forget their individual likes and dis-likes in favor of looking towards one goal--the proper use of hymns in the worship of God. In the words of Erasmus,¹ this "would be more east to accomplish if private reasonings were laid aside and we were all to one great adjective, the glory of Christ. At present, most persons look after their own interests."

¹Hyma, Albert, Renaissance to Reformation. Grand Rapids: Wm. B. Eerdmans Publishing Company, 1951. p. 586. citing a letter by Erasmus.

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