Cantus Christi

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Manifesto on Psalms and Hymns

A common practice in our day is for Christians to speak of the "culture wars." By this they usually mean the political and cultural skirmishes between leftist secular thinking and the more moderate and traditional thinking of believers. But the problem is that the phrase "culture wars" is a particularly inept way to refer to this problem. "Culture wars" would indicate a collision between two distinct cultures, but this is not what we have. Rather, we see intramural debates within one culture, and that culture is the form of modernity. One side of the debate is clear-sighted and wants the unbelieving assumptions permeating that culture to come to a full and complete fruition. The other side of the debate is confused, and wants to pretend that the culture surrounding them is something other than what it is.

Our phrases *right-wing* and *left-wing* came from the seating in the revolutionary legislature of the French Revolution. The moderate revolutionaries sat on the right, while the radicals sat on the left. They had their debates, of course, but they were all revolutionaries. What they held in common was more fundamental than what divided them. Separated by a ravine, at the bottom of the ravine they were still joined together. While Scripture speaks of a bottomless pit, a place of unending and horrible judgment, there is another bottomless chasm as well, a chasm which we must come to understand fully. This bottomless ravine is the divide between faith and unbelief—and nothing joins them at the bottom.

We are not currently in a culture war, but we do need to get into a culture war. But there are prerequisites. Before you can have a war, you need weapons. And before you can have a culture war, you need to have a culture. And this is the central problem that confronts Christians today as they look around at the cultural manifestations of unbelief. What we see is the outworking of the "faith" established in the Enlightenment of the mid-eighteenth century,

Many Christians live within this broad Enlightenment culture, but they belong to churches that have made their peace with this modernity. Our religion is safe, tucked and hidden away from all alarms. Behind our eyes and between our ears we have that gnostic spark that we call a personal relationship with Jesus. Nonbelievers have their equivalent spark, but all of them accept the external dictates of science and the state. We have accepted as a matter of faith that our internal spiritual reality does not and cannot have any particular cultural embodiment that might threaten the status quo.

The ancient Christians in Rome had this option open to them, an option that they refused to take. Rome allowed for the

formation of a *cultus privatus*, religion that accepted its duty to not challenge the authority of the emperor. Because Christians would not accept this—Jesus Christ was Lord of all, and that included Caesar—they were viciously persecuted. Because we have accepted the modern equivalent, we are left alone like Lot in Sodom, free to wring our hands in dismay over the way things are going.

We call our spiritual weekend conferences *retreats*, which kind of figures. We evangelicals affirm our faith in an inerrant Bible—inerrant in the autographs, which of course no one possesses. We sing feel-good ditties in the public worship of God, but they are songs which have been aptly characterized as "Jesus is my boyfriend" songs. And you ask me how I know He lives; He lives within my heart. In all of this, we have not grown a Christian culture. Despite the fact that millions of Christians have lived on this continent for hundreds of years, we have not built a distinctively Trinitarian and Incarnational culture. We are too busy going along with the latest currents in the river of unbelief.

But the Incarnation is the central reality of human history. Enlightenment philosophy would have preferred ultimate reality to be a disembodied abstract truth somewhere else, but the Scripture tells us that the Word was with God, the Word was God, and the Word took on flesh and dwelt among us. We are Christians, and our faith in Jesus Christ demands embodiment in every aspect of life, and settling for anything less than this is at root a denial of the lordship of Jesus Christ.

What does this have to do with the singing of psalms? Why are these things being written in a preface to a psalter/hymnal?

The need of the hour is reformation in the Church. As reformation comes to the Church and sweeps through it, the first thing we will notice is that reformation is nothing like revival. Revivals, at least as we have come to define them, are readily contained within the walls of our churches. Periodic religious excitements are part of our North American religious tradition, and we know the tradition. We go slack, we get stirred up, we go slack again. But Trinitarian, incarnational reformation requires embodiment in every aspect of life; it requires that the teaching of the Word of God take shape in our lives, in our culture. I never tire of saying that theology comes out our fingertips—and what actually comes out our fingertips is our true theology.

We will discover in such reformation that the doctrine of Christ encompasses all that is true, all that is good, and all that is lovely. It takes on the form of a culture and affects how we prepare our meals and how we serve them. It affects how we plant our gardens, and how we cultivate the delights of the marriage bed. It affects the making of beer and the mowing of lawns. But at the center of all this is how reformation affects the public worship of God, and this is obviously related to the music we sing. Liturgical culture drives all other expressions of culture. The culture we exhibit in the presence of our gods is the defining element of every culture. If we

would repent of our cultural polytheism, we must turn back to the worship of the living God, resolved to worship Him with reverence and godly fear, for He is a consuming fire. Because He is a consuming fire, we do not approach the unapproachable light humming a few snatches of *Shine, Jesus Shine*. Moses did not walk toward the burning bush with a praise CD in his Walkman.

We reveal musically whether or not we are Christians who acknowledge that the praise of the Church should reflect and honor the glory of God in the face of Christ. Our praise of God should glorify the Lord both in the music and the lyrics, and one test of whether this is happening or not is whether our music and lyrics result in a true cultural antithesis.

We believe that God is bringing many in His Church to the point of a holy discontent with all the liturgical happy-clappy that surrounds us. As a consequence, we have decided to publish this psalter/hymnal. We do not do this because we believe ourselves to have our reformational act together. Rather, we have been brought to a deep conviction of our own abiding ignorance in these things. We are merely confessing that ignorance, and inviting others to join us as we seek to recover a small portion of our heritage.

Just a few practical considerations remain. Because we are recovering a number of older forms of musical and lyrical expression, some of the psalms and hymns contained do represent a challenge. Learning them will not necessarily be easy—but one of the things we are abandoning is a convenience store approach to musical worship. There are many songs here that are an acquired taste. We can have confidence as we seek to acquire this taste because we know that in the history of the Church, generations of average Christians used to rejoice in and with these songs. We also have the testimony of modern Christians, like our congregation, who have set themselves to learn this music and have come to experience how wonderful it is. Psalm 95 used to sound just as strange to us as it does now to you, and more than a few of us thought the "funky beat" version of "A Mighty Fortress" was more than a little much. But this was the original form of the hymn, and it illustrates why Queen Elizabeth I did not call many of these songs "Geneva jigs" for nothing. Learning these songs is like trying to drink a hearty oatmeal stout after years of lite beer. There *will* be a period of contorted grimaces, but, when all is said and done, there is no looking back. This psalter/hymnal contains the glories of aesthetic *depth*.

Some may wonder whether this emphasis on the psalms may be giving too much credence to what is called the exclusive psalmnody position. It is not our purpose here to enter into that controversy, but we do want to say that fear of overreaction is not a theology of worship. We believe our exclusivist brethren are in error when they demand that we sing nothing more than the psalms. But we want to give credit where credit is due and say that they are quite right in their insistence that we sing nothing less. Any form of hymn

or chorus singing that prevents the Church from learning all 150 psalms is profoundly wrong-headed, and so we have dedicated ourselves to a full recovery of the psalms. We have lost an enormous treasury and fallen a great way—as illustrated by our need to speak of "introducing" the psalms to Christian churches! Whatever our differences, no one maintains as a point of doctrine that we are *prohibited* from singing psalms. The apostle Paul, on the contrary, calls us to it (Eph. 5:19).

And last, we must recall that Jehoshaphat sent the choir out ahead of the army, and God gave a glorious victory. We need to do the same thing, trusting for the same result. But before we head out there, in the vanguard heading into this cultural fray, we must have something to sing.

Douglas Wilson
Moscow, Idaho

Introduction to Musical Style

Is it any surprise that the final words of the last Psalm exhort us, "Let everything that hath breath praise the LORD. Hallelujah!" (Ps. 150:6)? The injunction is given to us as if we might forget that this is our highest calling and that it rides on our breath—something that is drawn into our bodies so that it can be exhaled with the glory of sound. The Psalms are full of other instructions as to how we should praise the Lord. "O come, let us sing unto the LORD, let us heartily rejoice in the strength of our salvation" (Ps. 95:1). Our singing should be done with joy and great vigor. "O sing unto the LORD a new song" (Ps. 96:1). A "new song" does not necessarily mean one that has just been composed, but describes the way the singer approaches his singing of the Psalm. The Psalm should be fresh and full of life. "Rejoice in the LORD, O ye righteous: for praise is comely for the upright. Praise the LORD with harp: sing unto Him with the psaltery and an instrument of ten strings. Sing unto Him a new song; play skillfully with a loud noise" (Ps. 33:1–3). Not only are instruments employed, but they are to be played skillfully. Competent musicianship is expected by the psalmist. This is no less than praise to the Most High God. The Hebrew word used for "a loud noise" is perhaps best understood as a shout of joy, referring to the singers, not the instrumentalists. Singing is a sport. It requires the same kind of energy. When a singer sings properly with full breath support from the diaphragm, he will feel the exhaustion that comes from great physical exertion. This is one of the most difficult concepts to teach to singers because our culture has relegated singing to the realm of the weak rather than to the realm of spiritual warfare. Robust singing is a must, and that goes for the men as much as the women. "I will praise the name of God with a song, and I will magnify Him with thanksgiving. This also shall please the LORD better than an ox or bullock that hath horns and hoofs" (Ps. 69:30, 31). Above all else, we must sing with a right heart, thanksgiving, and understanding. It is easy to sing away, enjoying only the notes and forgetting about what we are singing and to whom we are singing.

The Revelation of St. John provides us with even more insight into the singing of praise to God. As John is taken up into the heavenly realms (Rev. 4:1, 2), he sees the throne of God with all its attendant pictures of creatures singing His praise. There are the four beasts who never cease to sing, "Holy, holy, holy, Lord God Almighty, which was, and is, and is to come" (Rev. 4:8); the twenty-four elders singing, "Thou art worthy, O Lord, to receive glory and honor and power: for thou hast created all things, and for thy pleasure they are and were created" (Rev. 4:11);

the beasts and elders singing a new song: "Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation; And hast made us unto our God kings and priests: and we shall reign on the earth" (Rev. 5:9,10). Then myriads of angels join in the throng singing, "Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing" (Rev. 5:12); and finally "every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them, heard I saying, Blessing, and honor, and glory, and power, *be* unto him that sitteth upon the throne, and unto the Lamb for ever and ever" (Rev. 5:13, 14).

What John had experienced in Jerusalem at the Temple he was now experiencing in the fullness of the heavenly places. We experience the reality of this as we participate in each Lord's Day service and approach the throne of God in worship. God has made us a temple of living stones, and He dwells among us. He is our God and we are His people. Like John, we too, ascend into the heavenly places in our congregational worship. We too join in the celebration around the throne with all the heavenly host. The only difference is that there have been another 2,000 years of hymn writing and music making. The saints of the last two millennia have added their voices to the heavenly chorus with all the new songs that they have written. Those songs are our heritage and are to be sung in the Lord's praise by us with our fellow departed saints. We are given the opportunity to add our hymns of praise to those that have been written before. The glory increases if we climb on the shoulders of those who have gone before us. But if, in our arrogance, we think we can ignore what has been taught us, we err and bring lame sacrifices of praise. We must be taught in the sanctuary in order to bring what is beautiful into the sanctuary. If we bring only that which the world teaches us, we bring that which is an abomination in God's ears.

WHY ANOTHER HYMNAL?

Christians are people of the Book. Our worship derives its form and content from the Bible. Our instruction for faith and life is entirely drawn from the Word revealed to us through inspiration of the Holy Spirit. It should be no surprise that Christians for centuries relied on books to sing their praise in worship. The development of musical notation evolved in the surroundings of Christian worship as the need for transmitting and performing music grew. The earliest notation comes from the service books of the church in the ninth and tenth centuries. The Reformers relied on hymnals in book form to disseminate the singing of psalms and hymns. Psalters and hymnals have been the second most important books of worship, just as singing is the second most important skill that Christians learn. The Bible makes this clear throughout the Psalms, calling us to sing praises to the Lord with skillfulness.

But the church has experienced a move away from the use of books to sing from. Modern technologies such as the overhead projector have rapidly replaced the use of hymnals in many churches. *Cantus Christi* is designed to retain traditional psalm and hymn singing through the use of the printed page. The settings are mostly in the typical *cantional* style, that is, four voice parts moving together in block chords (homophony) with the melody in the soprano voice. However, there are many departures from this style in various settings, so that sometimes the tenor voice has the melody, sometimes all the voices are singing in unison, and sometimes the block chords give way to simple contrapuntal melodies. But the beauty of the *cantional* style prevails and with it the interdependence of voices. Singing a hymn in harmony is fully Trinitarian. The various parts work together to make a unified whole–a beautiful picture of the one and the many. If you take away any one part, the hymn is lacking in completeness. Each voice part is written for those members of the congregation that have that particular vocal range; thus the music takes into account the diversity of the congregation.

Cantus Christi is a psalter-hymnal for the congregation of Christ Church, Moscow, Idaho. It does not pretend to satisfy the needs of any other particular congregation or any particular denomination. We are members of the Confederation of Reformed Evangelicals, a small denomination without a hymnal. Many denominations have published their own hymnals; *Cantus Christi,* however, is not intended to be a denominational hymnal. As Christ Church moved out of modern evangelicalism into a more historically rooted Reformational faith, the need for Psalm singing became a high priority. As the church sang Psalms, it became apparent that there was also a need to change hymn styles to those that approached the character and the depth of the psalter. Choosing a modern hymnal for our needs was next to impossible. Most hymnals with good musical content were filled with inclusive language, a sort of bowdlerization of old poetry to suit current sensibilities, and tended toward liberalism. On the other hand, most evangelical hymnals have catered to the call for eclecticism for the sake of eclecticism alongside an overabundance of the subjectivist hymns of the late nineteenth or early twentieth centuries. Most show a simple lack of understanding of beauty. Modern psalters often fare little better musically. The historic psalters, such as the *Genevan Psalter* or the *Scottish Psalter*, are wonderful, but a good mix of them cannot be found under one cover. Thus *Cantus Christi*. It is a work in progress. The first edition is fairly small, only around 275 hymns and Psalms, but this is only the first edition of several more to come, perhaps even someday becoming separate hymnals and psalters. Since nearly half of the music is not known by the congregation at this time, there is plenty of room to grow with it before the next edition comes out. Though this is a

hymnal for Christ Church, Moscow it is assembled in such a way that it can be useful for any Christian church.

THE CONTENT

PSALMS

The psalter in this first edition is not complete. A little less than half of the Psalms are represented; however, this should be remedied by the next edition. The psalms can be divided into three main categories according to musical style–metrical, chant, and through-composed.

The metrical style is the most accessible for beginners because it is hymn-like. In fact, metrical Psalms really are hymns that paraphrase a Psalm text more or less closely. The Genevan Psalms make up the largest portion of this type. They were a product of John Calvin's attempts at recovering the singing of God's word and represent one of the musical high points in the history of psalmody. These melodies were originally sung in unison, but I have chosen the simple four-part settings of the Huguenot composer, Claude Goudimel, who harmonized the *Genevan Psalter* within two years of its completion. A source of metrical Psalms from the next century is Heinrich Schütz's *Becker Psalter* (1628, 1661). This is a source that is relatively untapped in American congregational singing but is a wellspring of delightful tunes that expresses the character of each Psalm in a fresh manner. I am grateful to Douglas Wilson for providing English texts for ten of these Psalms and hope to include many more in the next edition. A third major group of metrical Psalms is the *Scottish Psalter*. Some of the language is a bit more difficult to fight through; however, because of their Scottish and English roots, many of the tunes are easy to learn by American congregations who have sung much English hymnody. A final category is a group of metrical Psalms united only by their inclusion in *The Book of Psalms for Singing,* which the Christ Church congregation had been using before it was decided to put together our own psalter.

As the congregation matures in its Psalm singing, they should be willing to try a second style of Psalm singing–chanted Psalms. The advantage of the chanted Psalm is that the congregation can sing the actual words of the Psalm rather than a poetical paraphrase, which is compromised by restraints of rhyme and meter. There are two styles of chant represented in this hymnal, Gregorian and Anglican. Of the two, Anglican style chanting is more accessible to our modern ears and sensibilities. The Anglican style of chant began to be written soon after the Church of England was established in the sixteenth century and continues to be written today. The Gregorian Psalm tones by contrast have less musical interest, but because their origins may go back to chants of the Jewish synagogue even before the time of Christ, they provide a musical bridge with the saints of ancient times.

The third style of Psalm singing is through-composed. A through-composed Psalm is one in which the composer writes the music according to the demands of the

text. It has the advantage of being musically interesting as well as textually accurate, setting out the actual Psalm text rather than a metrical version. Because the music is flexible, texts such as "The heathen raged tumultuously," and "Be still, and know that I am God;" are not sung to the same music, as in the Scottish Psalm 46. The through-composed Psalm is the best for learning the Psalm text because the music aids in memorizing the words. The paradigm for this style is Thomas Tallis's Psalm 95. It was composed to be sung by a choir, but because of its hymn-like texture, it is accessible to congregations with an adventurous spirit. To be sure, it takes more time to learn, but the effort is well worth it. Most of the Christ Church congregation were able to sing it from memory in less than two years after it was introduced. Tallis designed this piece so that the parallel structure of the Hebrew poetry of the Psalm is reflected in parallel lines of music. The congregation is divided into two groups who alternate singing the parallel phrases. This style of singing (antiphonal) follows most closely the original intention of Psalm singing as it was performed in the Temple. I am grateful to two young American composers who have set three other Psalms in this style (Psalms 97, 127, and 133). Someday, I hope that *Cantus Christi* will contain all 150 Psalms in a through-composed version.

SERVICE MUSIC

A somewhat unusual section of the hymnal, at least for modern evangelicals, is the Service Music. This section is a collection of song whose texts come from the ancient church as well as the canticles (song-like passages) of the New Testament. In our supposedly superior wisdom, many moderns have thrown out these most marvelous songs, often just because they are sung in churches which have given up the love of the true gospel. However, these ancient songs truly take us back to early Christian worship, both textually and sometimes musically, to give us a taste of what saints of all ages have brought before the throne of the living God. Savor them and bring great glory to our God and Savior Jesus Christ.

HYMNS

The largest section of the hymnal is comprised of the hymns themselves. Musically, the hymns break down into the following chronology:

14 pre-16th century hymns,
31 hymns from the 16th century,
21 hymns from the 17th century,
28 hymns from the 18th century,
36 hymns from the 19th century, and
8 hymns from the 20th century.

The tunes are taken primarily from German and English sources, followed in number by American and French. German sources are preponderant because the chorales of the German Reformation are unsurpassed in warmth, strength, beauty, and majesty. The Germans also had a wealth of beautiful pre-Reformation melodies to draw upon. The French sources include

some hymns derived from Genevan psalms, several seventeenth century Catholic tunes, and a carol. The British sources include folk melodies from England, Ireland, and Wales, and hymn and psalm tunes from the sixteenth to the twentieth century. The beauty of Tallis' psalm tunes, the beloved English carols, the dignity of the Victorian hymns, and the glorious sweep of Ralph Vaughan Williams' hymns are all a part of the rich English heritage. The American sources include some hauntingly beautiful folk hymns and three hymns from the 1990's. Of special delight to Americans is the singing school repertoire from the late eighteenth and early nineteenth centuries. It has been well received by the Christ Church congregation, and the next edition of *Cantus Christi* will include more of these fuguing-tunes. The next edition should also include many more sources, as well as a greater number of more recent tunes.

The hymns are organized in five major categories: Sacraments, Festivals, Adoration, Supplication, and Evening Hymns. The Sacrament section includes only one baptismal hymn, but more will be added. Hymns in the section of the Lord's Supper are hymns that specifically refer to the Supper. Other hymns which also work well for singing at communion are scattered throughout the other sections. The Festival section follows the traditional church calendar of Christ's incarnation (Advent, Christmas, and Epiphany), Christ's passion (triumphal entry into Jerusalem, his suffering, and death) Christ's resurrection, Christ's ascension, the outpouring of the Holy Spirit at Pentecost, and All Saints Day. The Festival section concludes with the American traditional festival of Thanksgiving. In singing seasonal hymns year after year, the whole church begins to think and act according to the liturgical season. All people are unified into communities by a calendar: the calendar of national holidays, the school calendar, the sports seasons. These are not bad in themselves, but they don't point us to Christ, the substance. Let us be united as the people of Christ by the calendar of the church and the seasonal celebration of various aspects of our salvation. Let the communion of the saints and our united rejoicing in so great a salvation be the organizing and coloring factors of our lives.

DISTINCTIVE MUSICAL FEATURES

The following features have been observed in editing the Psalms and hymns in this volume:

1. The pages are identified by page numbers only. The hymns are not given numbers as in most hymnals.

2. Generally, all the stanzas of the hymn text are found in the music thus making it easier for those who like to sing parts. No more than six verses are ever found between the treble and bass staves. When there are five stanzas, verse three is italicized as a visual aid. When there are six stanzas, both verses three and four are italicized.

3. There are no time signatures in any of the Psalms or hymns except in one hymn where the meter changes for the refrain. Otherwise, the meter is obvious or so varied that time signatures only cause confusion.

4. Generally, barlines are used in metered hymns when the metrical units remain constant throughout. Otherwise, they mark textual metrical units or are omitted altogether.

5. In music without barlines, such as the Genevan psalms, rests in all parts cancel accidentals from the previous phrase. In music with textual barlines, the barlines likewise cancel accidentals. Cautionary accidentals are sometimes given for clarity.

6. Except for a few cases, sopranos and altos share stems and beams when their note durations are the same. Otherwise, sopranos are stemmed up and altos are stemmed down. The same holds true for the tenors and the basses.

7. Most of the music with no barlines should be sung with a half-note tactus (beat) rather than with the quarter-note tactus. This is especially true of the Genevan Psalms.

8. When one syllable is placed on several notes, a slur is used to indicate which notes go with a particular syllable. If the notes are eighth notes, the slur is omitted and the beam indicates the notes that belong to the syllable. This is particularly important to observe when singing hymns that are derived from Gregorian chants.

9. Chant should be sung with natural speech rhythms, never metrically.

10. In the through-composed Psalms (95, 97, 127, and 133), the rubrics *dec.*, *can.*, and *full* appear at various places in the music. These are traditional Anglican designations indicating who should be singing. *Dec.* stands for *decani,* which is the south side or the side where the dean sits. *Can.* stands for *cantoris,* which is the north side or the side where the Precentor (cantor) sits. Both sides join together at the designation *full.*

The texts of Anglican chants are written below the music. The first line of text corresponds to the music up to the first light double bar. Each successive line corresponds to the next section between the light double bars or a light double bar and the final double bar. Then the music repeats back to the beginning, except when there is an indication of singing the 2nd half. In that case the singers do not return to the beginning of the music but sing it from the halfway point to the end. Slashes, dots and bold type are the key to fitting the words to the music between double bars.

Slashes correspond to the bar lines in the music. Therefore, all the words or syllables before the first slash are sung to the whole note (or reciting tone) in the first bar of each section. Sometimes there may be an extra passing tone in the measure with the reciting tone. When this occurs, the extra note is sung with the last syllable before the slash.

The measures with half note movement work this way:

1. When there are two syllables

between the vertical lines in the text, each syllable is sung to one note.

2. If there are more than two syllables between the slashes, the note changes will be determined by the dots and bold type (called pointing).

a. If there are only two words and no other pointing, the first word corresponds to the first note and the second word to the second note.

b. A dot is placed between syllables or words where there might be confusion. The dot is the dividing point. Everything to the left of the point is sung on the first note, everything to the right of the point is sung on the second note.

3. If there is only one word or syllable between slashes it will be marked in bold type. It is sung on both notes.

Although the music is marked in measures, there is no fixed rhythm. This is still chant, not metered music. As in most chant, the cadence of the text dictates the rhythm and tempo of the chant. The music does not suddenly become metrical at the end of each section.

ACKNOWLEDGMENTS

The project of *Cantus Christi* began at the suggestion of Douglas Wilson. I met with Douglas Jones III and Douglas Wilson to set the guidelines for the publication of this hymnal. My great thanks goes to these men, who have been an encouragement to the efforts of putting *Cantus Christi* together. They have been more than understanding and patient as this project developed and grew. Thanks to the elders for their approval of this project. To the congregation of Christ Church, thank you for learning these Psalms and hymns, even when they seemed too difficult at first. Thanks to the staff at Canon Press, especially Doug Jones and Lucy Jones, who have helped me step by step along the way. To my wife Kim, who spent more time perhaps than I did on this project, my loving thanks. God gave us our wives for helpmeets, and He provided me with the most marvelous of all. Her untiring efforts at editing, and her suggestions, ideas and support have been the reason that this project has made it to this point. As God made husband and wife to be one flesh, so this project is truly a product of one flesh. The greatest thanks and praise belong to our Triune God—Father, Son, and Holy Spirit. The Son Himself taught us how to give thanks in the Eucharistic breaking of bread and in drinking the cup of salvation. His sole sacrifice gives His people the bond of *koinonia* and binds the church in one. *Soli Deo gloria!*

Louis Schuler
Potlatch, Idaho

List of Abbreviations

alt. ..... altered
anon. ..... anonymous
arr. ..... arranged by
attr. ..... attributed to
c. ..... circa
C.M. ..... common meter
C.M.D. ..... common meter doubled
C.M. Rep. ..... common meter with repetition
Can. ..... cantoris
D. ..... doubled
D.Rep. ..... doubled with repetition
Dec. ..... decani
harm. ..... harmonized by
irreg. ..... irregular
L.M. ..... long meter
L.M.D. ..... long meter doubled
pub. ..... published in
rev. ..... revised
st. ..... stanza
sts. ..... stanzas
tr. ..... translation

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