The HYMNS

Instrumental accompaniment for
unison congregational singing
of the 85 Hymns from the
Book of Praise - Anglo-Genevan Psalter
of the Canadian Reformed Churches

2nd EDITION

D E N N I S T E I T S M A

These harmonizations of the 85 Hymns are available
in PDF format as a **free** download from www.bookofpraise.ca

Professionally printed copies of a spiral-bound book
including all 150 Psalms and 85 Hymns
with laminated covers are available
for the cost of printing ($12) plus shipping.

Note that shipping charges vary by location.
Sending multiple copies to one address significantly
reduces the shipping cost per book.

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Typeset by James Teitsma and Colin VandenAkker

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PREFACE

In 1984, the Canadian Reformed Churches adopted 65 hymns for congregational singing in worship services in addition to the 150 Psalms on Genevan melodies. Due to an expressed lack of keyboard music for the 62 Hymns, my music for the accompaniment of unison singing in the worship services, was initially hand-written and self-published in 1978. The improved keyboard music for the 65 Hymns (1984) were written in the 80's and self-published in 1990. As long as supplies last, free copies are available at the cost of shipping charges. Since 2014 the finalized Book of Praise presents **85 hymns.** This present music collection includes the edited music of the original hymns as well as the keyboard accompaniment for the additional hymns in a similar style.

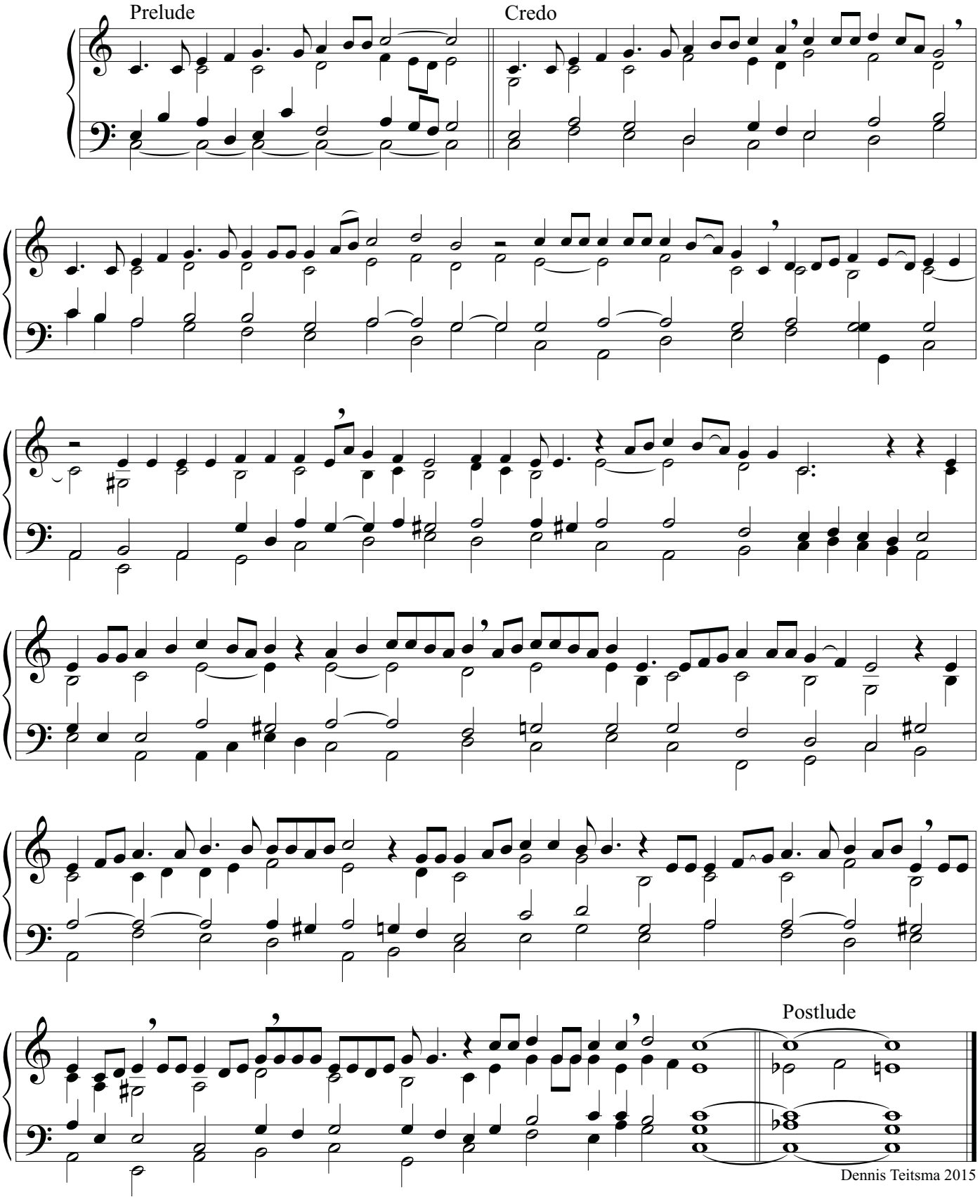
Chorales are usually composed for four-voice choirs, but these songs are written to accompany congregational **singing in unison**. They are expected to promote and stimulate a rhythm that shows the dignity as well as the easy flow of reformed congregational singing, as has been the case with the Genevan tunes of the Psalms from the 16th century. The characteristics of those tunes are that they never start on an upbeat, generally use **one** note for each syllable, use only two note values, have a natural flowing rhythm with the beat on the **longer** of the two, and melodies show **no** bars. The bass line represents the ongoing **beat** which is the **pulse** of the congregational rhythm. These basic ideals are carried over to the unison singing of the hymn tunes as well. They include sixteen so-called Genevan tunes.

The proper tempo or speed of **reformed congregational singing** differs from one congregation to another and from one song to another, but generally the speed ranges between 40-70 beats per minute. (for more information see my Notes in The Hymns 1990 or my paper on "TUNES of the Anglo-Genevan Psalter, 2005, ISBN 0-9737275-1-9 , which was partly republished in 2013 as a booklet called Genevan Tunes in the Anglo Genevan Psalter). Over all, the **longer** note value determines the beat or the **pulse**. When attending a church service, we celebrate a sabbath, a day of repose. We are to relax from our busy, hurried lives by hearing the comforting message of the Good News and by responding to it by our **offerings** of gifts, prayer and praise. The tempo of the singing helps to relax and even to slow down the heart beat as well, which is for a person at rest between 60 and 70 per minute. The task of the **accompanist** for unison singing is to **serve.** He or she is to prepare the congregation for a response song and musically ornament that congregational activity. The **preludes** are short, for their only purpose is to identify the tune, the tempo and the pitch, as well as to have everyone start at the same time. Brief postludes simply function as a closing cadence. A second postlude or a second version of the chorale might at times be shown just to fill a page and perhaps provide some variation. For some keyboard players it may take a little while to get used to the absence of bar lines. Letting the half-note base line determine the slow, ongoing easy-flowing **pulse-beat** of a congregation, can be very helpful. It is hoped that this music edition for accompanying the Hymn-singing will serve and promote the unison singing in our public worship services, as speaking with **one voice** to the praise and glory of our Creator and Redeemer.

This updated collection of the Hymns was only made possible thanks to the cooperation and assistance of my son James and Colin VandenAkker who prepared the music notation.

Hymn 1

Credo



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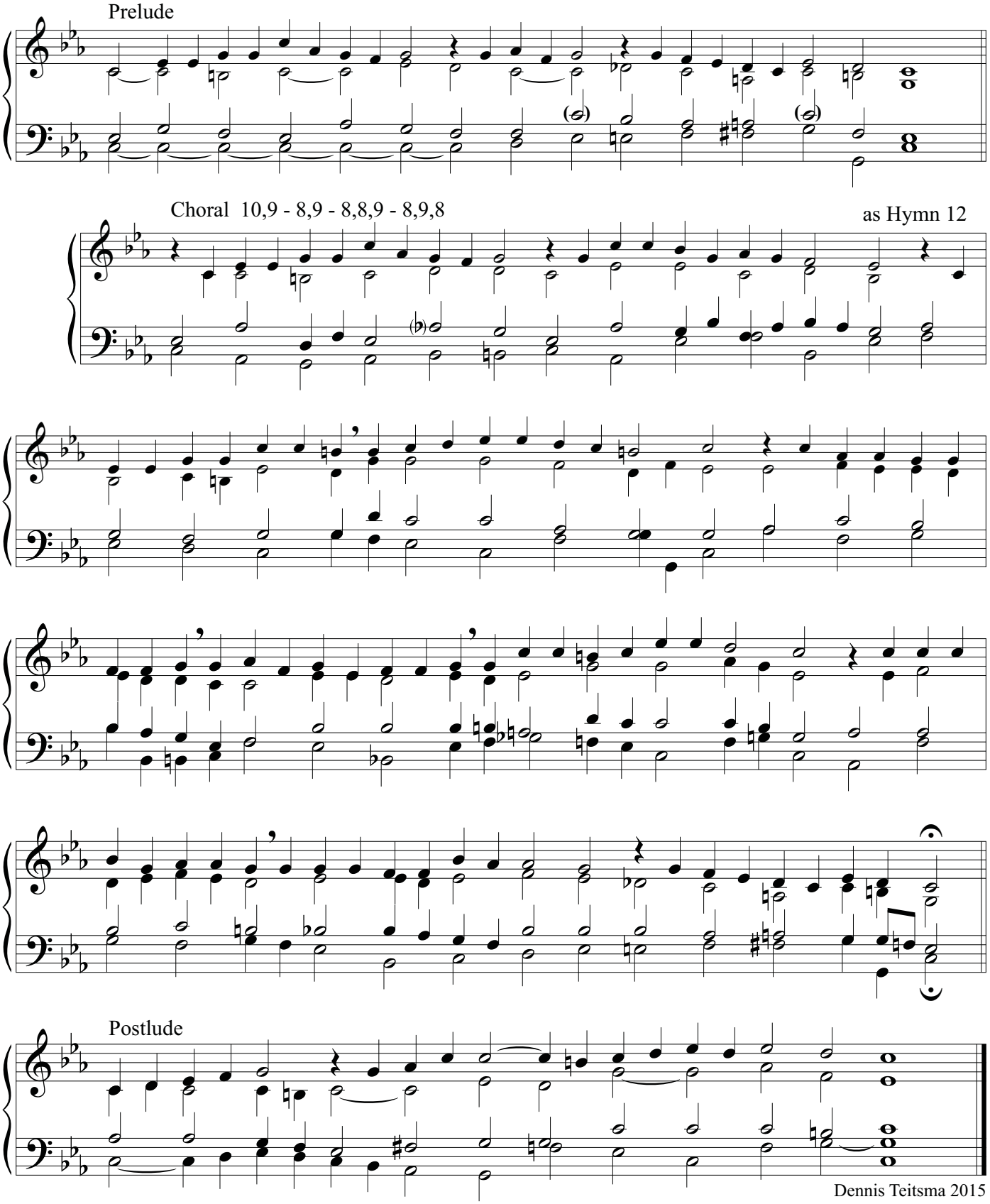
Hymn 2

'k Geloof in God



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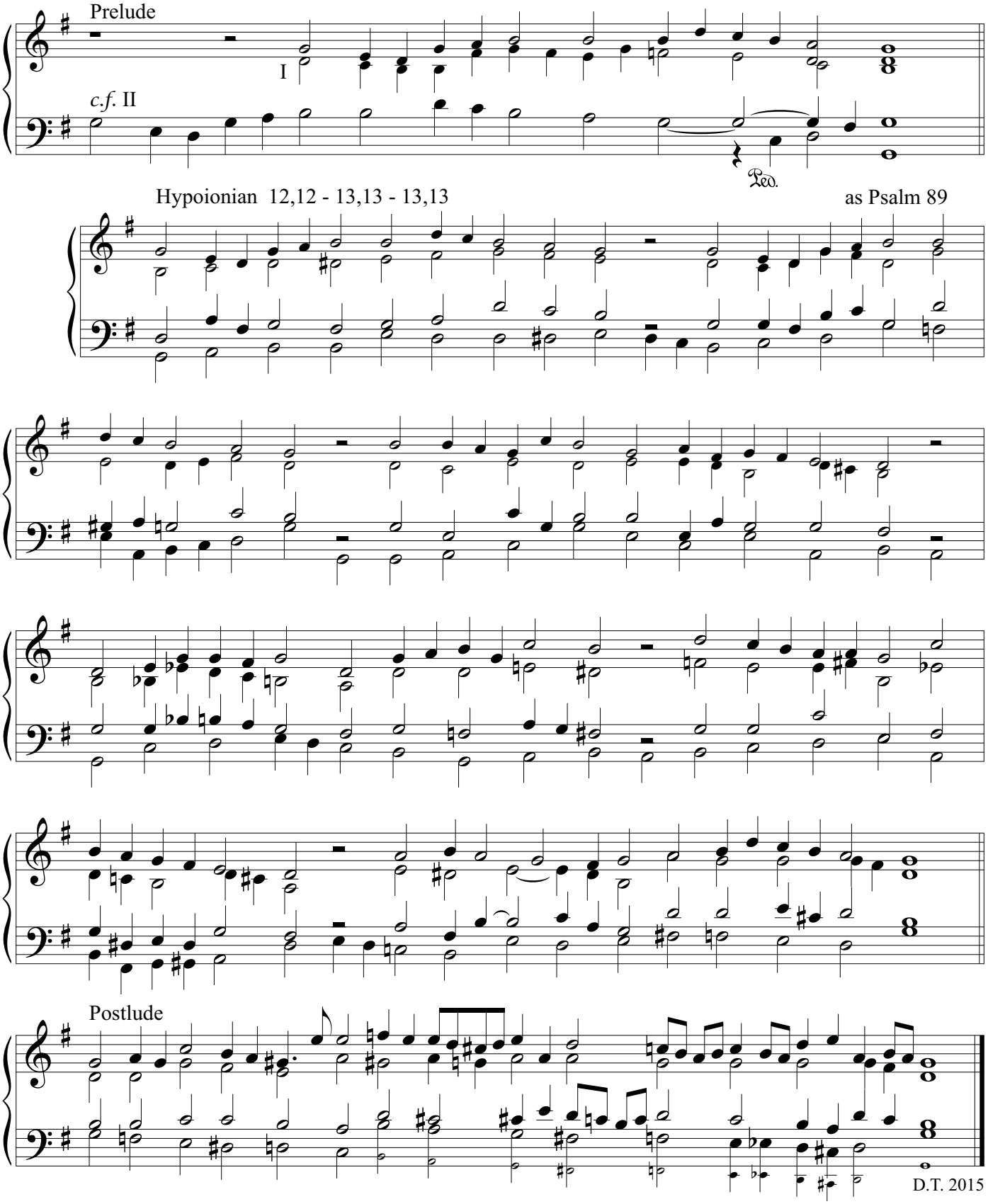
Hymn 3

Du Seigneur – Te Deum



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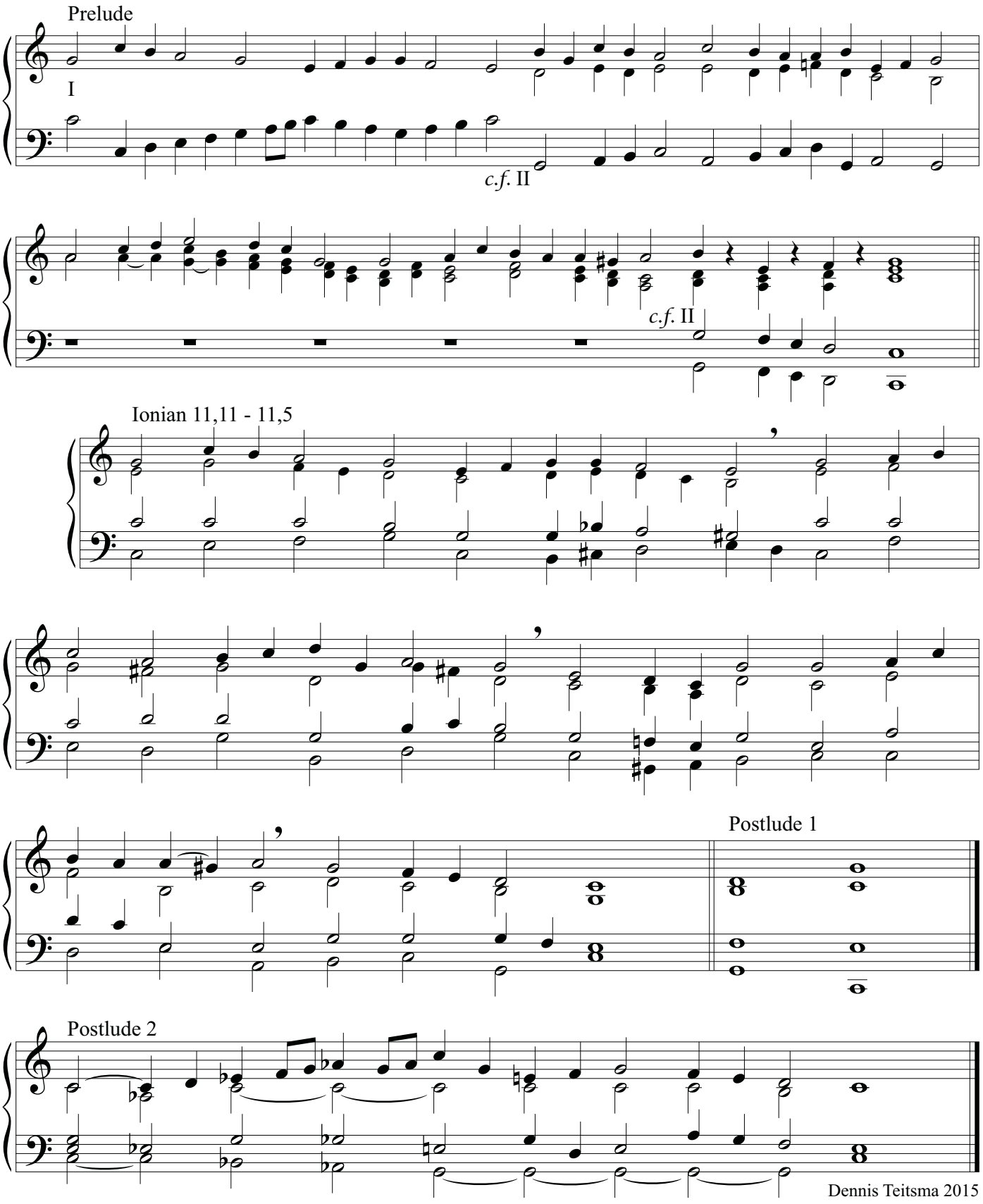
Hymn 4

Oblation



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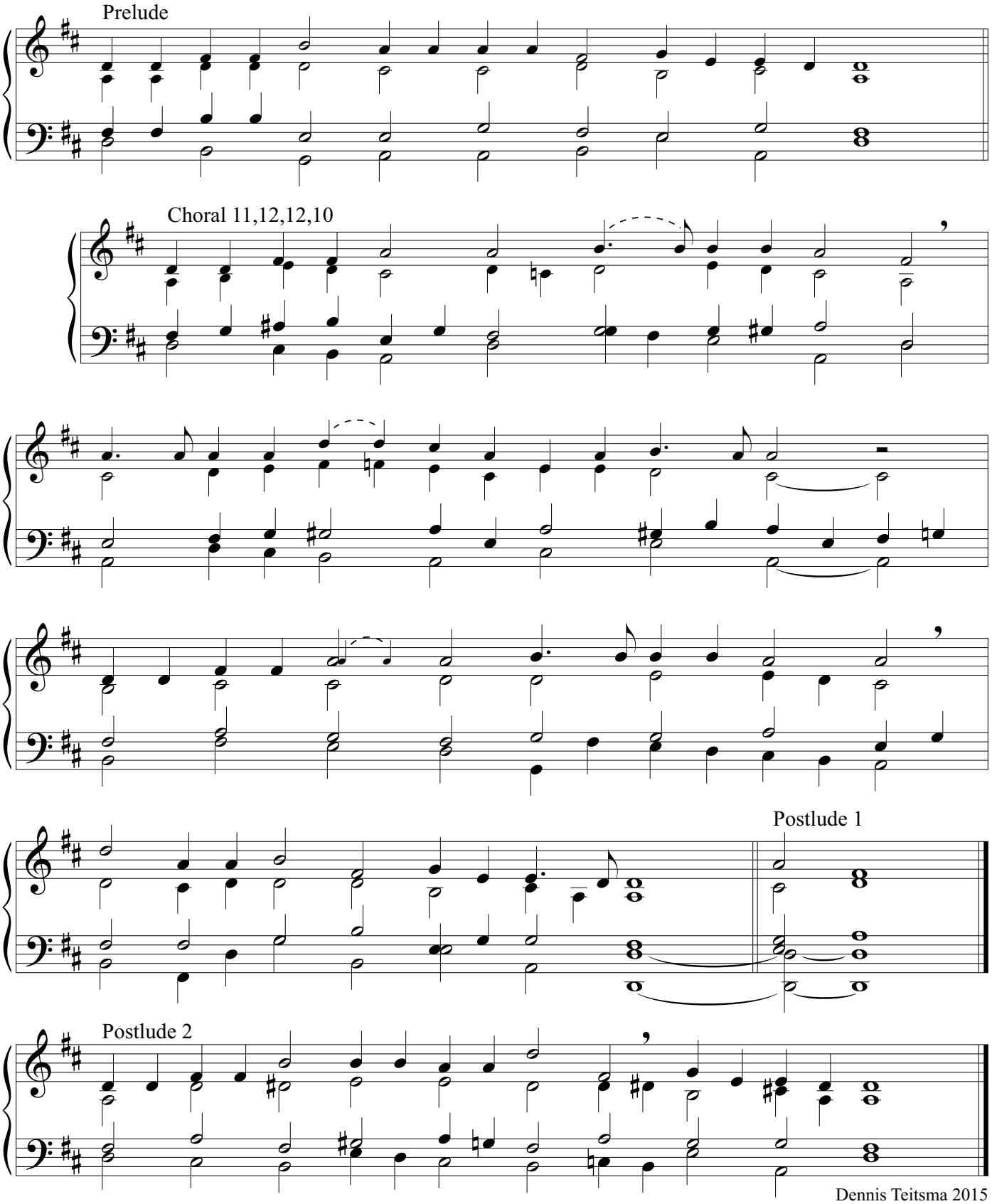
Hymn 5

Nicea



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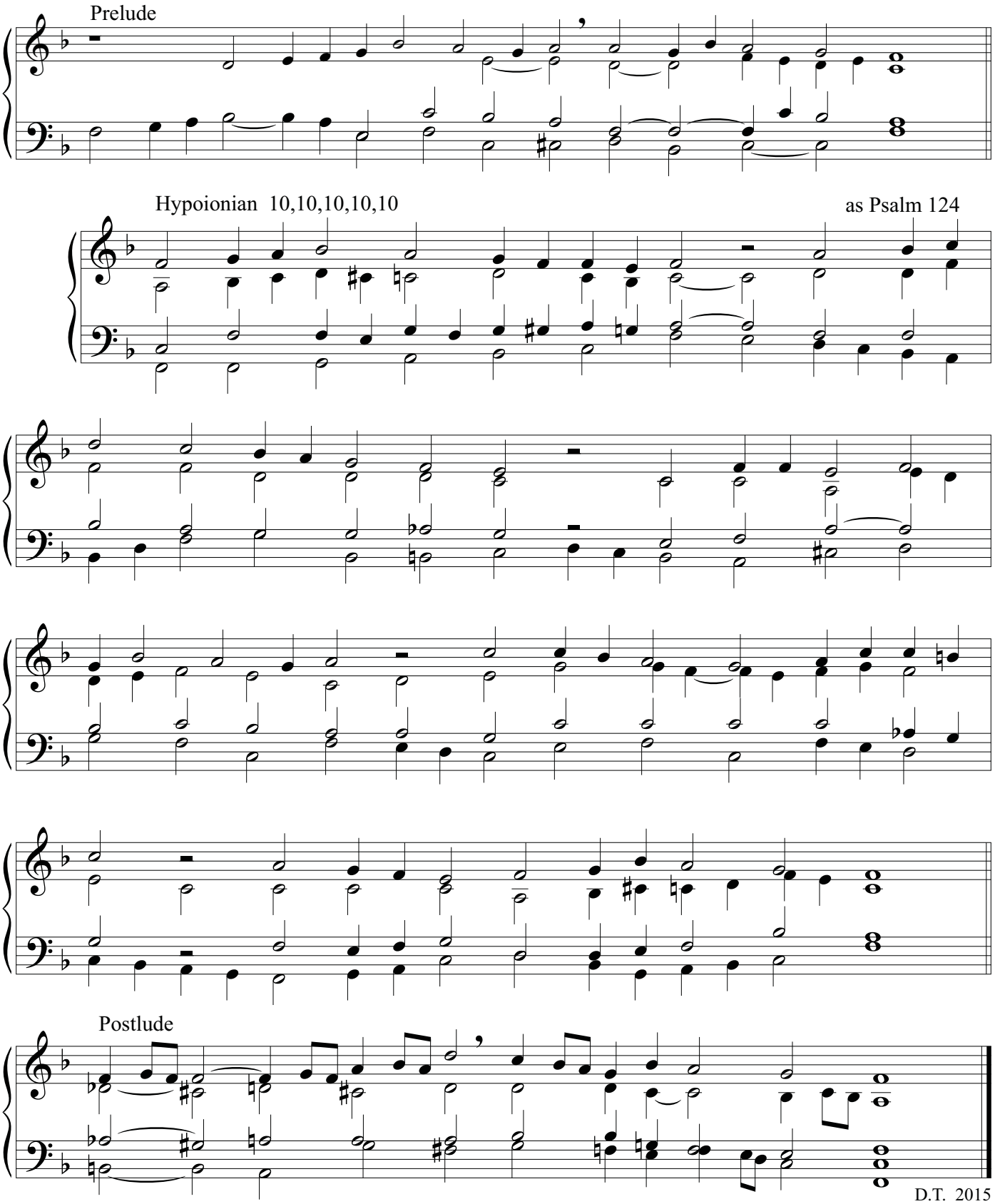
Hymn 6
Old 124th



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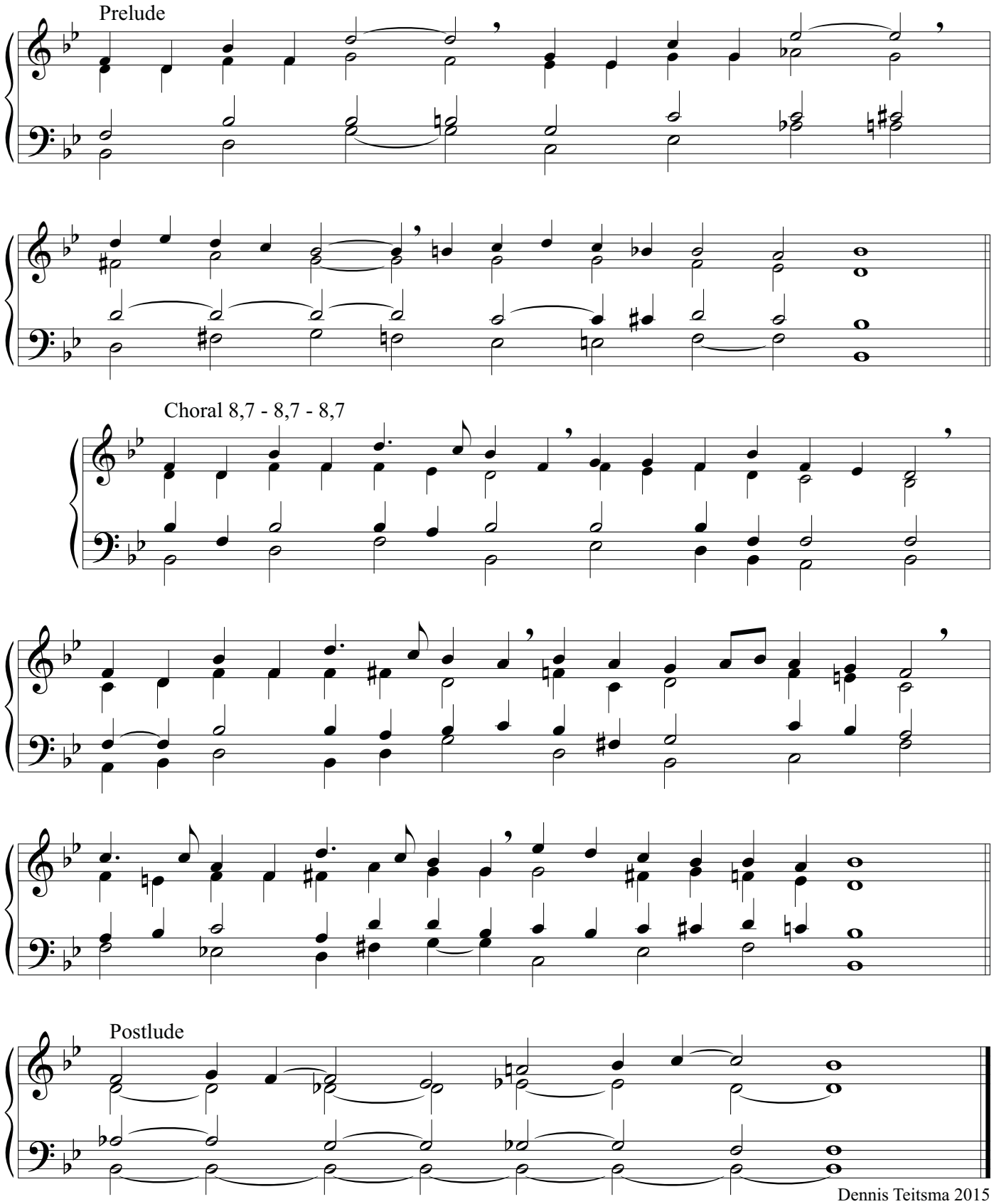
Hymn 7

Regent Square



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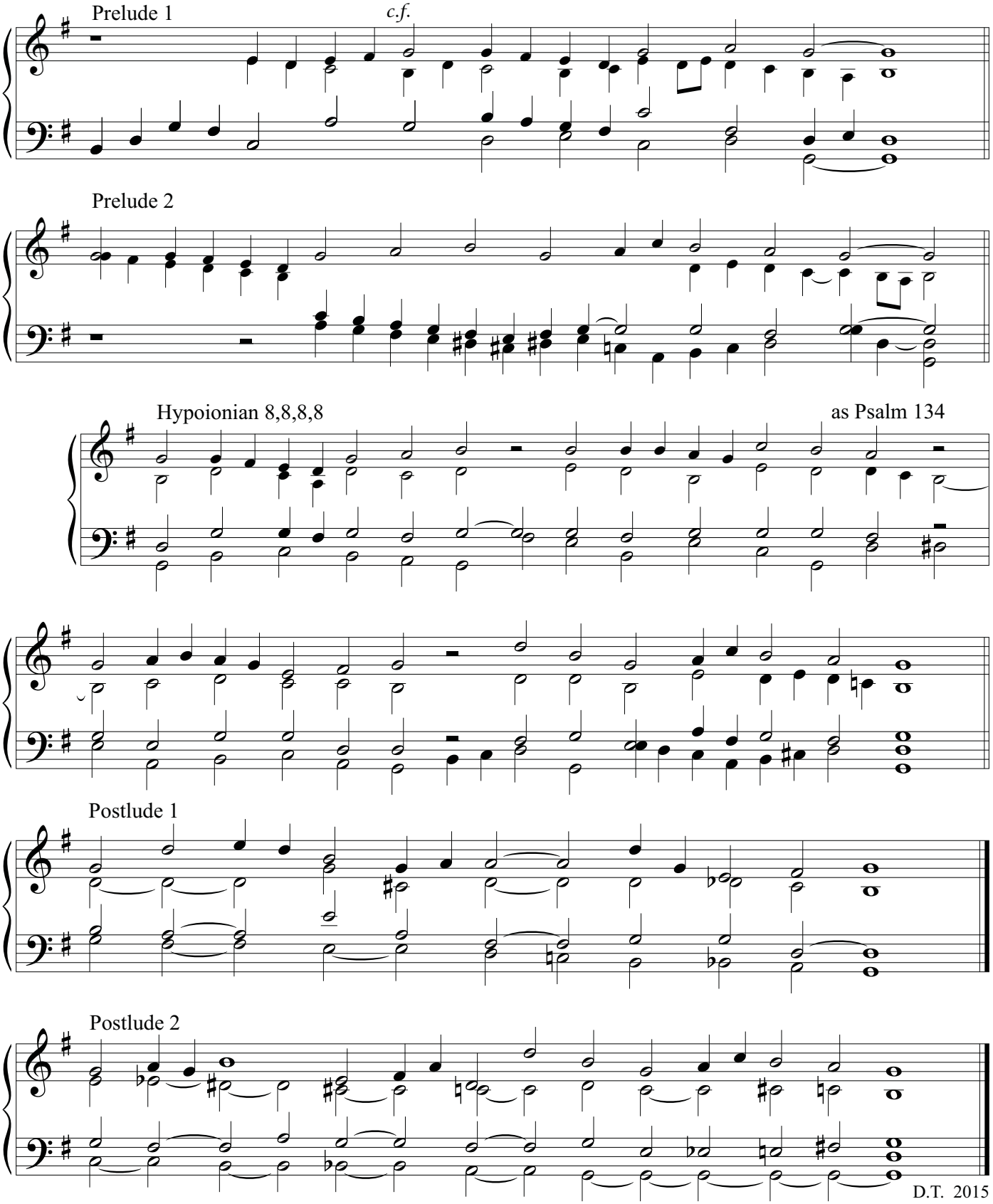
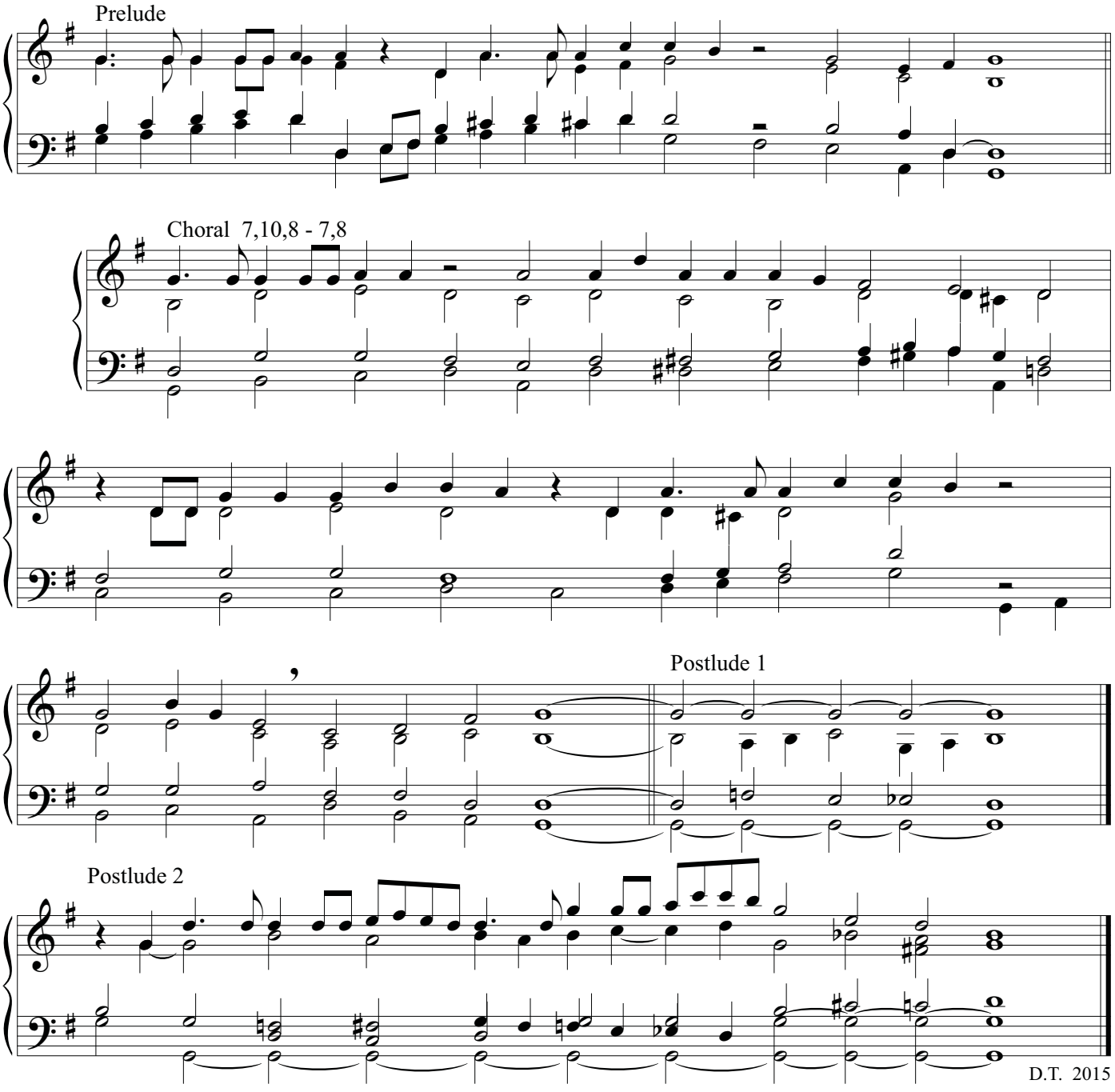
Hymn 8

Old Hundredth

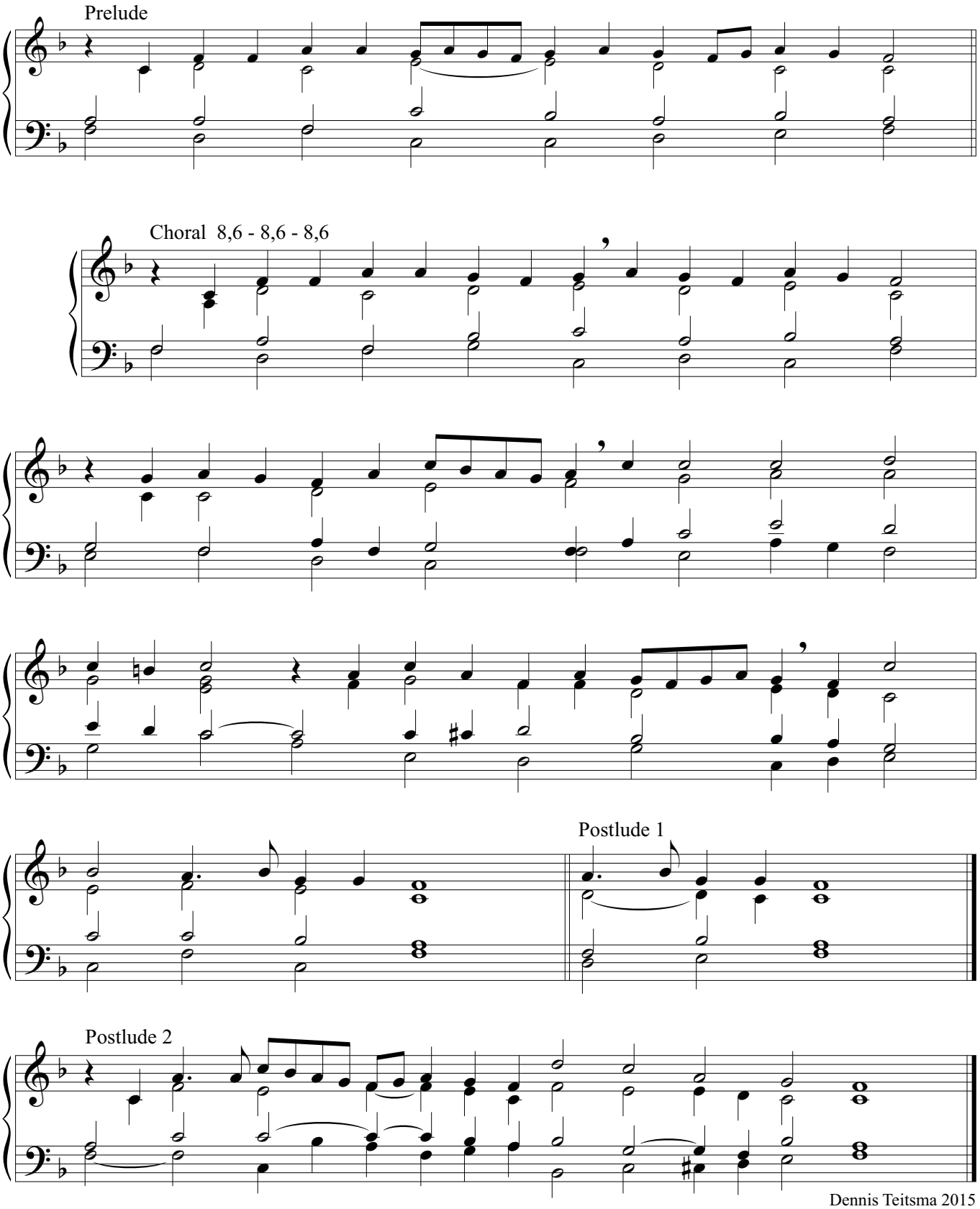


Hymn 9

Gloria Patri



Hymn 10
Coronation



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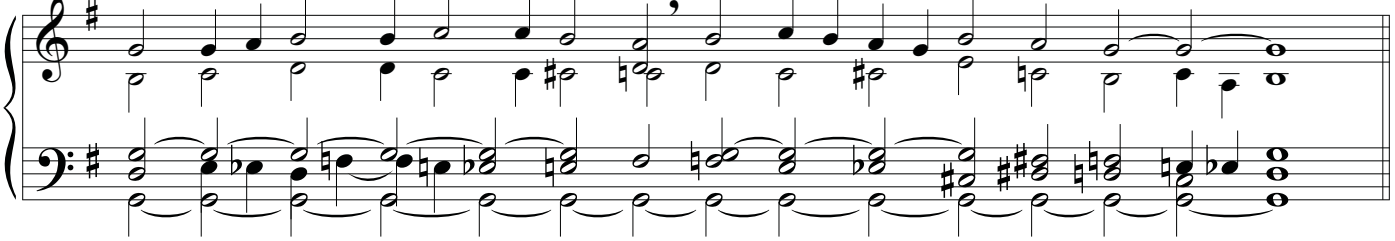
Hymn 11

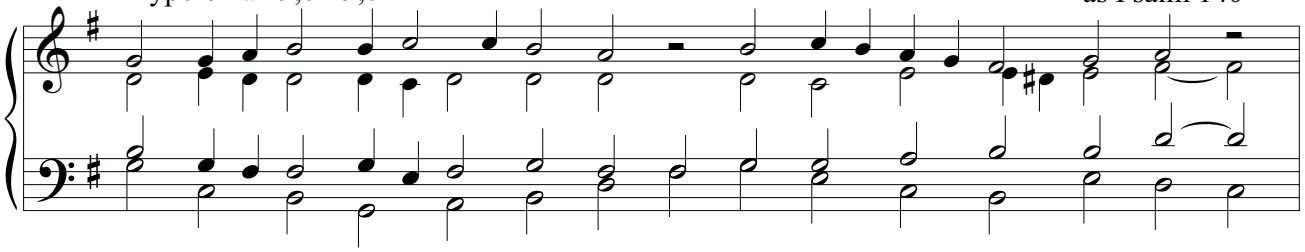
O Dieu, donne moy

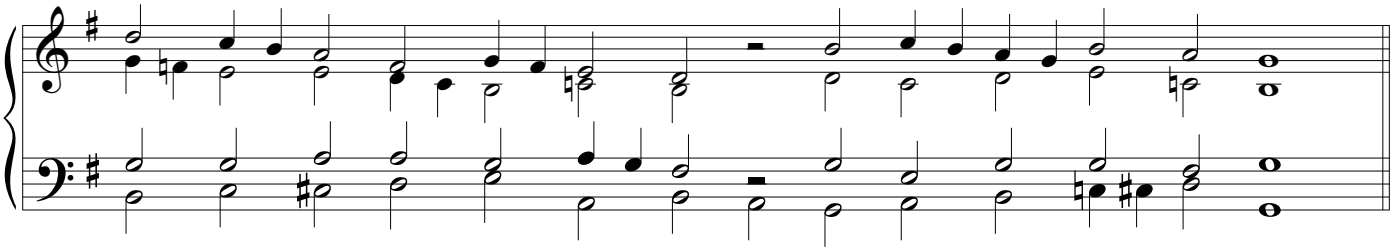
Prelude



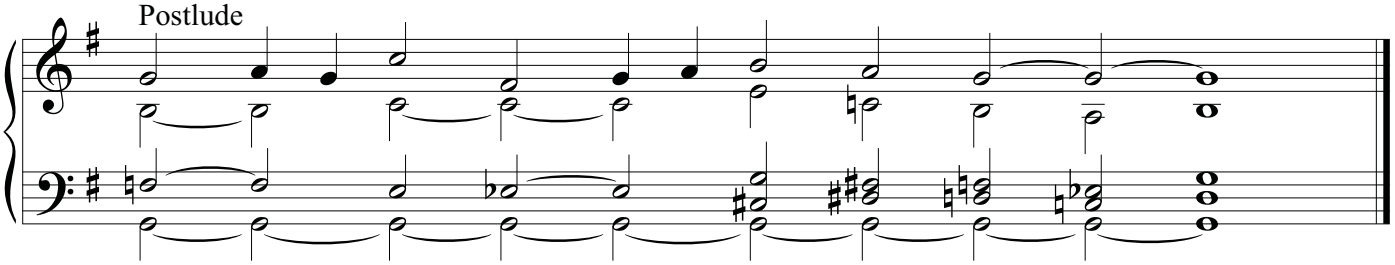
Hypoionian 9,8 - 9,8

as Psalm 140





Postlude



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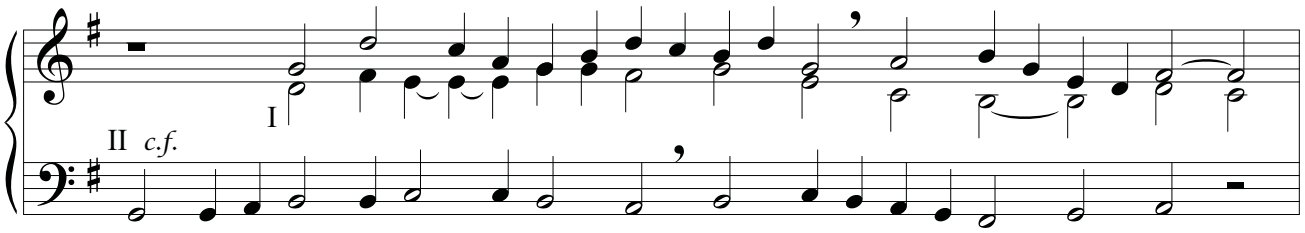

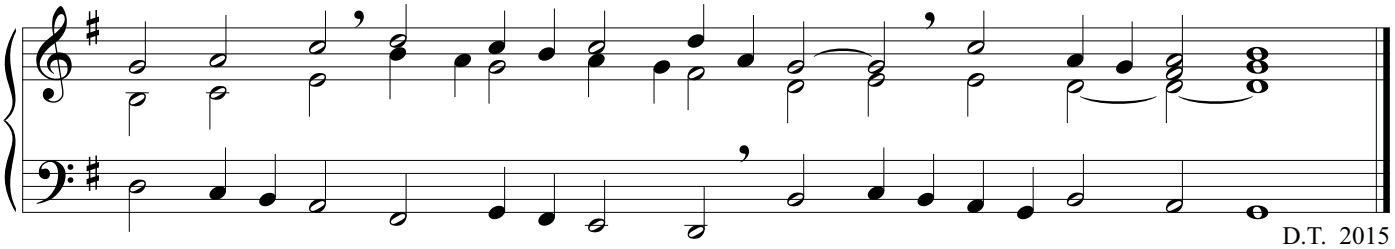

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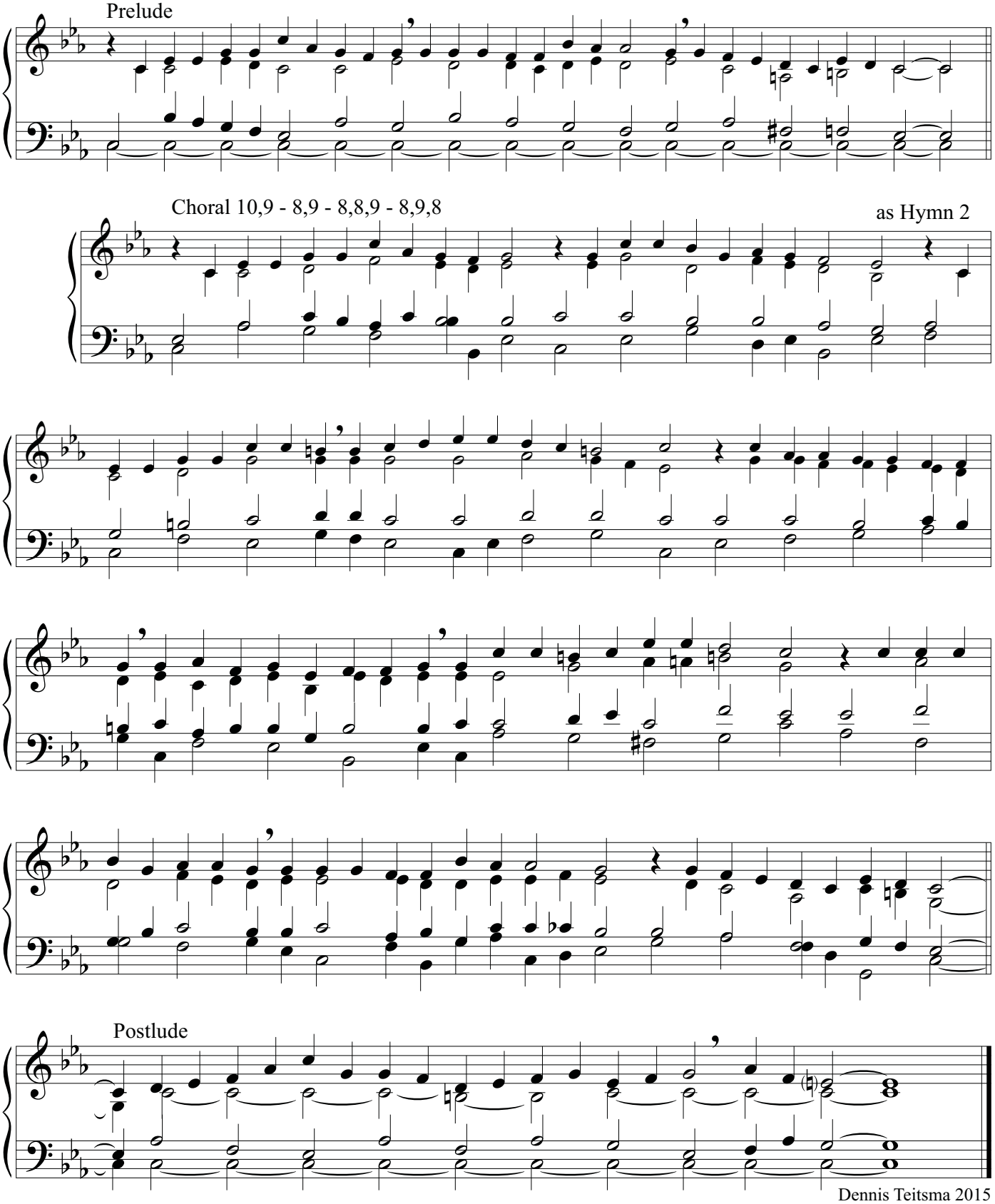
Hymn 12

'k Geloof in God



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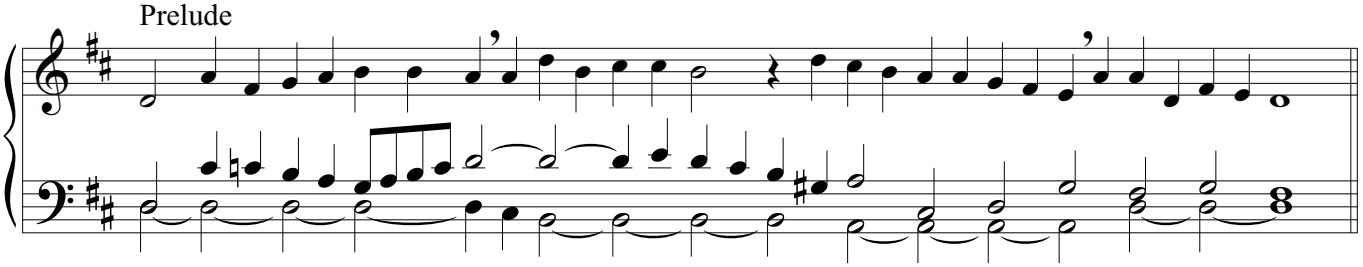
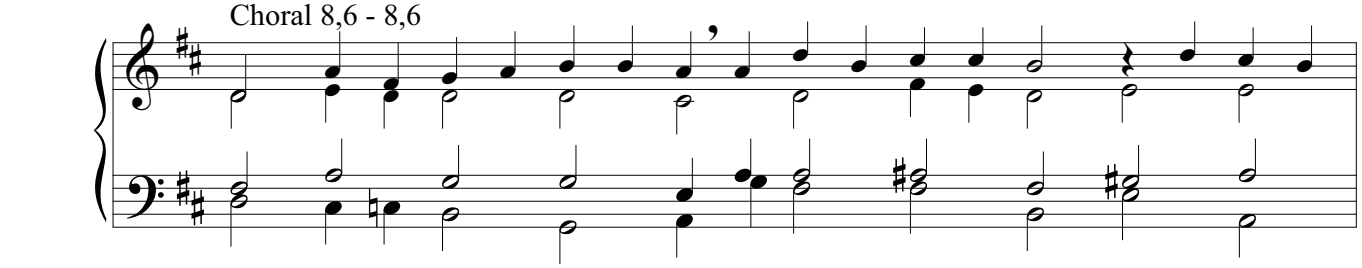
Hymn 13

Song 67

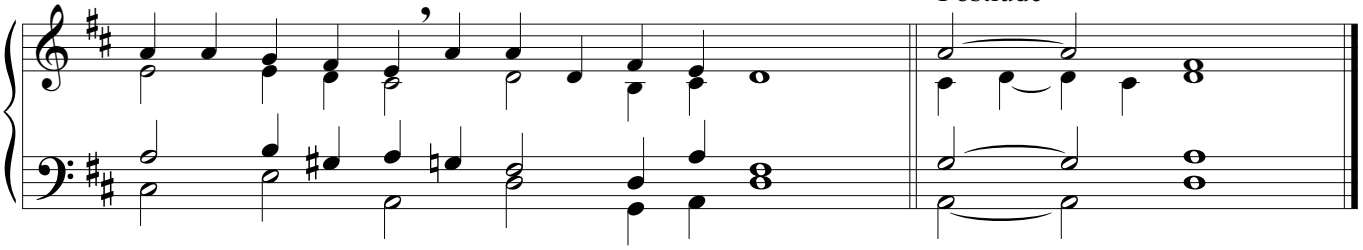
Prelude



Choral 8,6 - 8,6



Postlude



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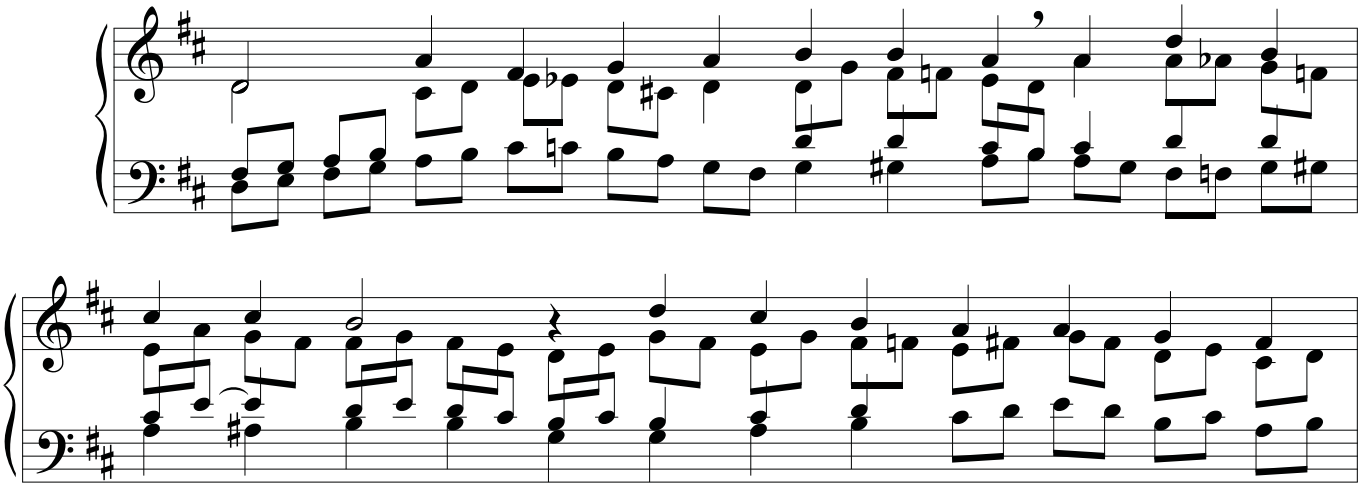

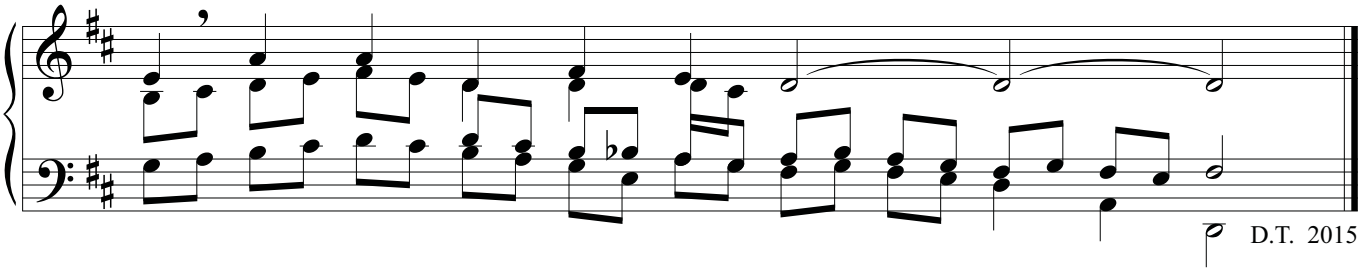

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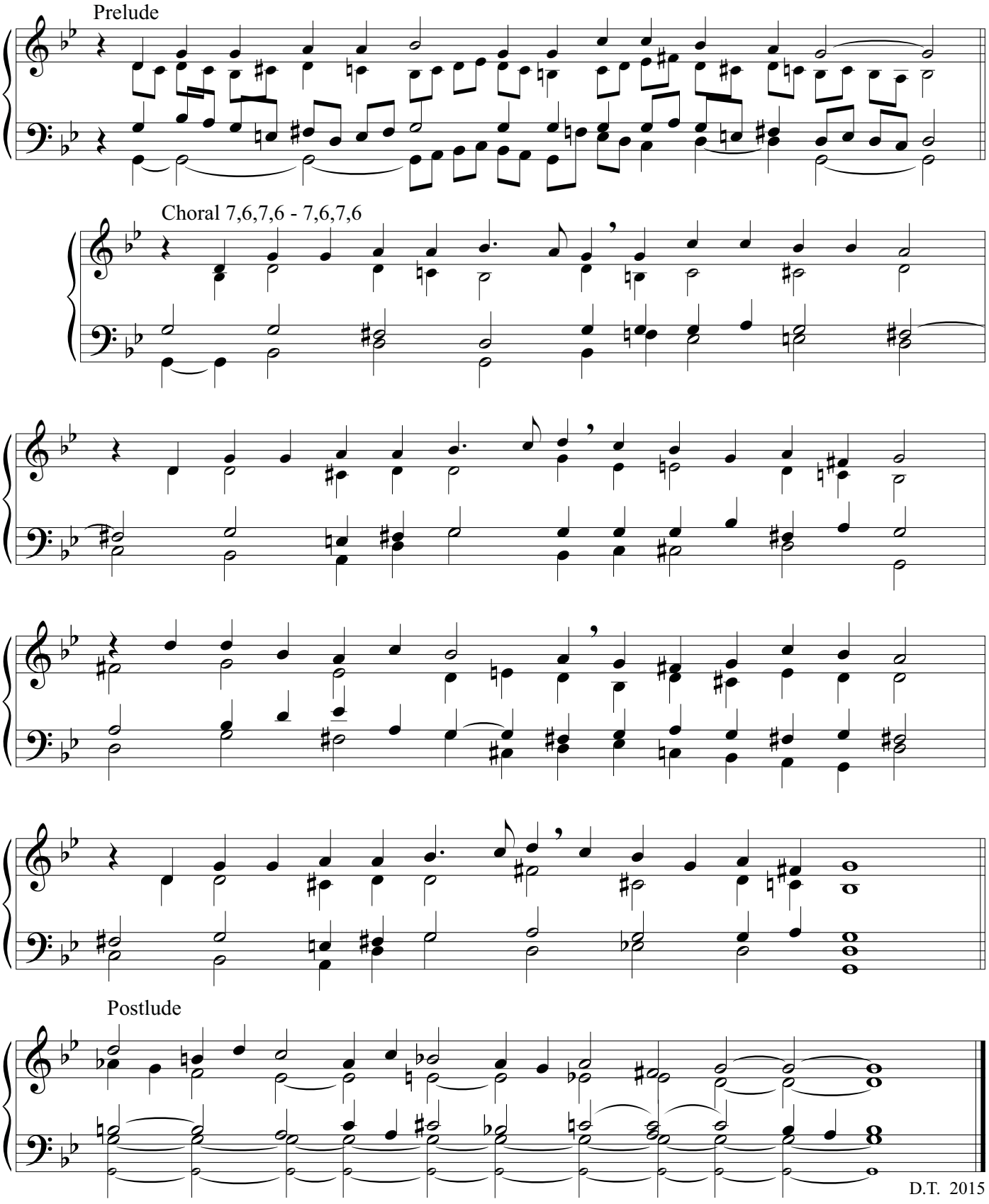
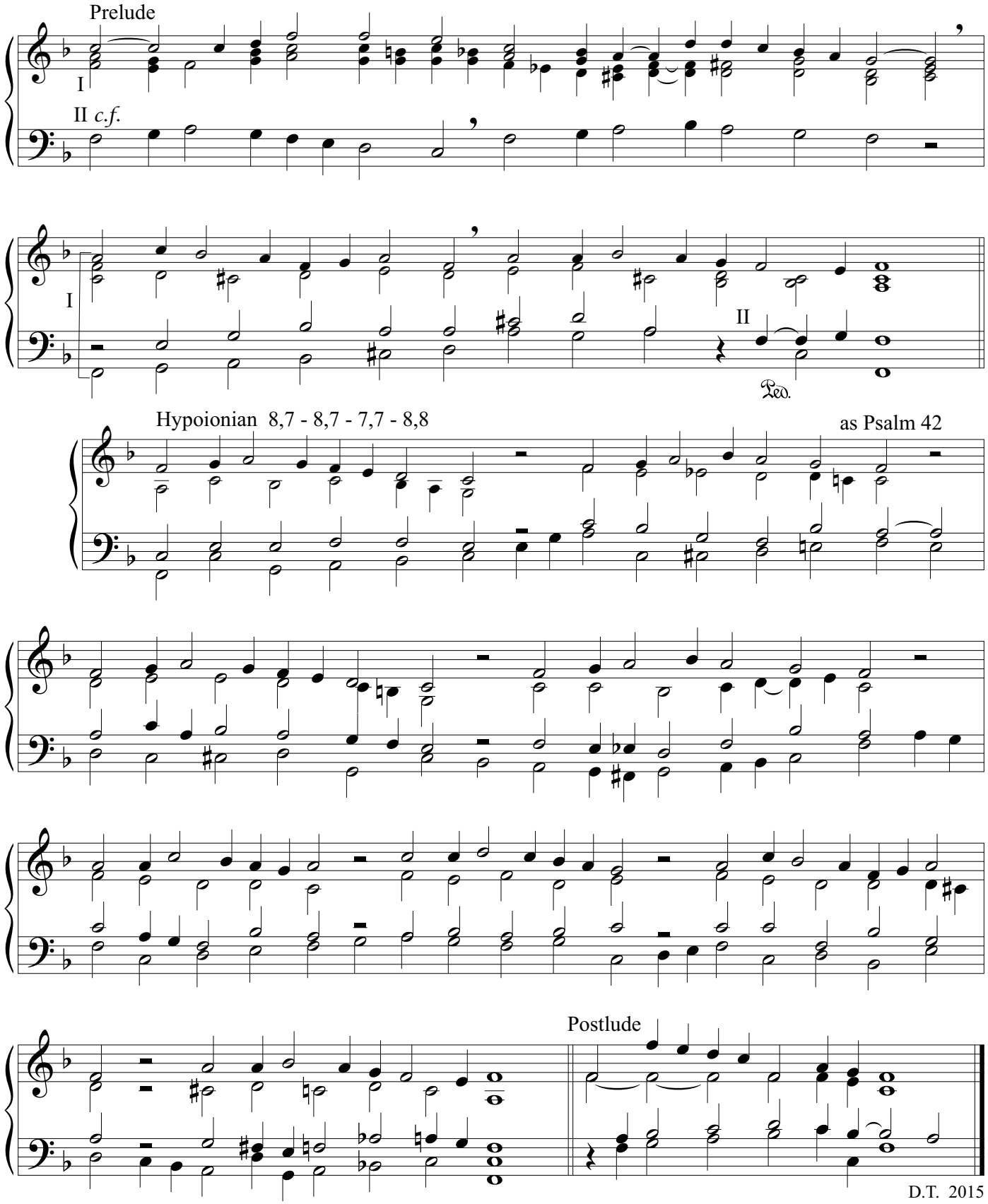
Hymn 14

Llangloffan



Hymn 15

Ainsi qu'on oit



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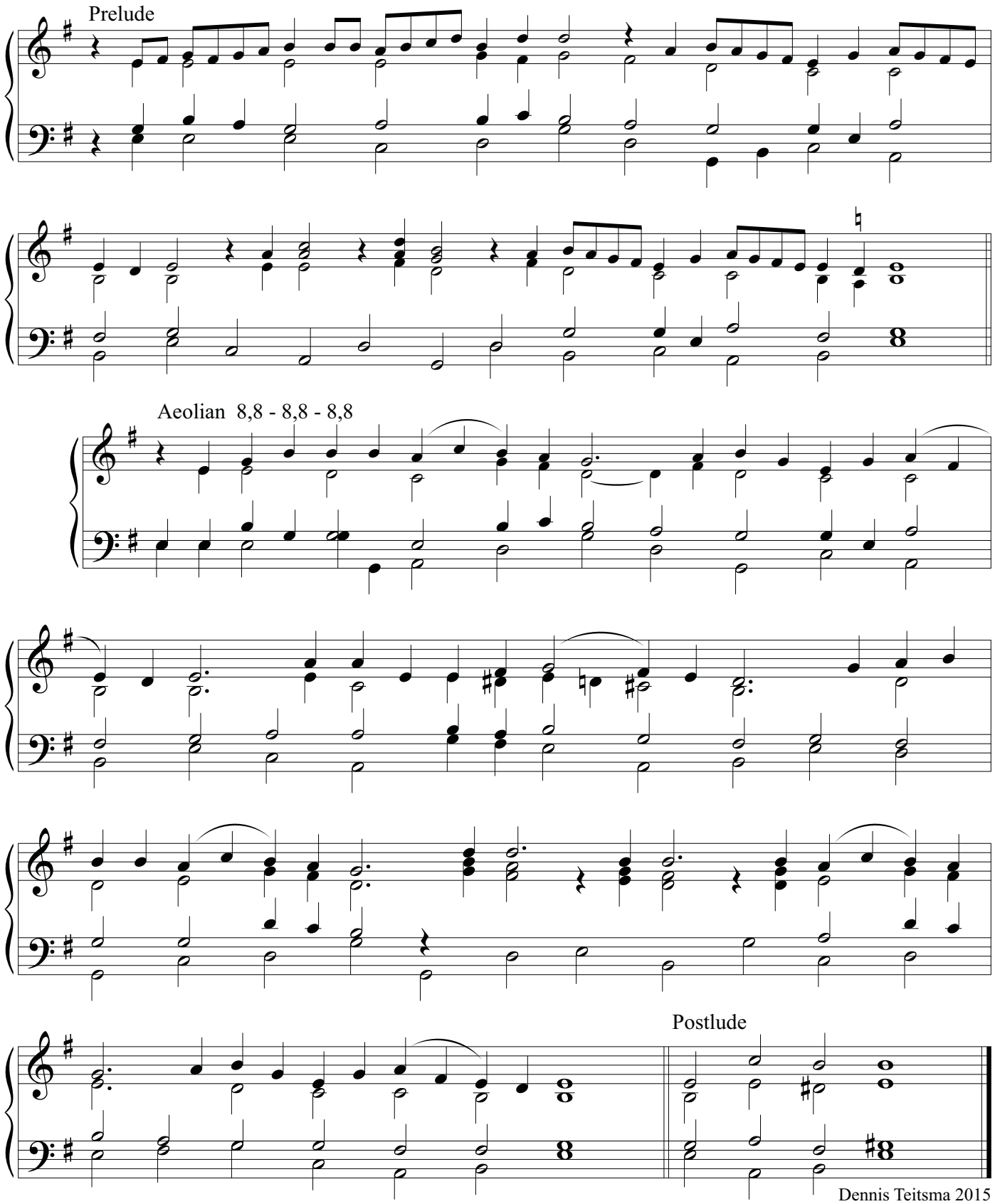
Hymn 16

Veni Emmanuel



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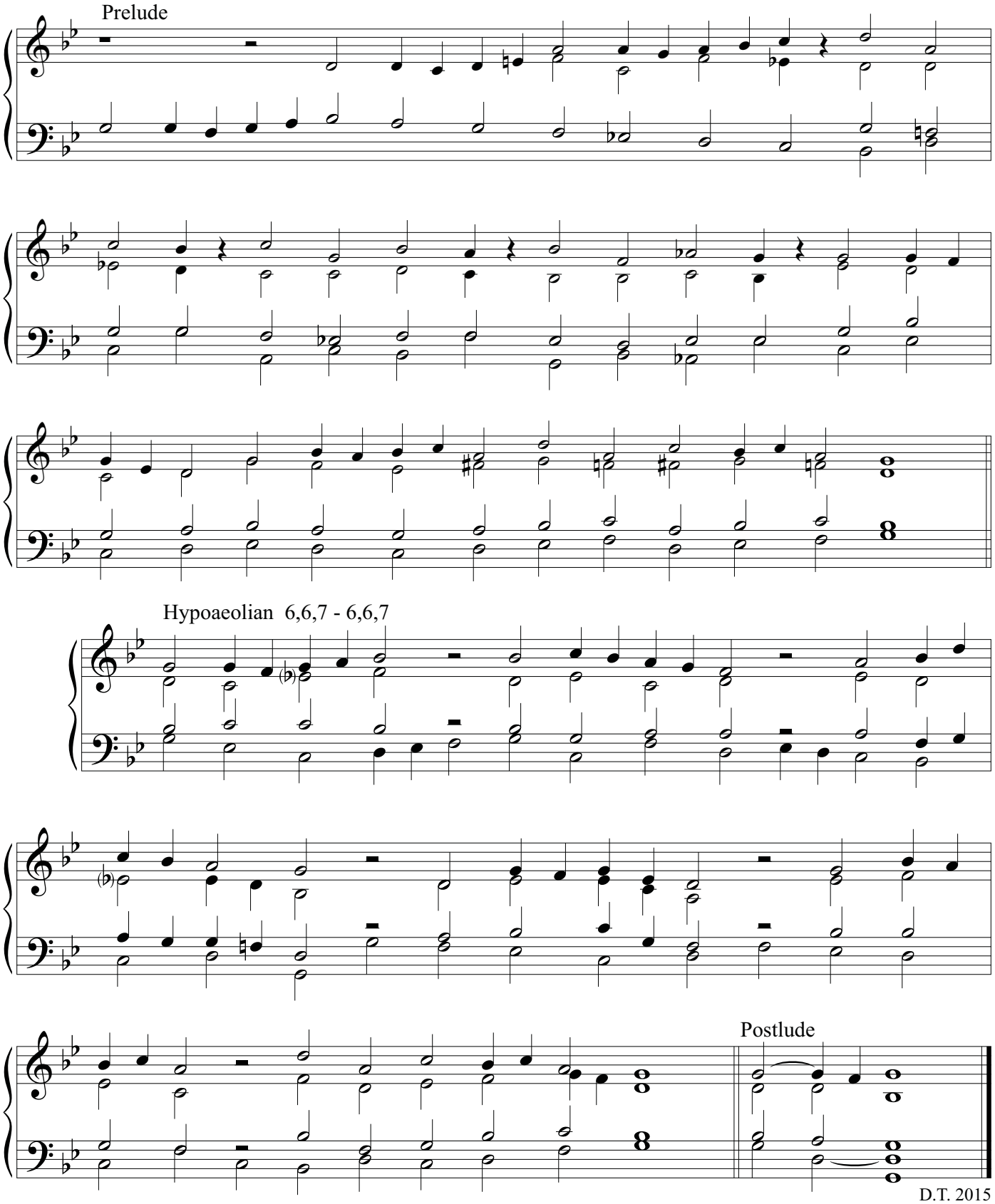
Hymn 17

Magnificat



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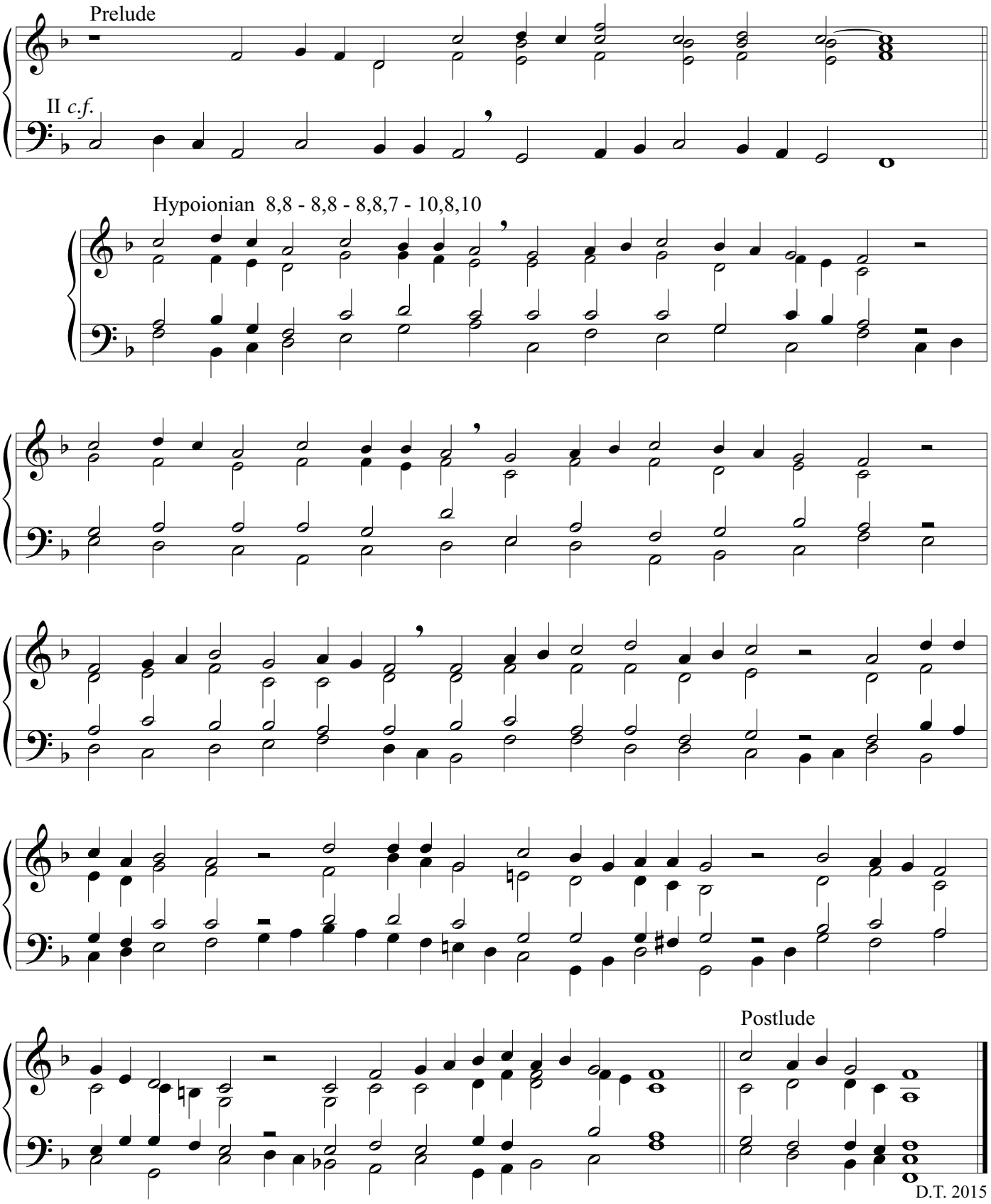
Hymn 18

Am Wasserfleusen Babylon



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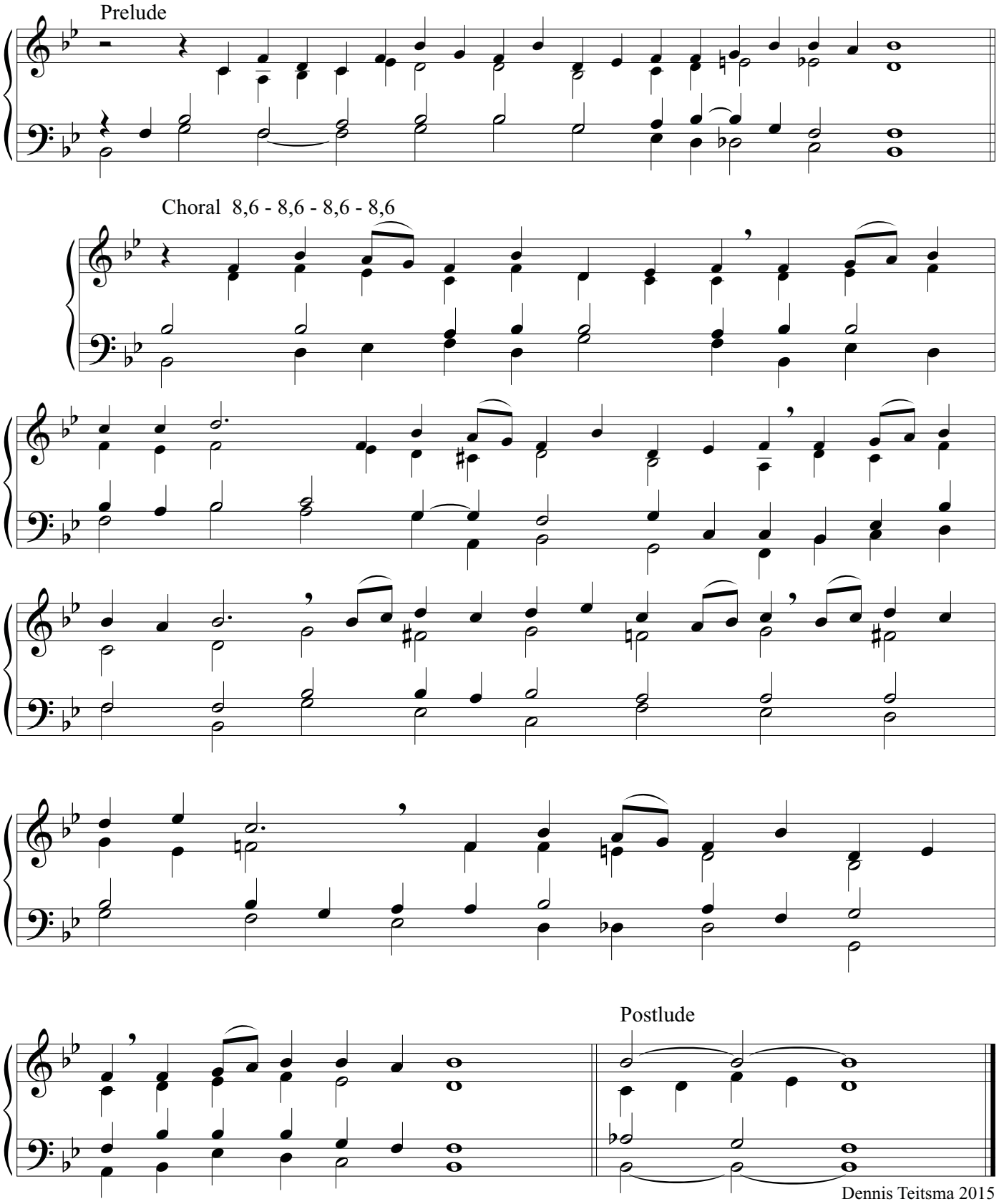
Hymn 19

Ellacombe



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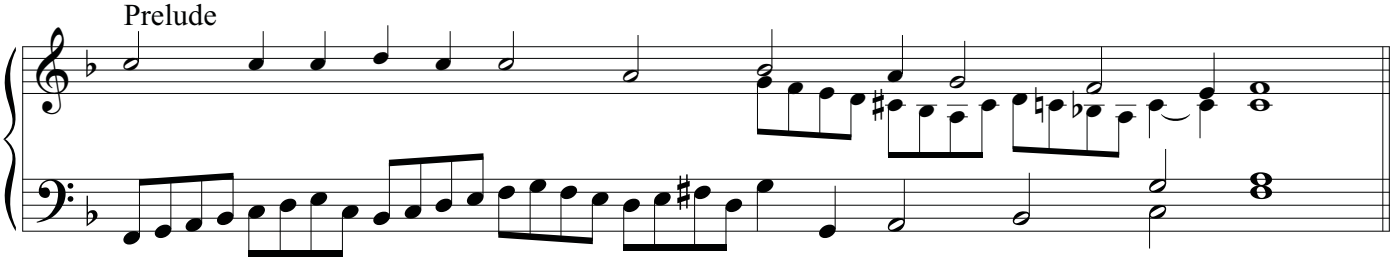
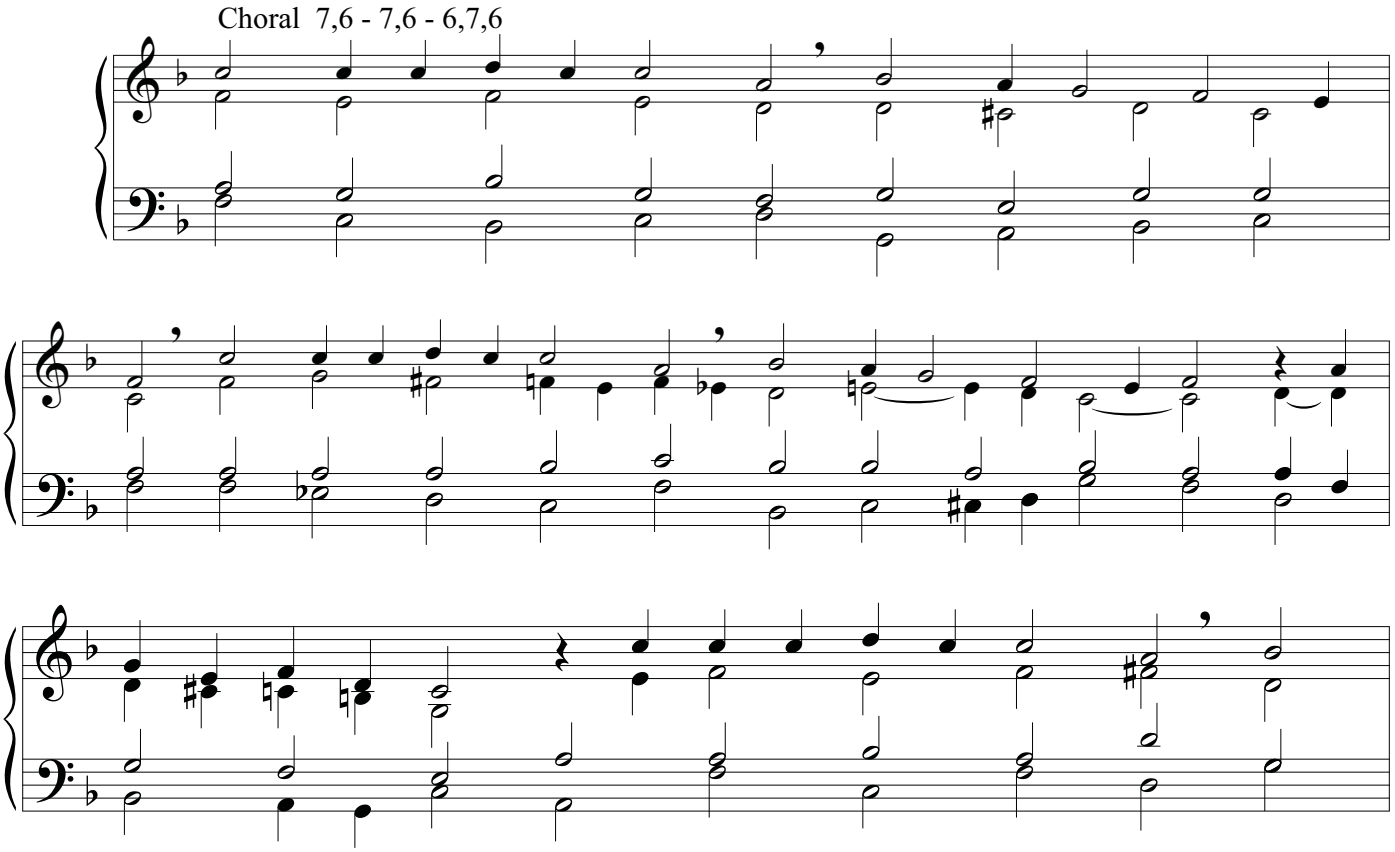
Hymn 20

Es ist ein' Ros'

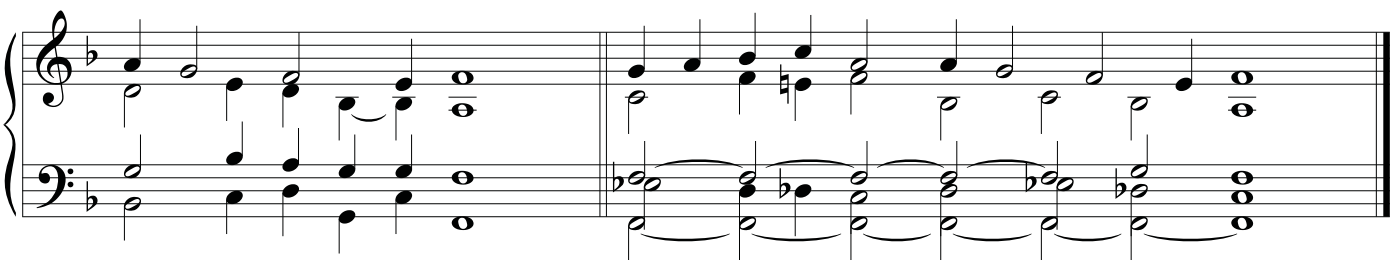
Prelude



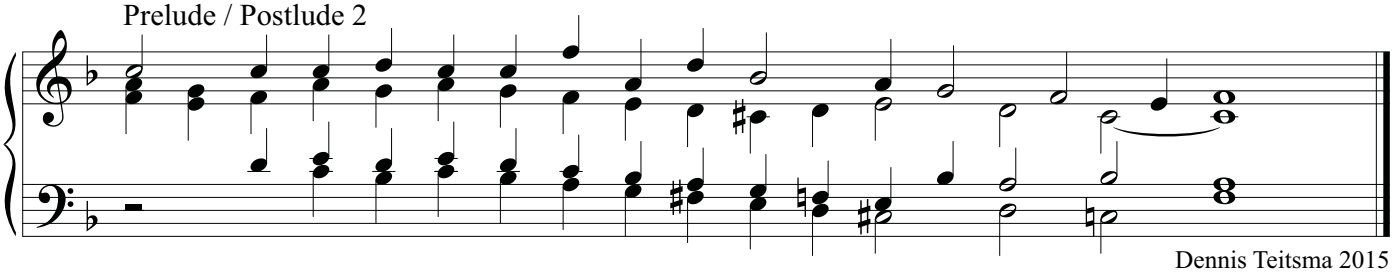
Choral 7,6 - 7,6 - 6,7,6



Postlude 1



Prelude / Postlude 2



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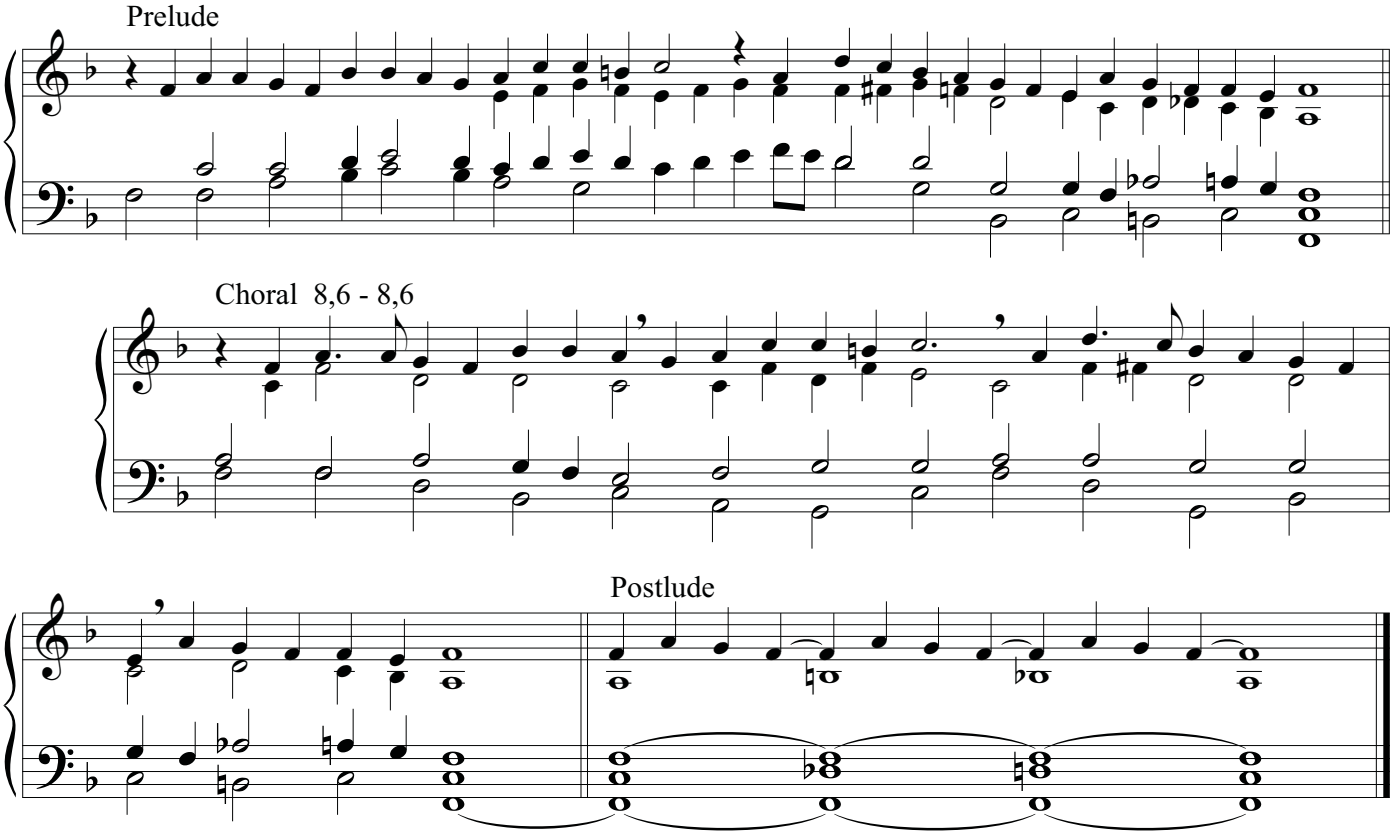
Hymn 21

Winchester Old



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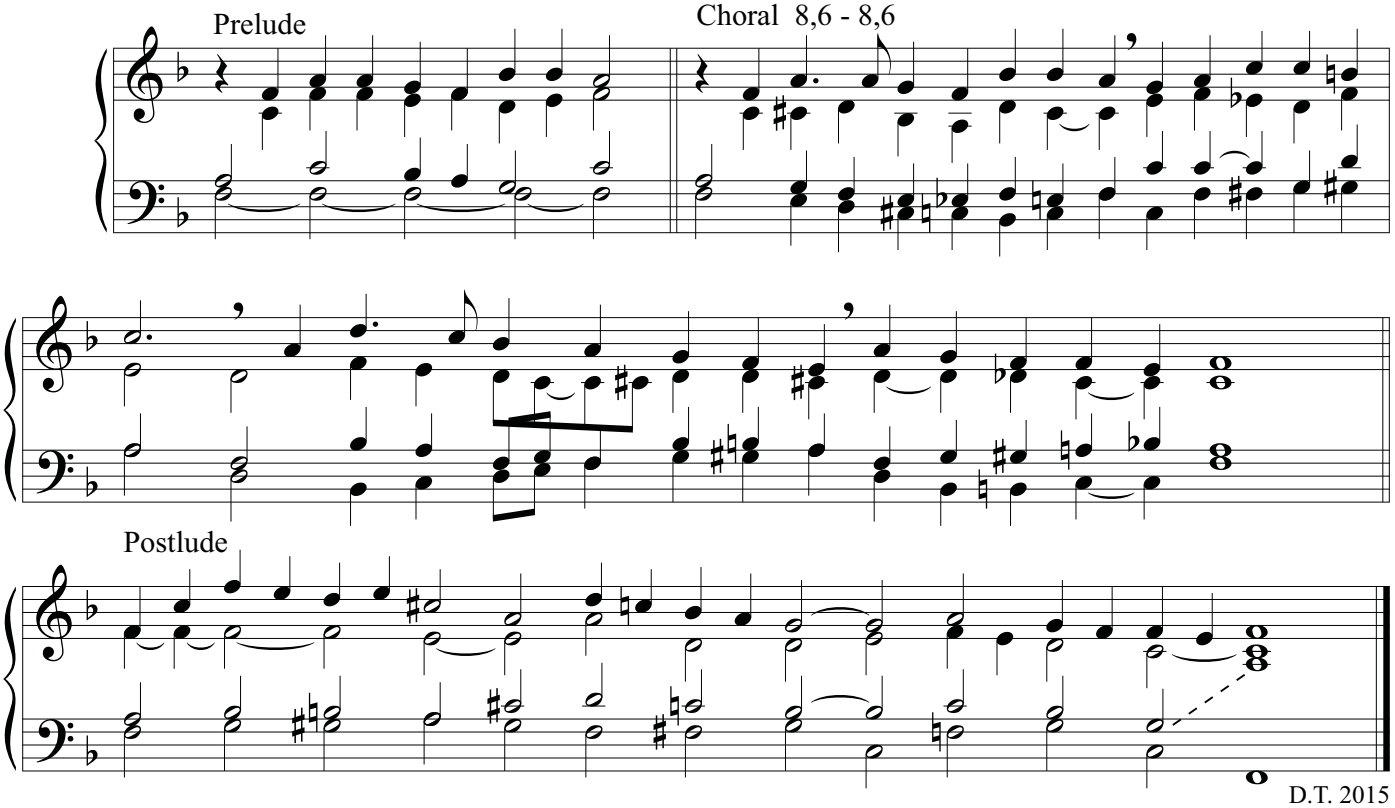

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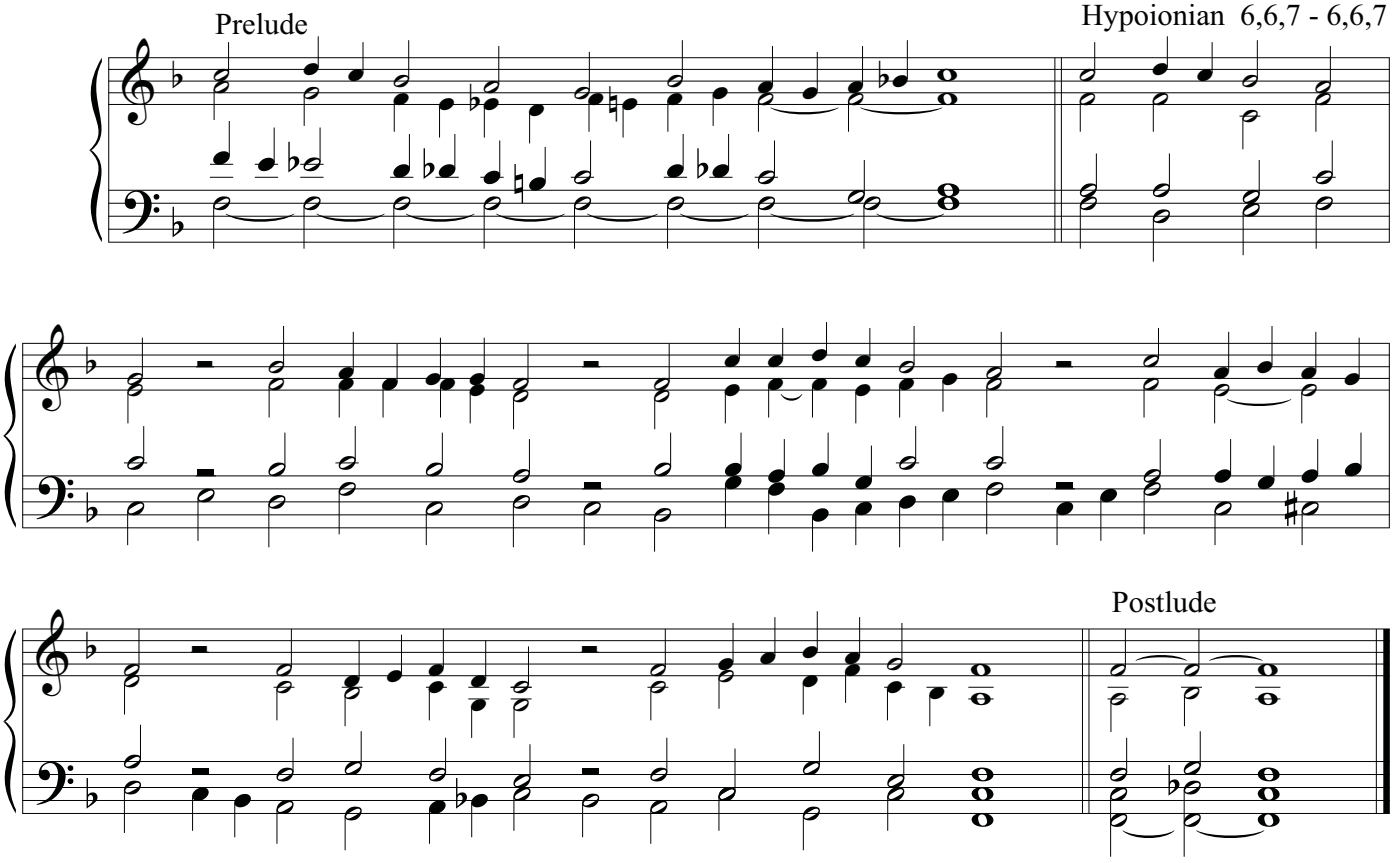
Hymn 22

Nunc dimittis



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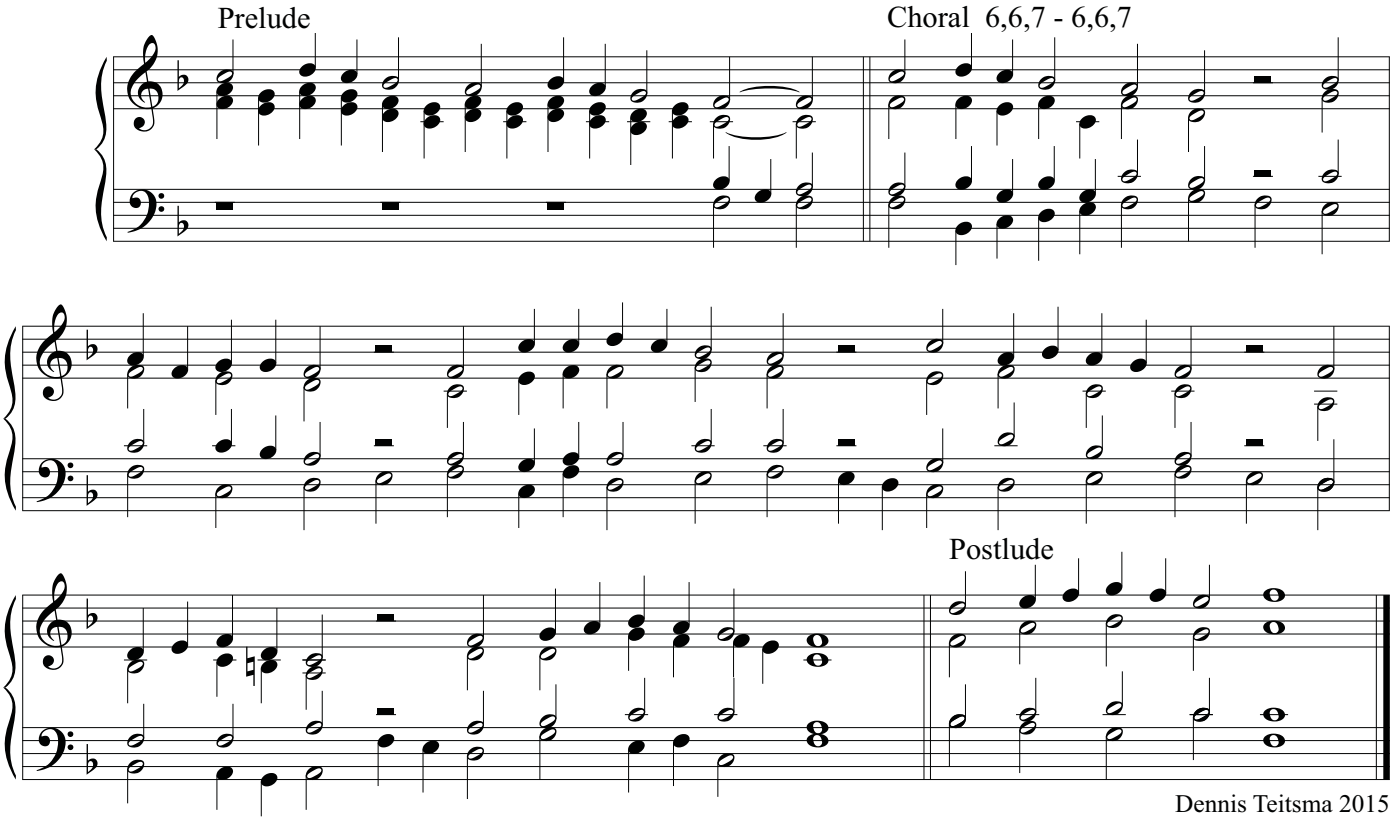

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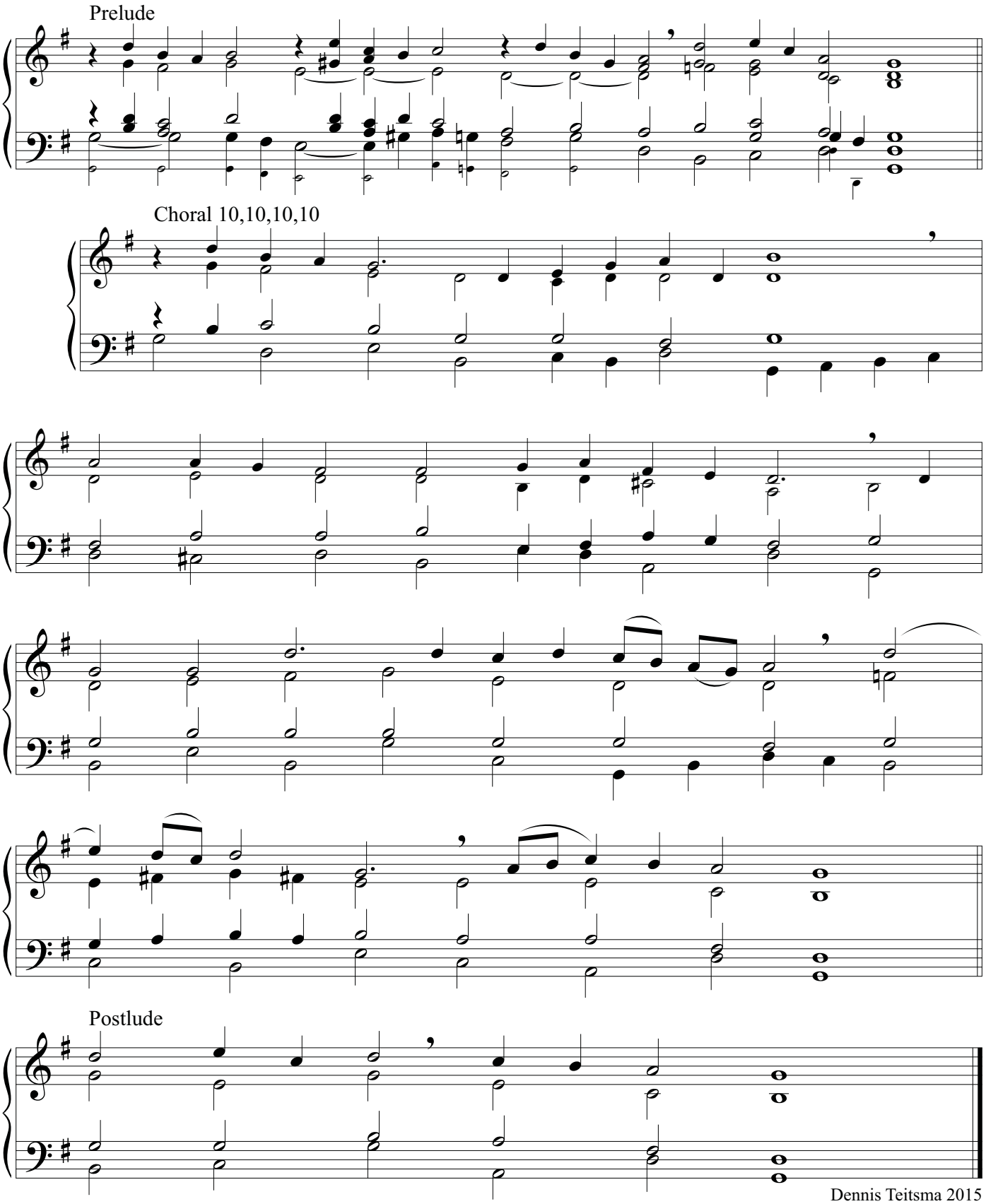
Hymn 23

Sine Nomine



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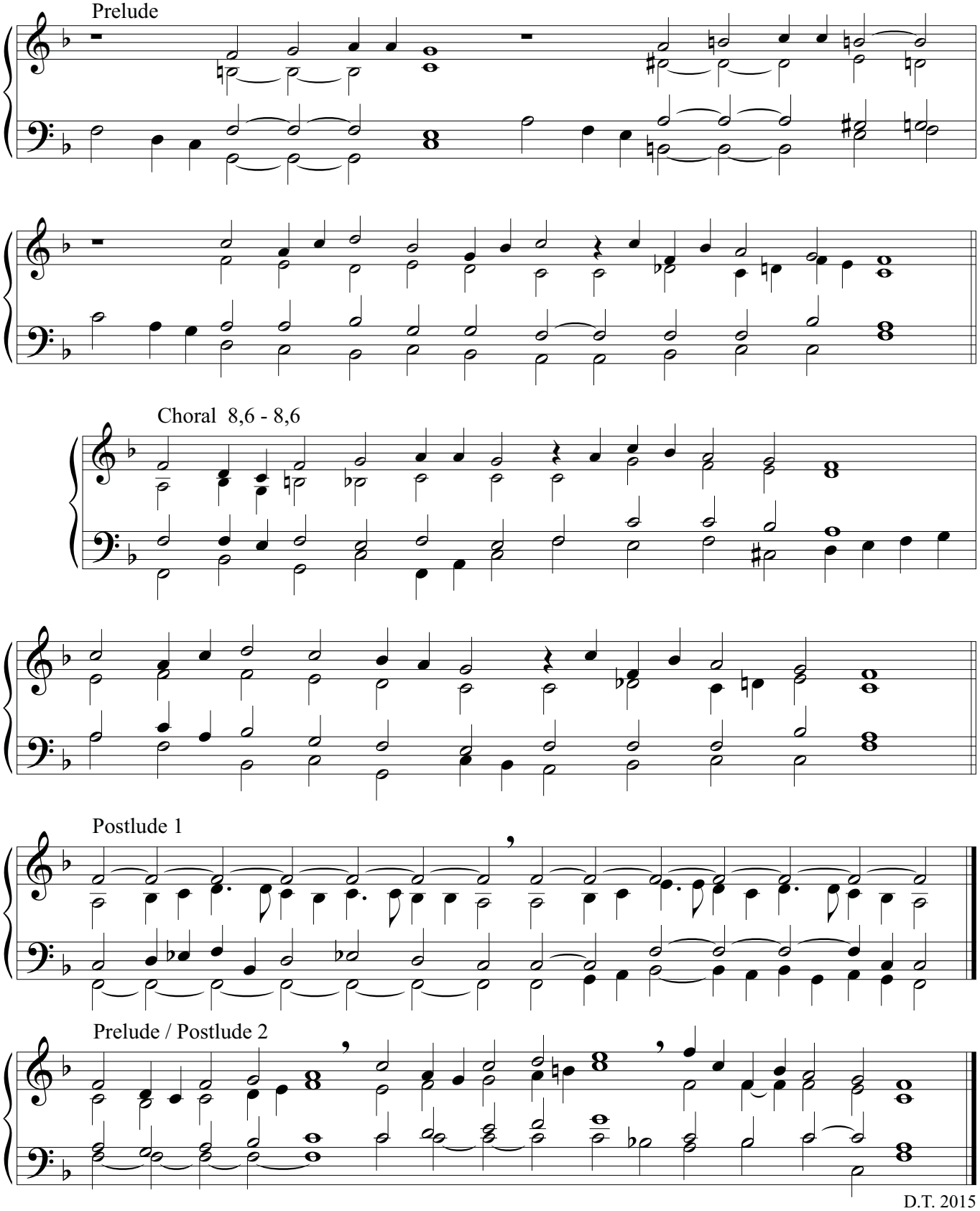
Hymn 24

Greafenberg



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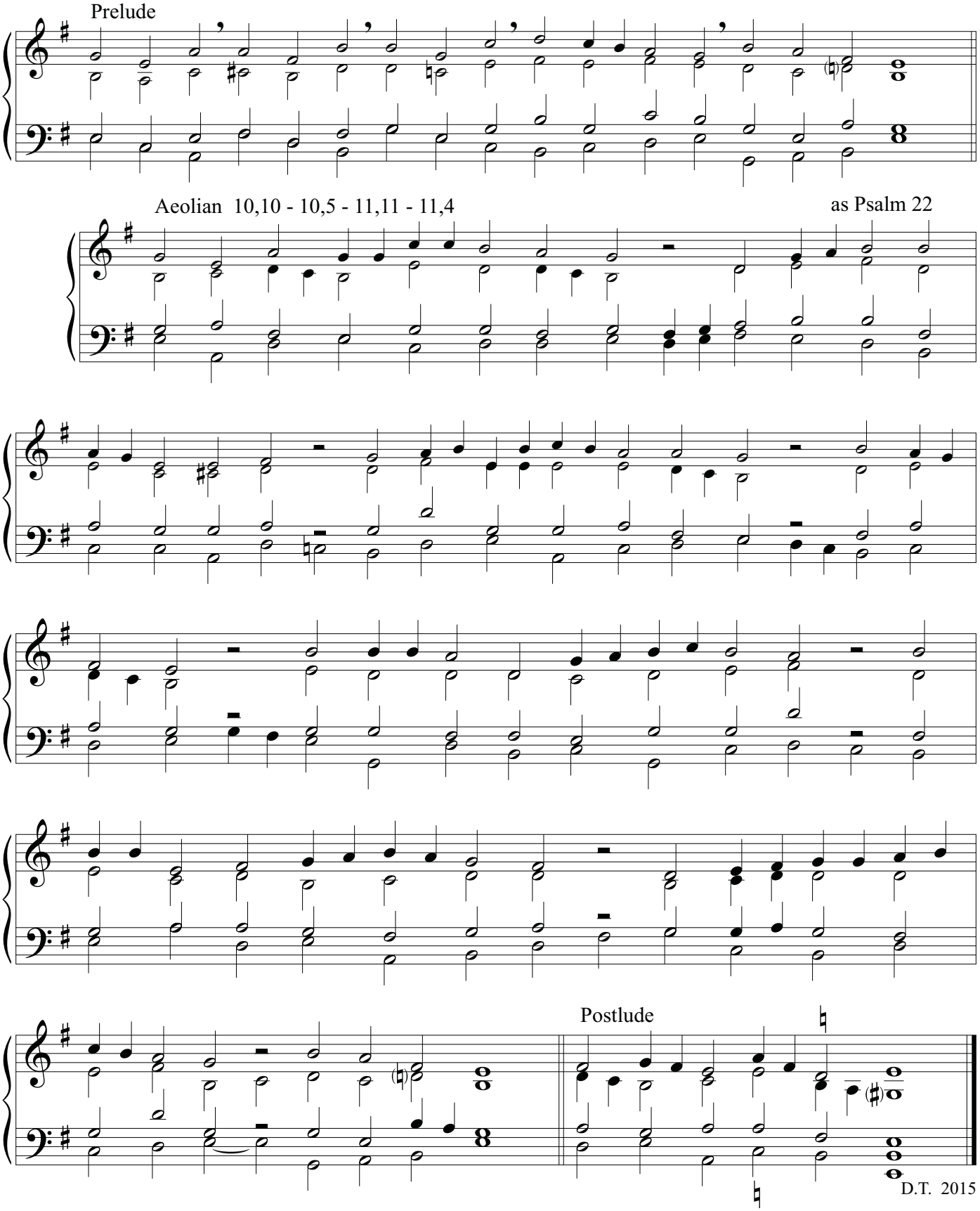
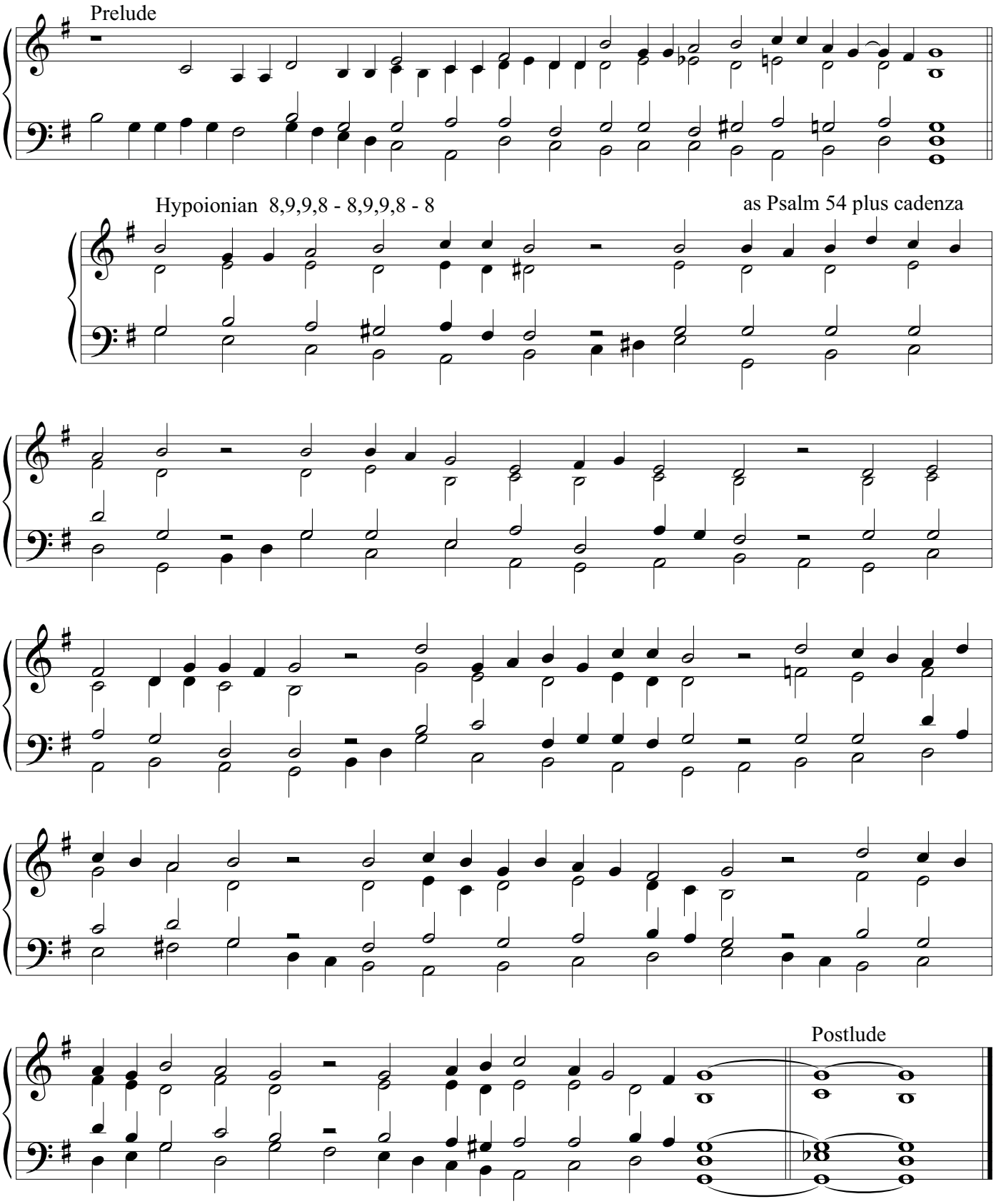
Hymn 25

Mon Dieu, mon Dieu



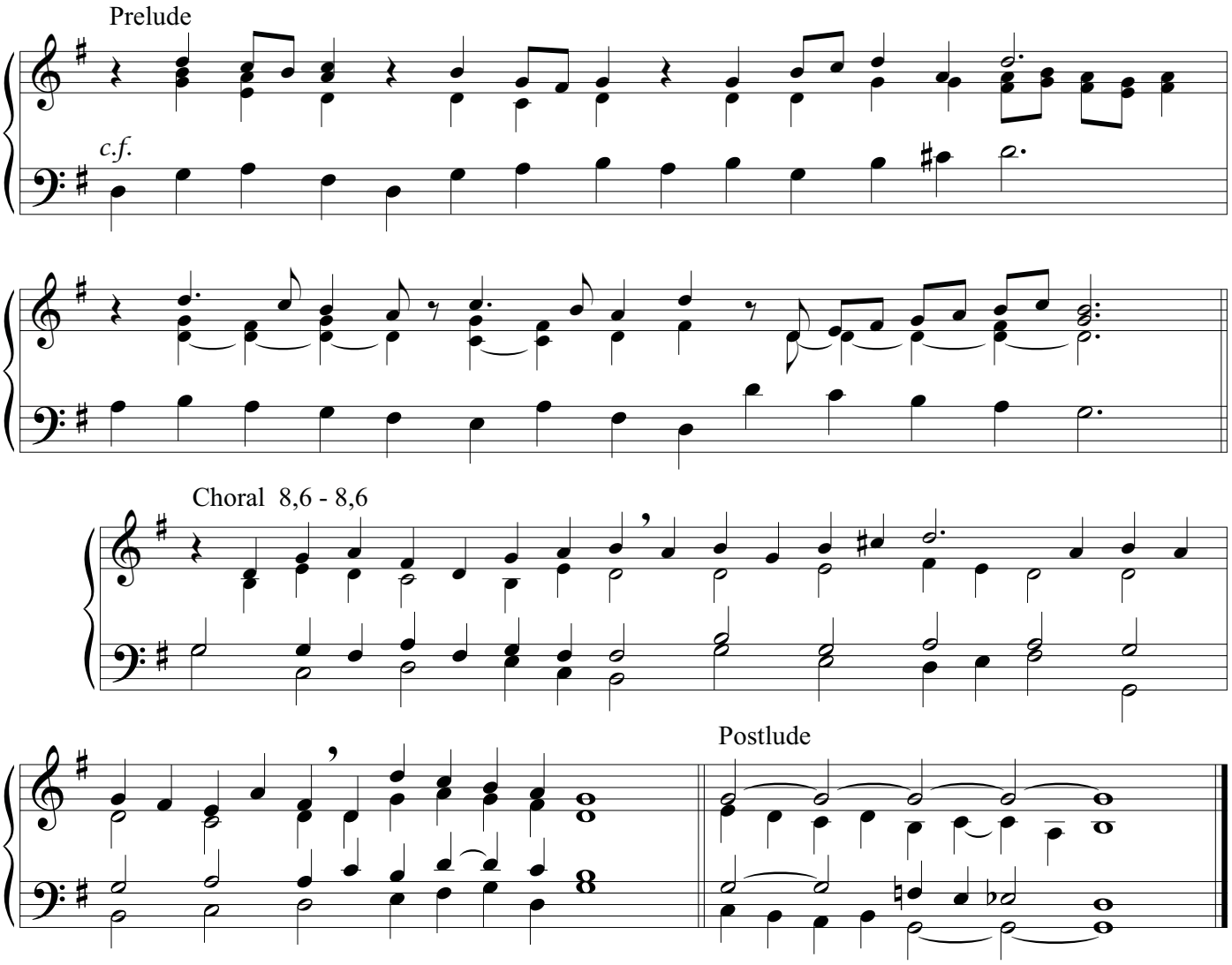
Hymn 26

U, heilig Godslam

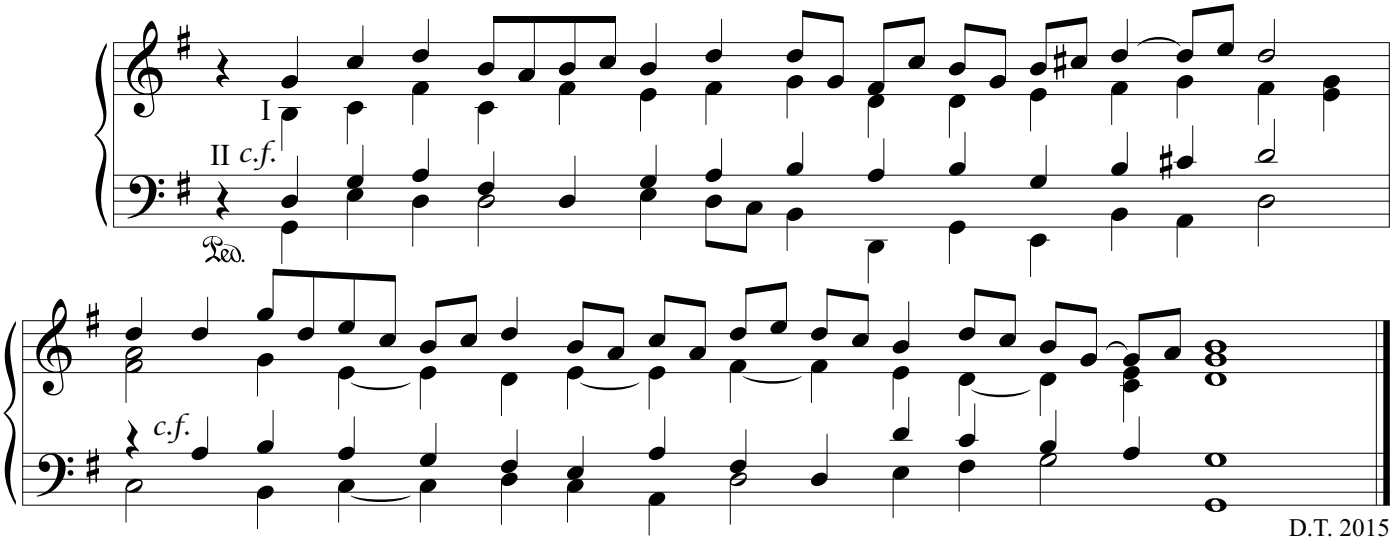


Hymn 27

St. Magnus



Variation



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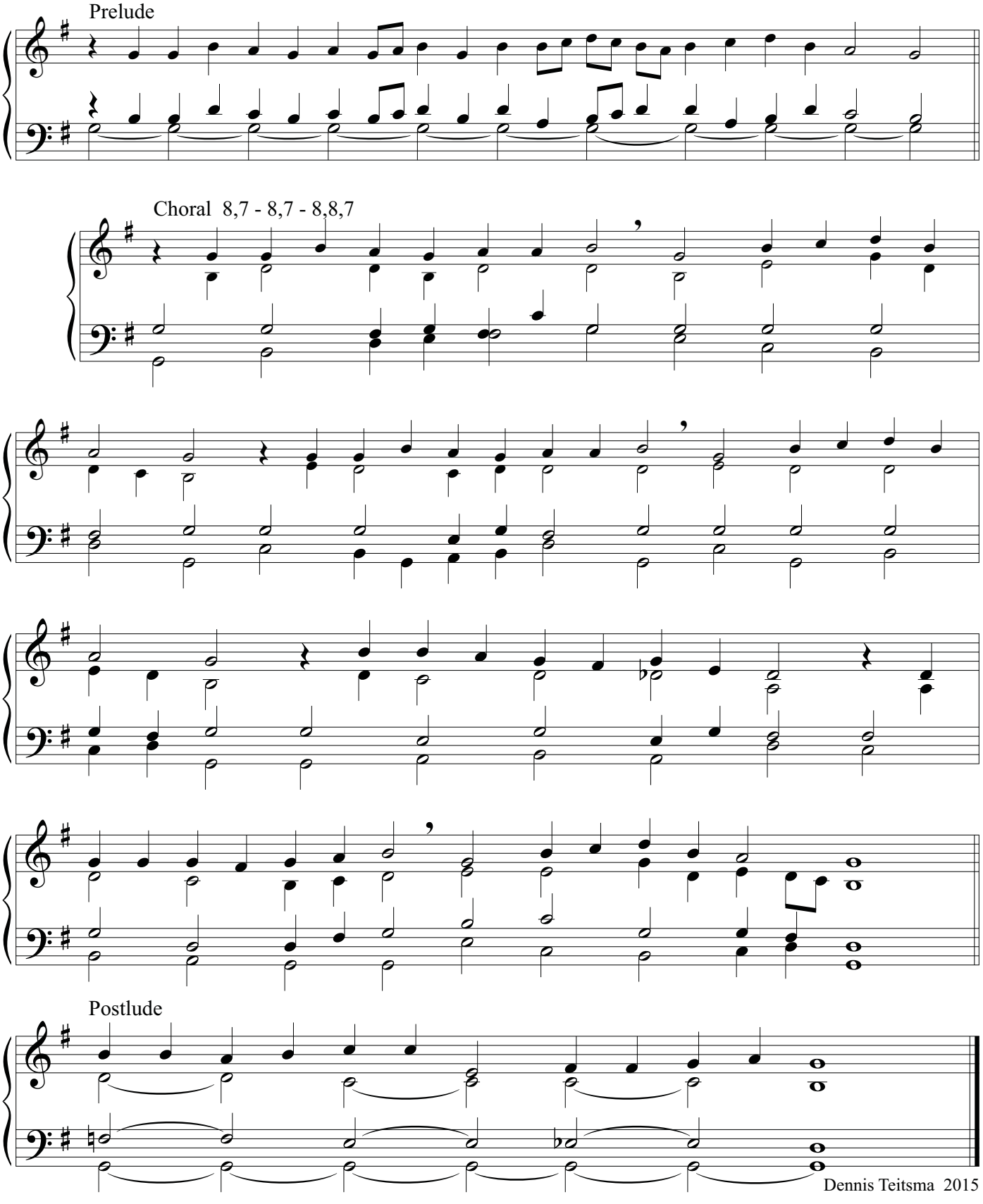
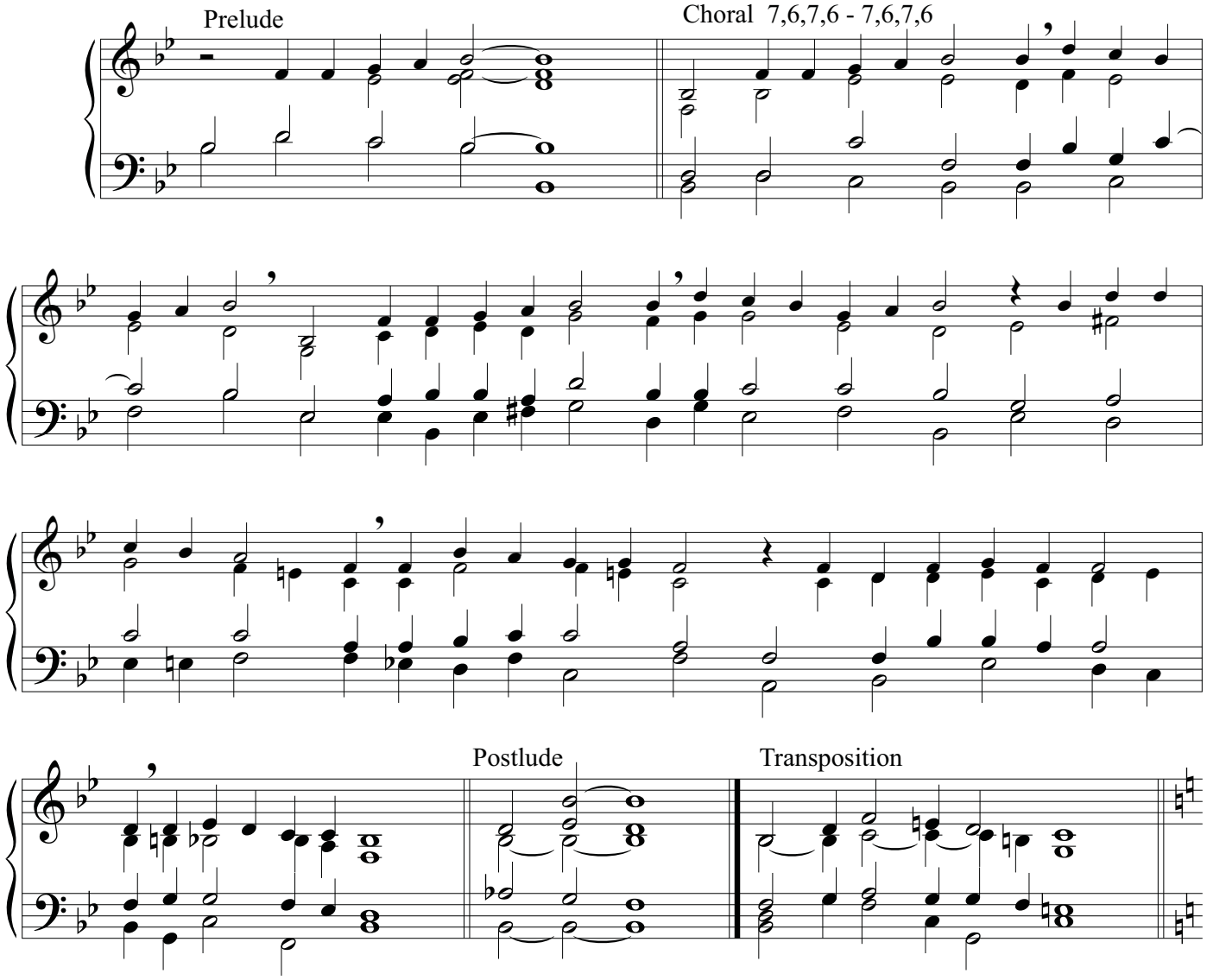
Hymn 28

Es ist gewisslich



Hymn 29

St. Theodulph



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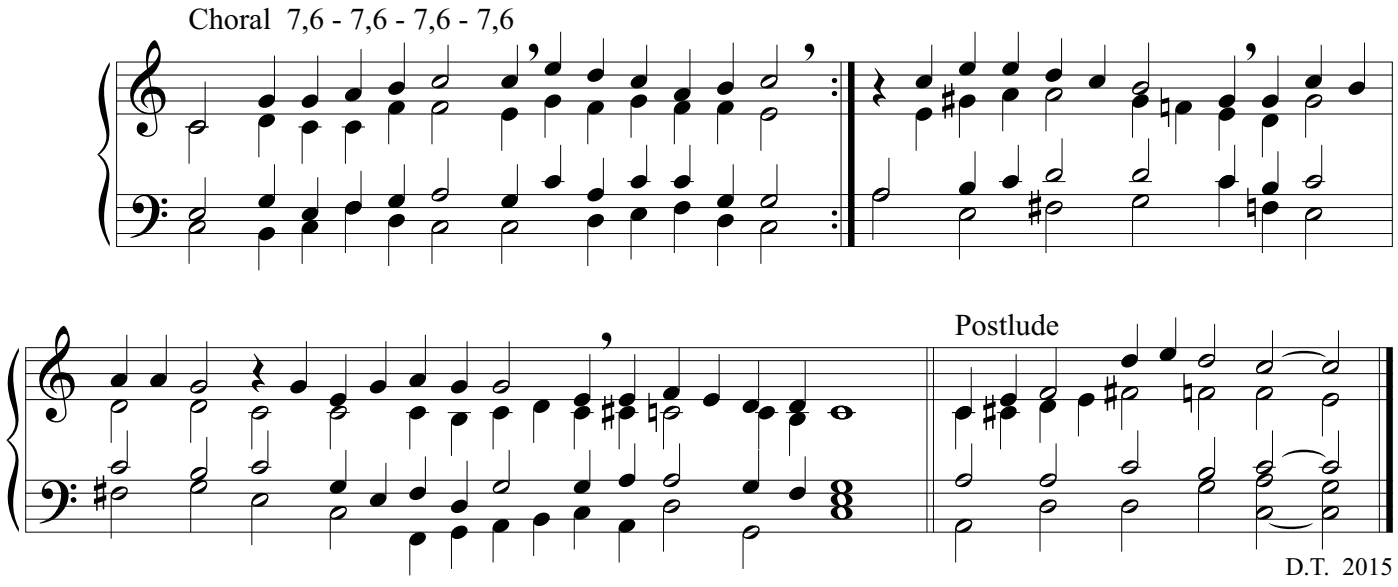

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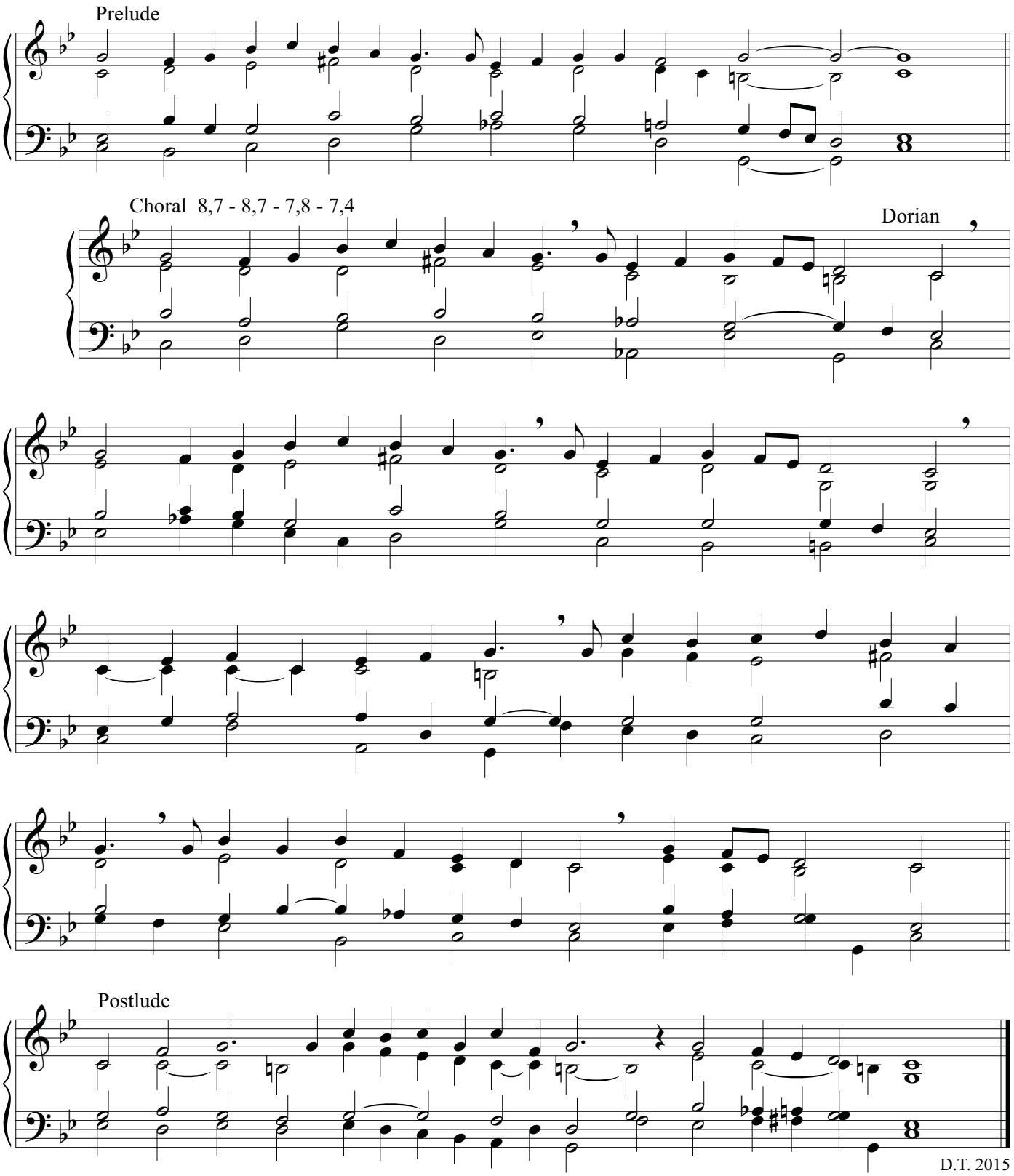
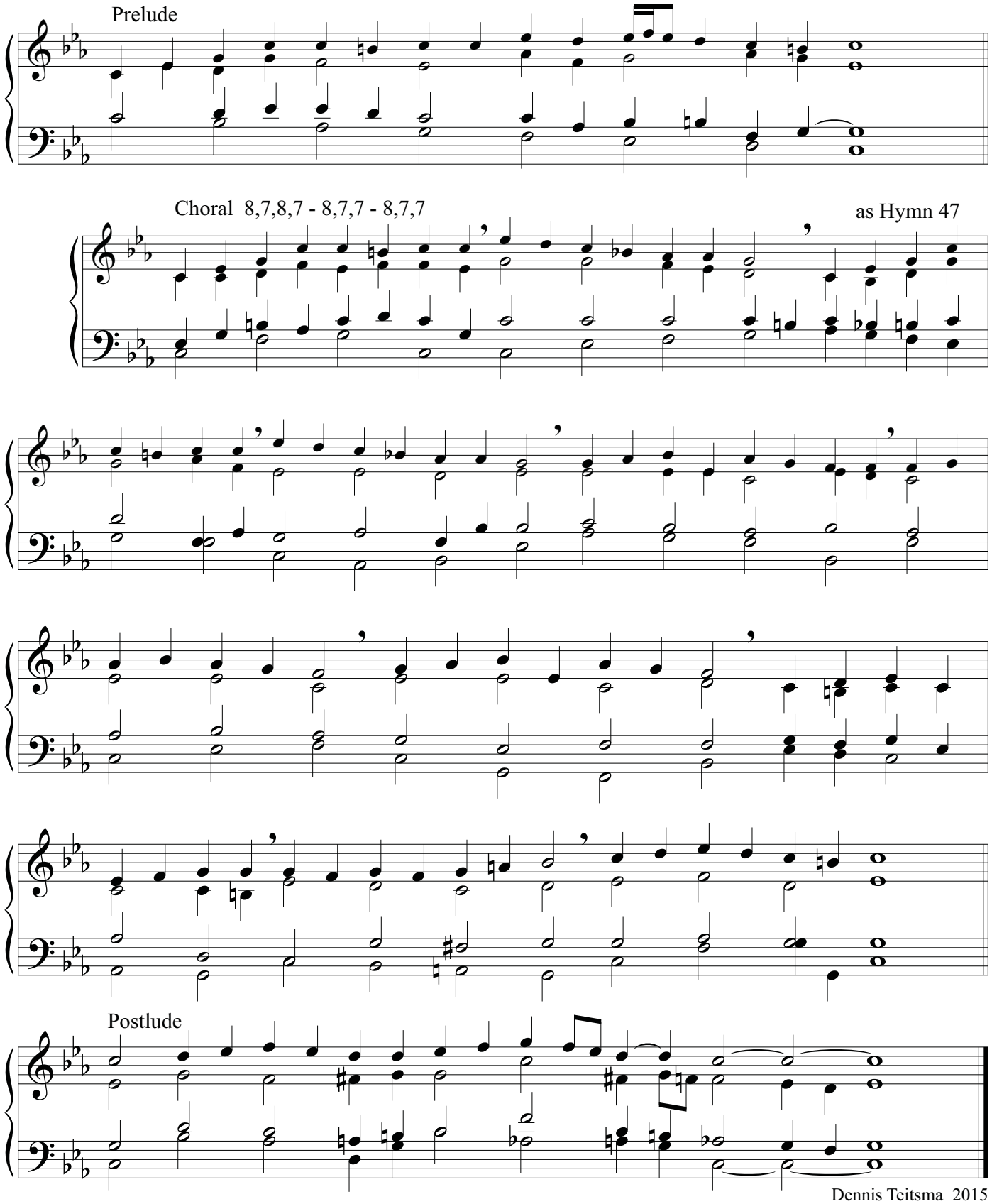
Hymn 30

Christ lag in Todesbanden



Hymn 31

Based on Sollt' ich meinen Gott



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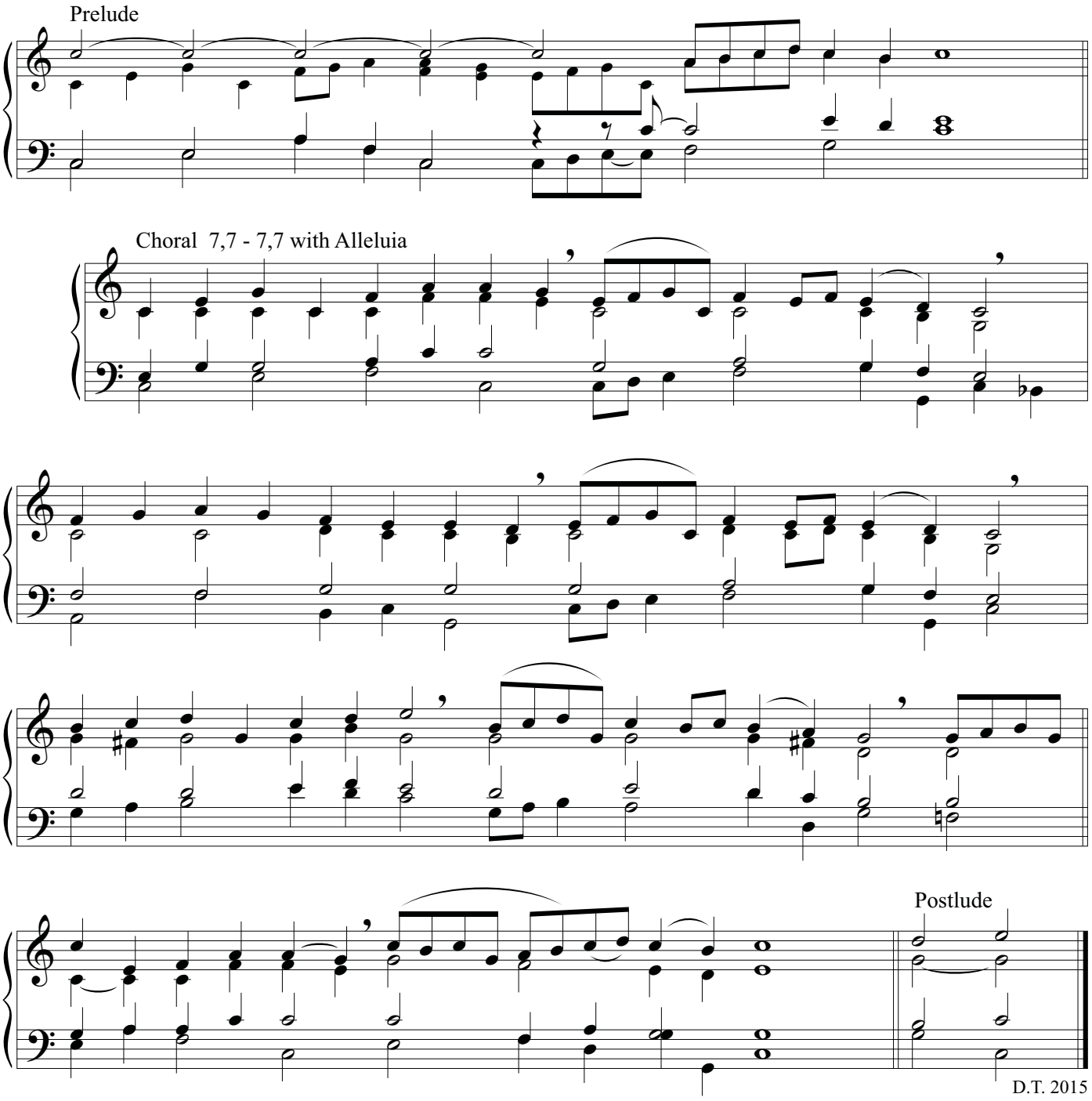
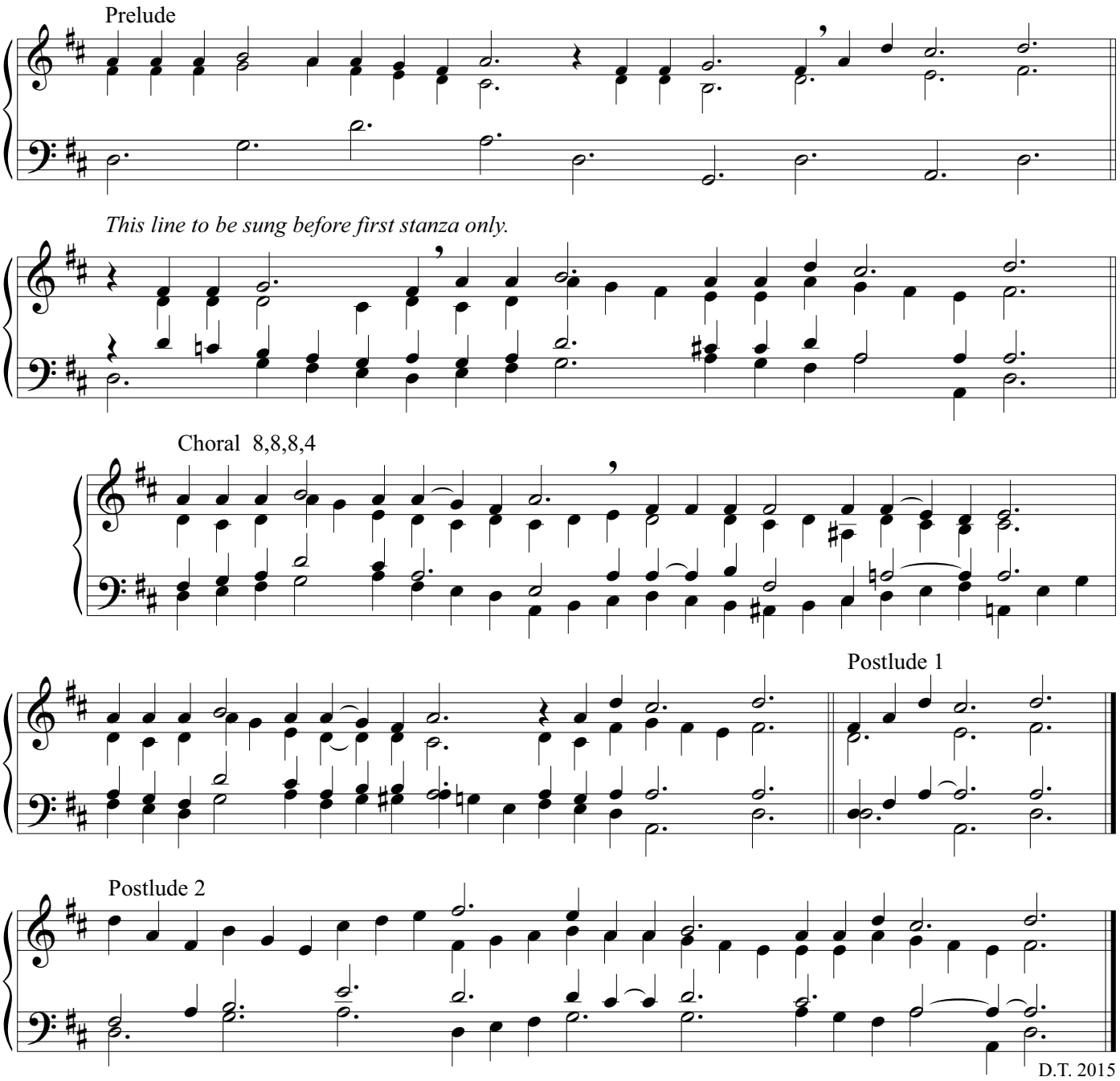
Hymn 32

Easter hymn



Hymn 33

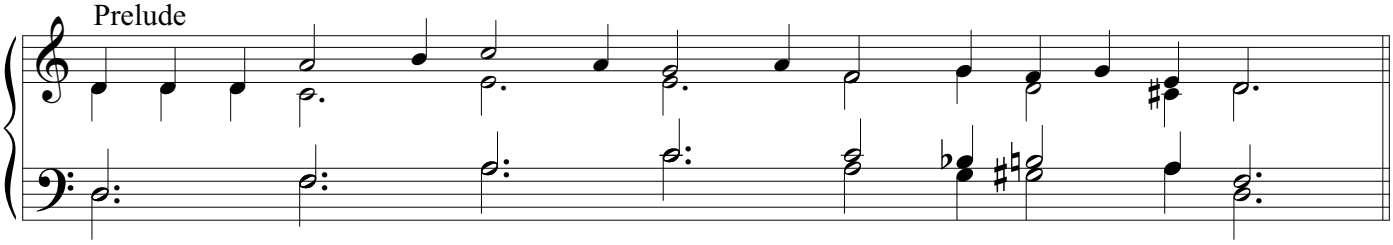
Victory



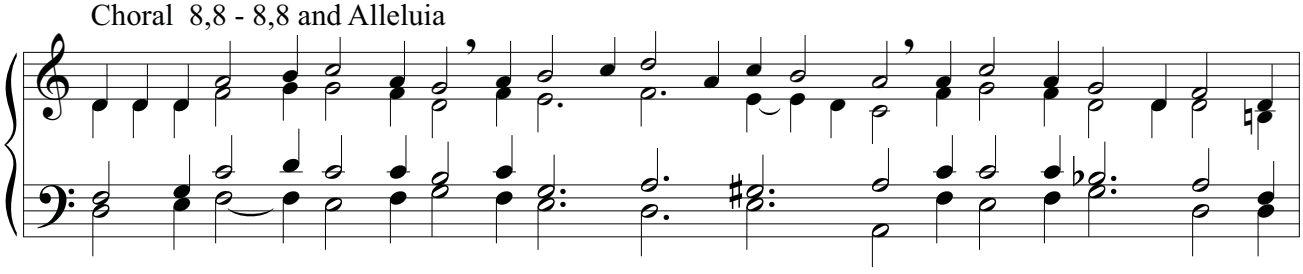
Hymn 34

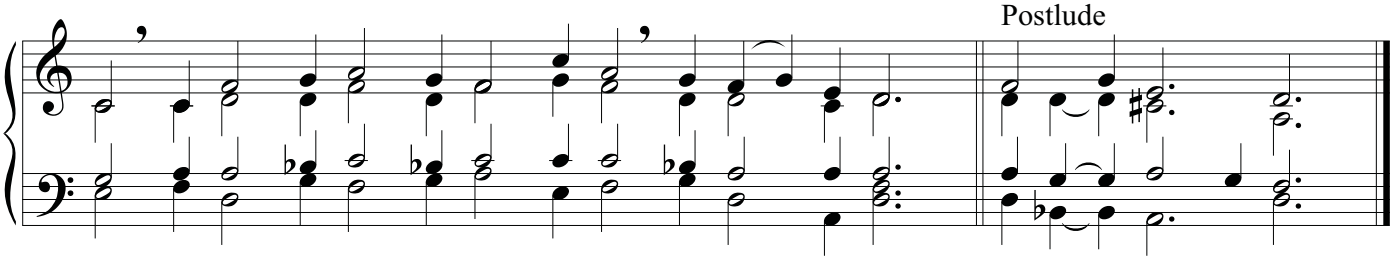
Erschienen ist der herrlich Tag

Prelude



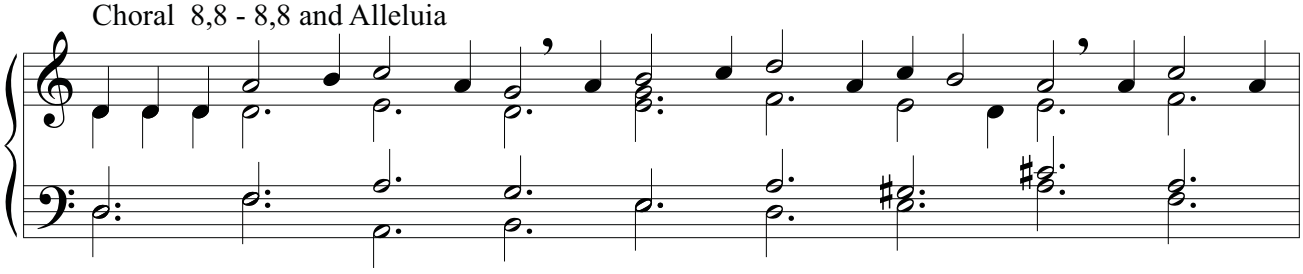
Choral 8,8 - 8,8 and Alleluia

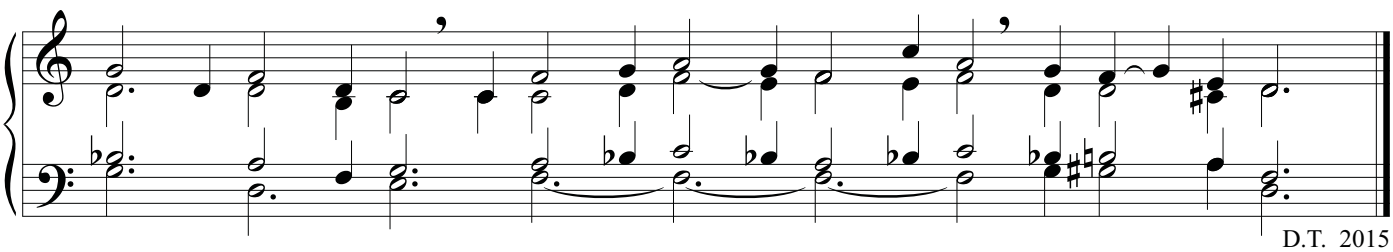




Second Version

Choral 8,8 - 8,8 and Alleluia





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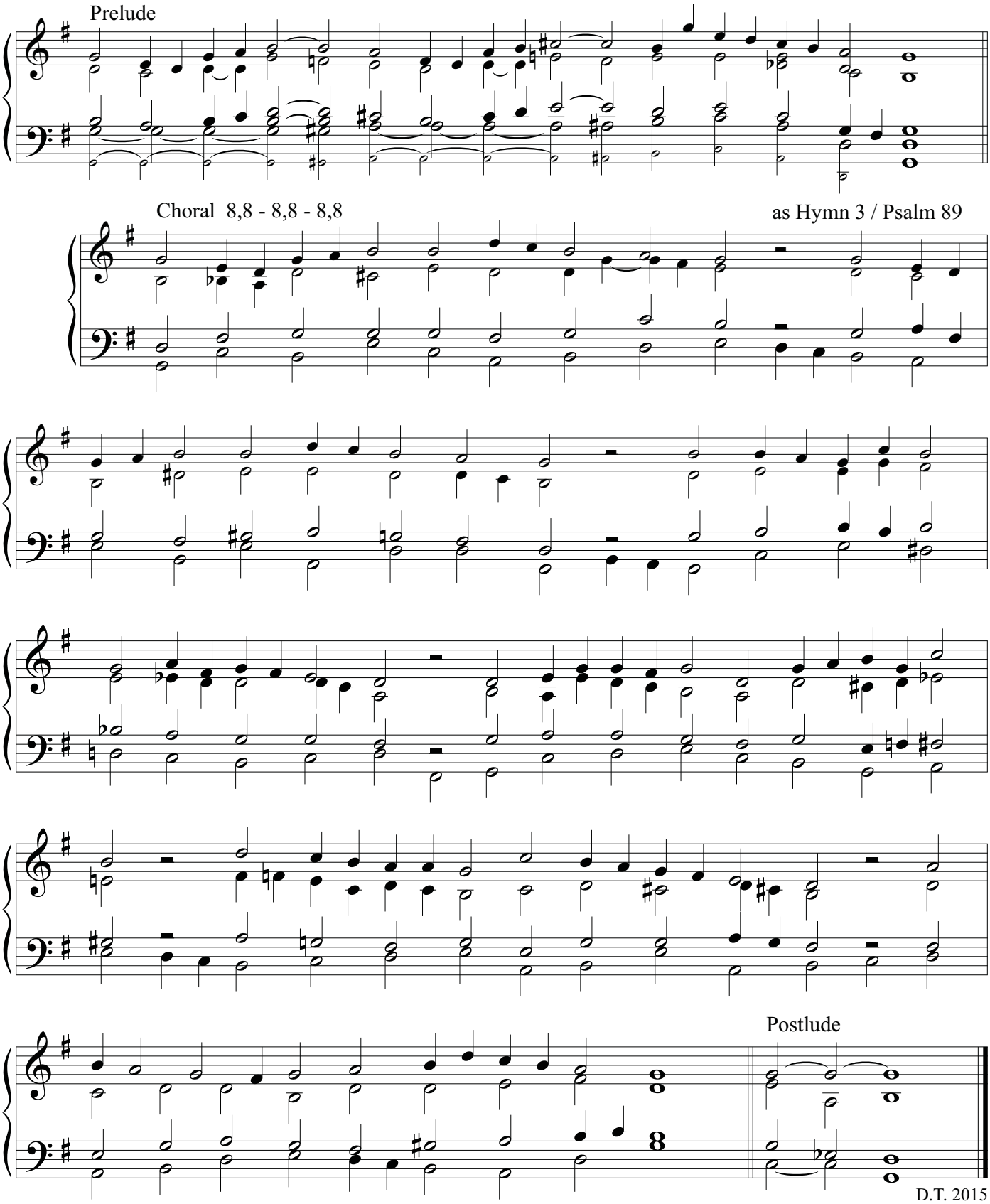
Hymn 35

Du Seigneur



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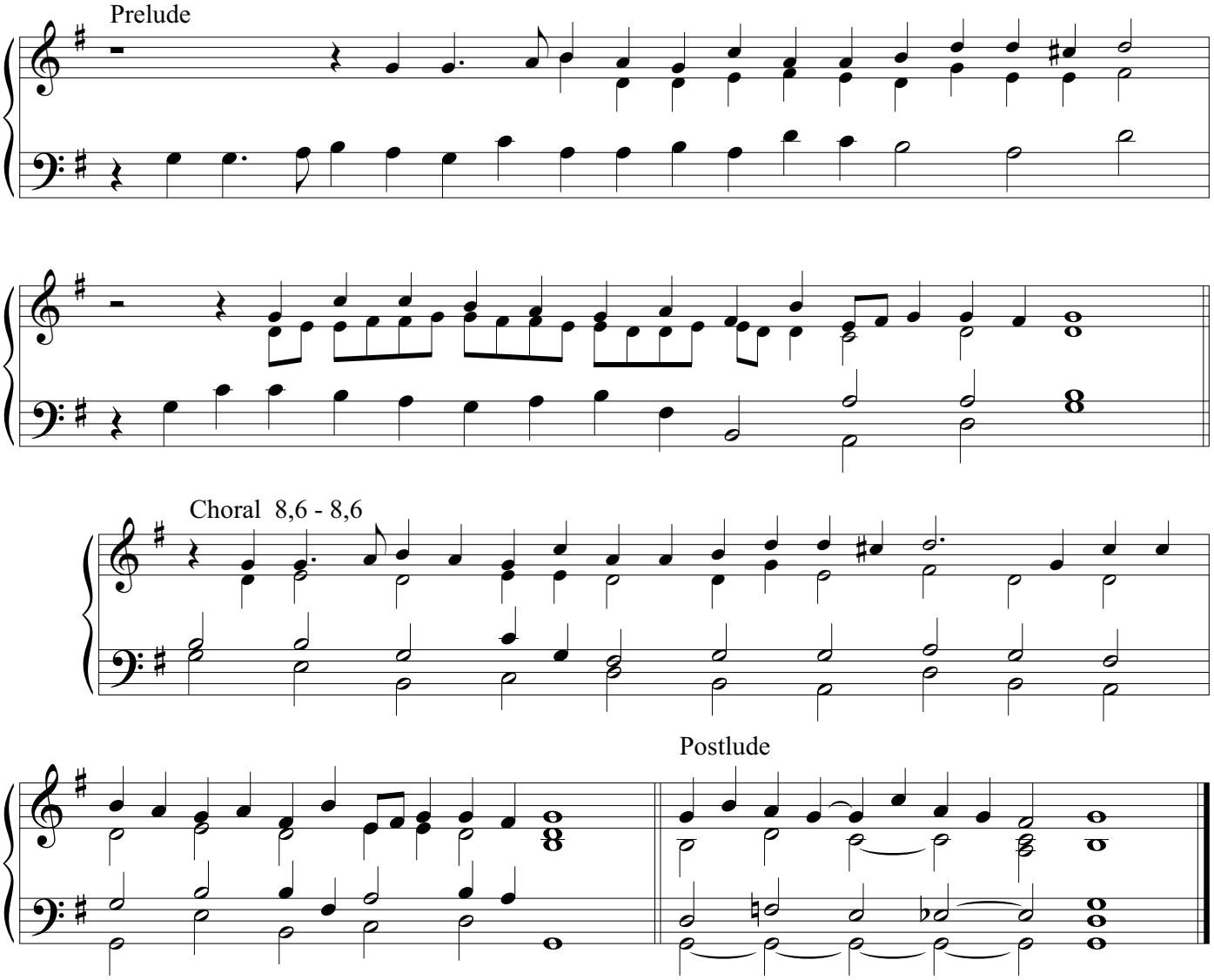
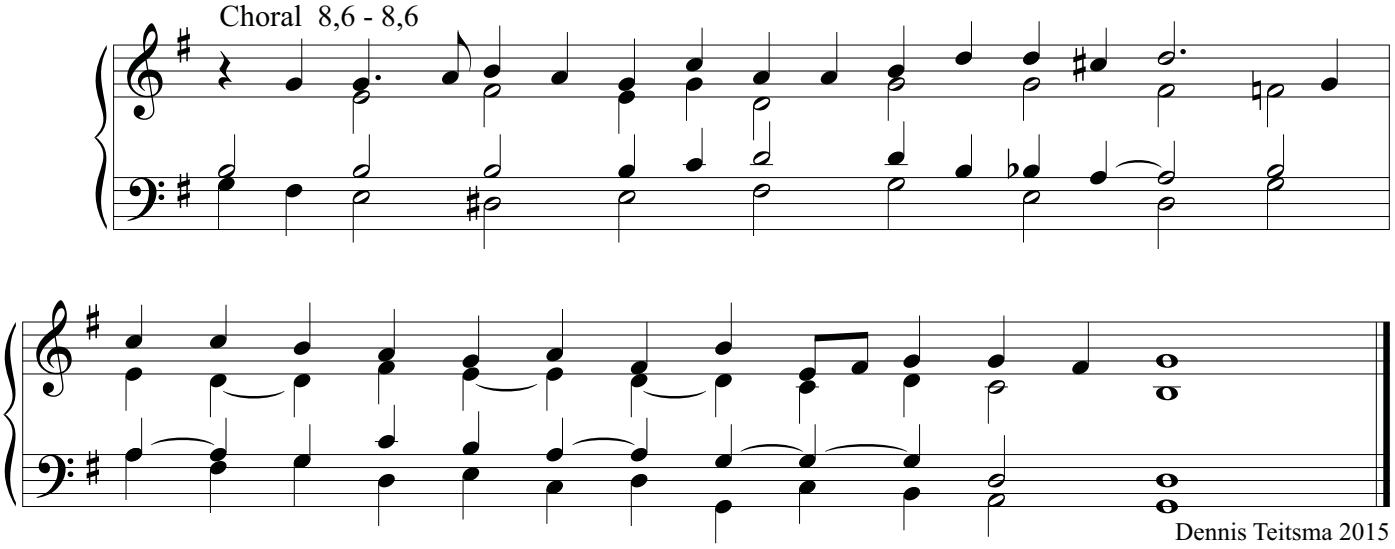
Hymn 36

Farrant



Second Version



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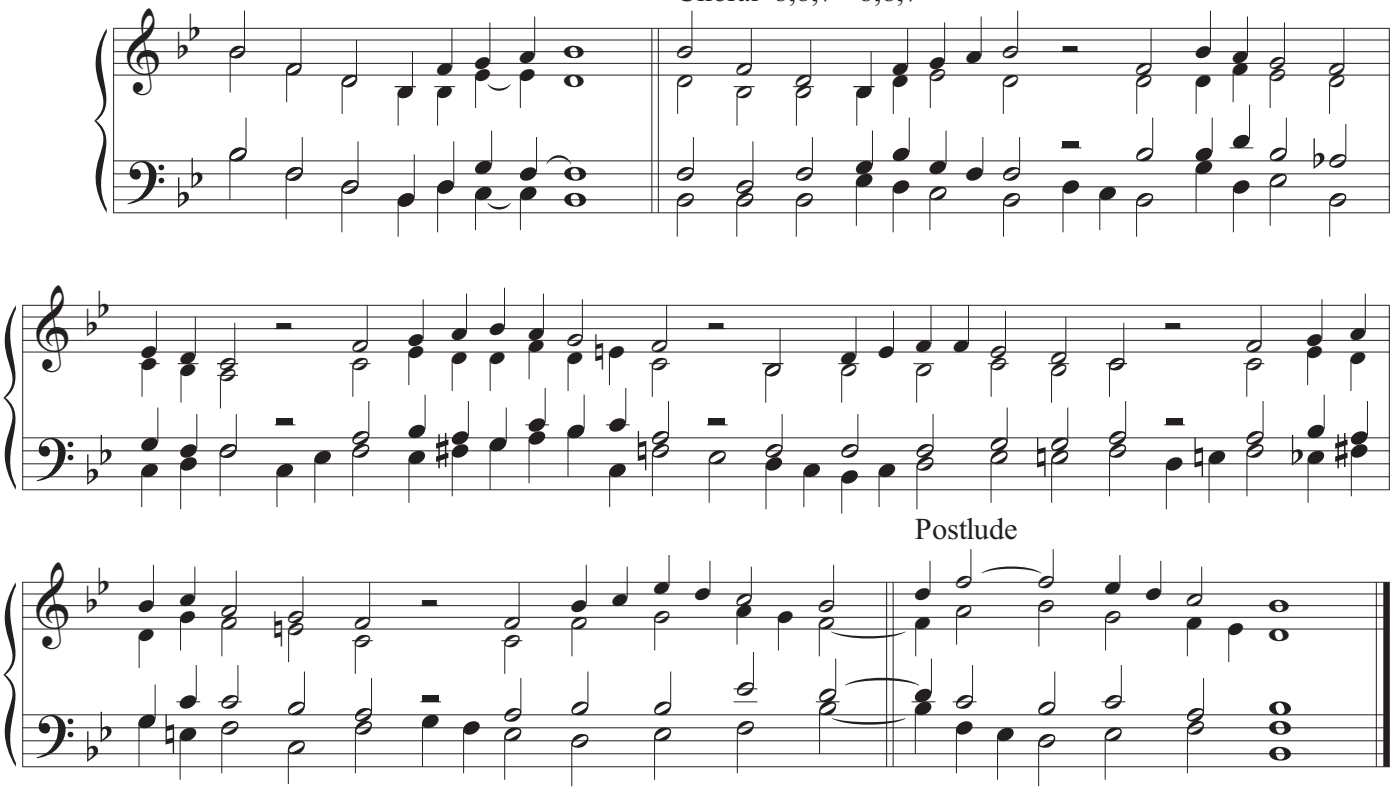
Hymn 37

Halleluja! Lof zij den Heer

Prelude

Choral 8,8,7 - 8,8,7

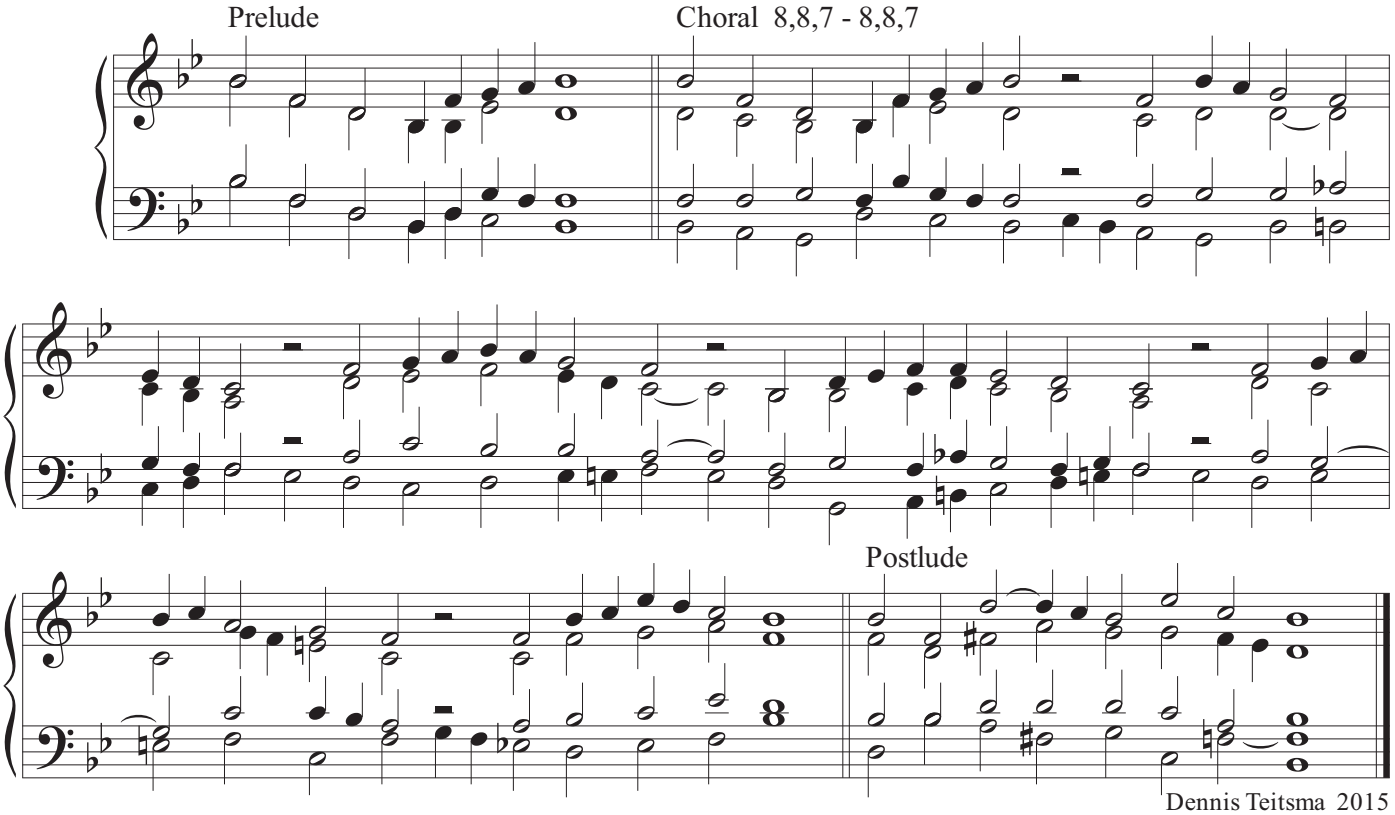


Postlude

Second Version

Prelude

Choral 8,8,7 - 8,8,7

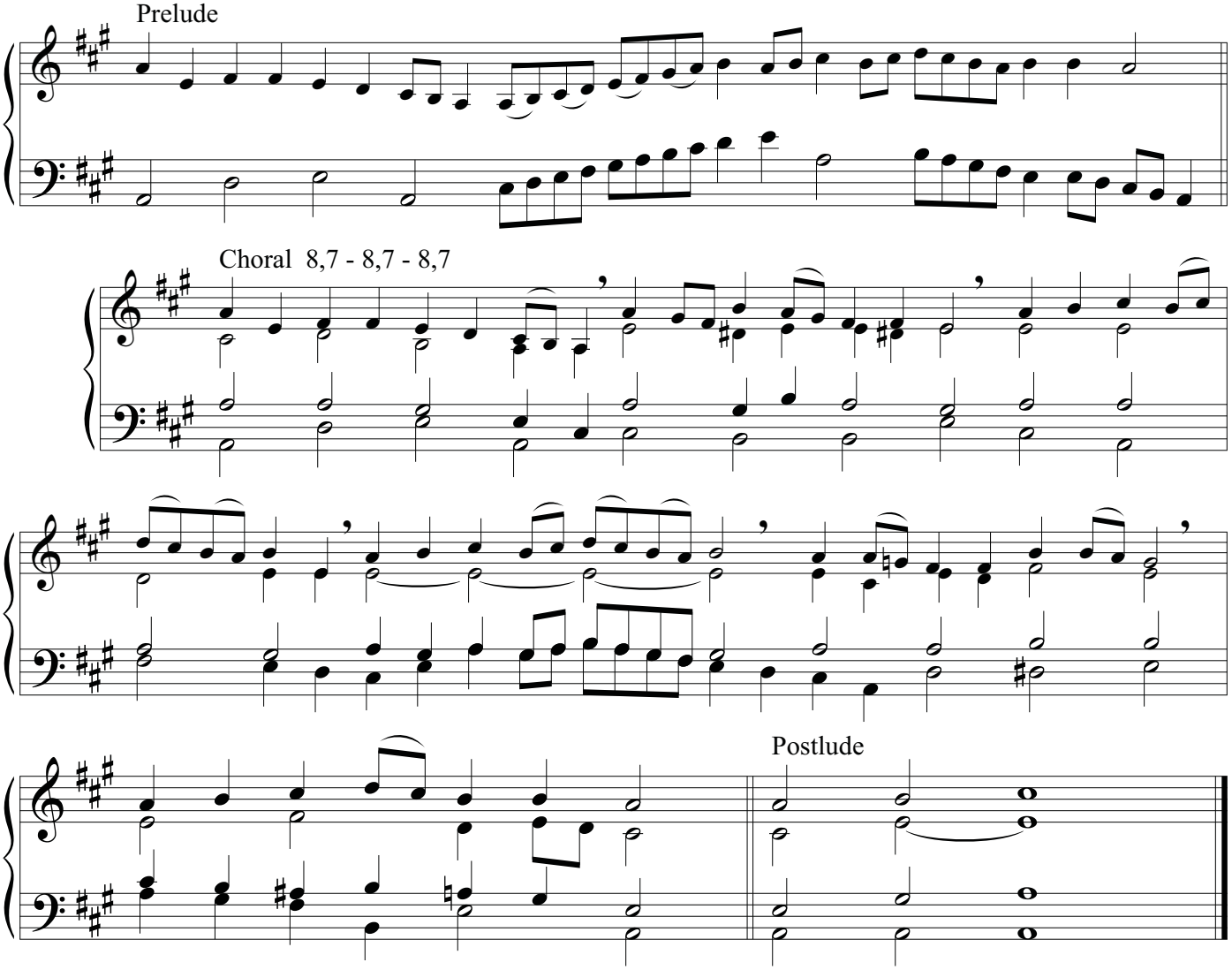


Postlude

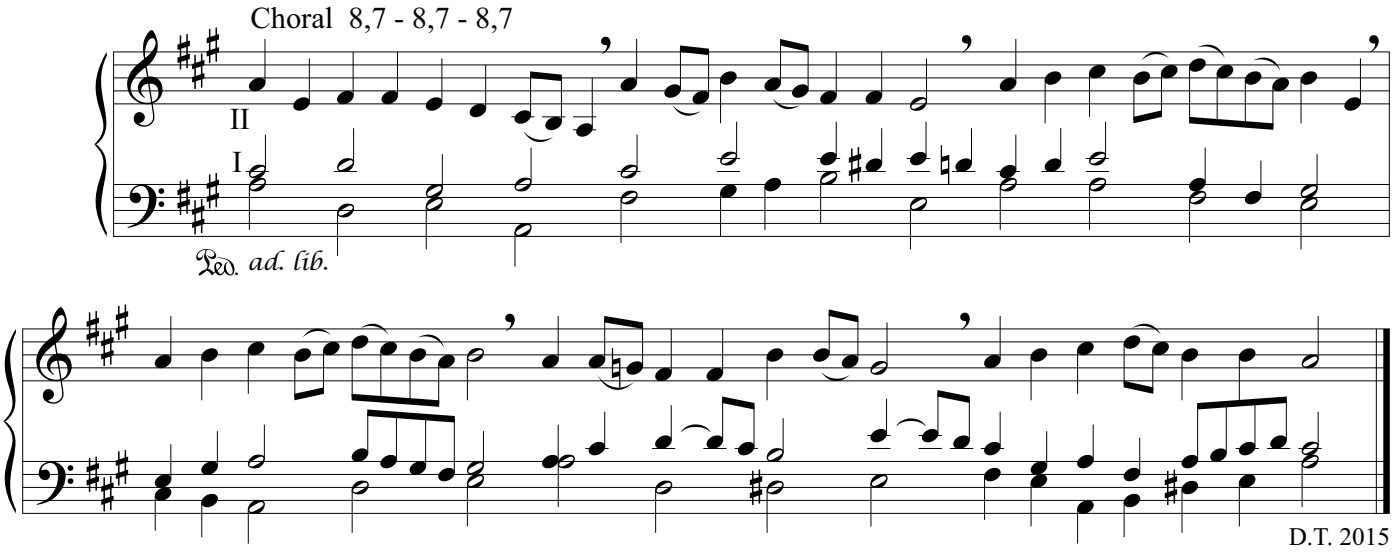
Dennis Teitsma 2015

Hymn 38

All Saints



Second Version



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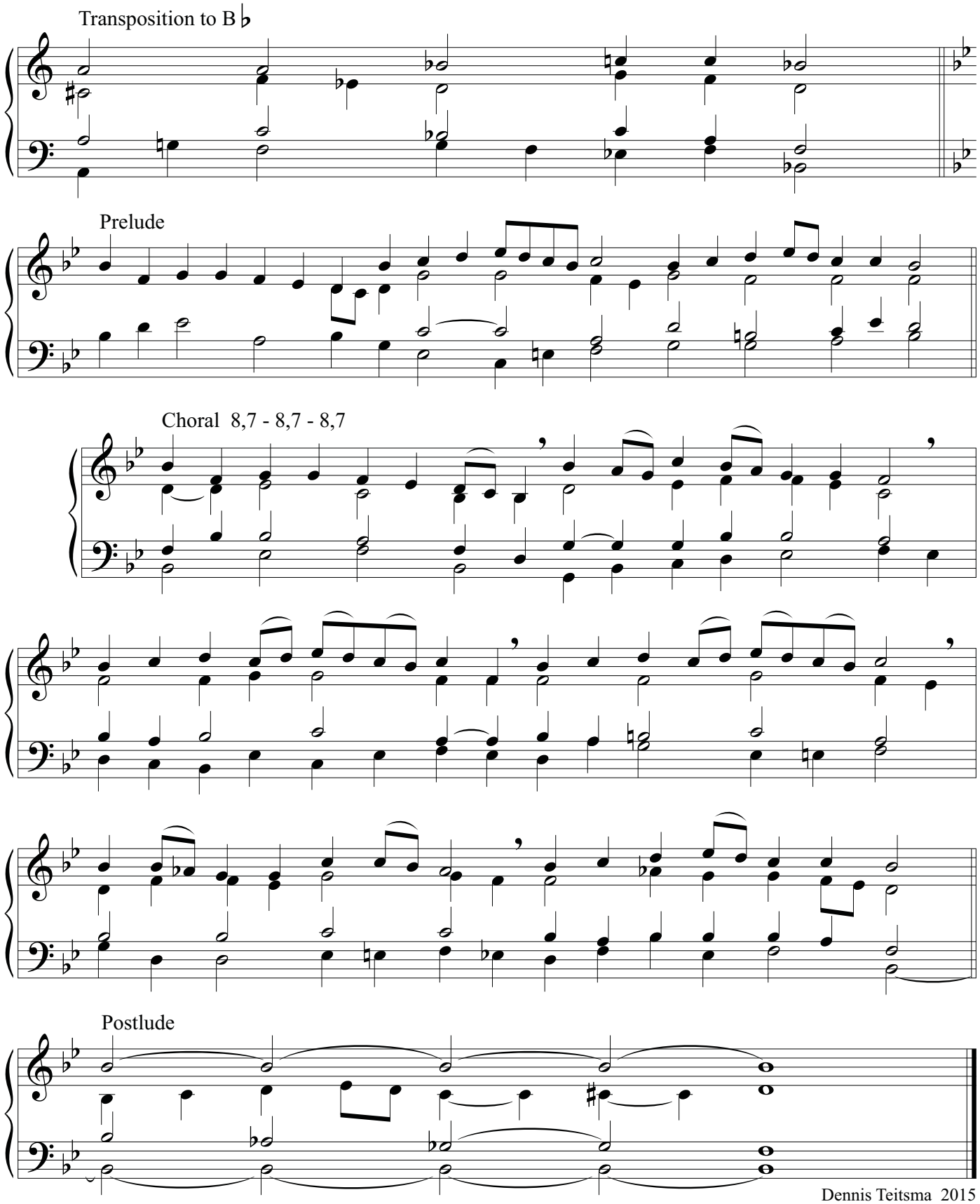
Hymn 38
in B-flat Major



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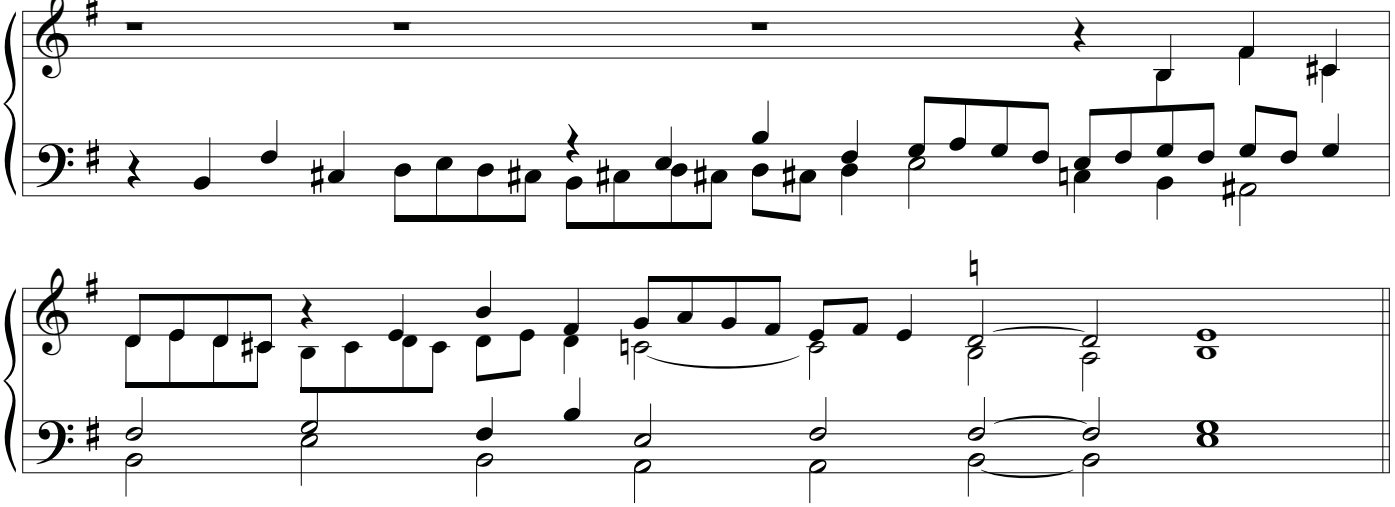
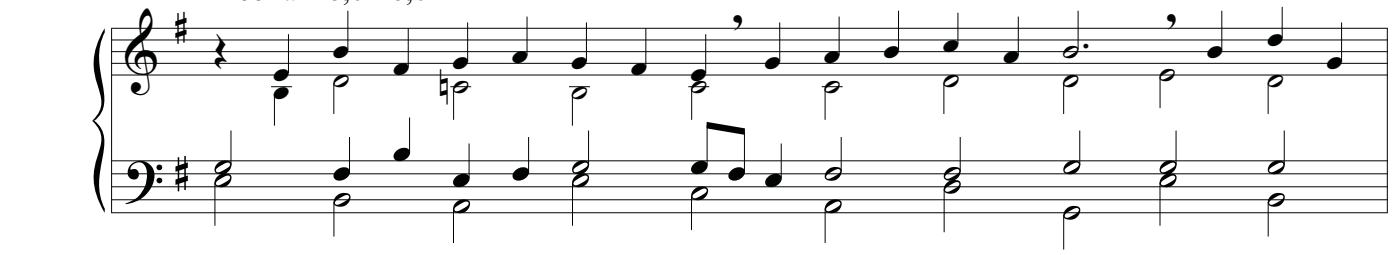
Hymn 39

Coventry

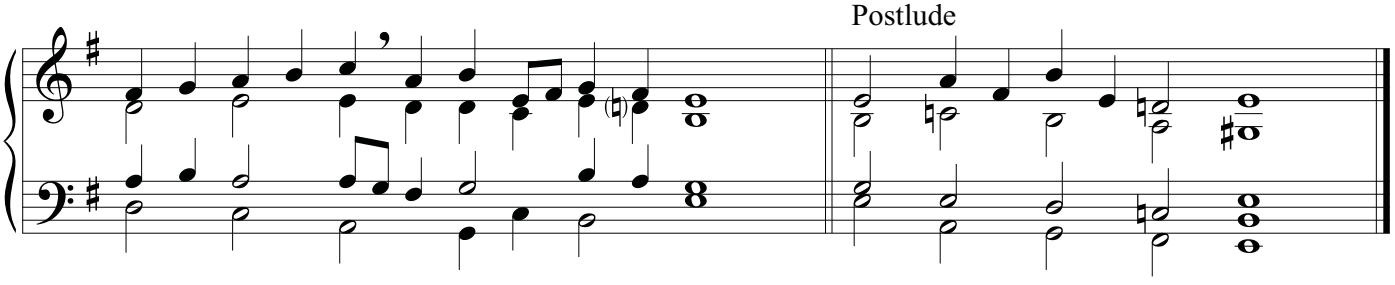
Prelude



Aeolian 8,6 - 8,6

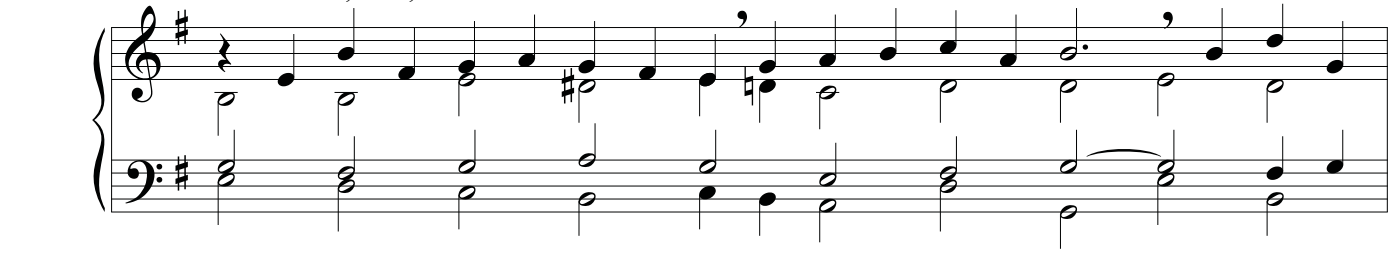


Postlude

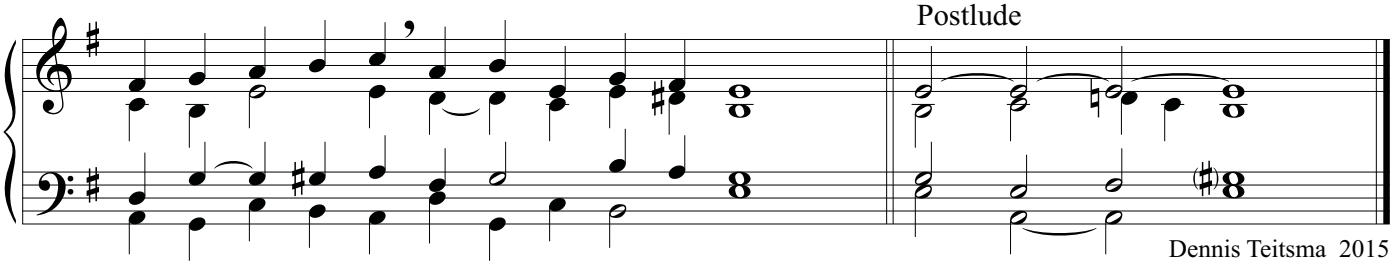


Second Version

Aeolian 8,6 - 8,6



Postlude



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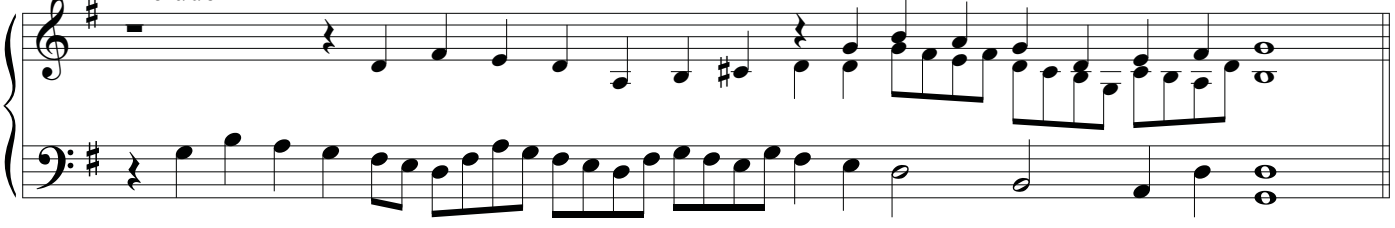
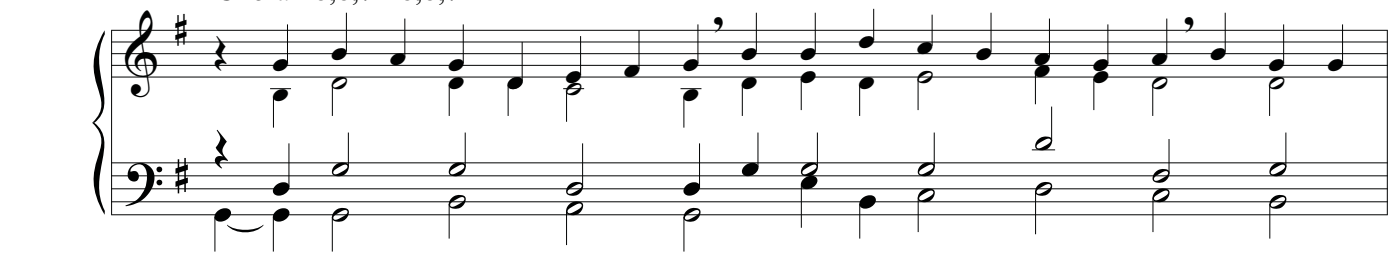
Hymn 40

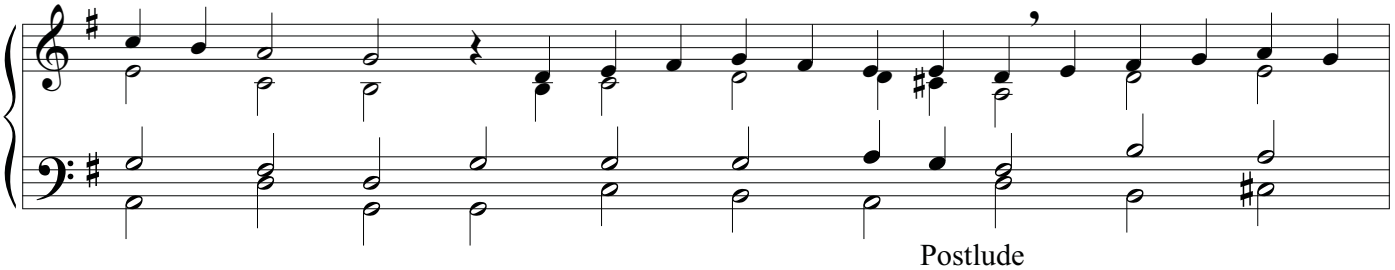
Der Du allein

Prelude

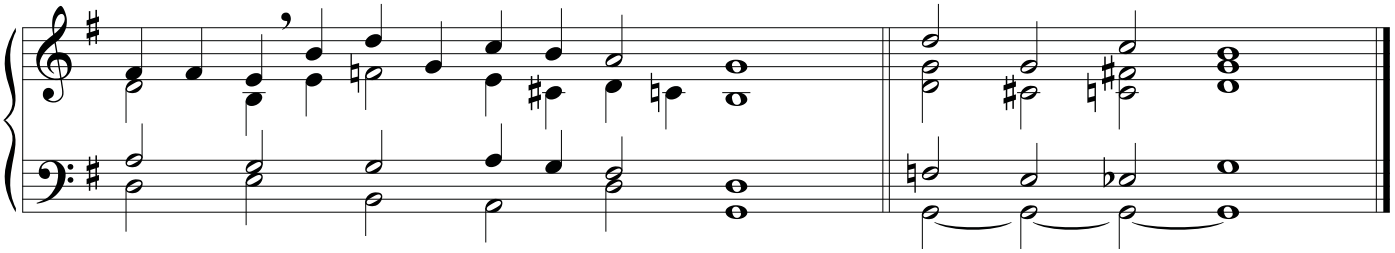


Choral 8,8,7 - 8,8,7



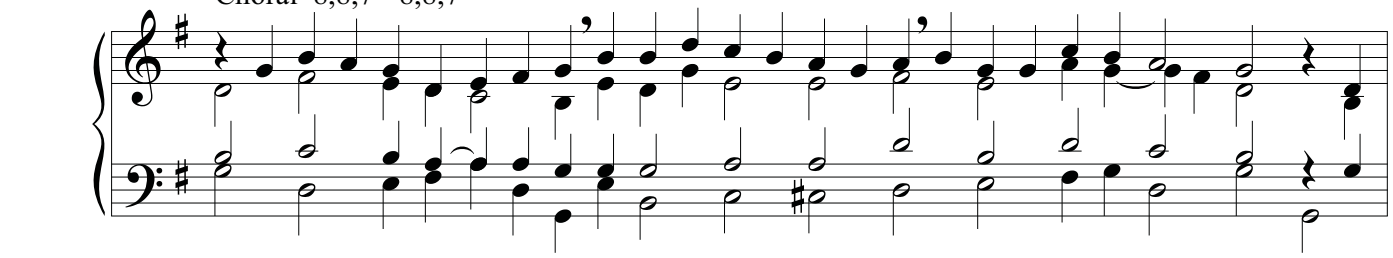


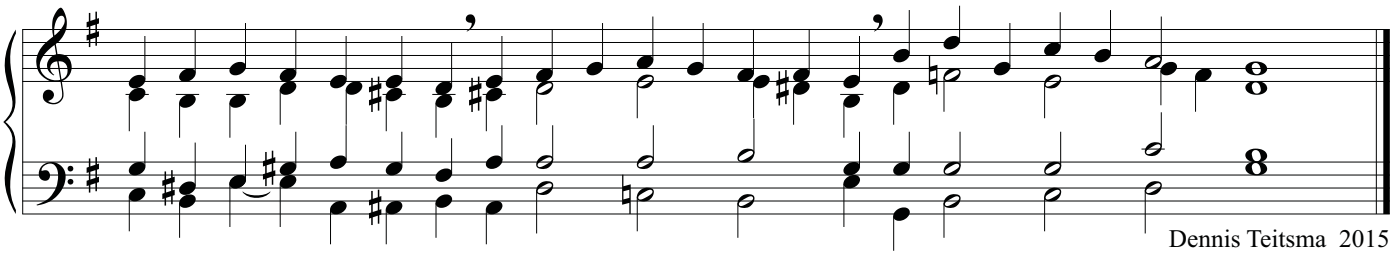
Postlude



Second Version

Choral 8,8,7 - 8,8,7





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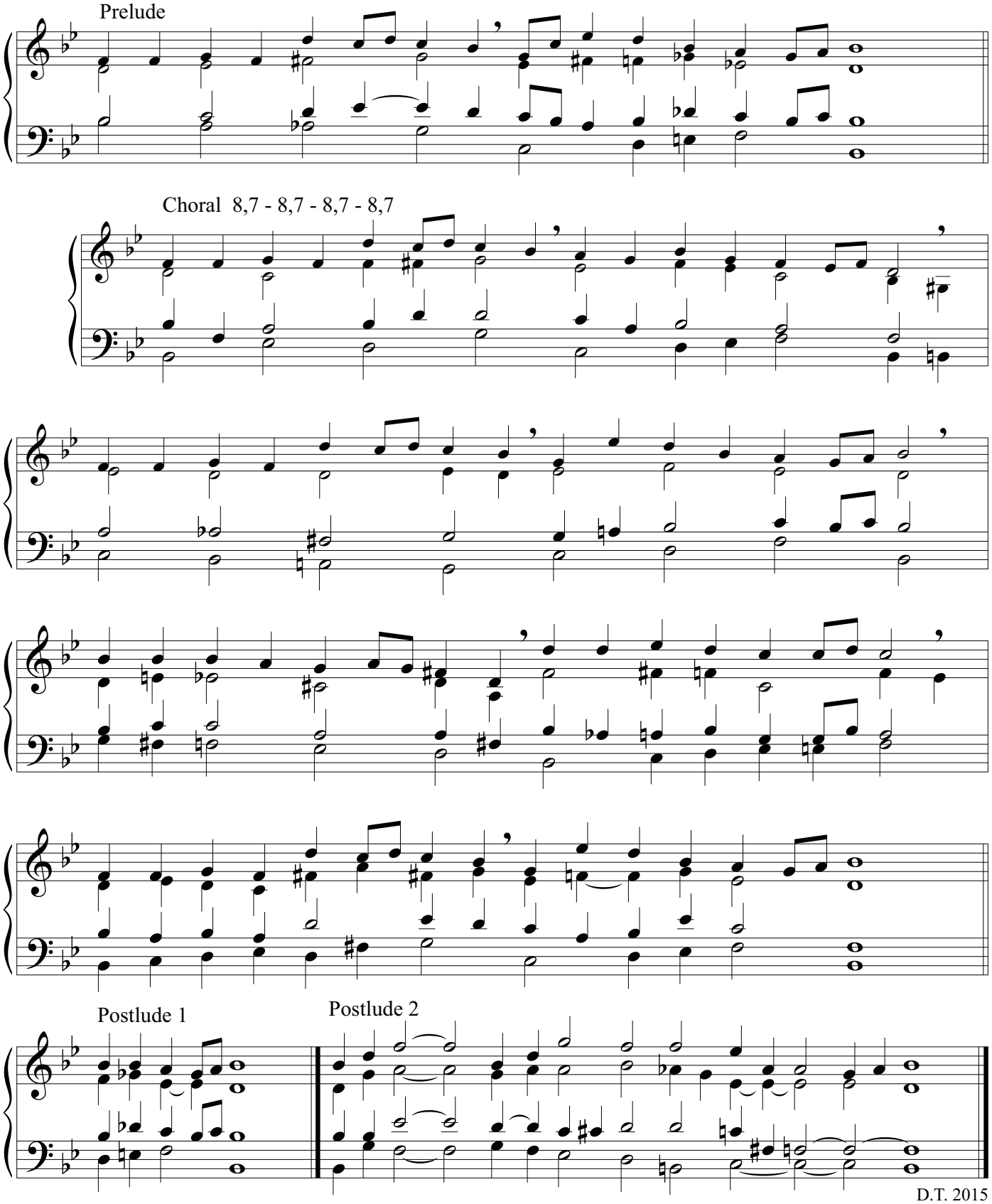
Hymn 41

Beecher



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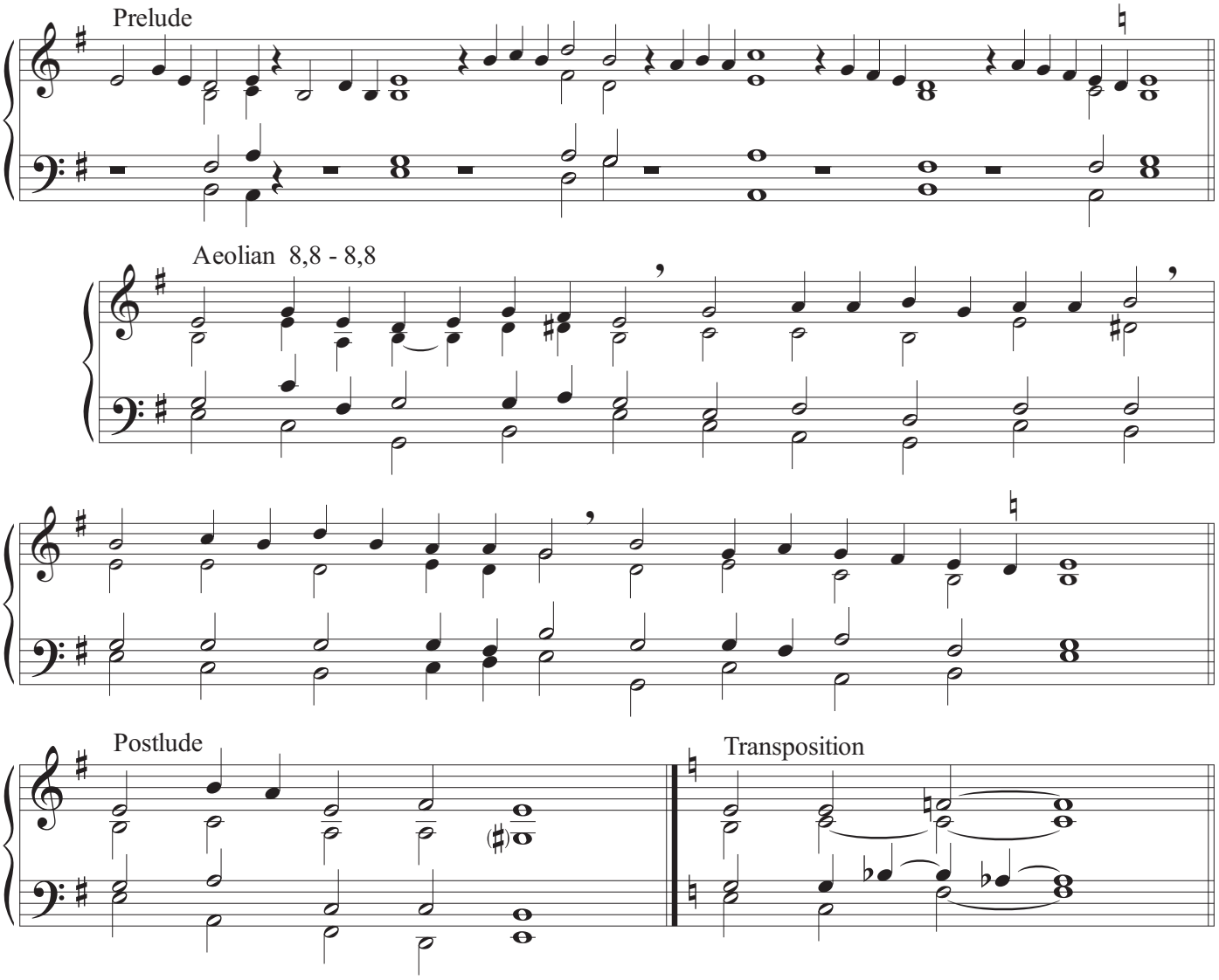
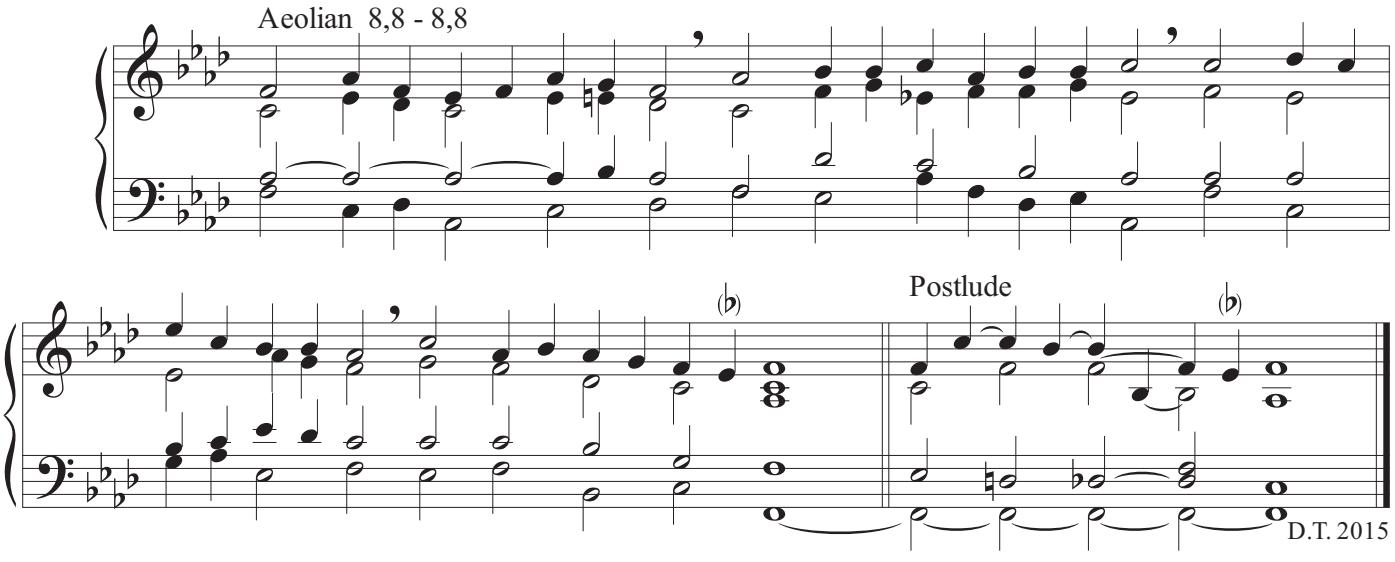
Hymn 42

Erhalt uns, Herr



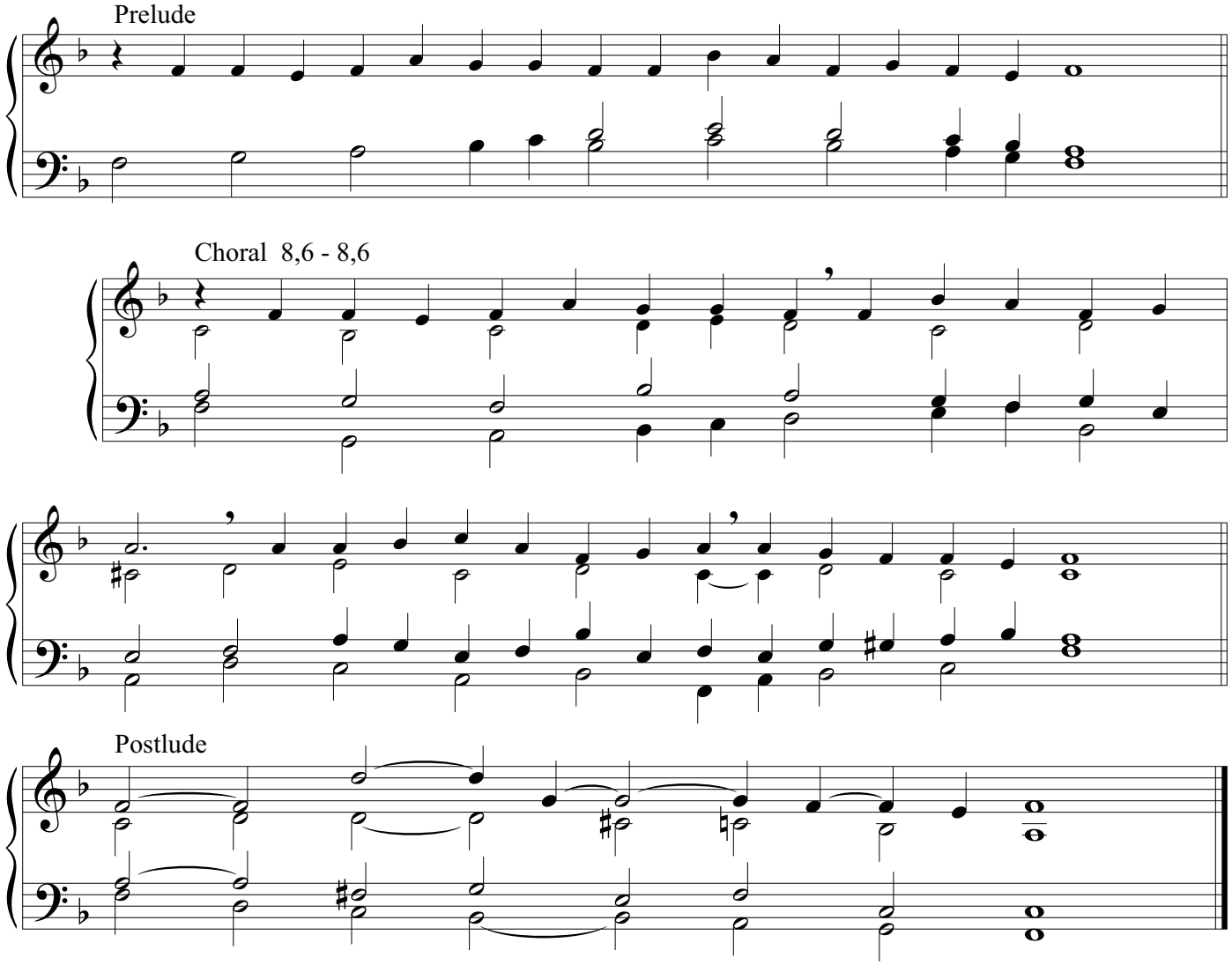
Second Version on f



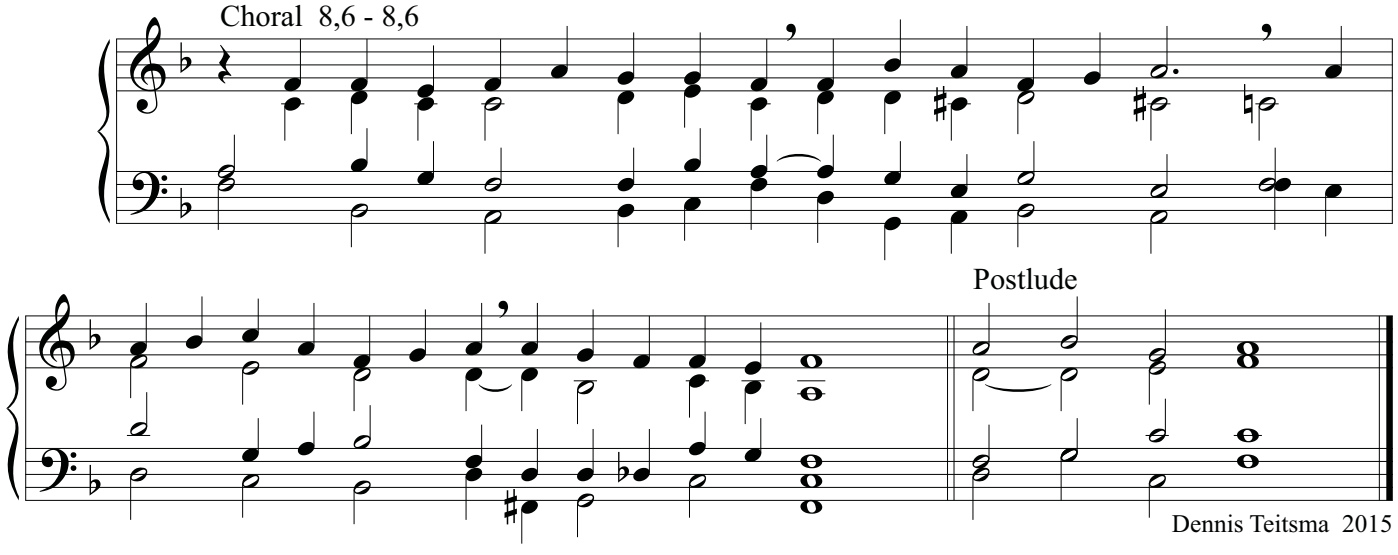
D.T. 2015

Hymn 43

St. Flavian



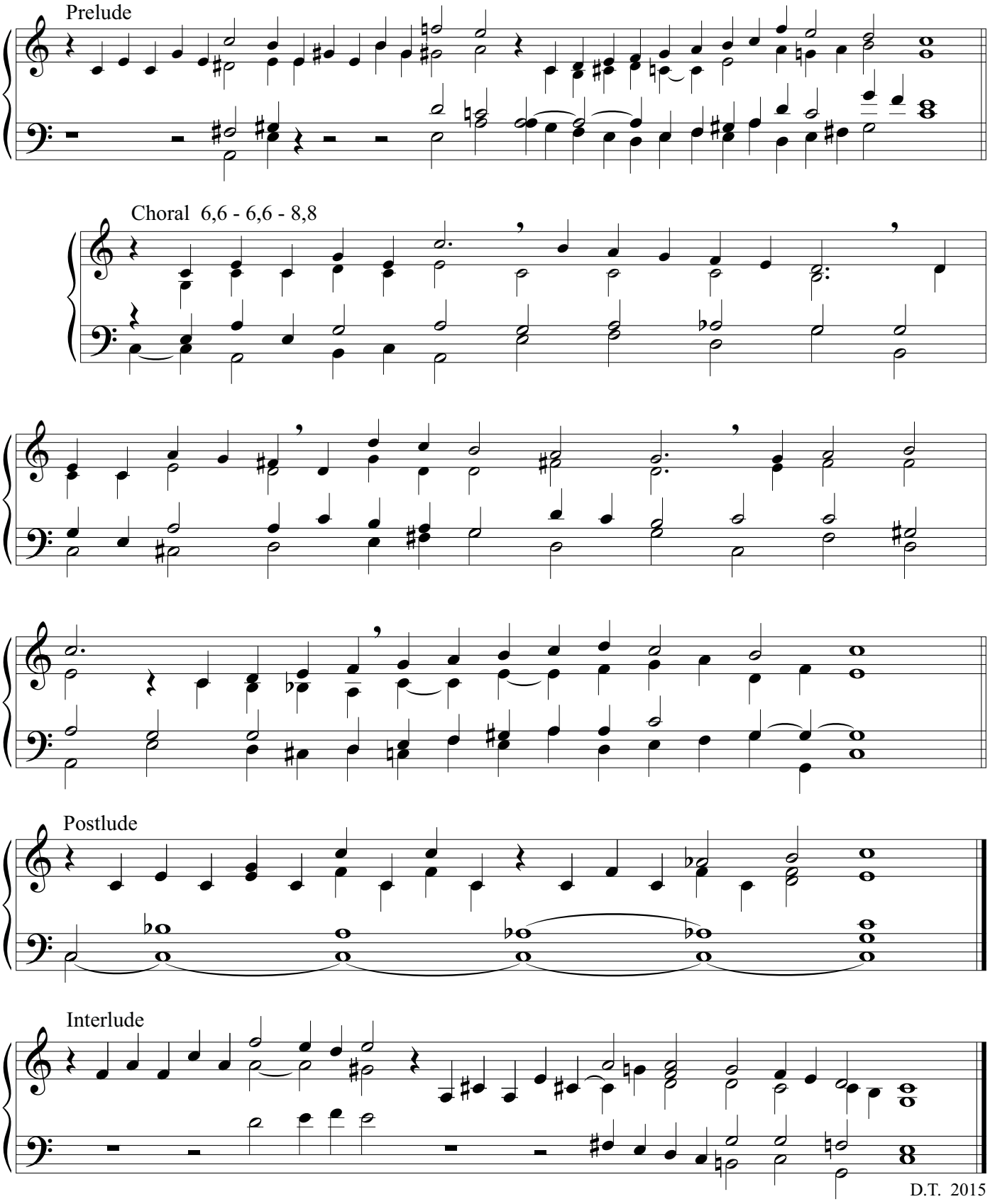
Second Version



Dennis Teitsma 2015

Hymn 44

Darwall's 148th



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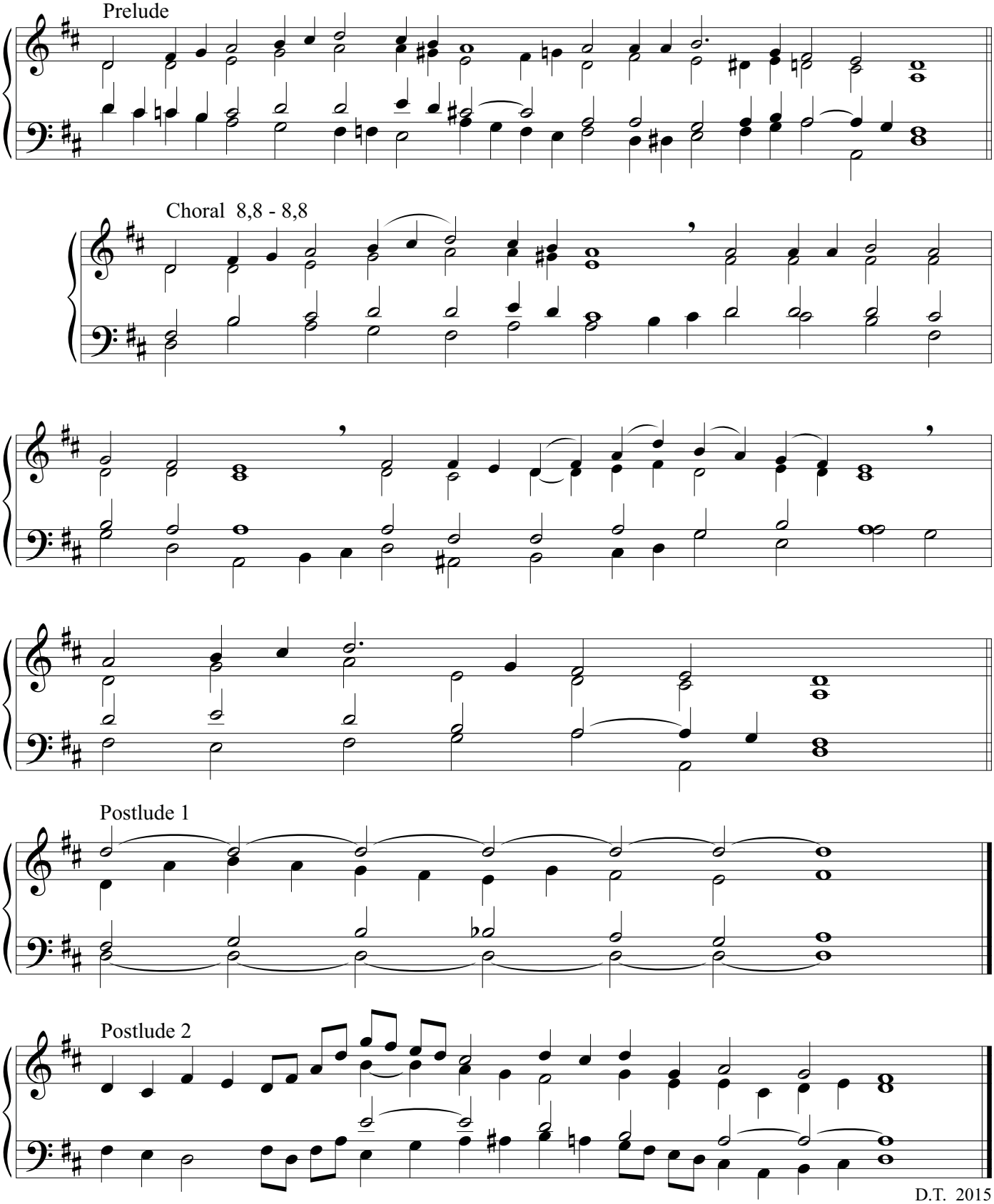
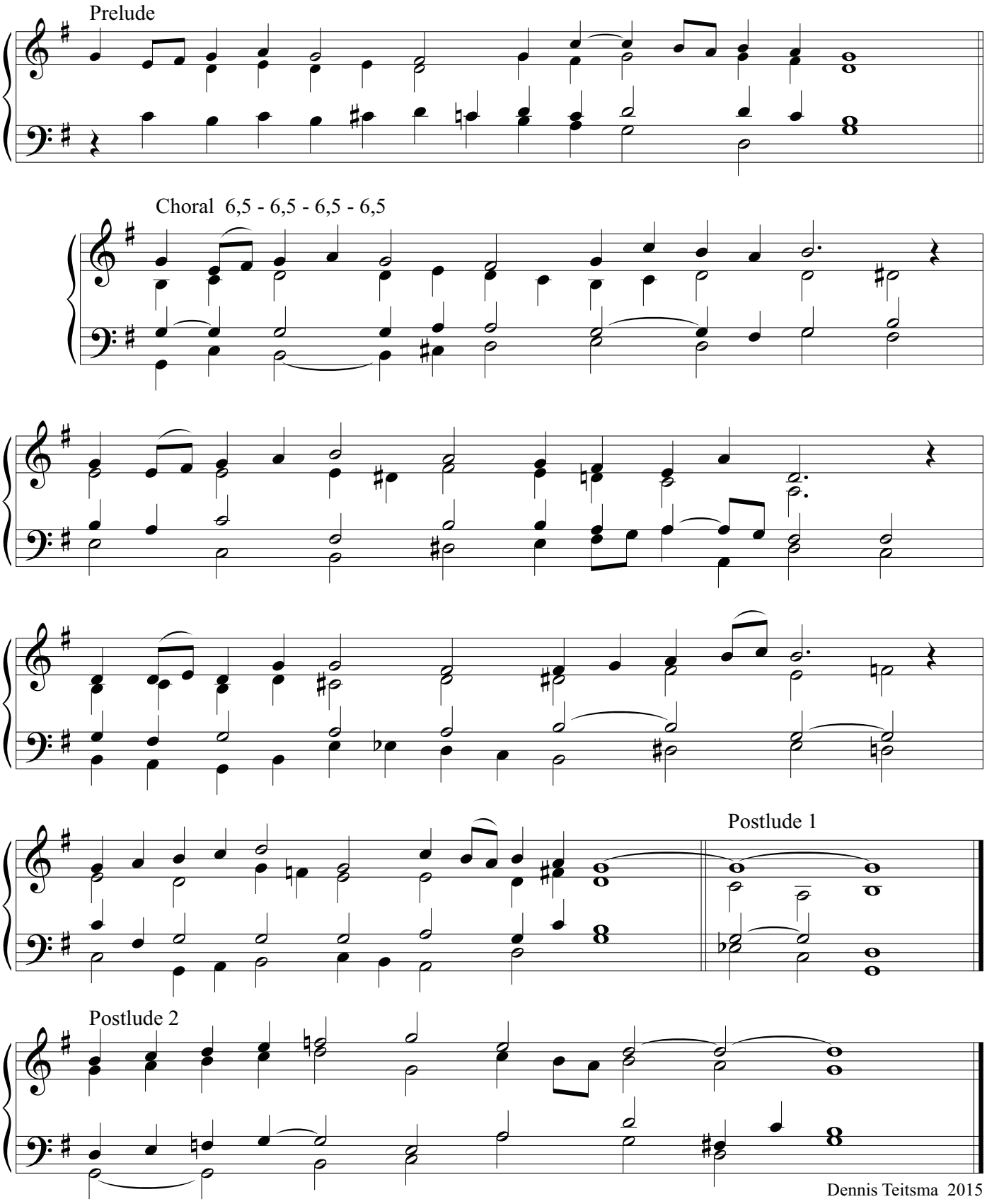
Hymn 45

Duke Street



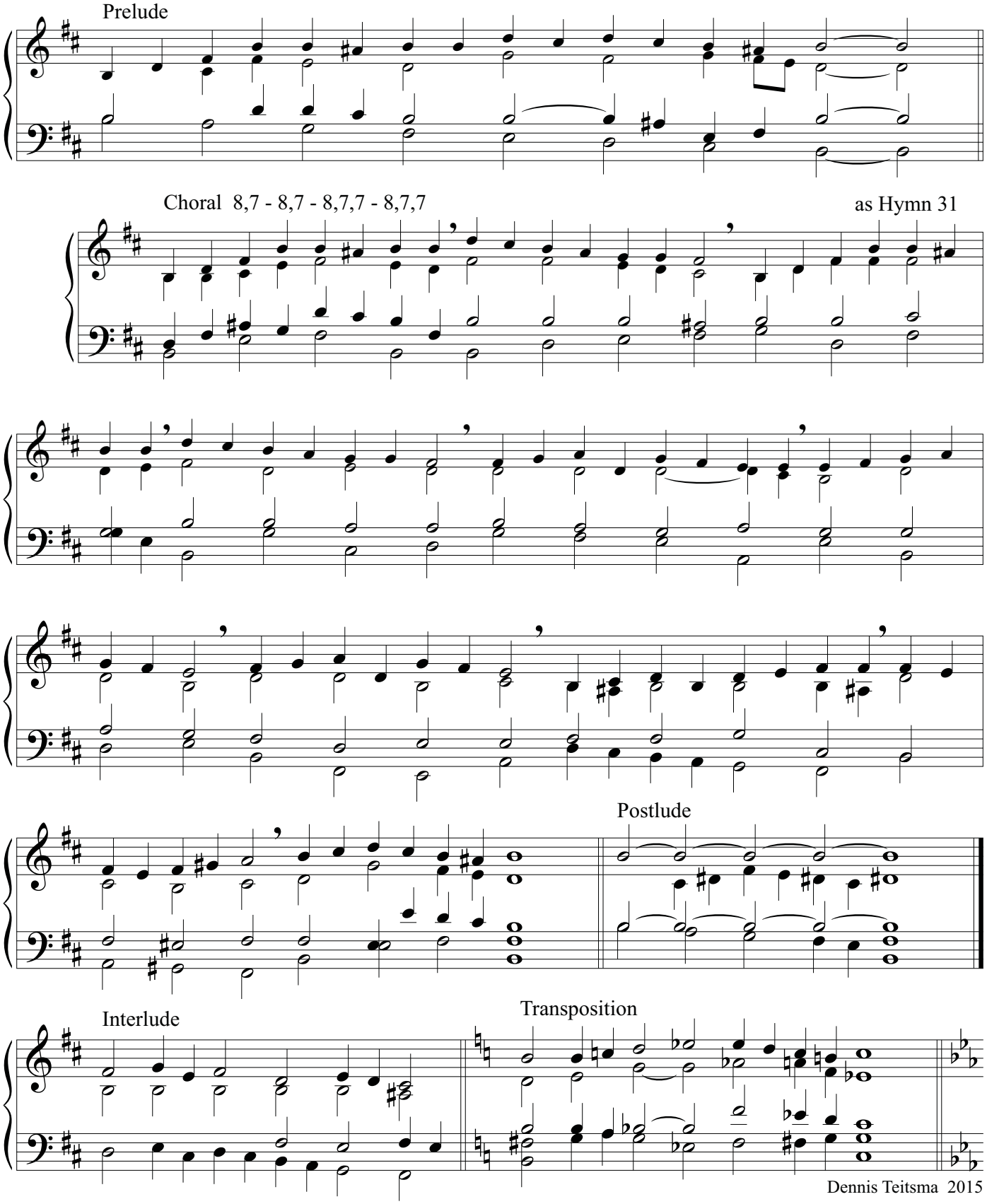
Hymn 46
King of Glory



Dennis Teitsma 2015

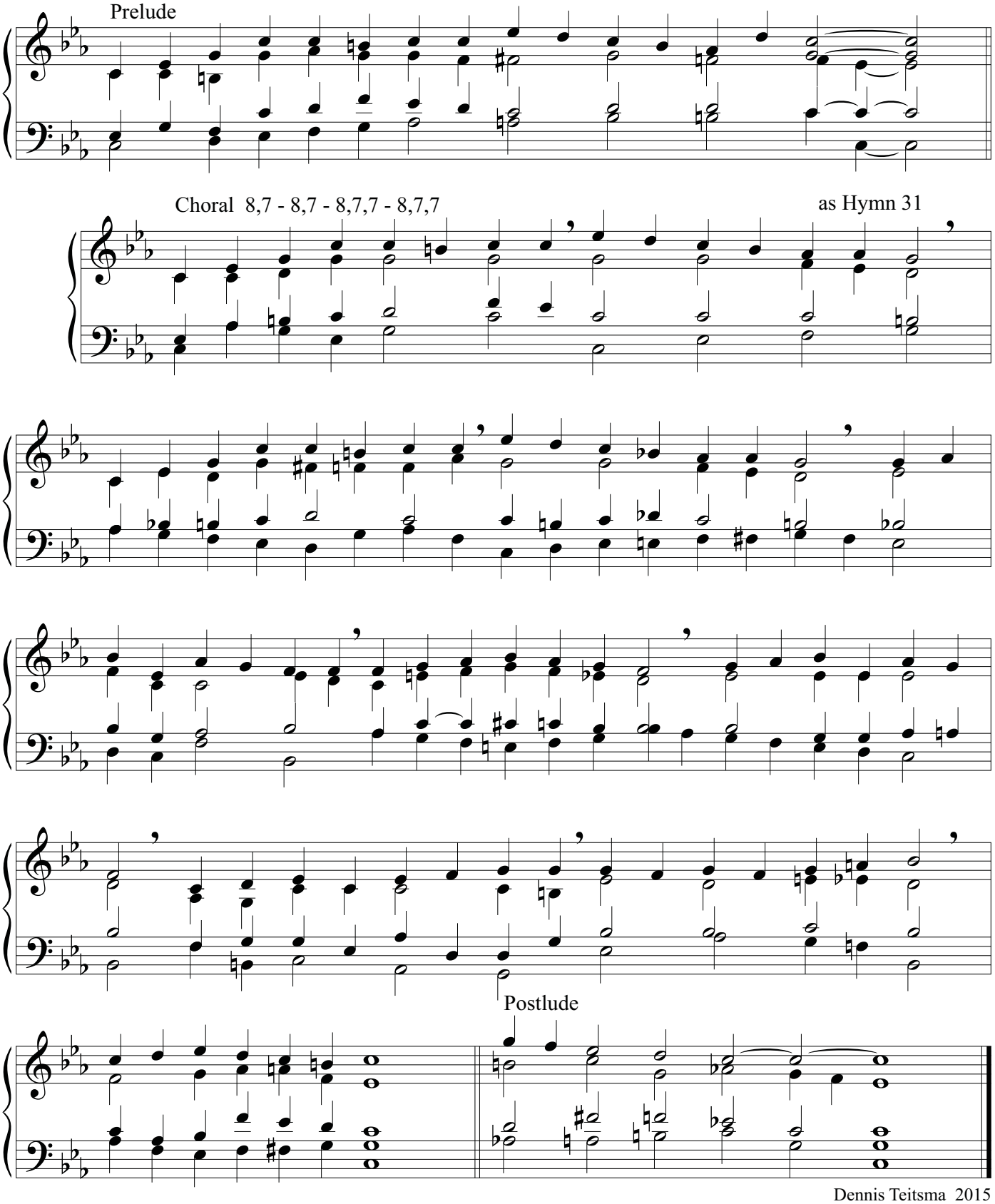
Hymn 47

Based on Sollt' ich meinen Gott



Dennis Teitsma 2015

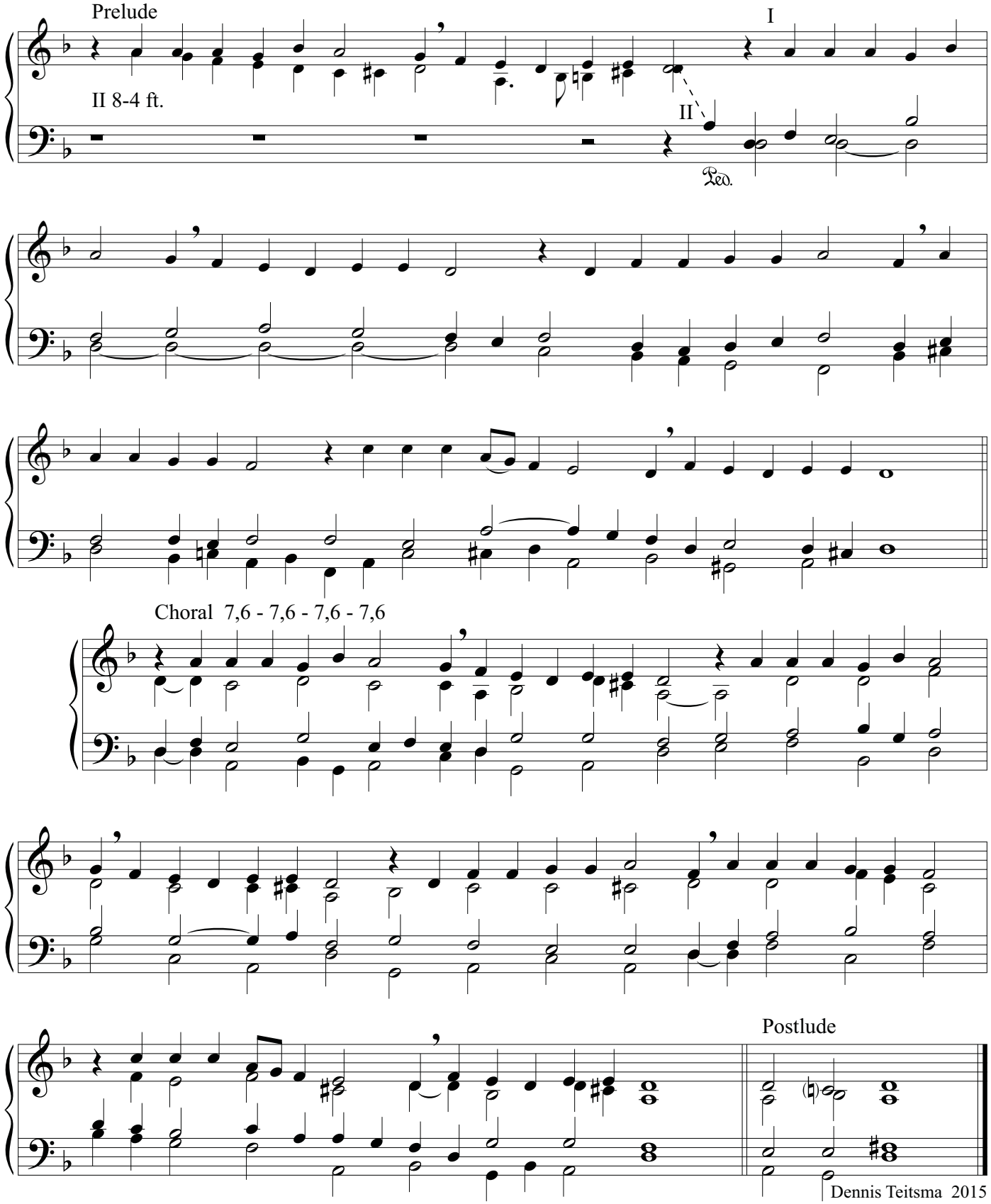
Hymn 47
Second Version in C Minor



Dennis Teitsma 2015

Hymn 48

Ick wil mij gaen vertroosten



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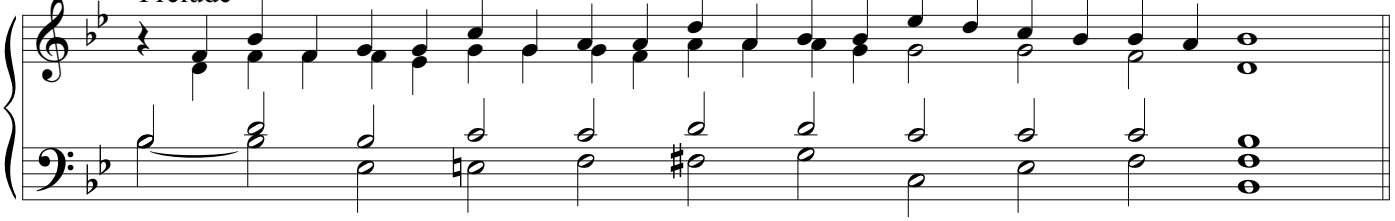
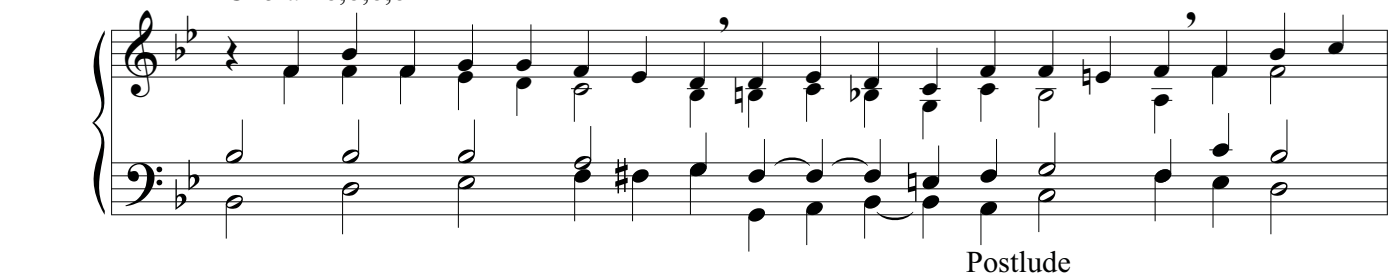
Hymn 49

Winchester New

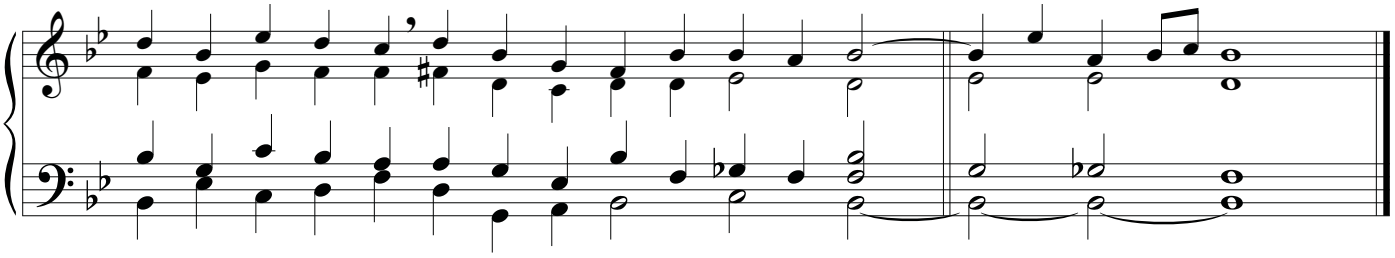
Prelude



Choral 8,8,8,8

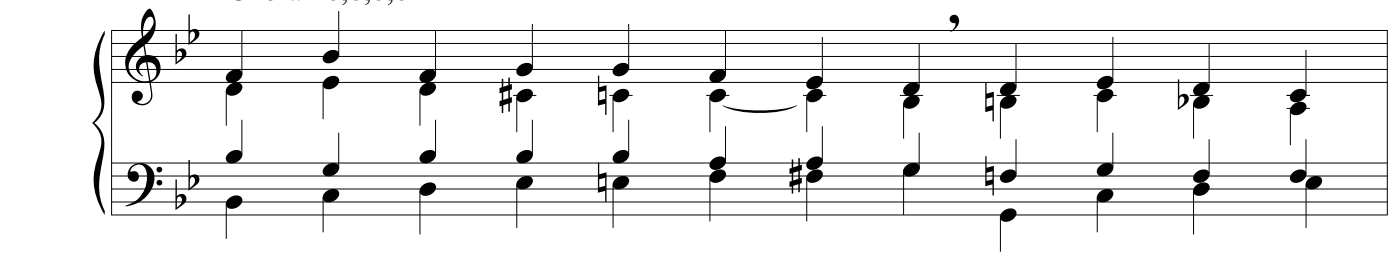


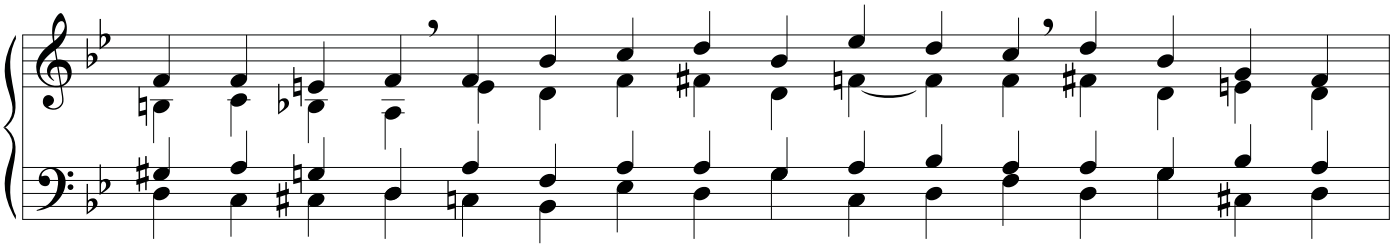
Postlude



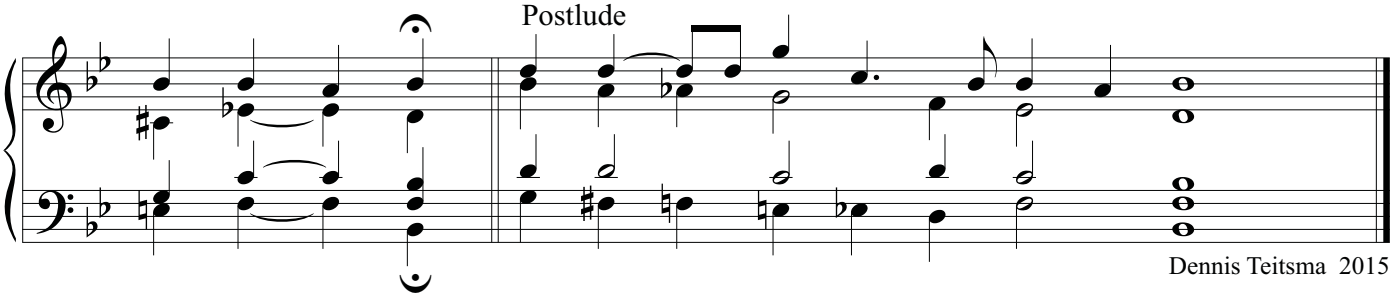
Second Version

Choral 8,8,8,8





Postlude



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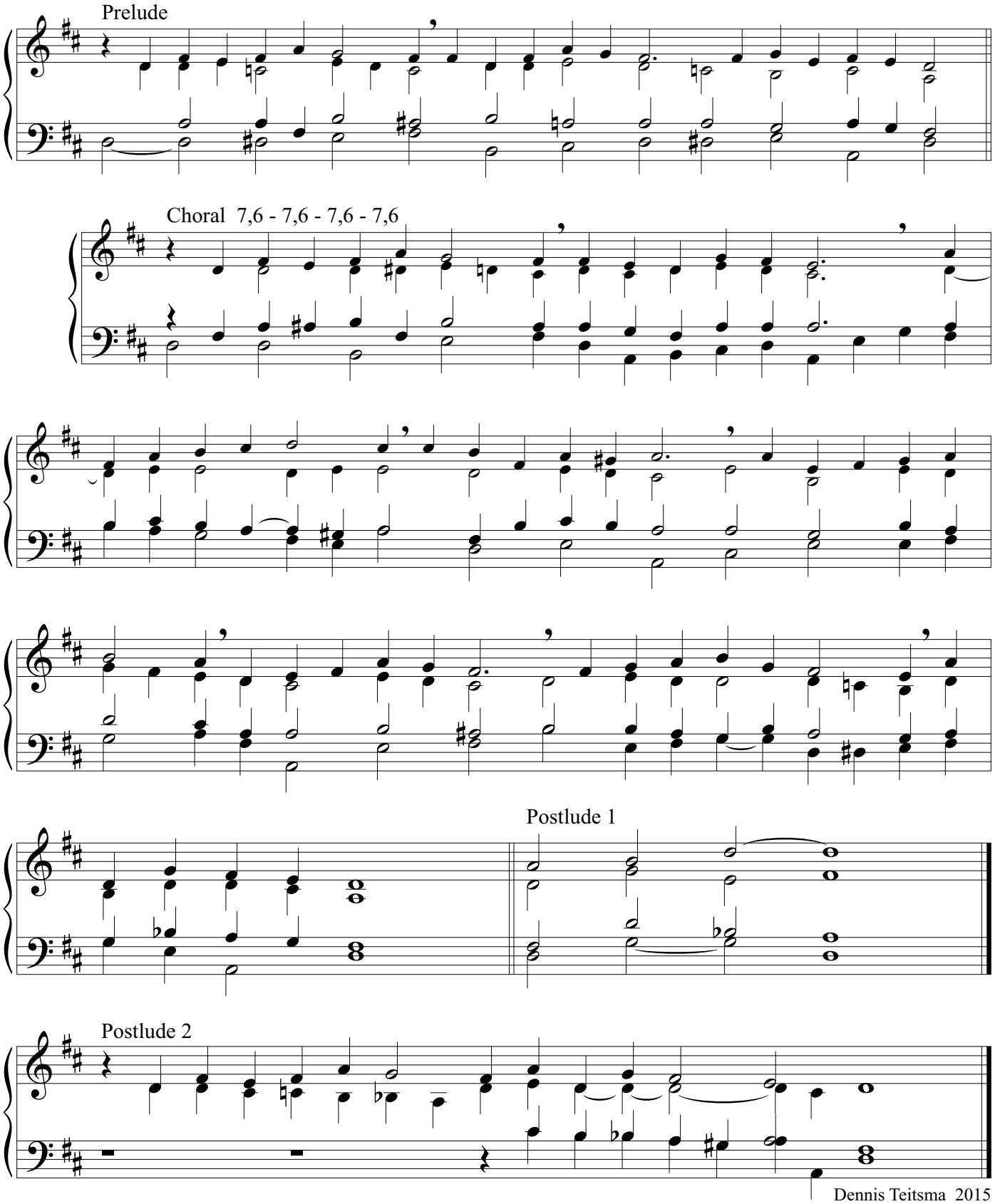
Hymn 50

Befiehl du deine Wege



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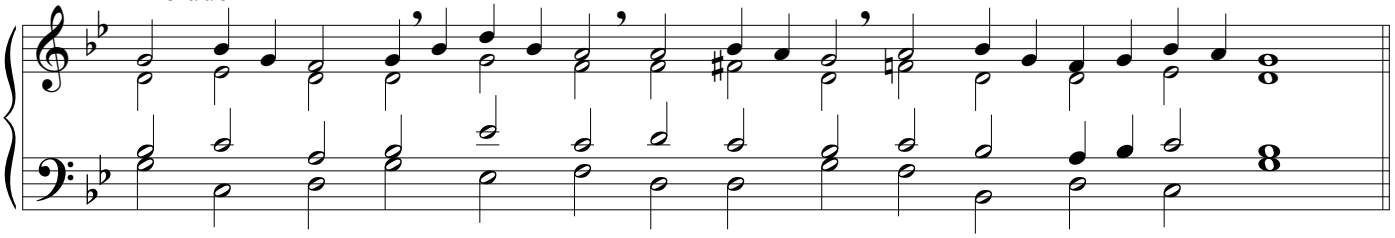
Hymn 51

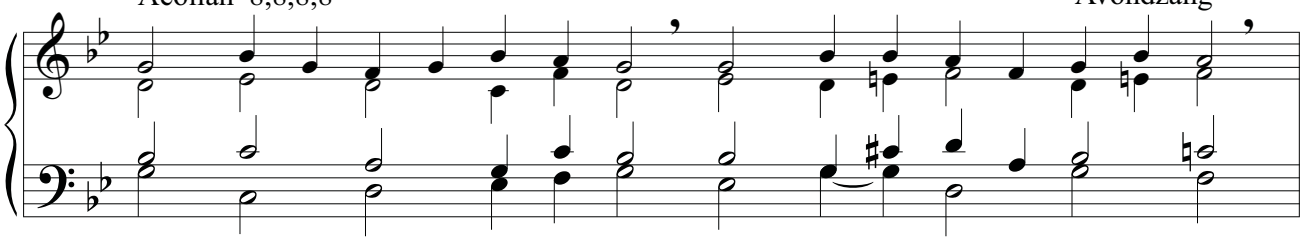
Christe, qui lux es et dies

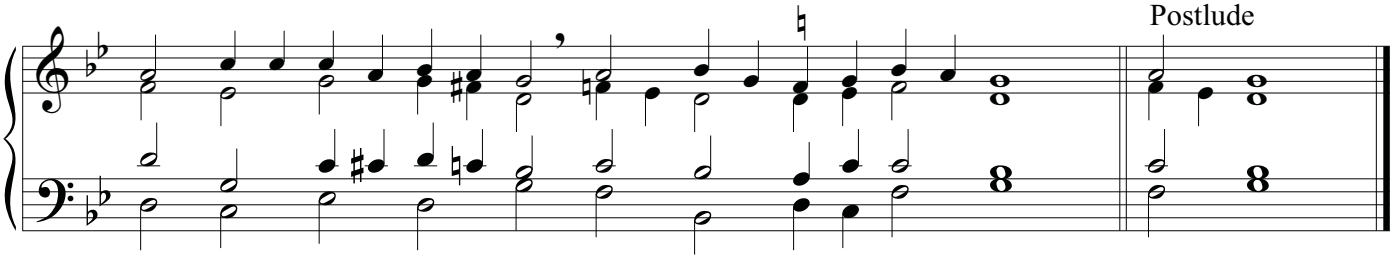
Prelude



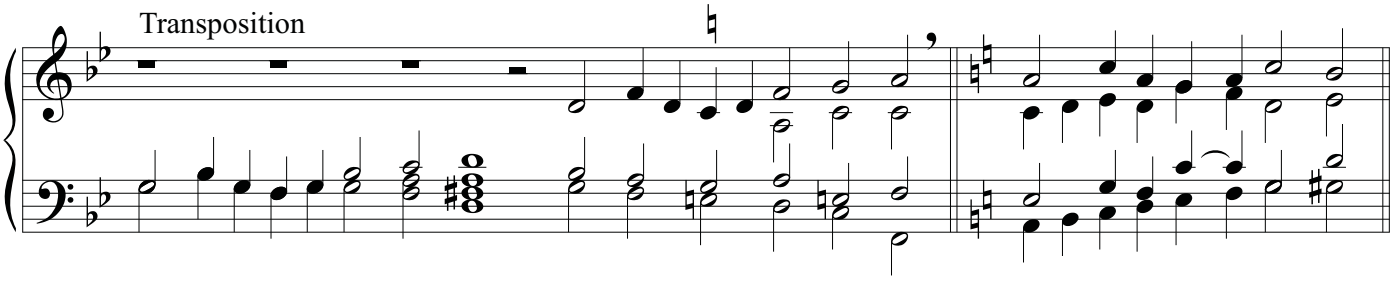
Aeolian 8,8,8,8

"Avondzang"



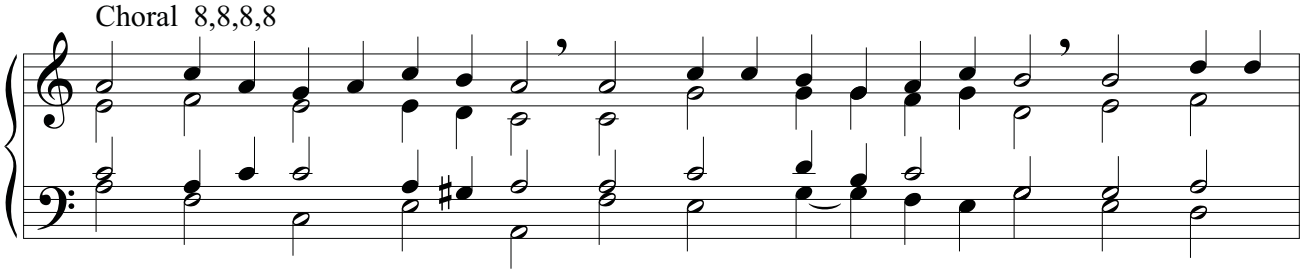


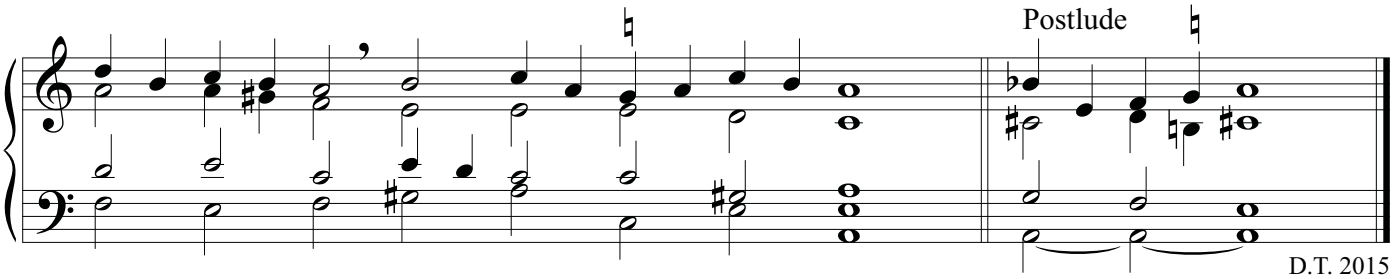
Transposition



Second Version

Choral 8,8,8,8





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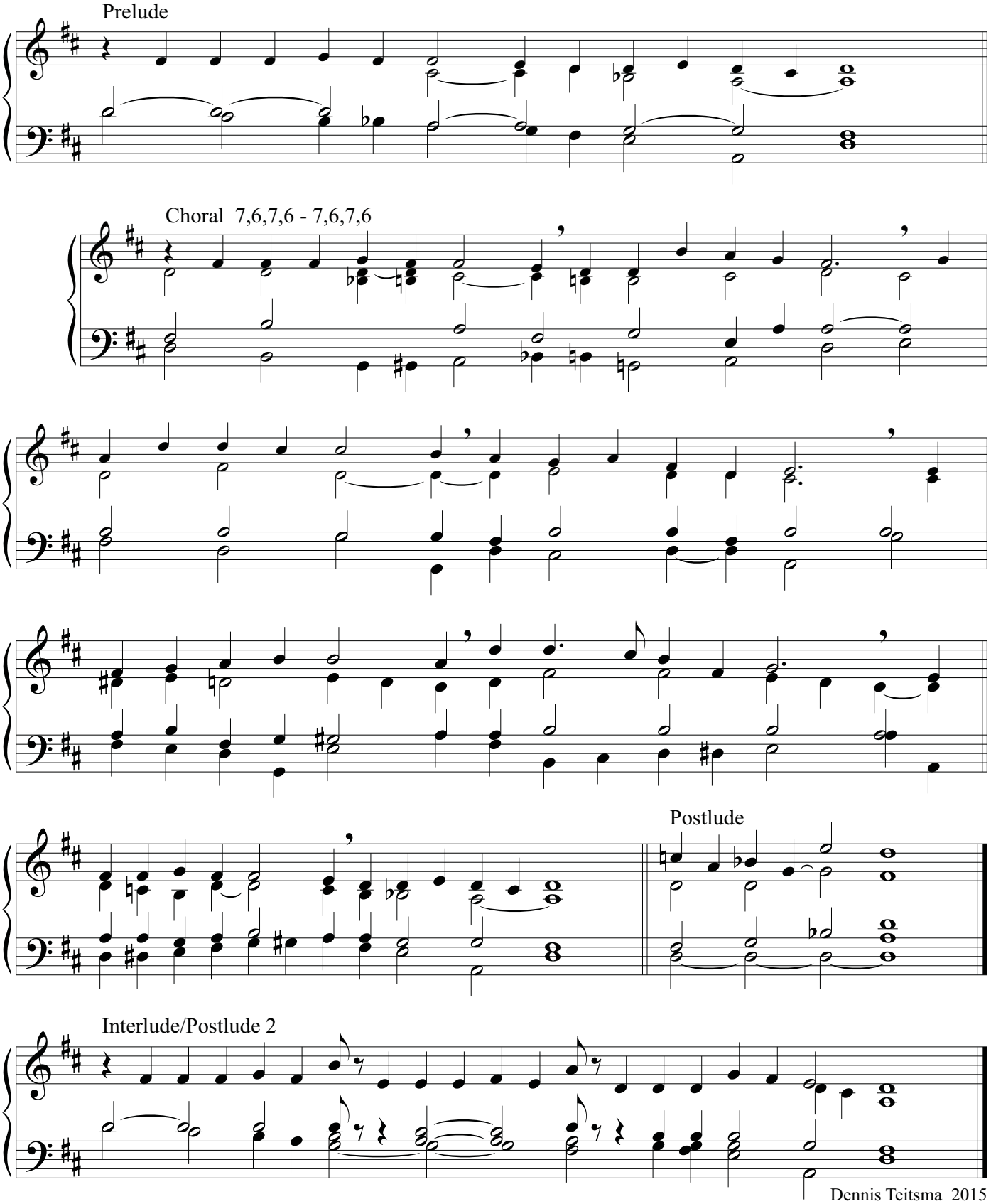
Hymn 52

Aurelia

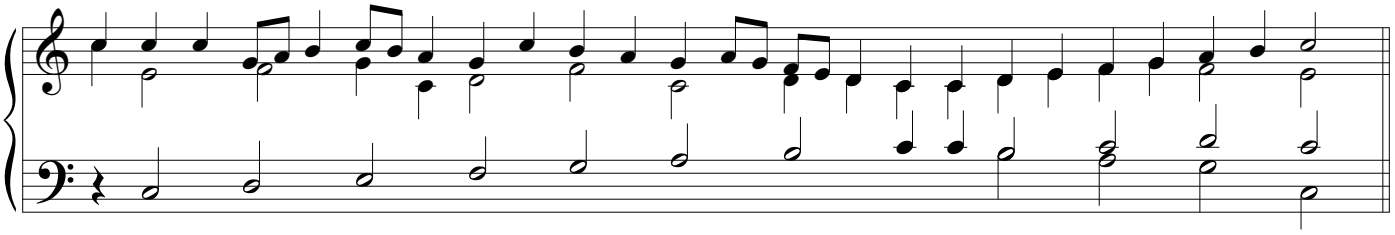


Dennis Teitsma 2015

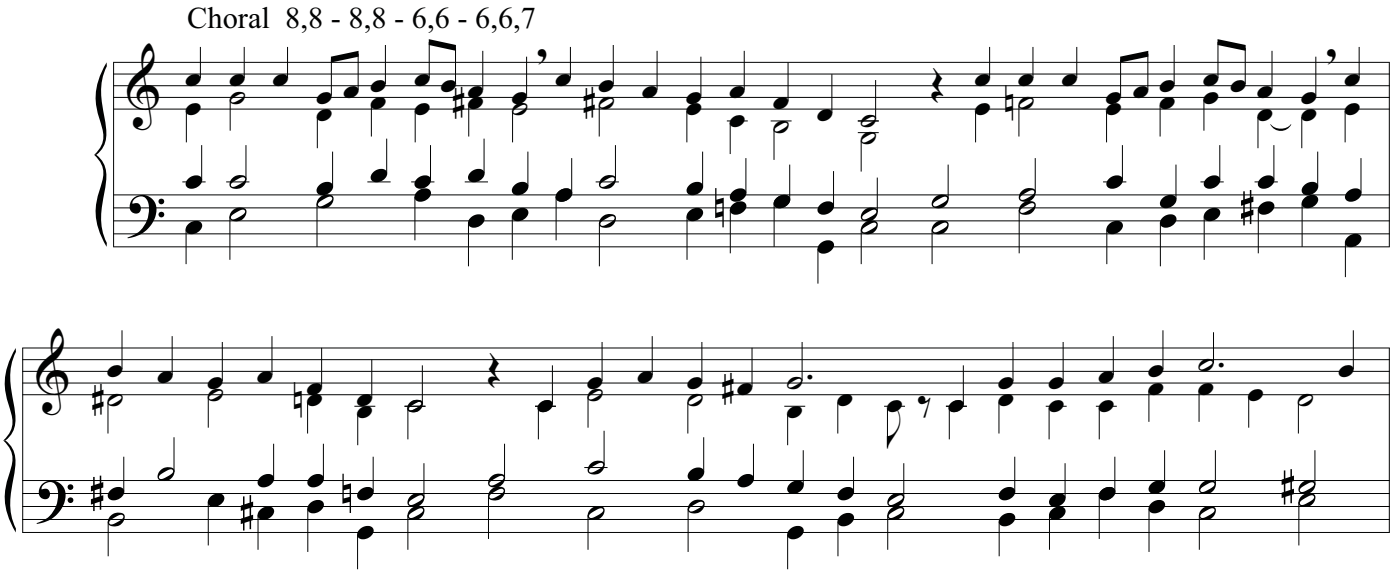
Hymn 53

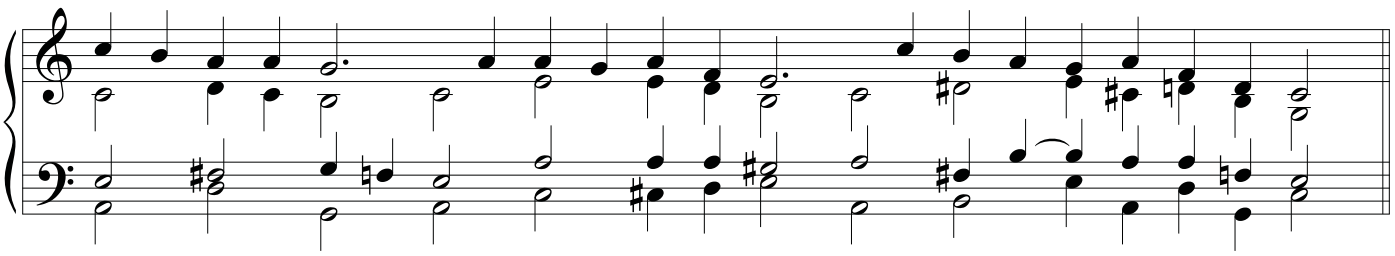
Ein Feste Burg

Prelude

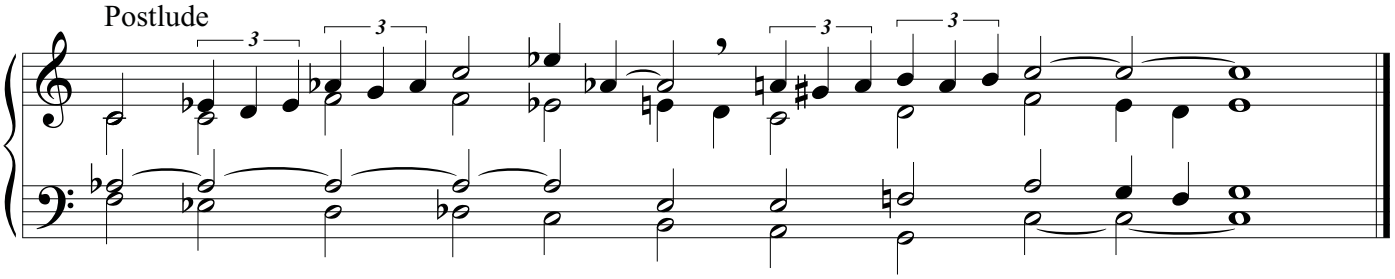


Choral 8,8 - 8,8 - 6,6 - 6,6,7

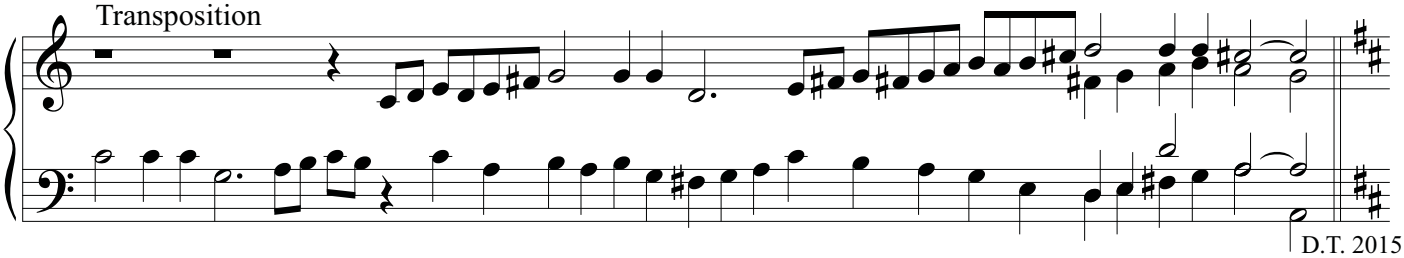




Postlude

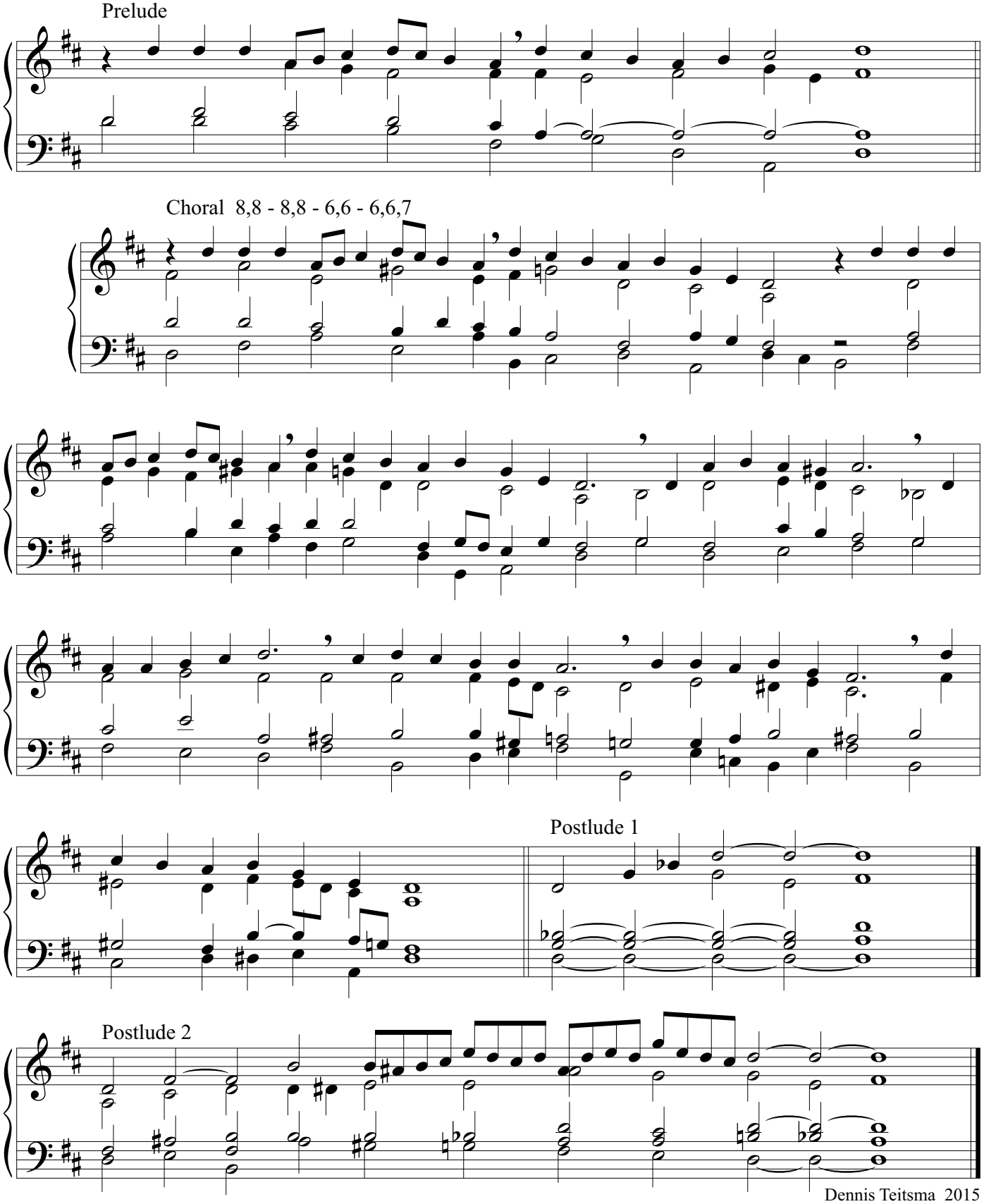


Transposition



D.T. 2015

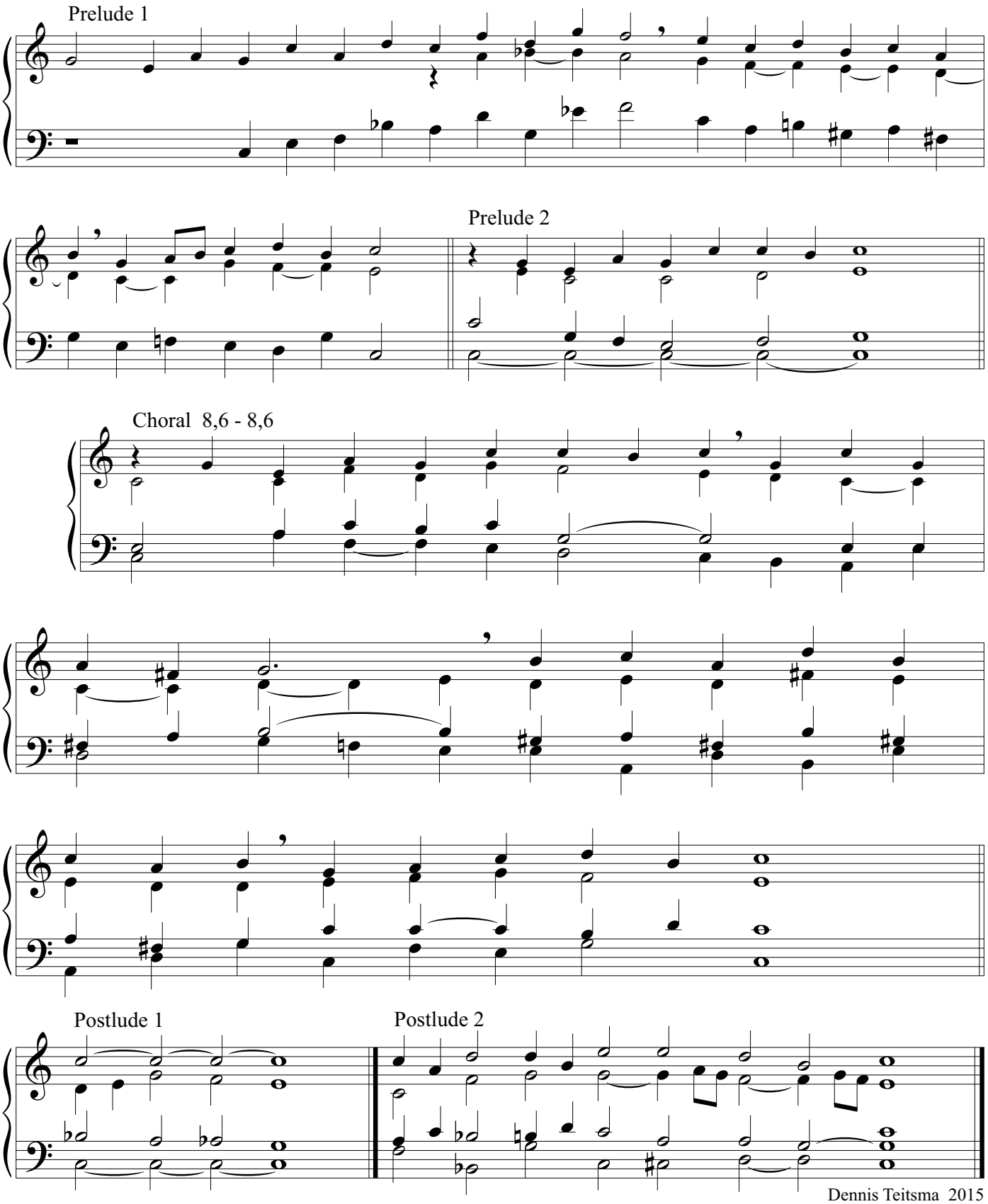
Hymn 53
Second Version in D Major



Dennis Teitsma 2015

Hymn 54

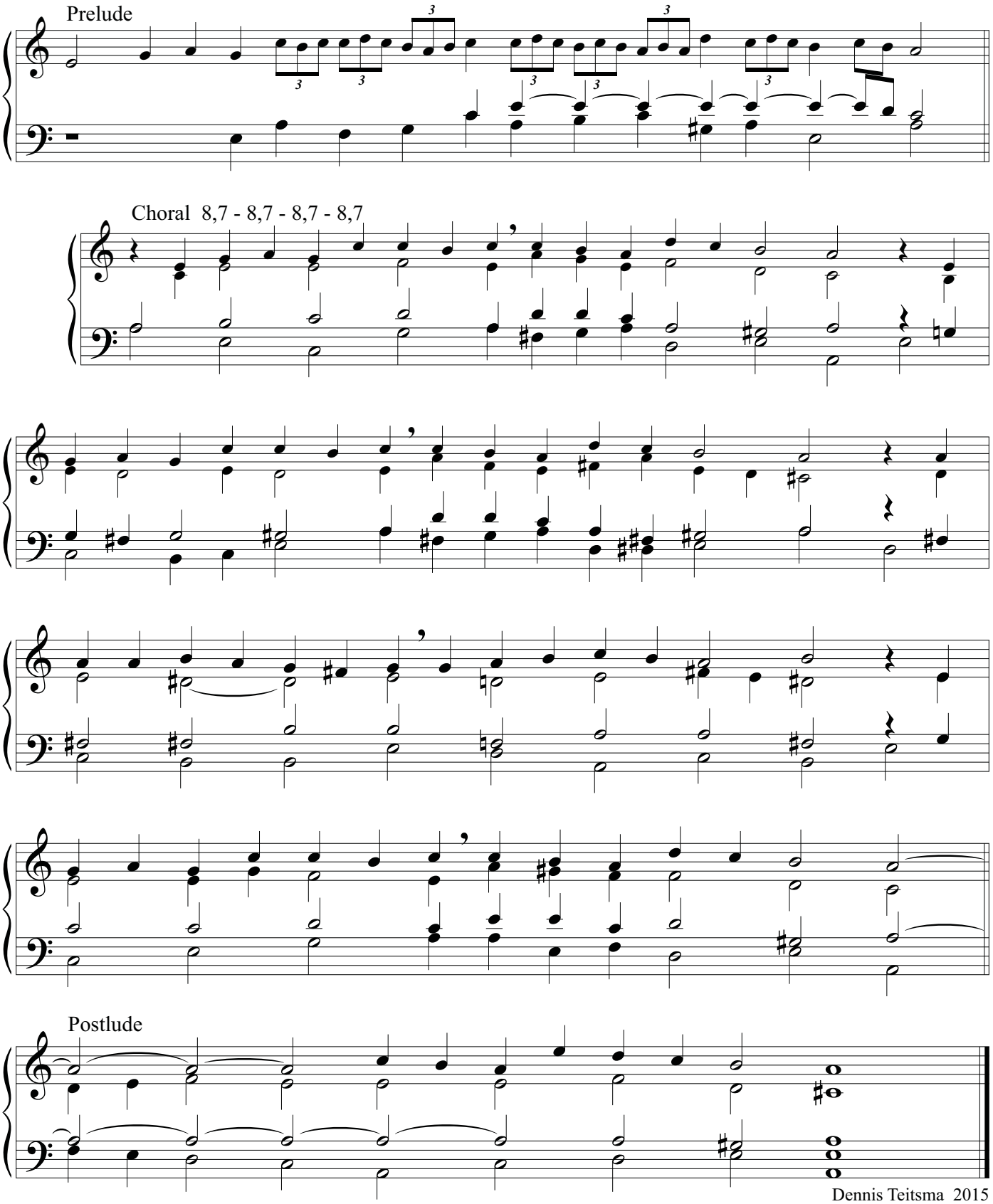
St. Anne



Dennis Teitsma 2015

Hymn 55

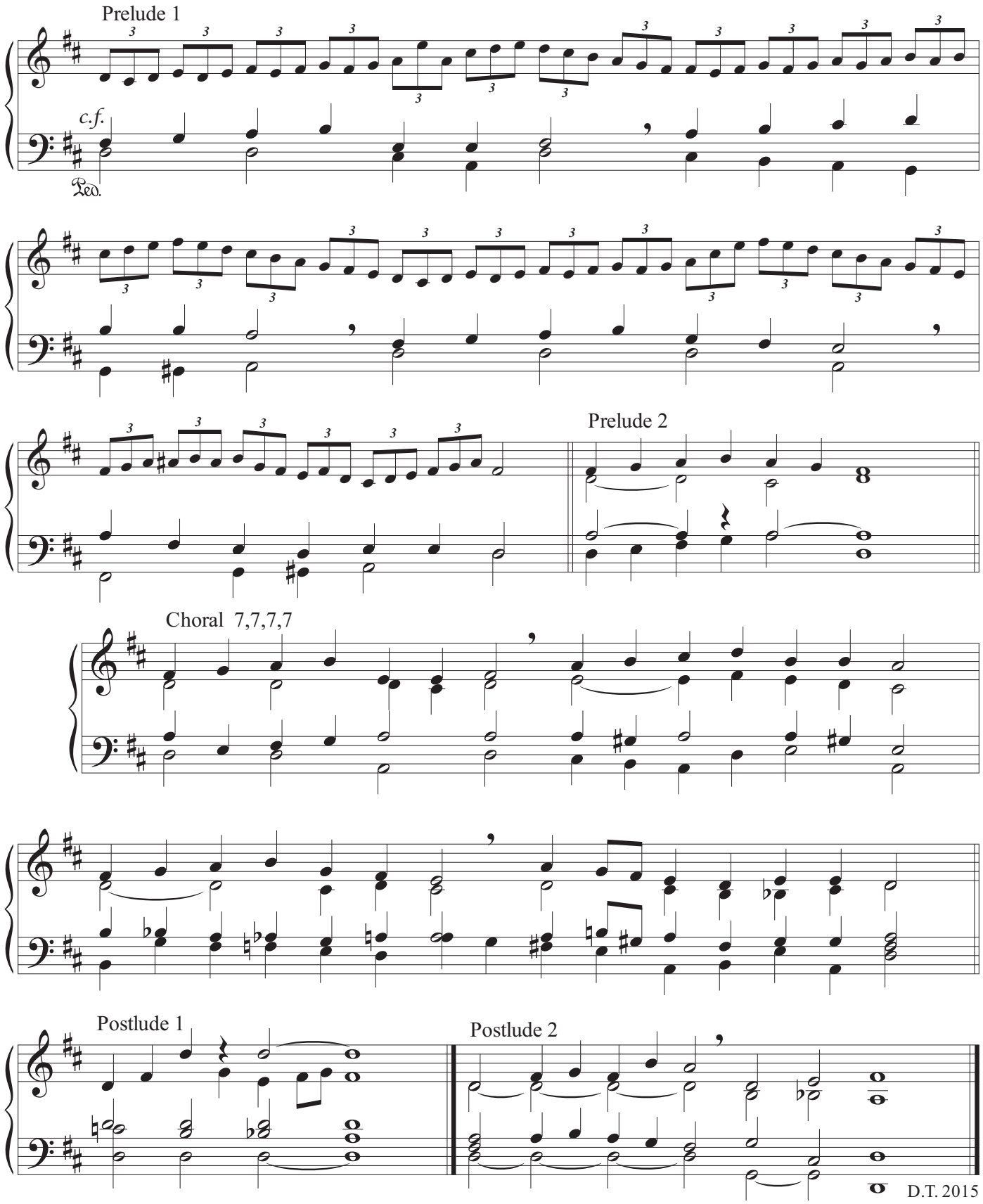
Was mein Gott will



Dennis Teitsma 2015

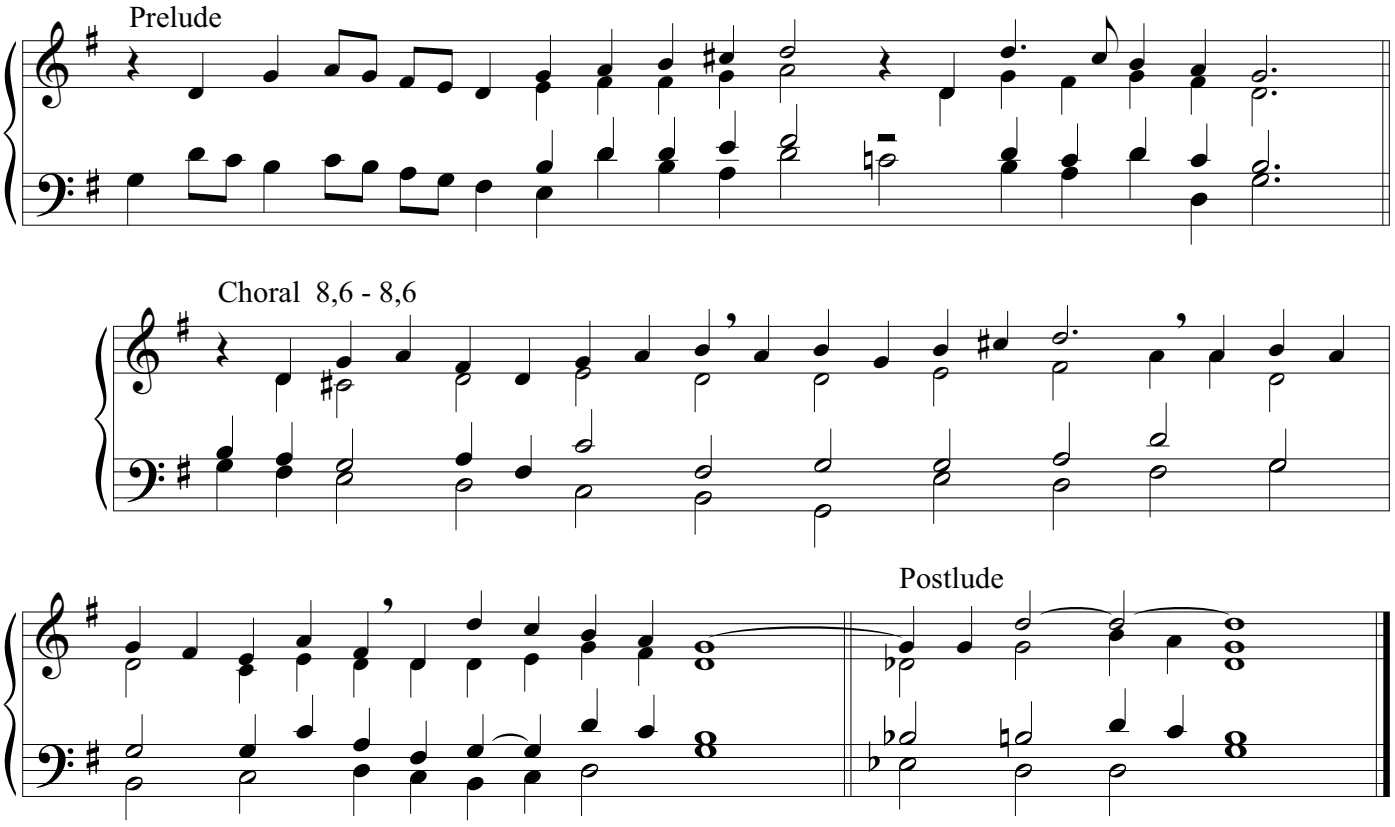
Hymn 56

Song 13

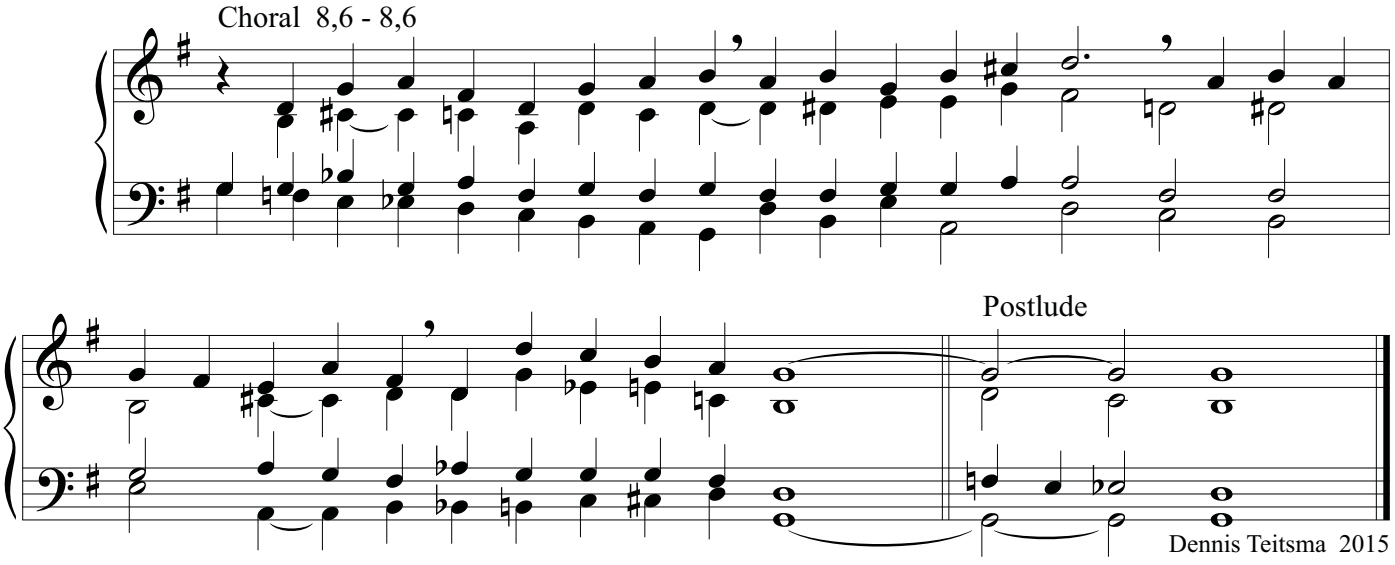


Hymn 57

St. Magnus



Second Version

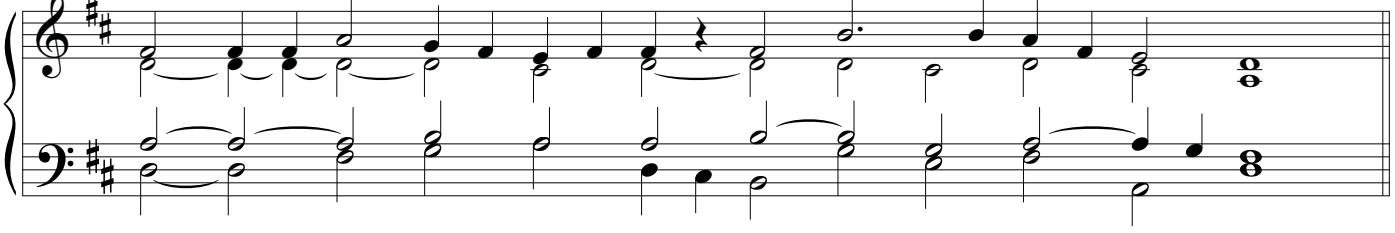


Dennis Teitsma 2015

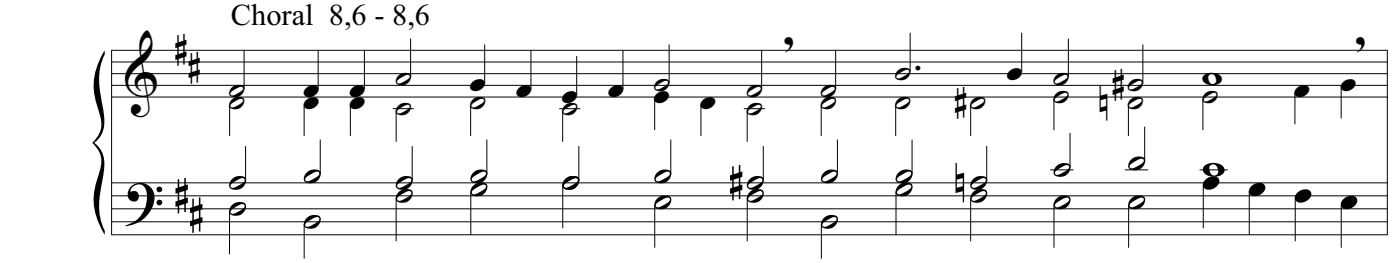
Hymn 58

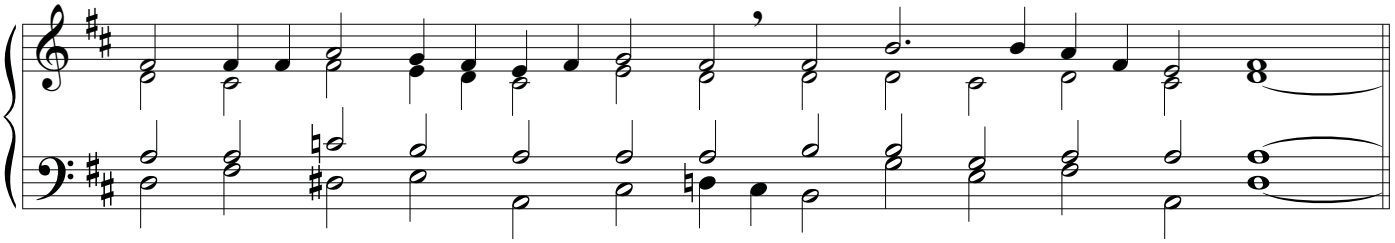
Naomi

Prelude



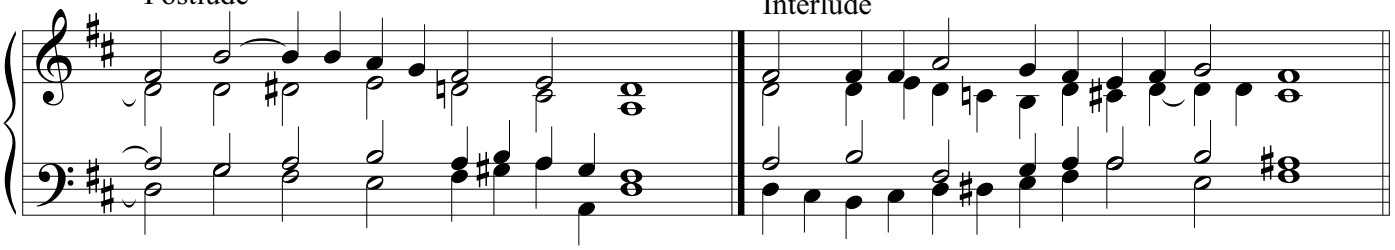
Choral 8,6 - 8,6





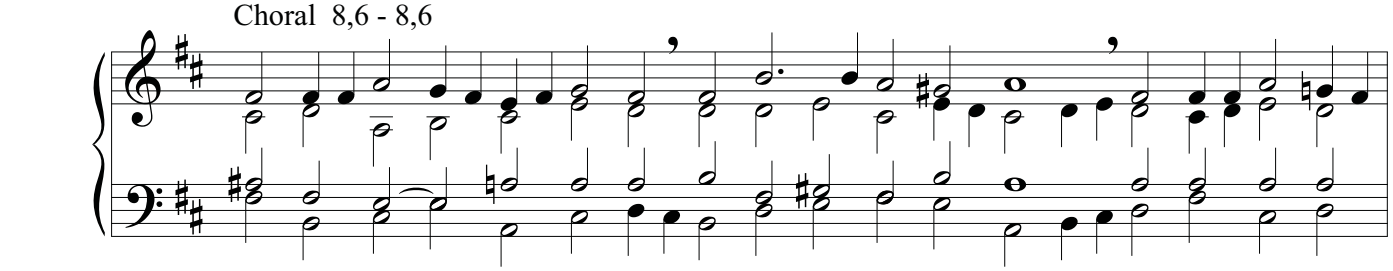
Postlude

Interlude

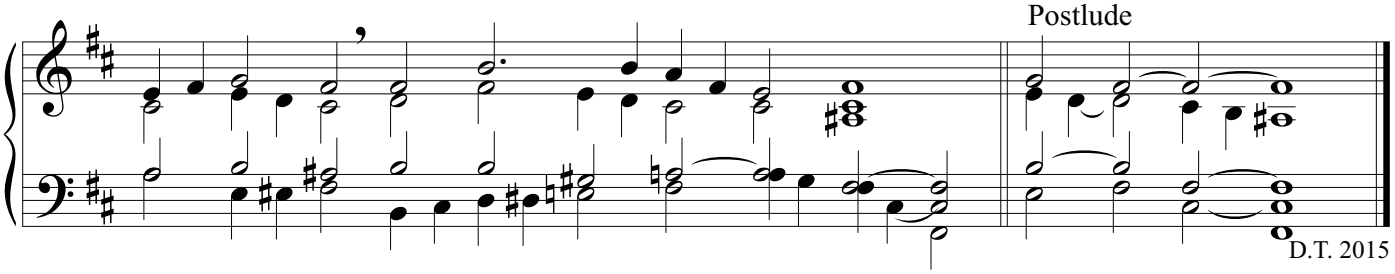


Second Version

Choral 8,6 - 8,6



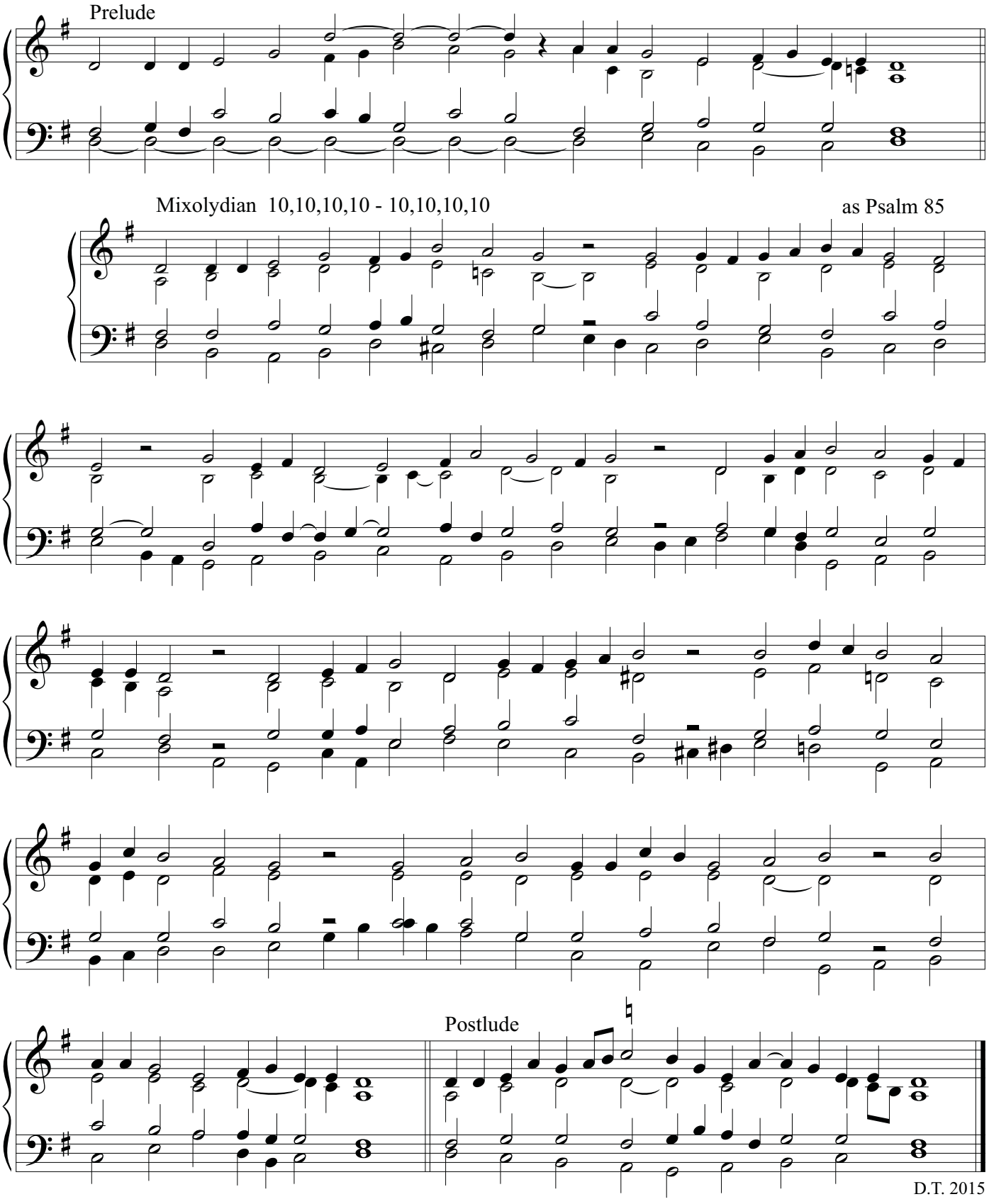
Postlude



D.T. 2015

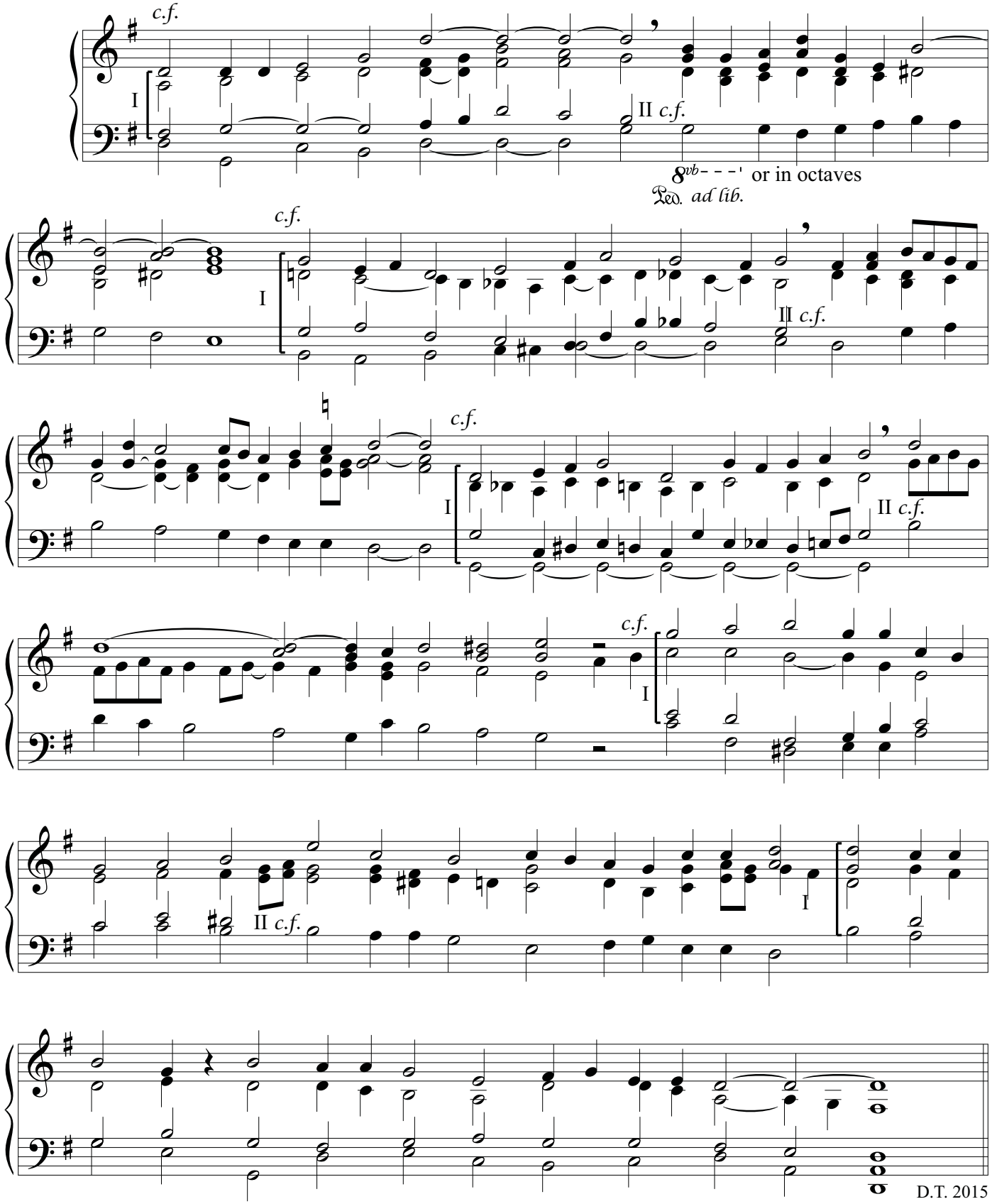
Hymn 59

Avec les tiens



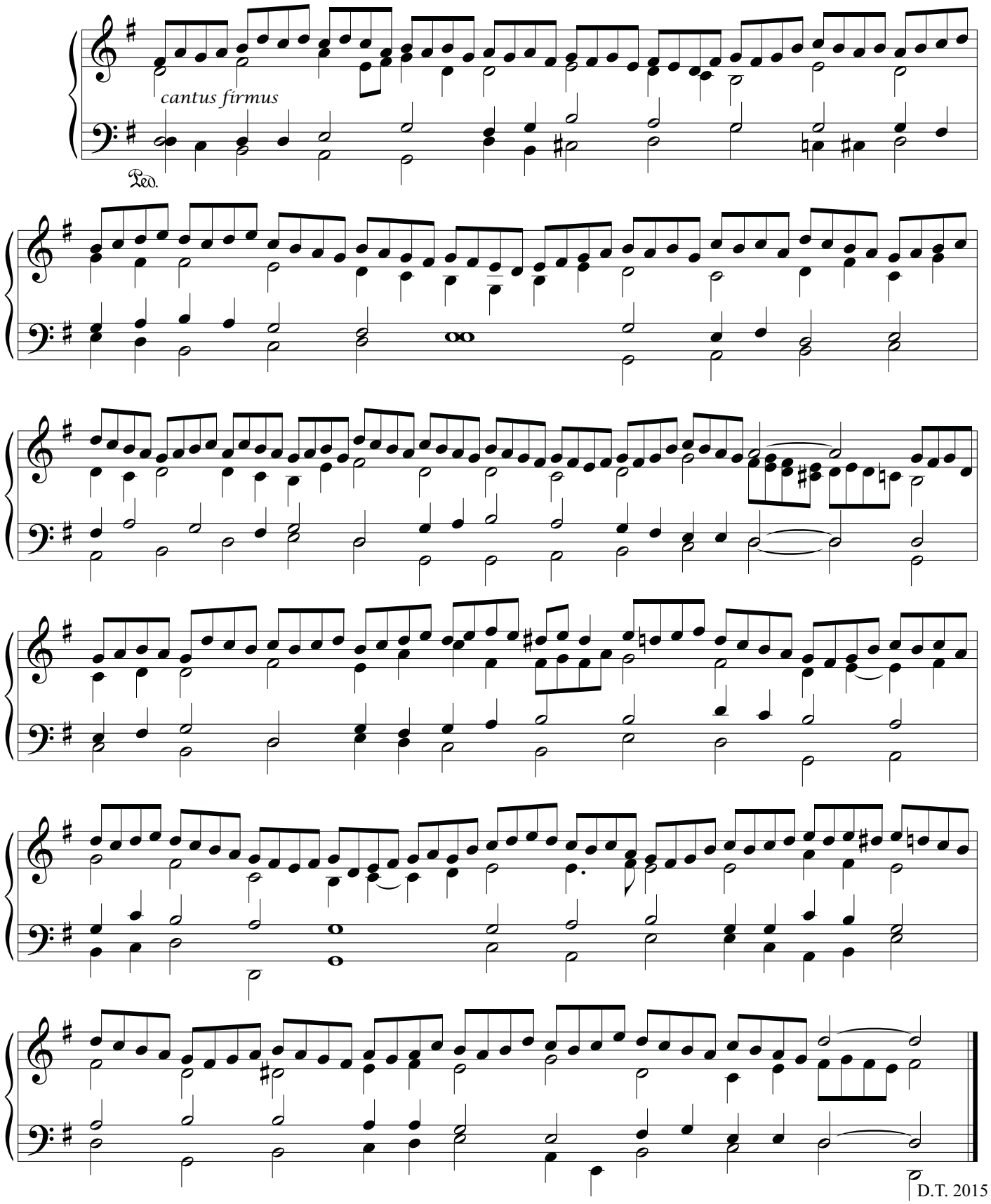
D.T. 2015

Hymn 59
Variation 1



D.T. 2015

Hymn 59
Variation 2

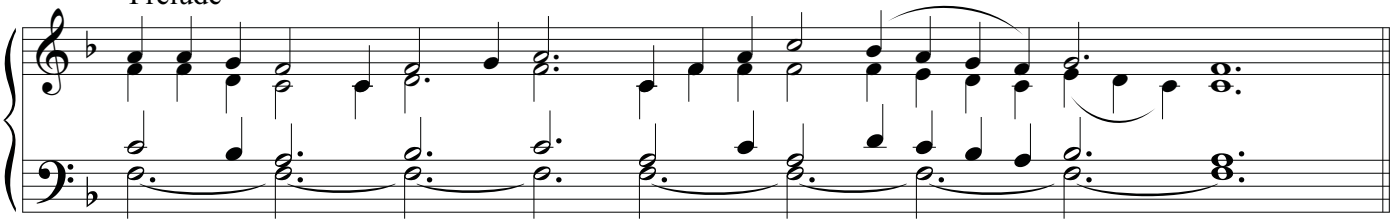


D.T. 2015

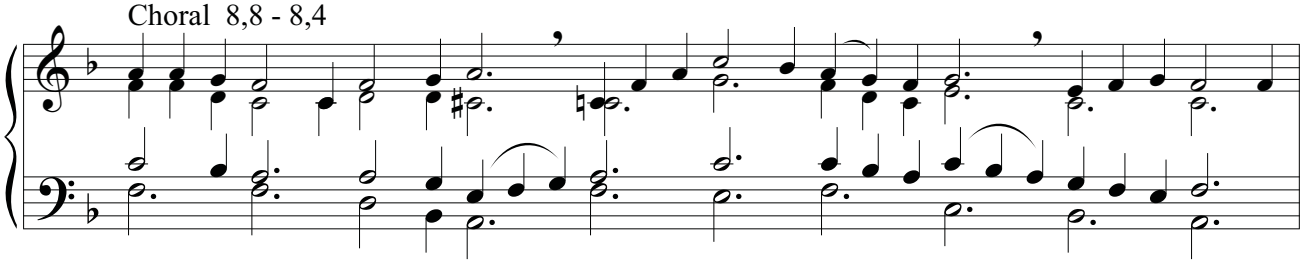
Hymn 60

Almsgiving

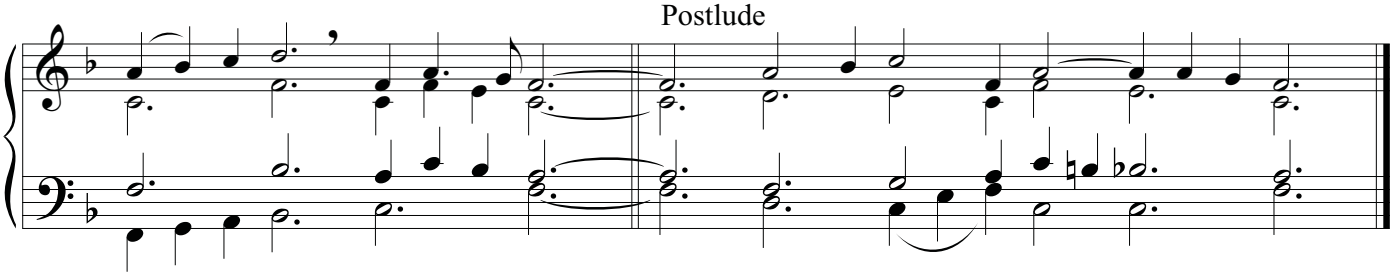
Prelude



Choral 8,8 - 8,4

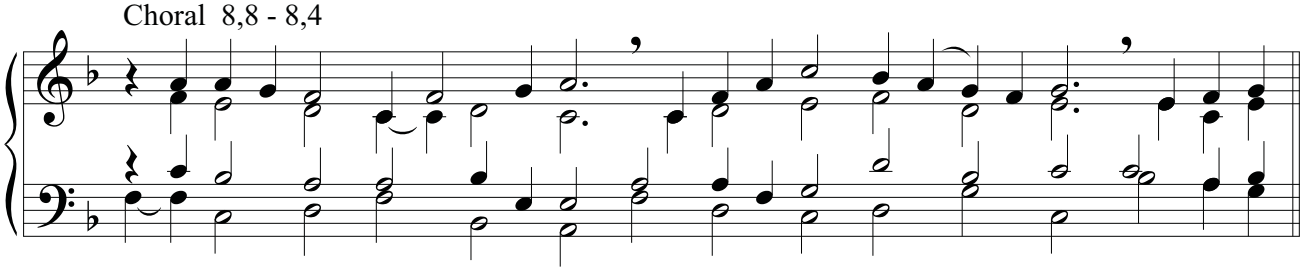


Postlude

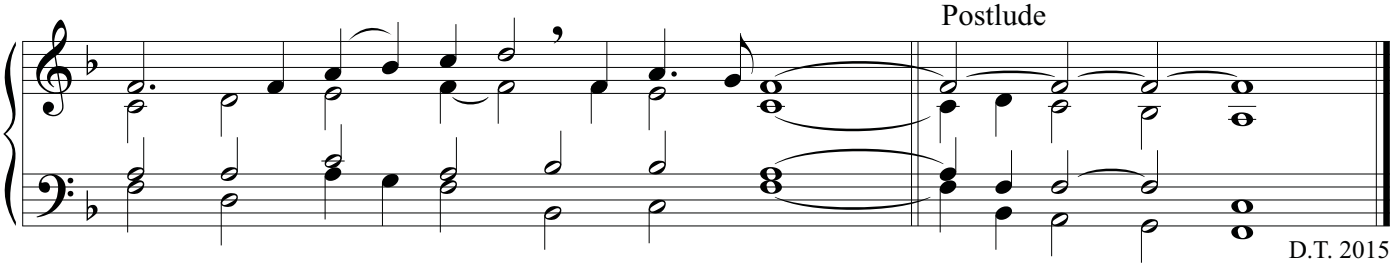


Second Version

Choral 8,8 - 8,4



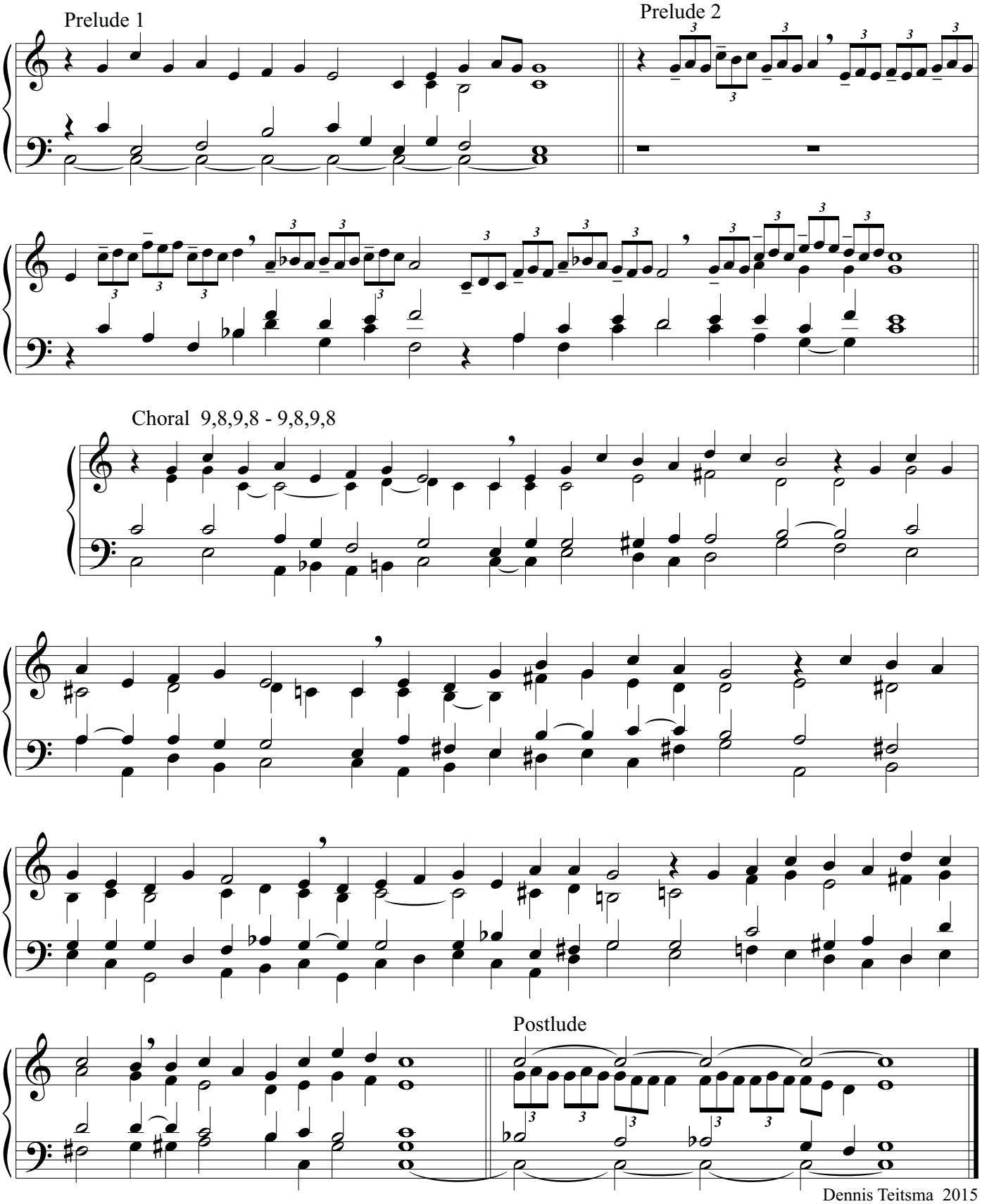
Postlude



D.T. 2015

Hymn 61

Daar is uit 's werelds duistre wolken

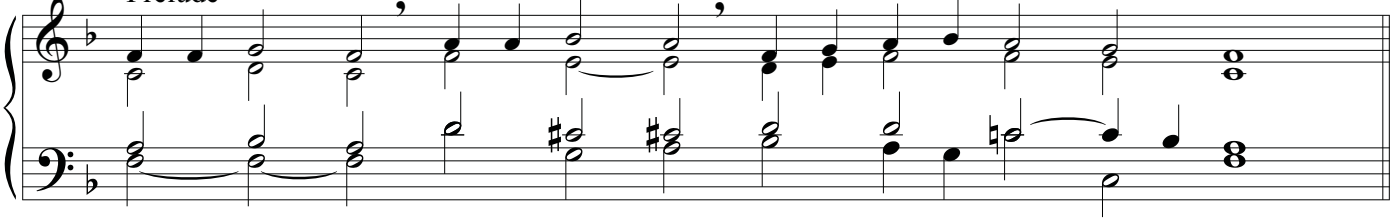


Dennis Teitsma 2015

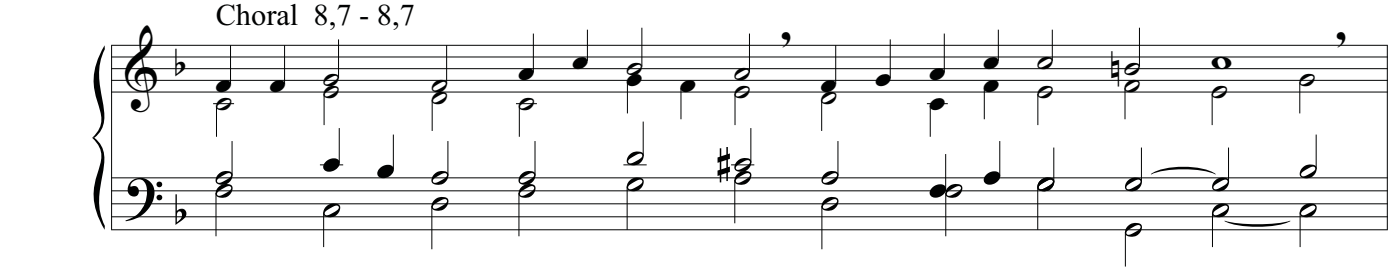
Hymn 62

Omni Die

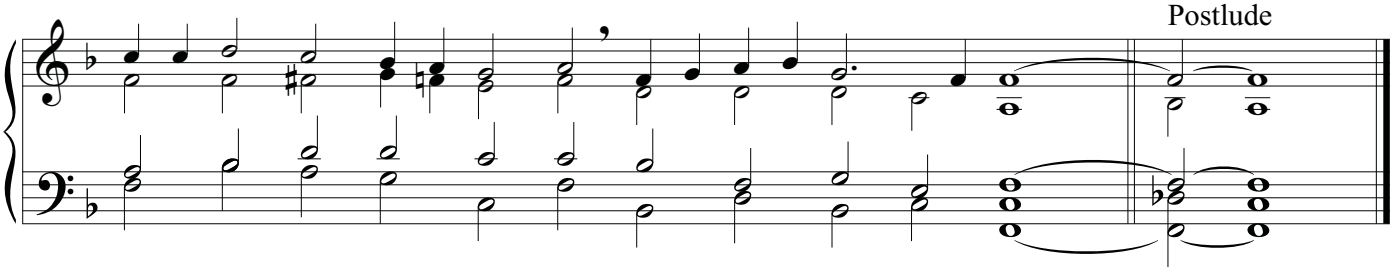
Prelude



Choral 8,7 - 8,7

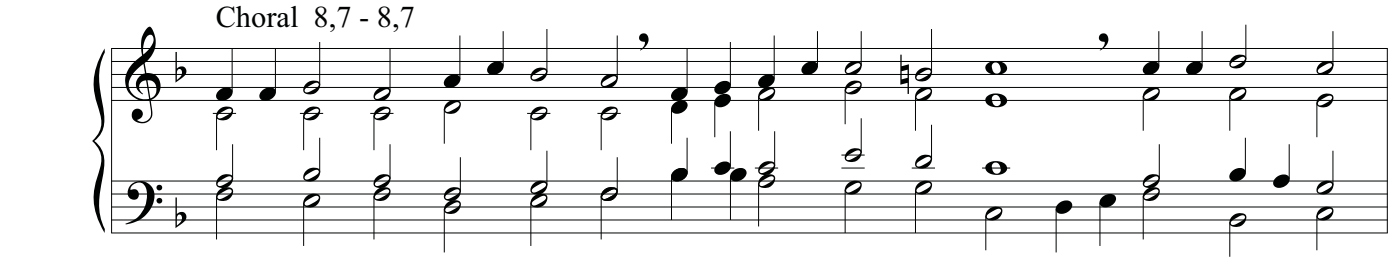


Postlude

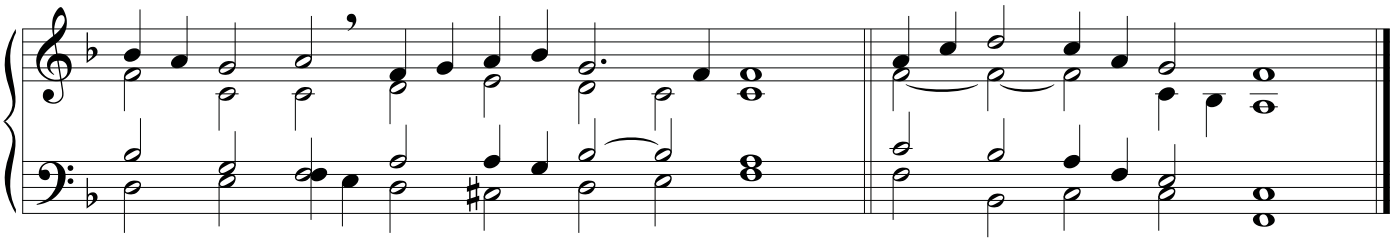


Second Version

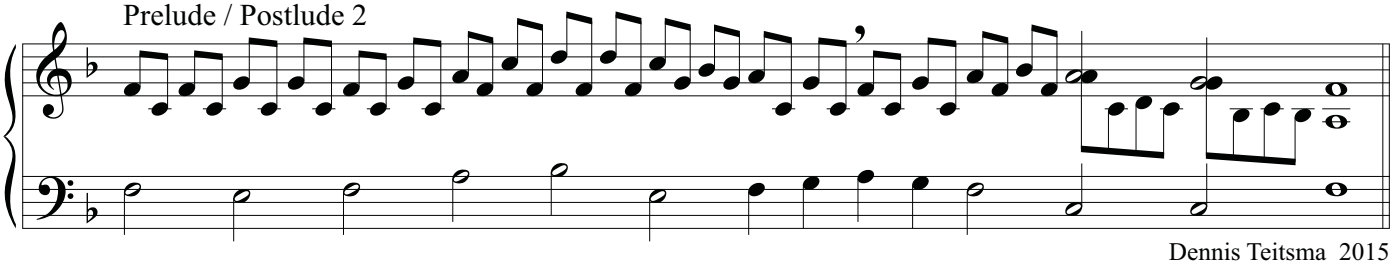
Choral 8,7 - 8,7



Postlude 1



Prelude / Postlude 2



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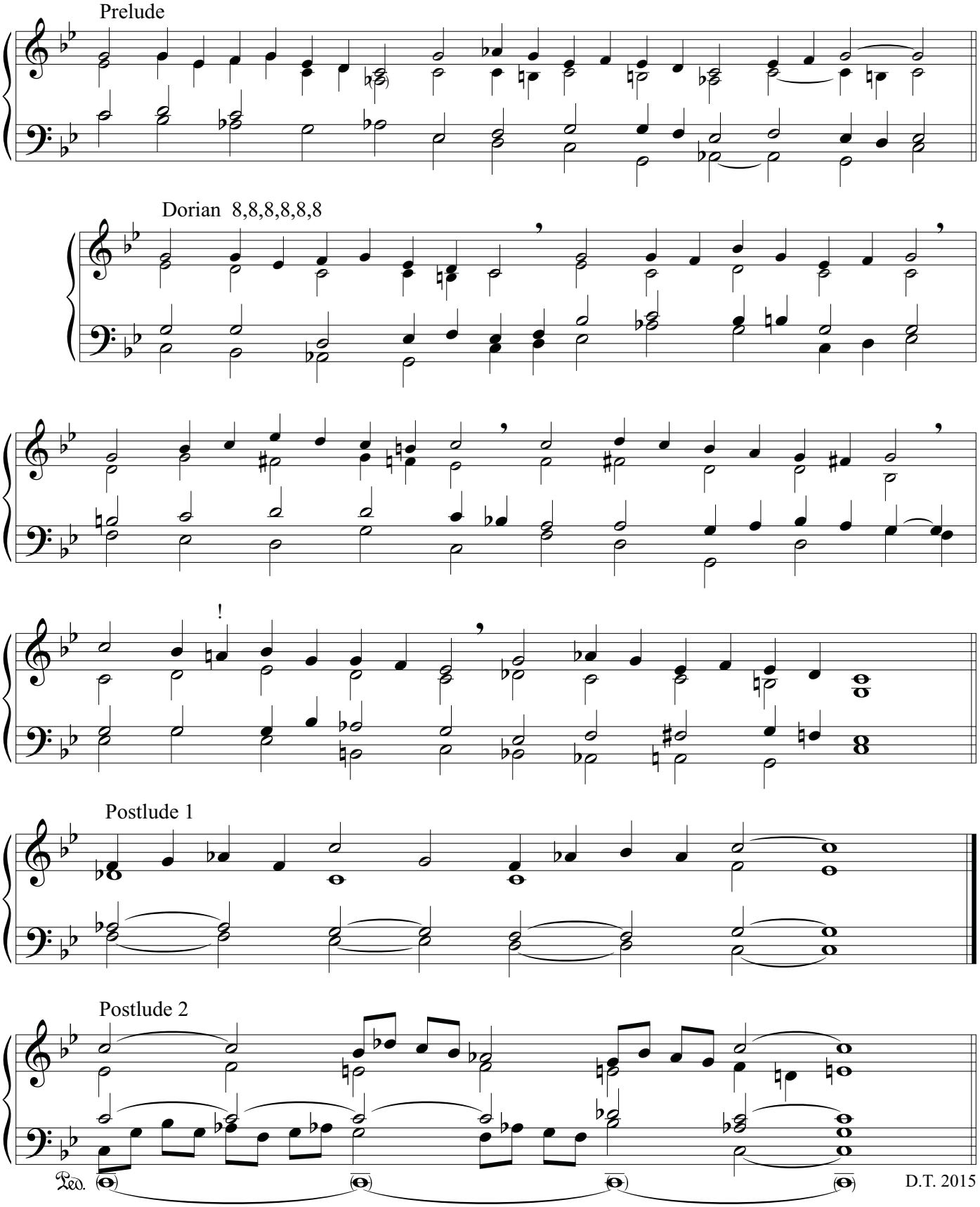
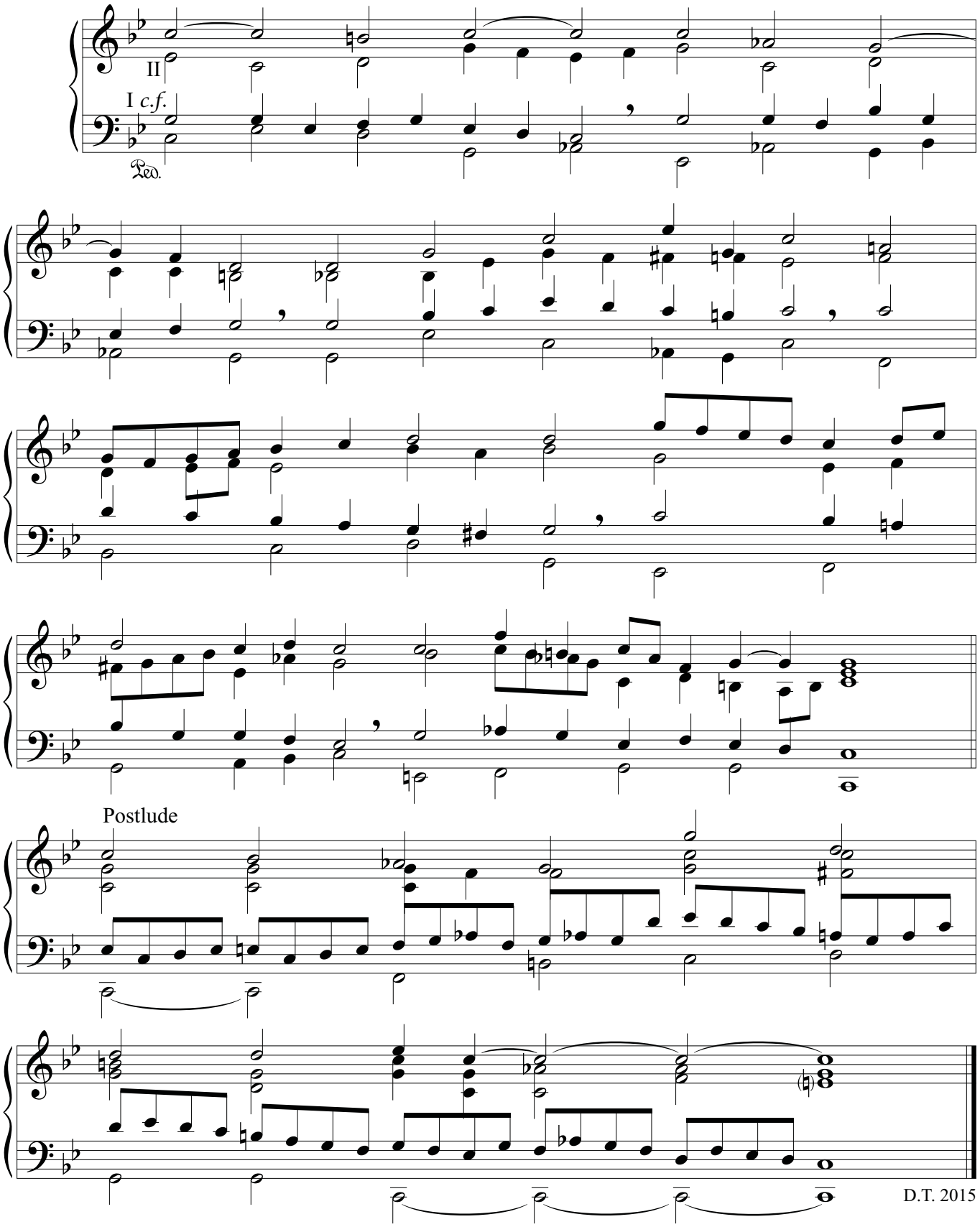
Hymn 63

Vater Unser



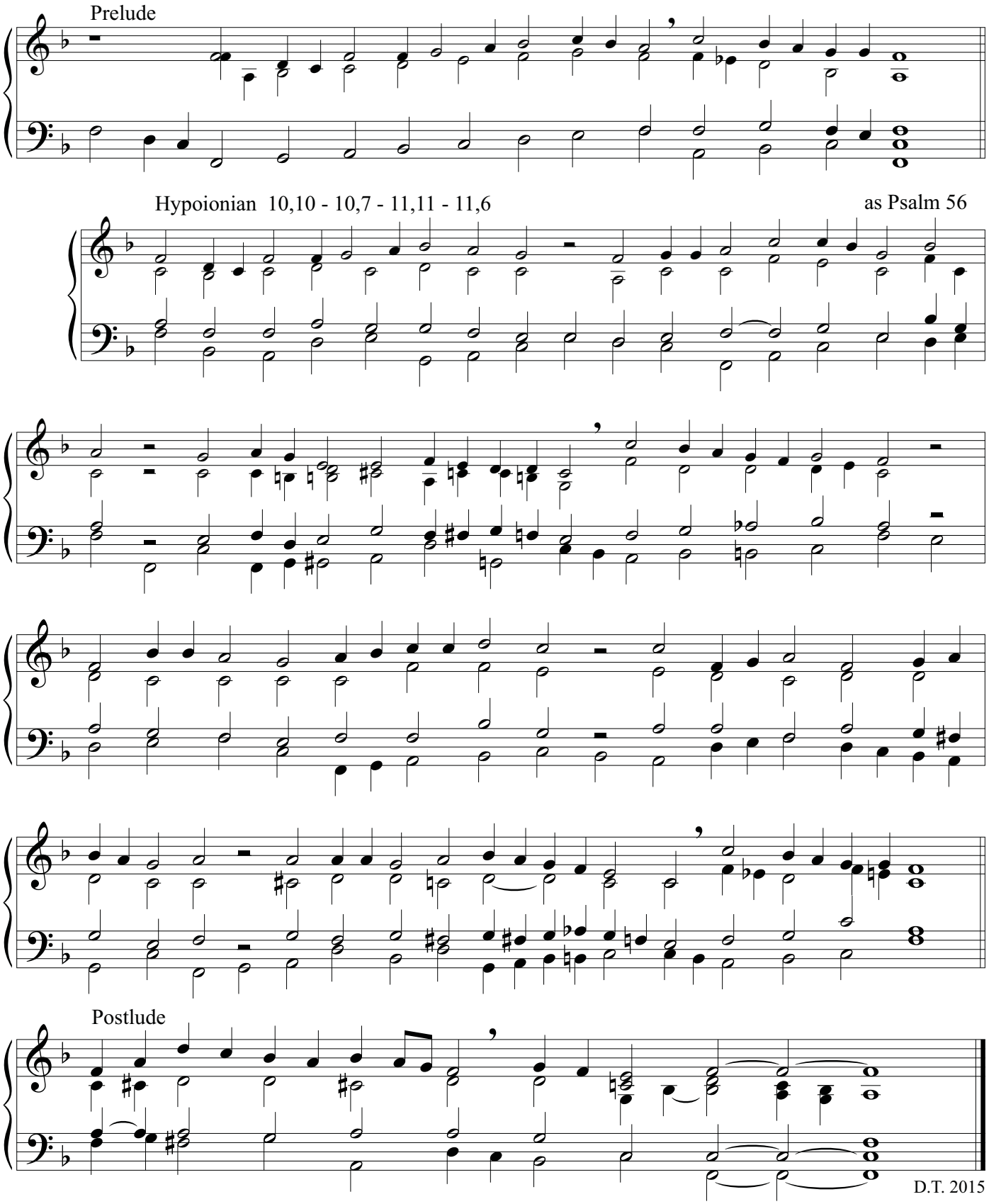
Hymn 63
Variation



D.T. 2015

Hymn 64

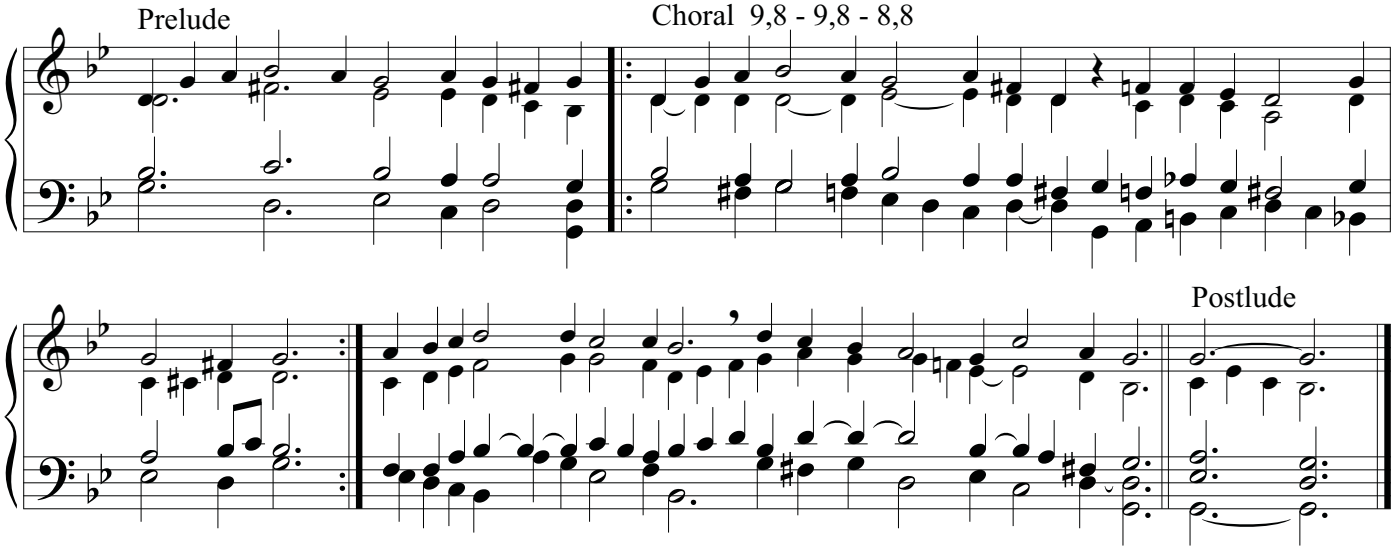
Misericorde



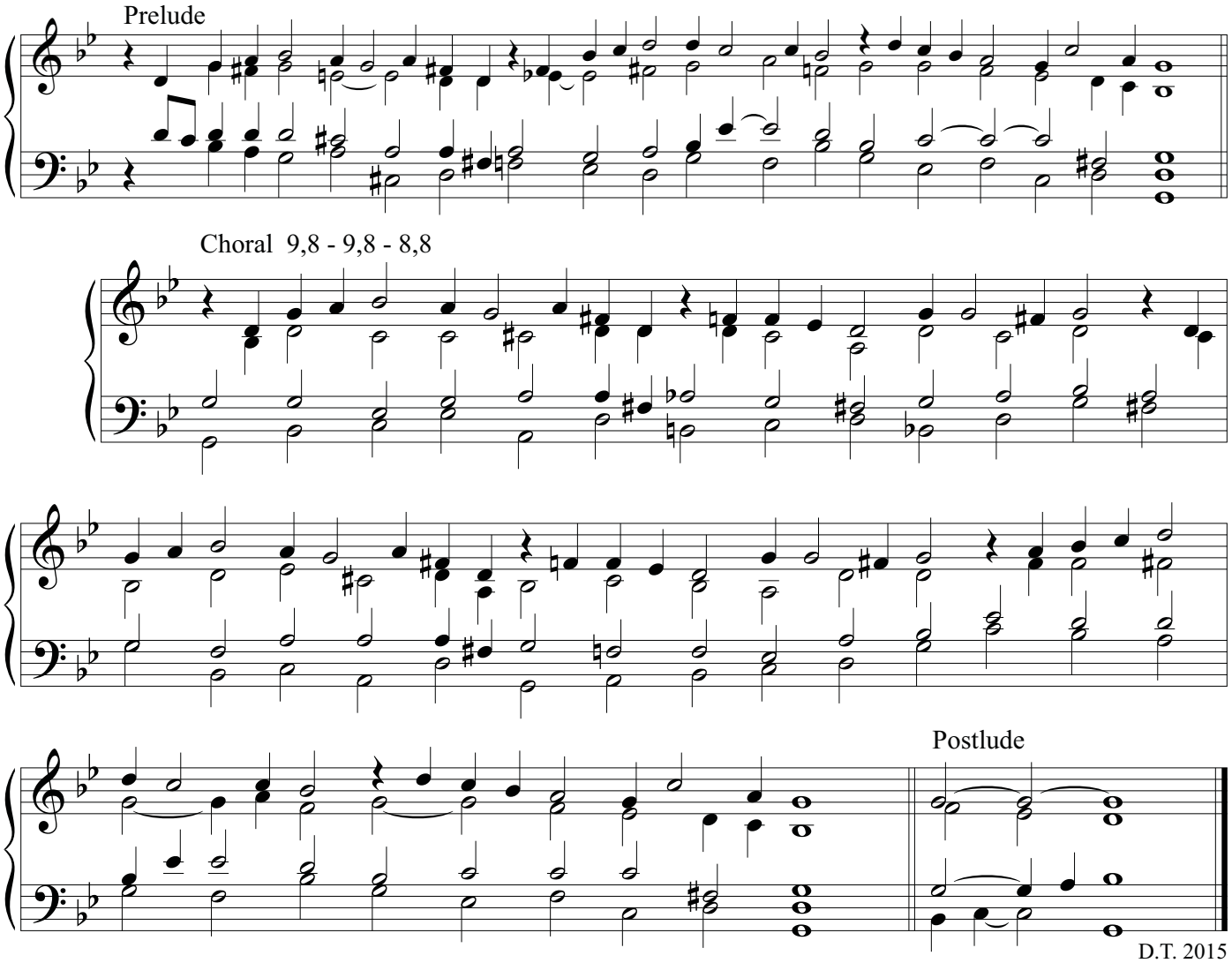
D.T. 2015

Hymn 65

Wer nur den leben Gott



Second Version



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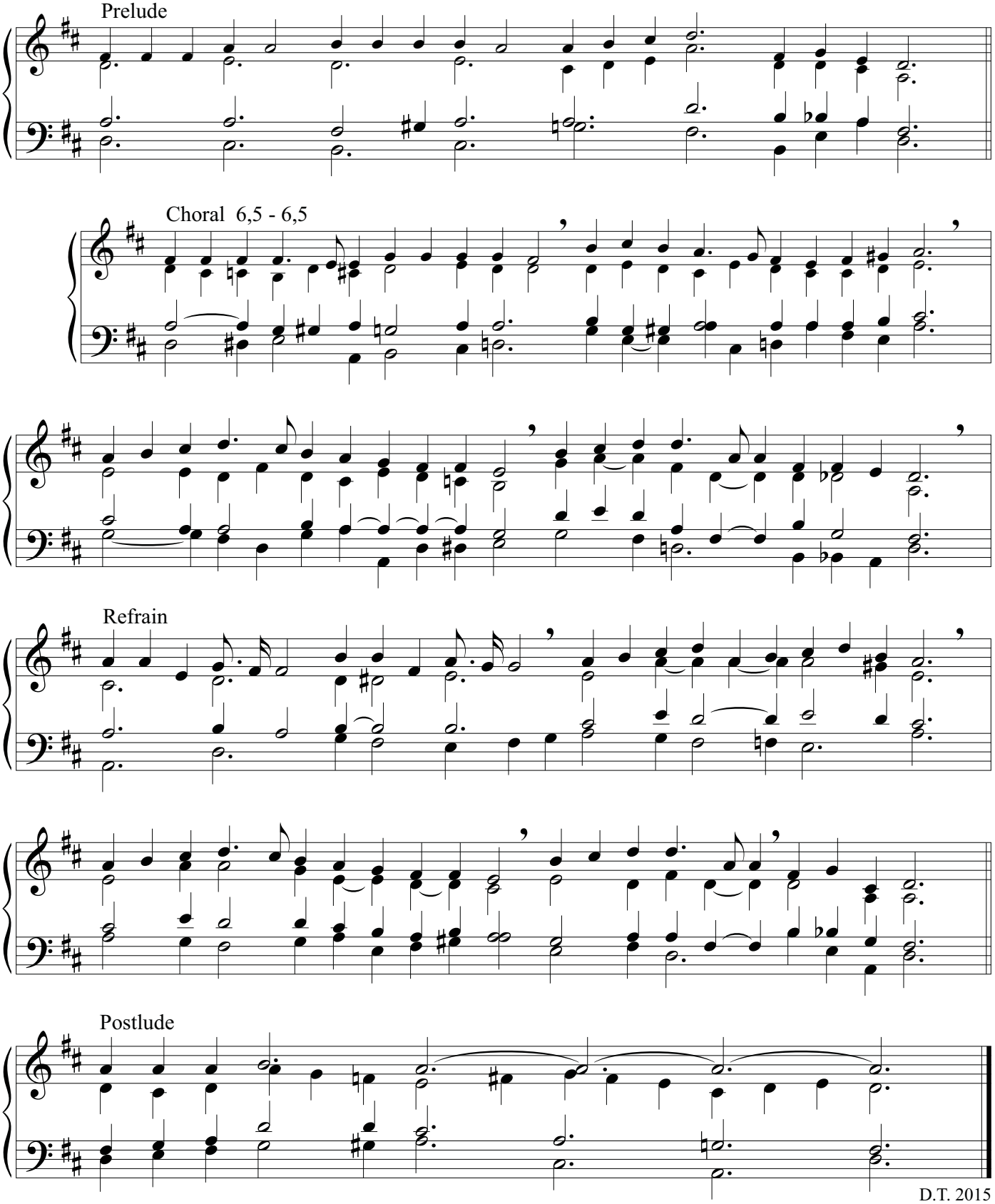
Hymn 66

Faithfulness

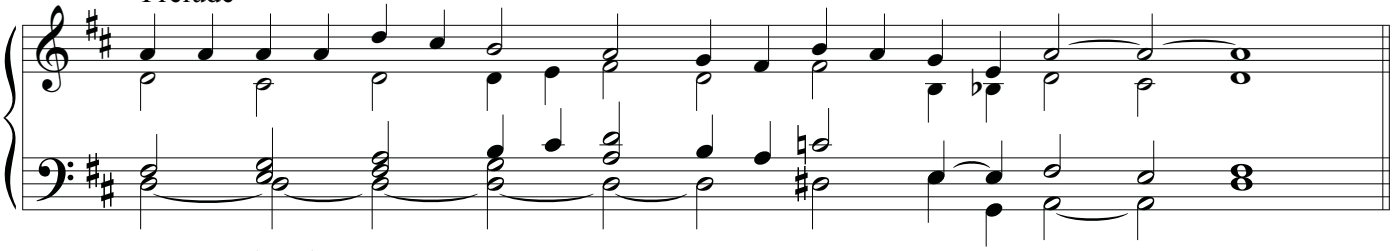


D.T. 2015

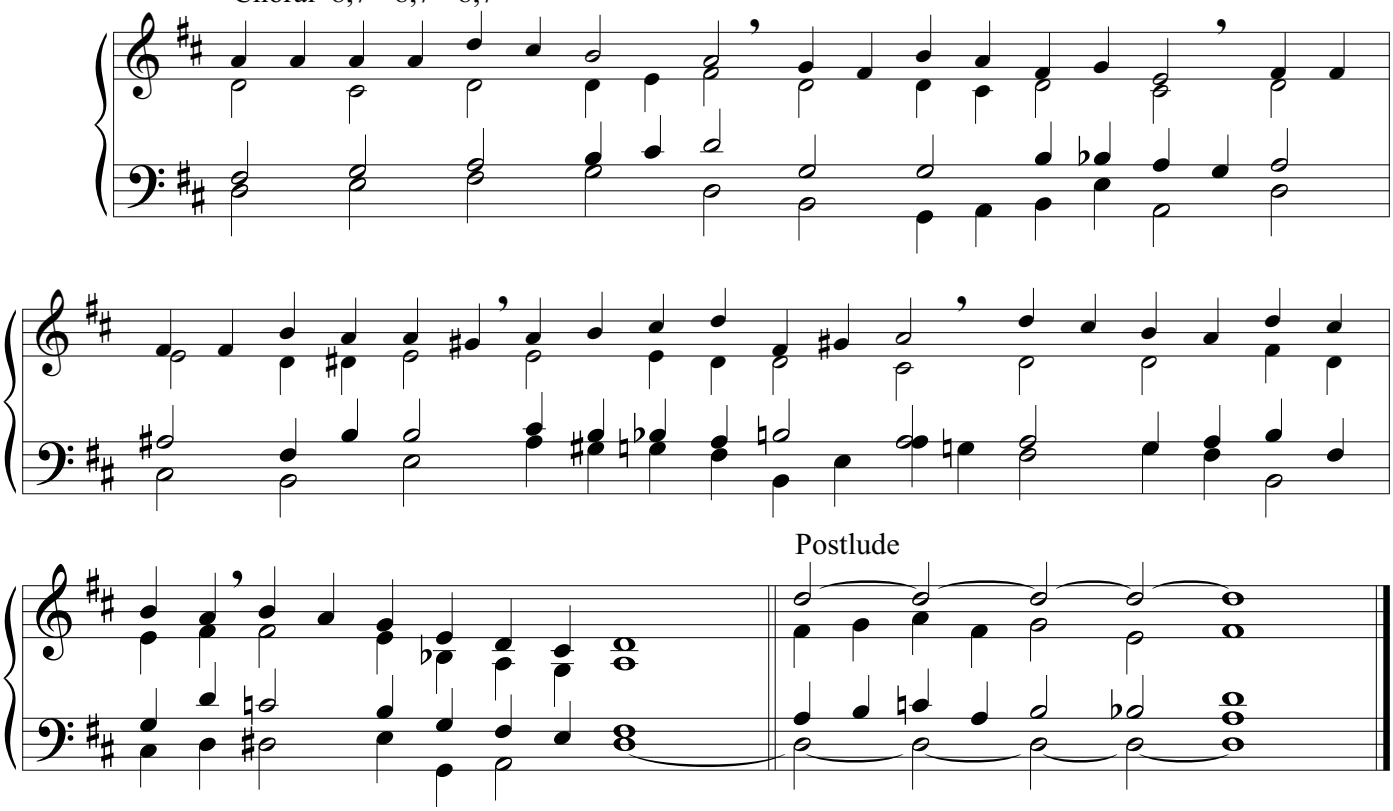
Hymn 67

Lauda Anima

Prelude



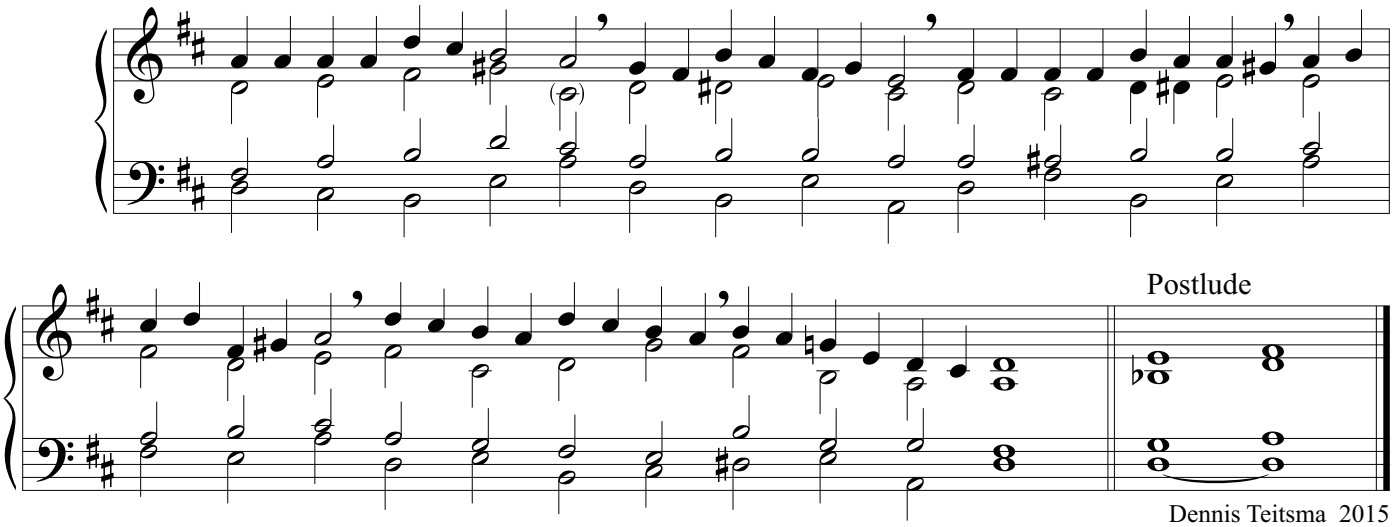
Choral 8,7 - 8,7 - 8,7



Postlude

Second Version

Choral 8,7 - 8,7 - 8,7



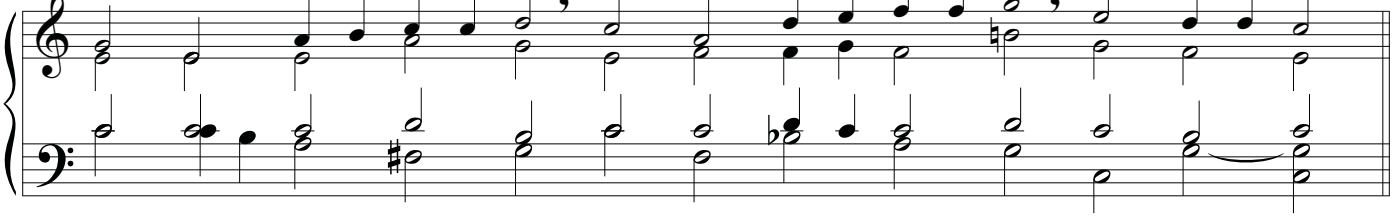
Postlude

Dennis Teitsma 2015

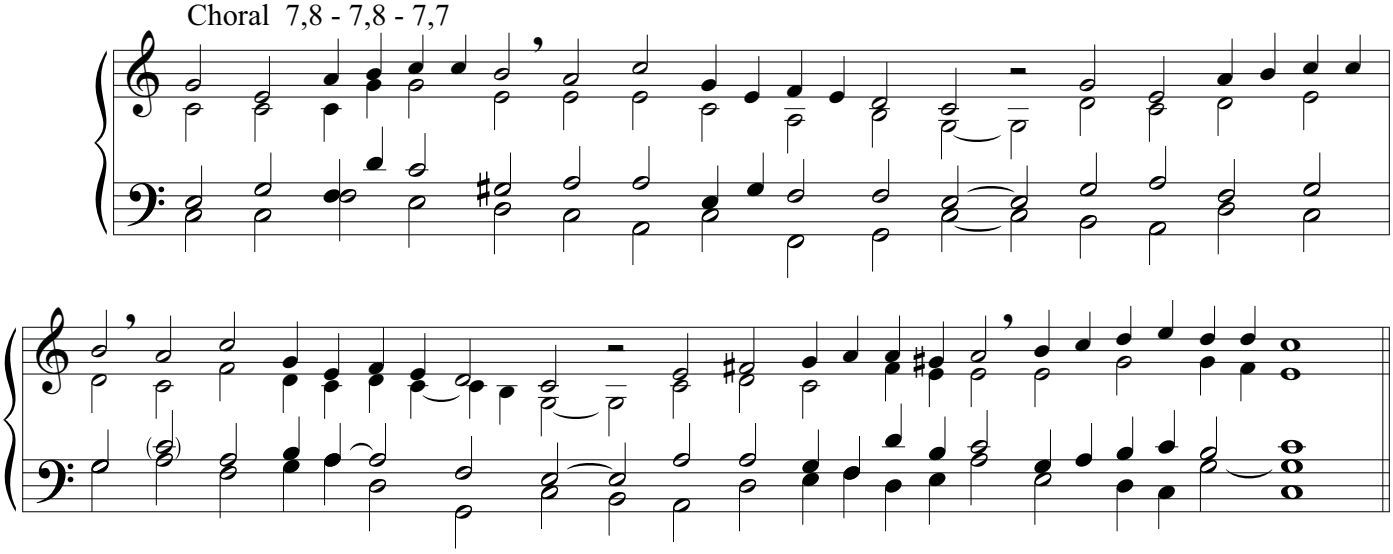
Hymn 68

Jesus, meine Zuversicht

Prelude

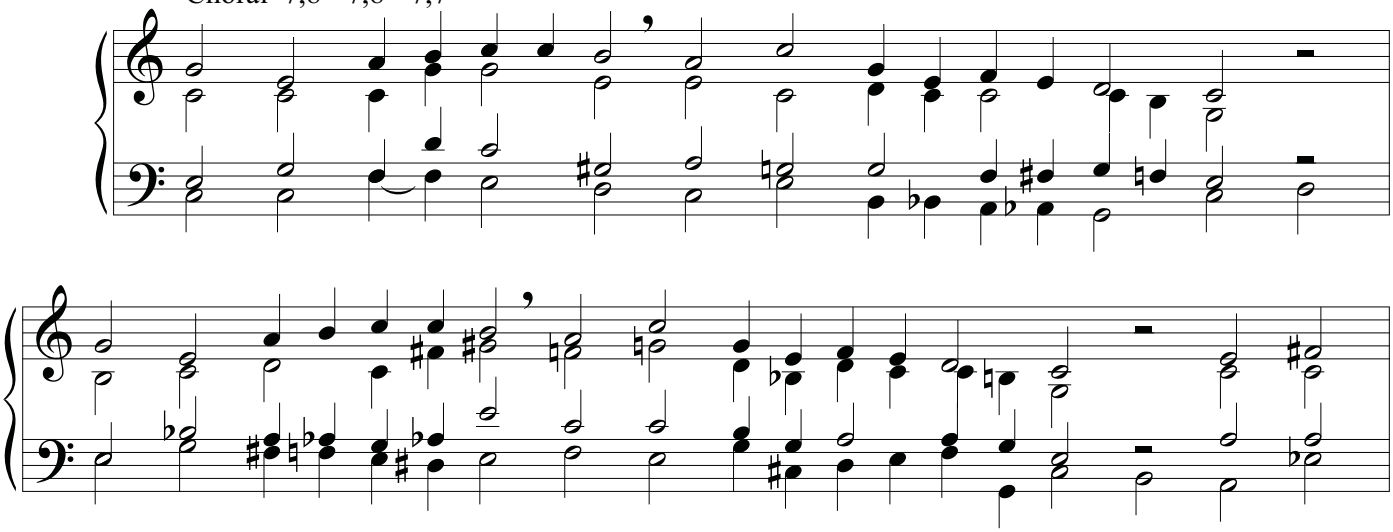


Choral 7,8 - 7,8 - 7,7

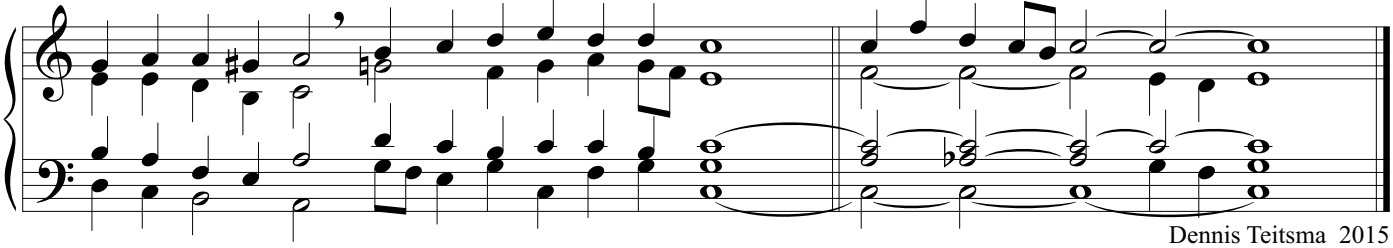


Second Version

Choral 7,8 - 7,8 - 7,7



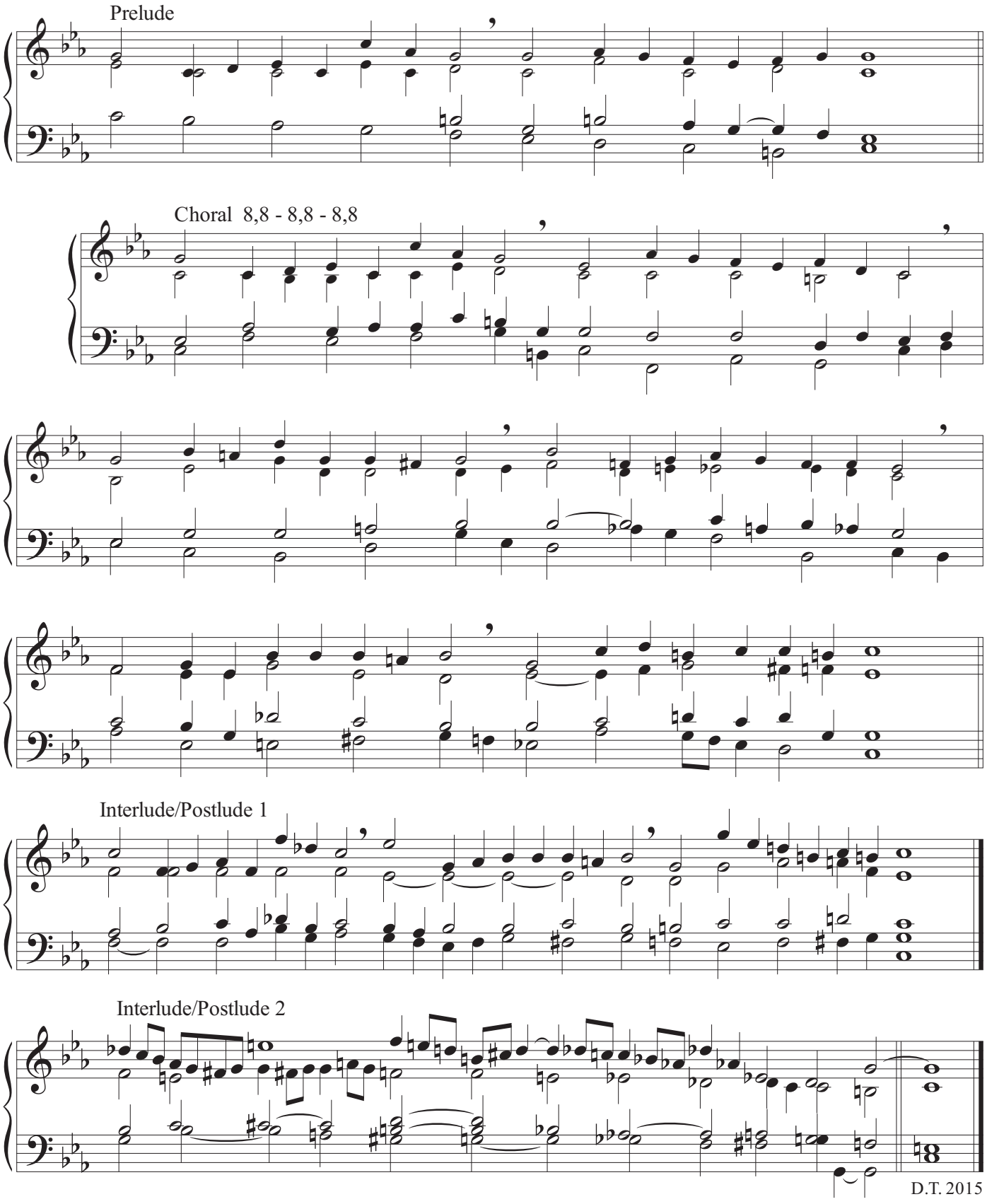
Postlude



Dennis Teitsma 2015

Hymn 69

Folkingham



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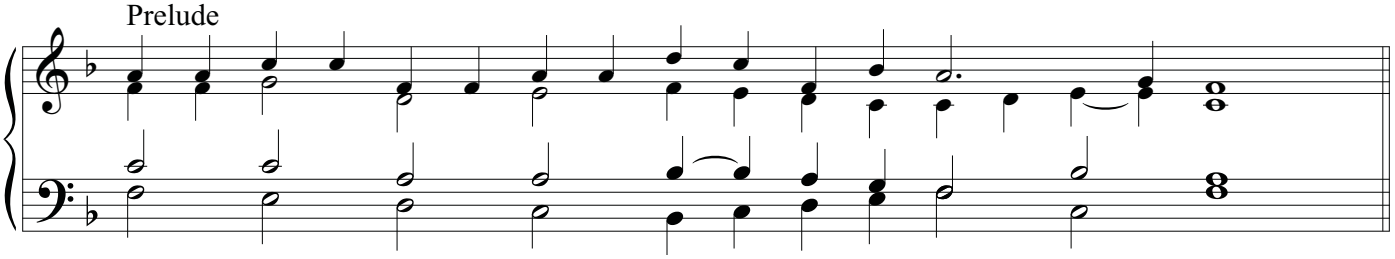
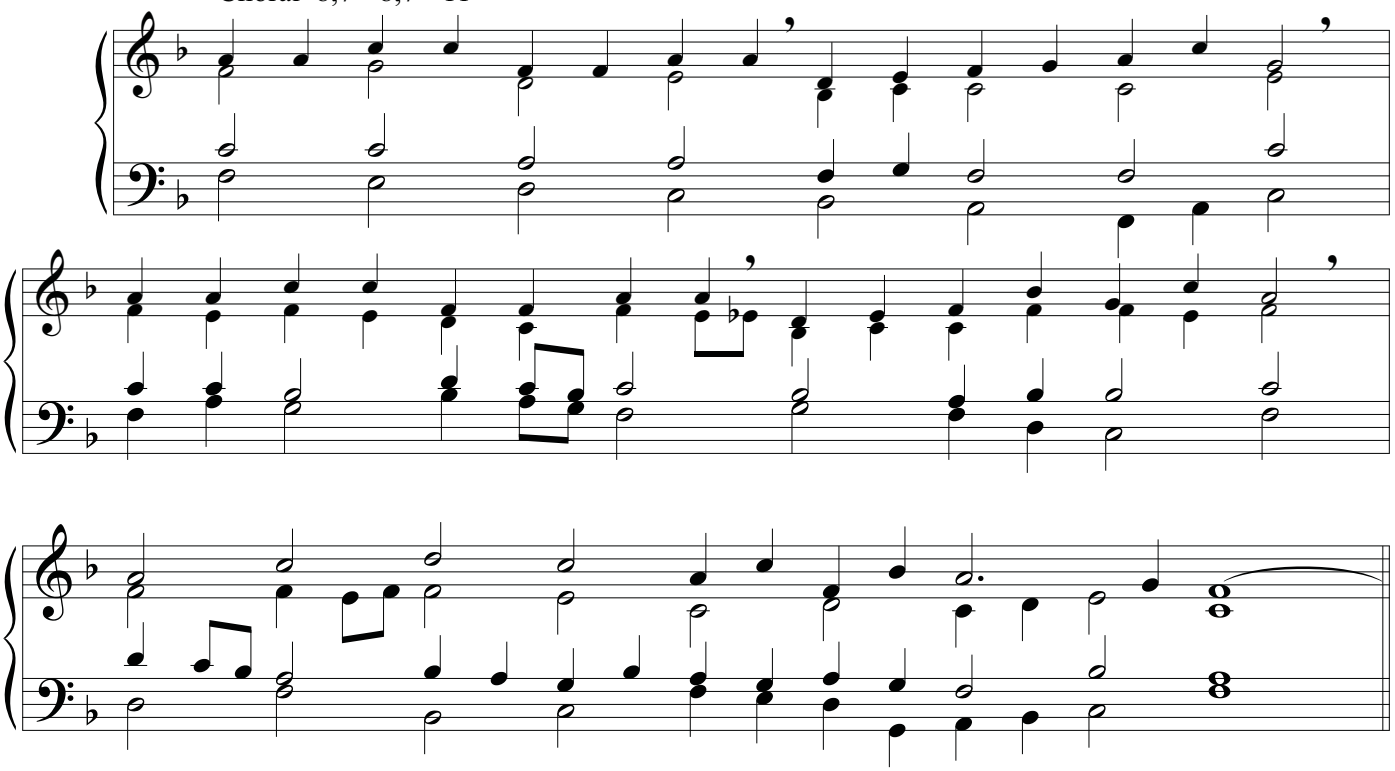
Hymn 70

Coronae

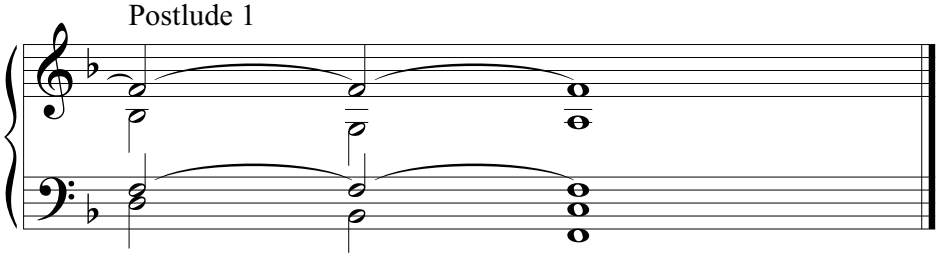
Prelude



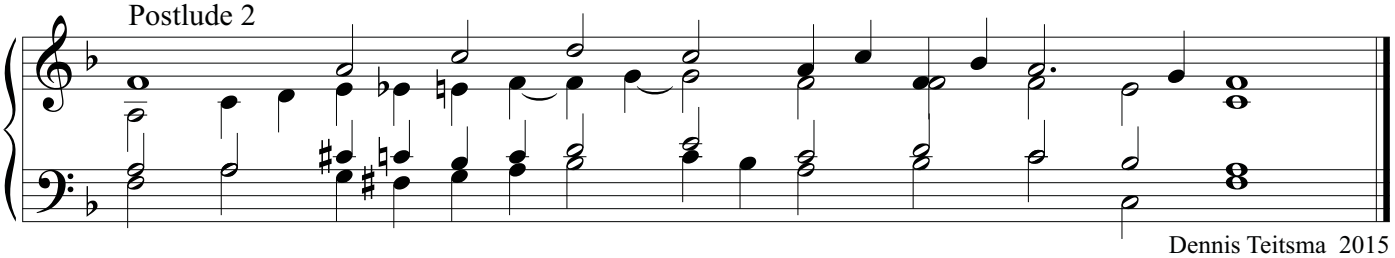
Choral 8,7 - 8,7 - 11



Postlude 1



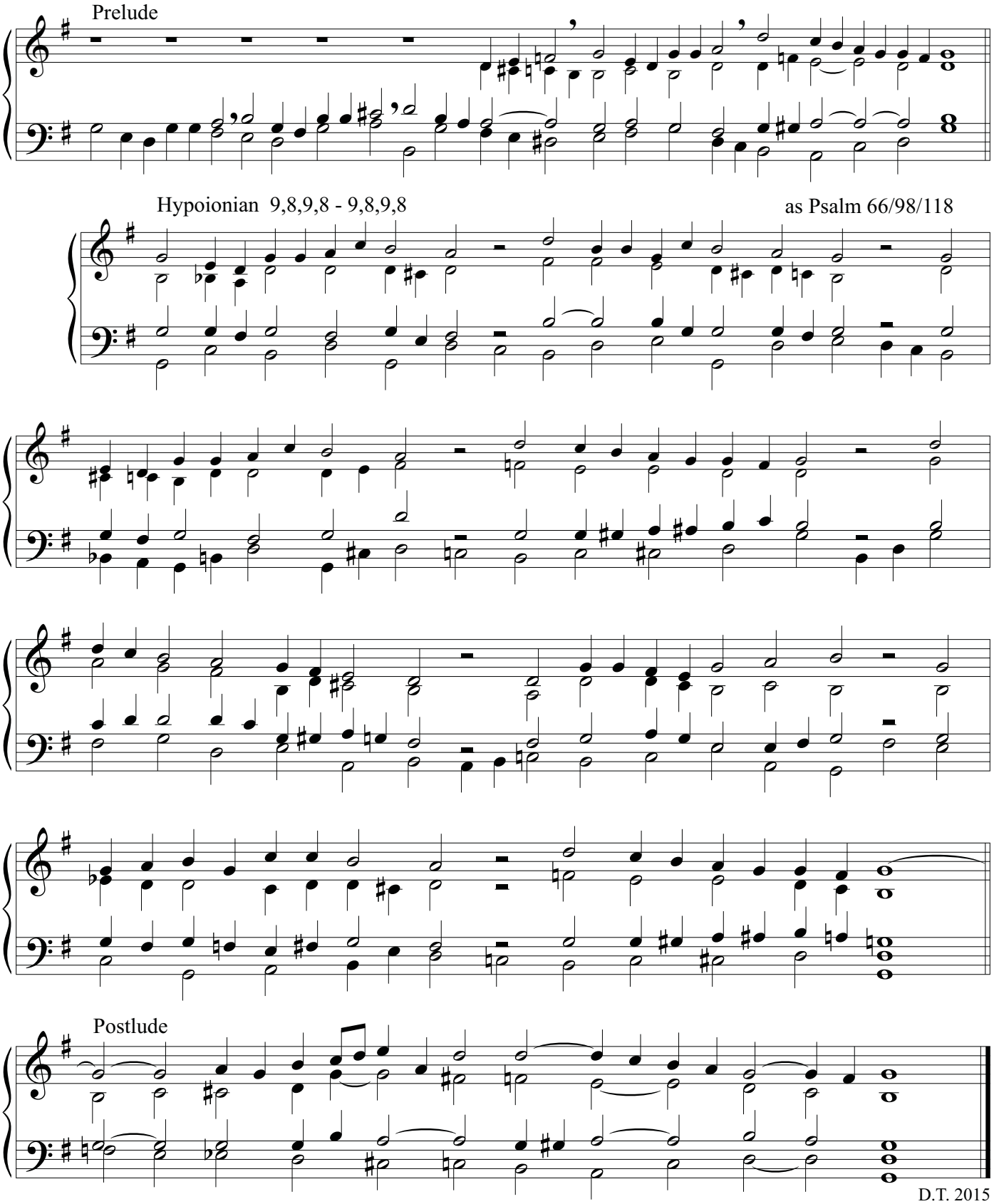
Postlude 2



Dennis Teitsma 2015

Hymn 71

Rendez a Dieu



D.T. 2015

Hymn 72

Dundee

Prelude

Choral 8,6 - 8,6

Postlude

Second Version

Choral 8,6 - 8,6

Transposition

Version in E-flat

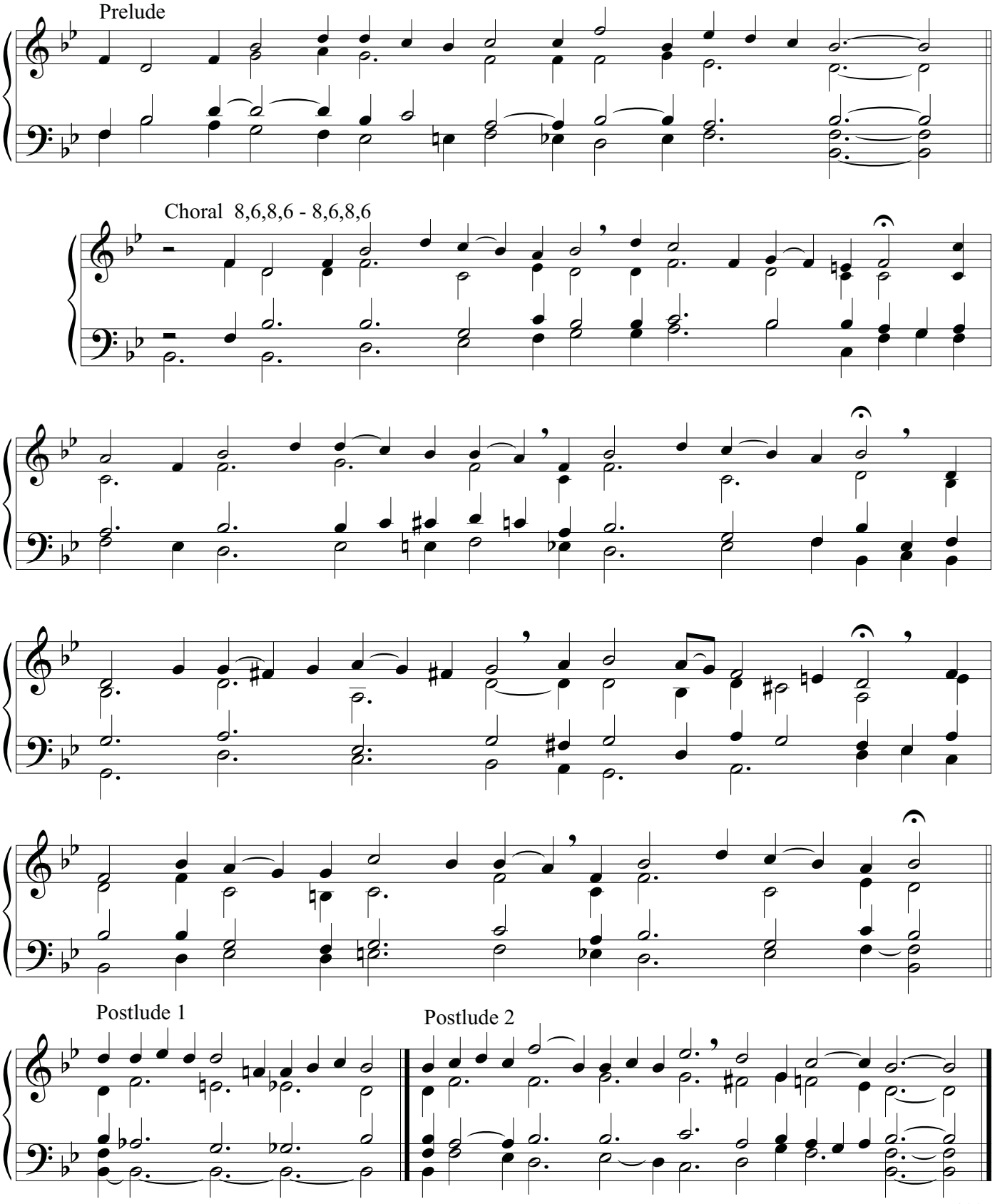
Choral 8,6 - 8,6

Postlude

Dennis Teitsma 2015

Hymn 73

St. Matthew

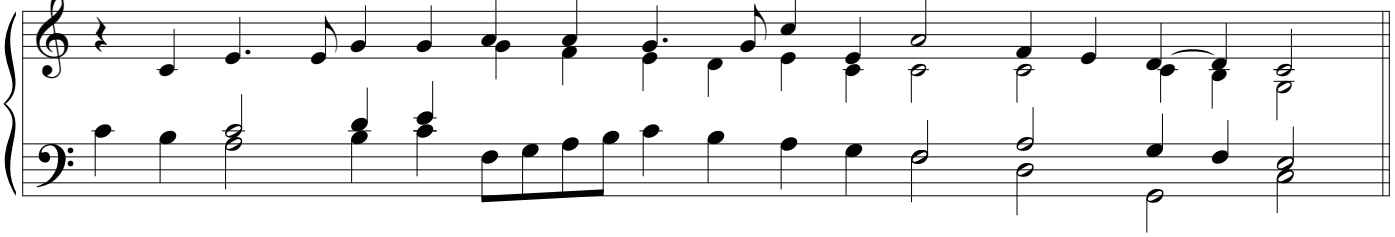


D.T. 2015

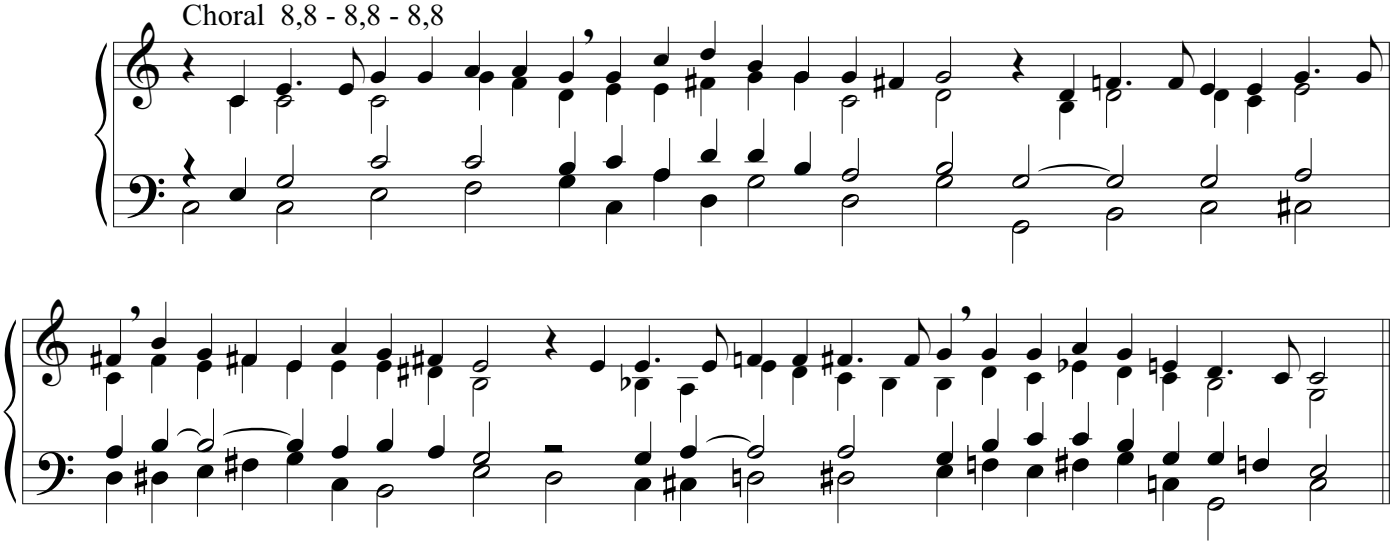
Hymn 74

Melita

Prelude



Choral 8,8 - 8,8 - 8,8



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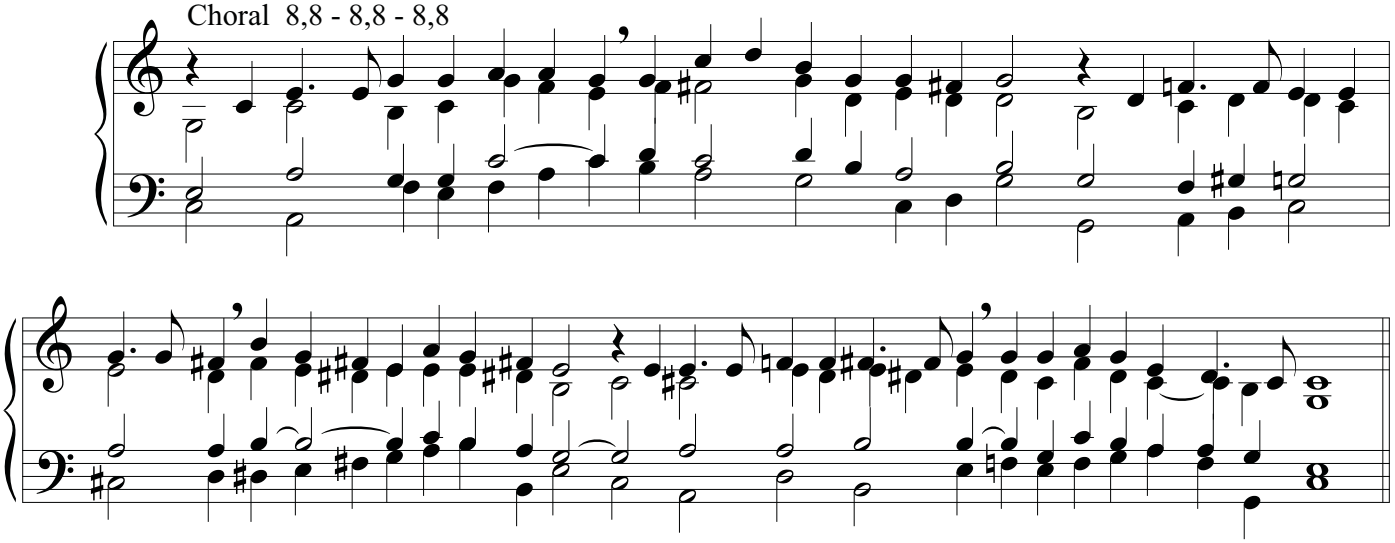
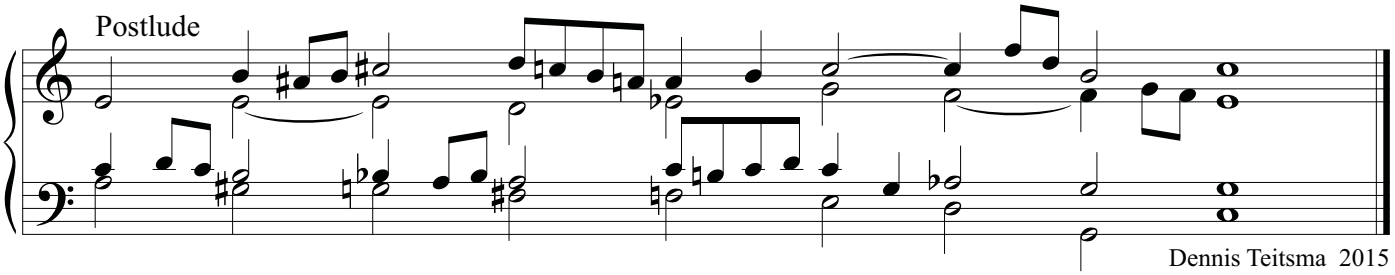


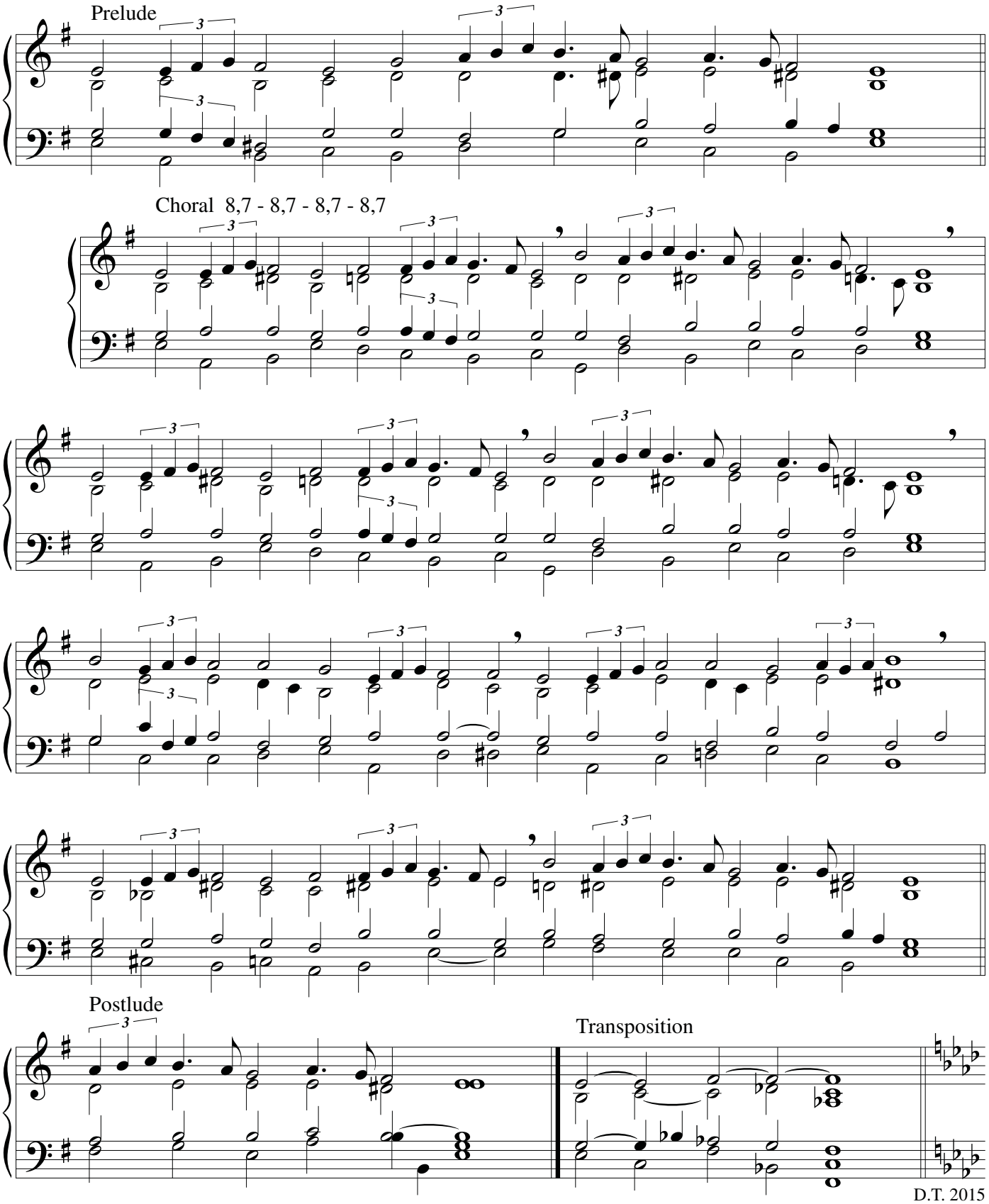
Postlude



Dennis Teitsma 2015

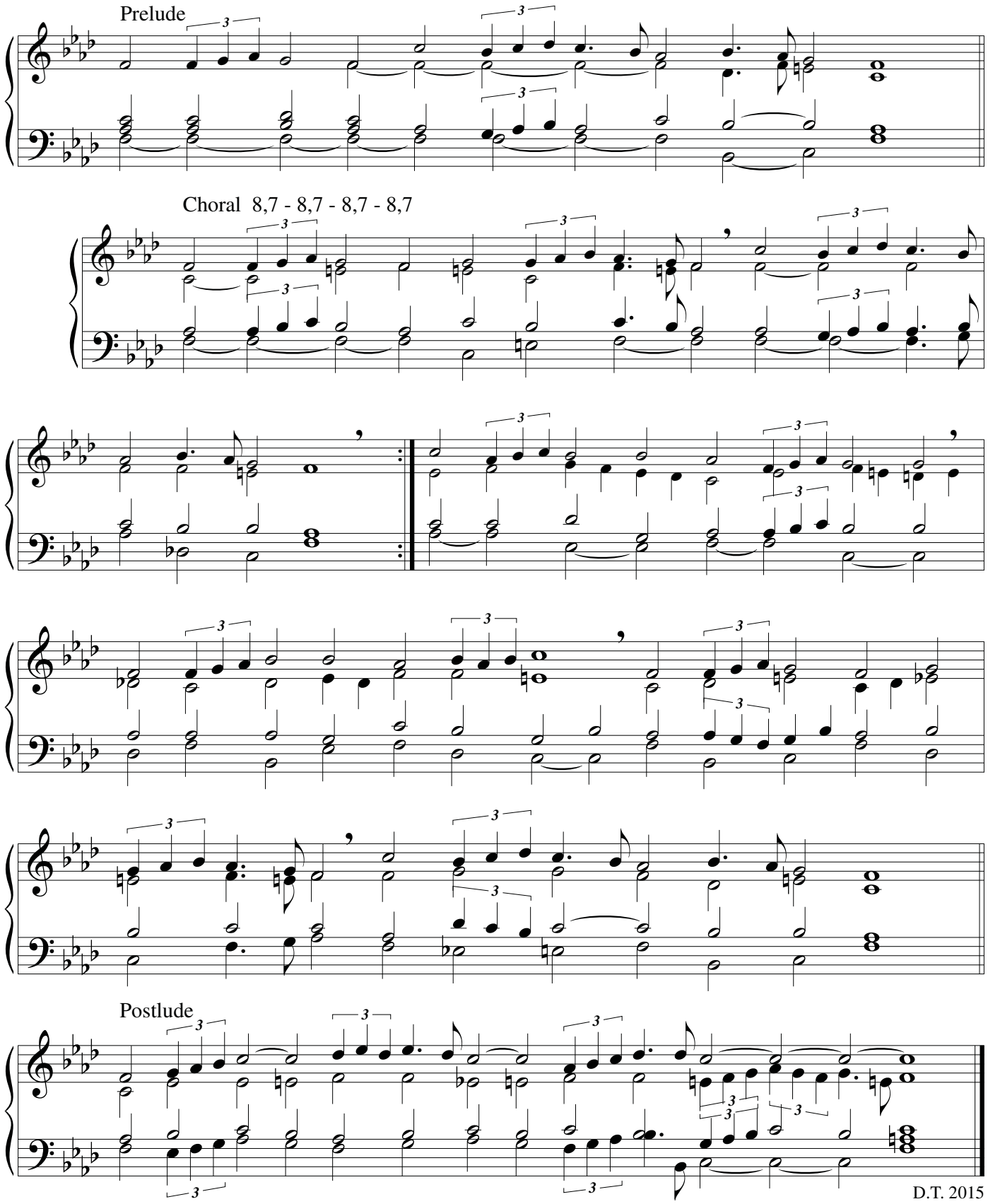
Hymn 75

Ebenezer (or Ton-y-Botel)



D.T. 2015

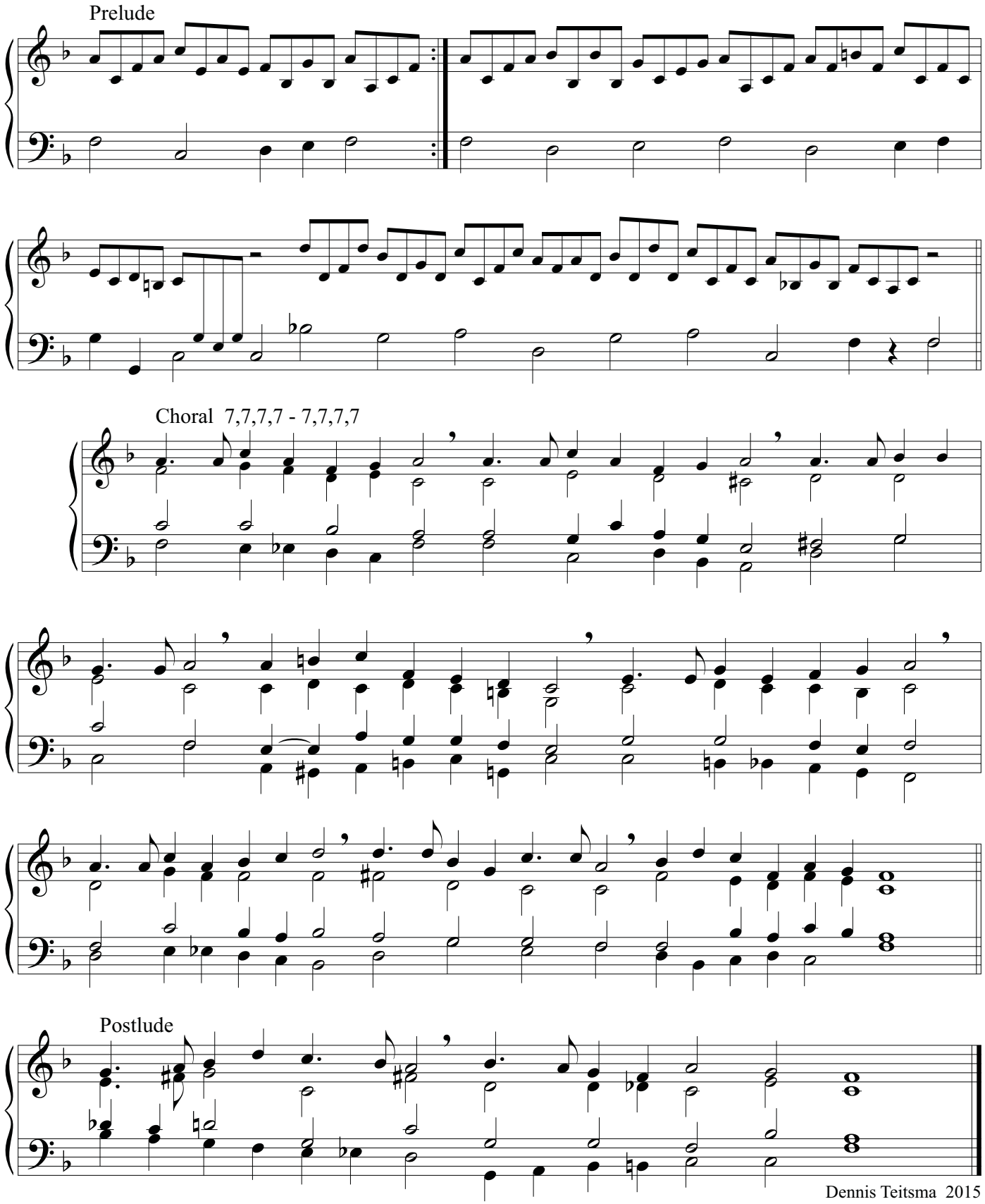
Hymn 75
Second Version in F Minor



D.T. 2015

Hymn 76

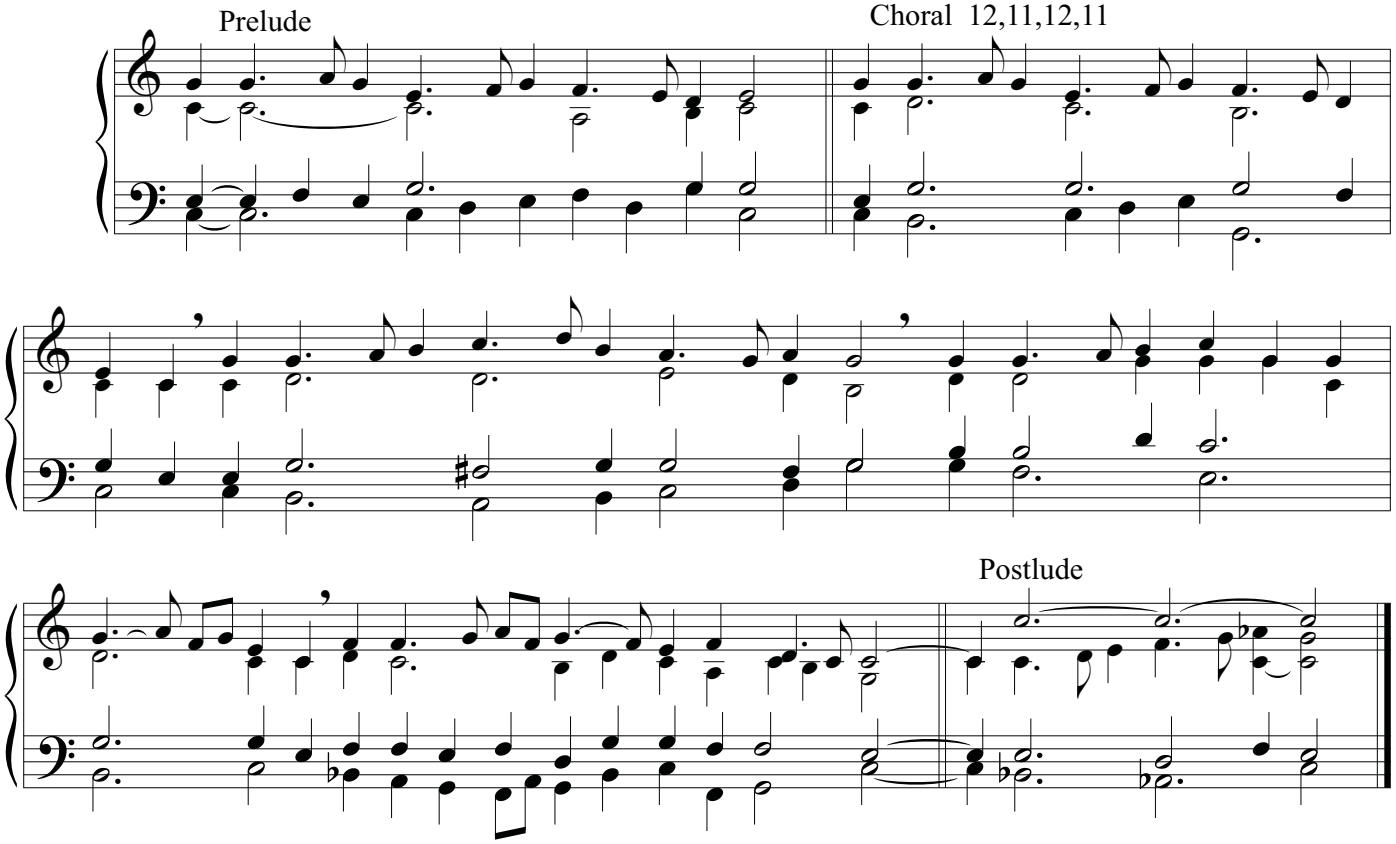
St. George's Windsor



Dennis Teitsma 2015

Hymn 77

Kremser



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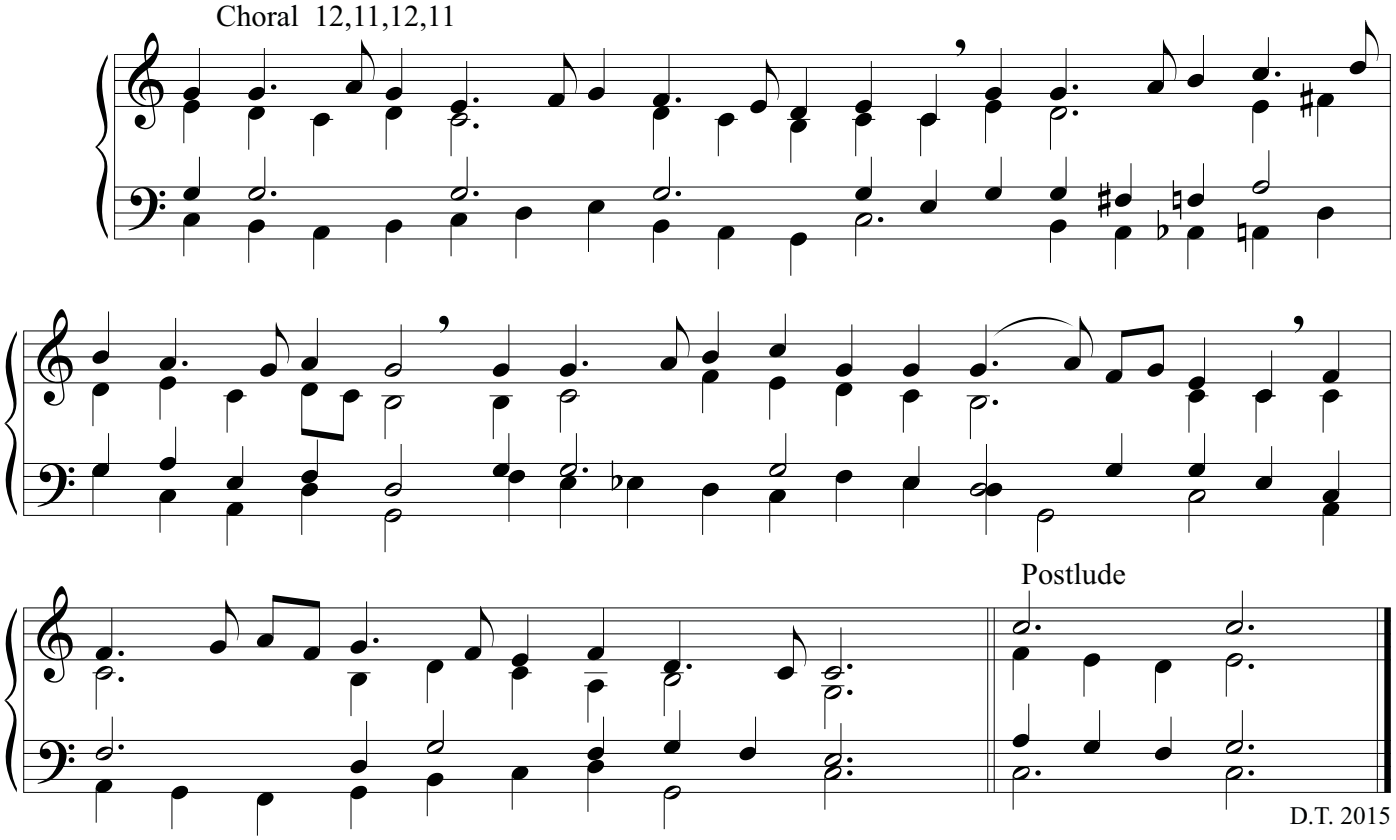

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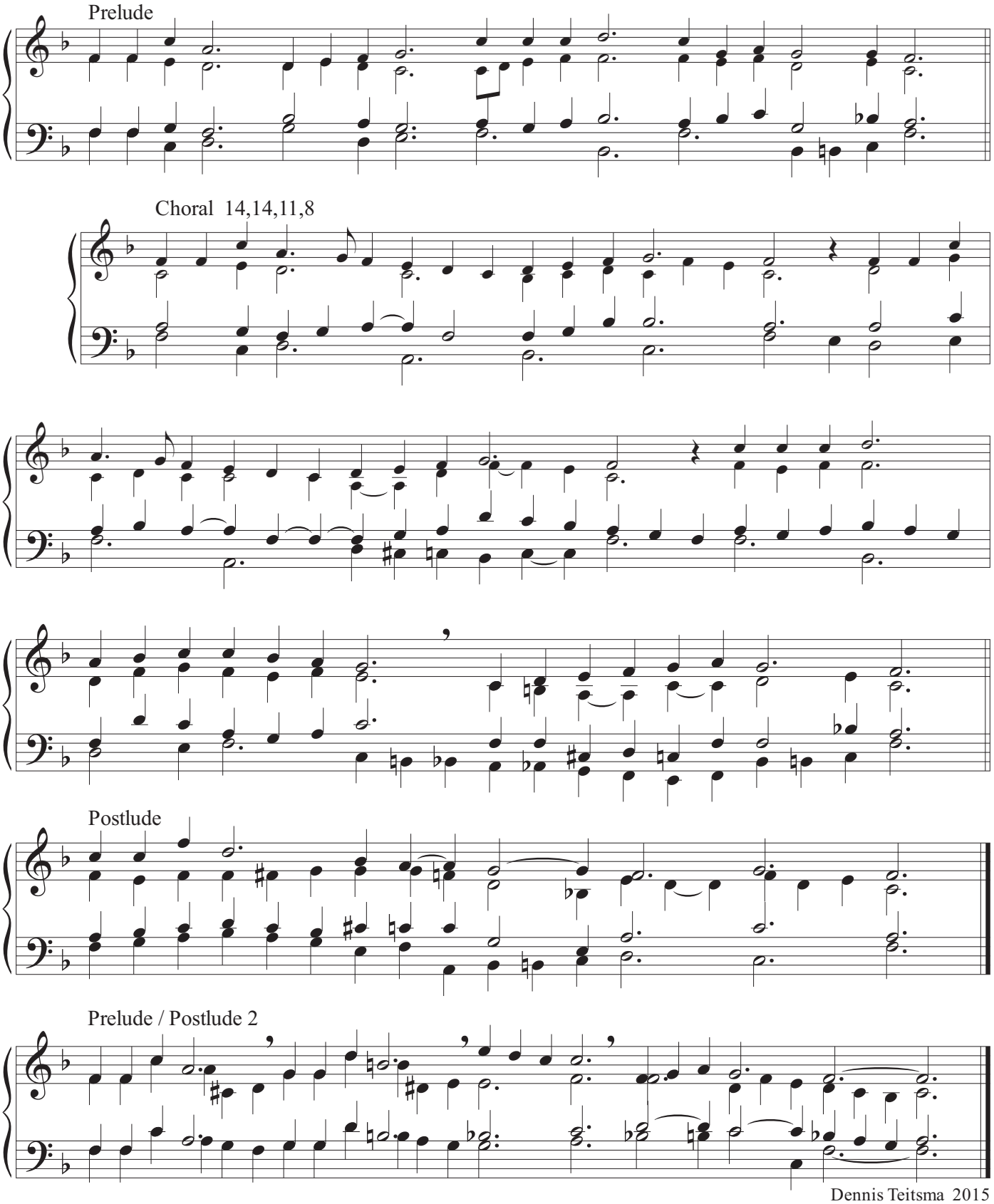
Hymn 78

Lobe den Herren

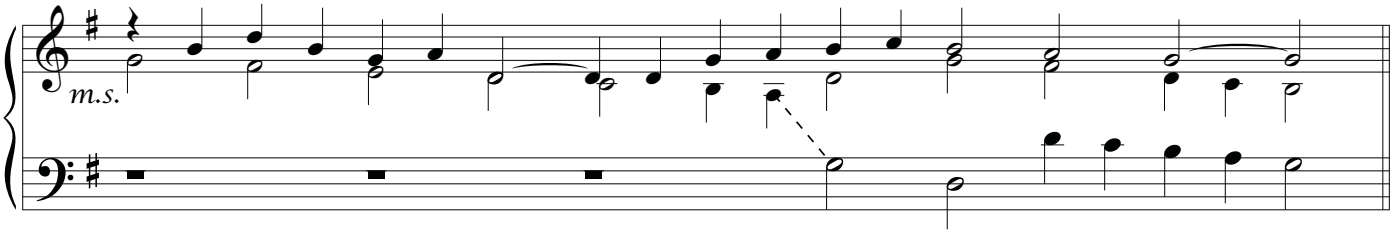


Dennis Teitsma 2015

Hymn 79

Eastview

Prelude



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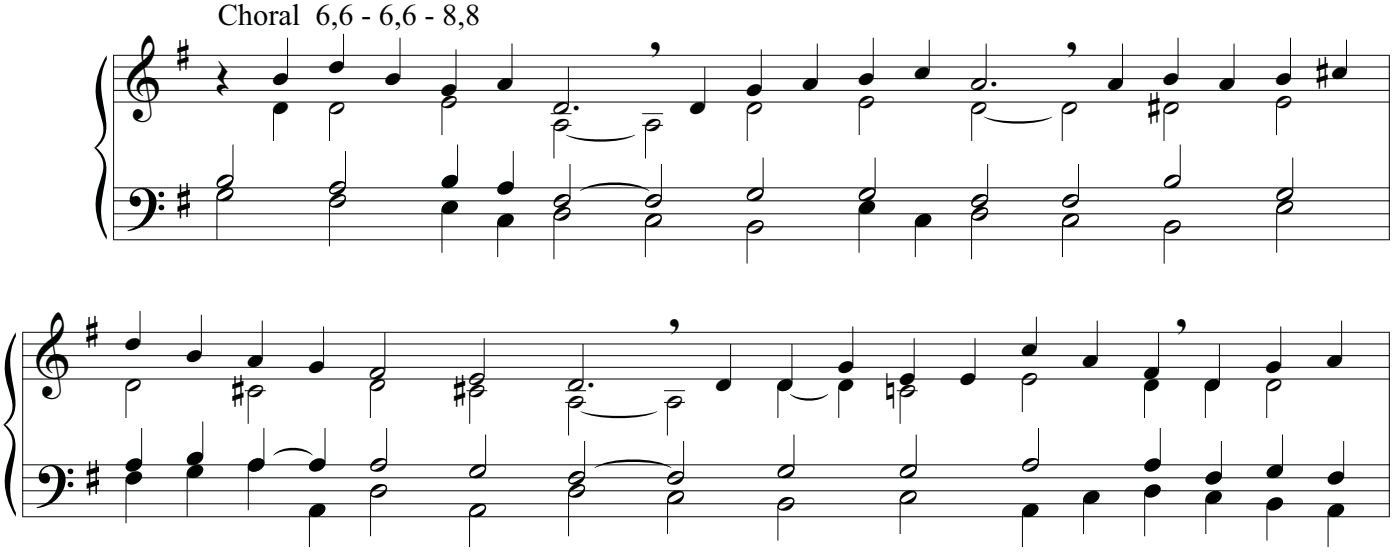
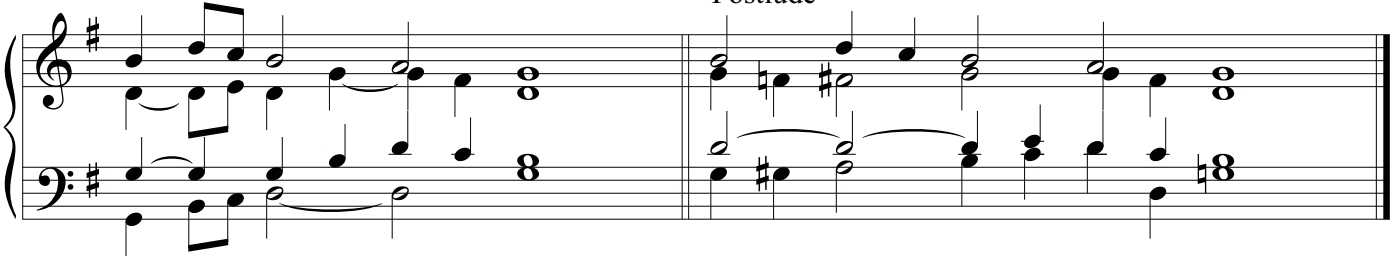
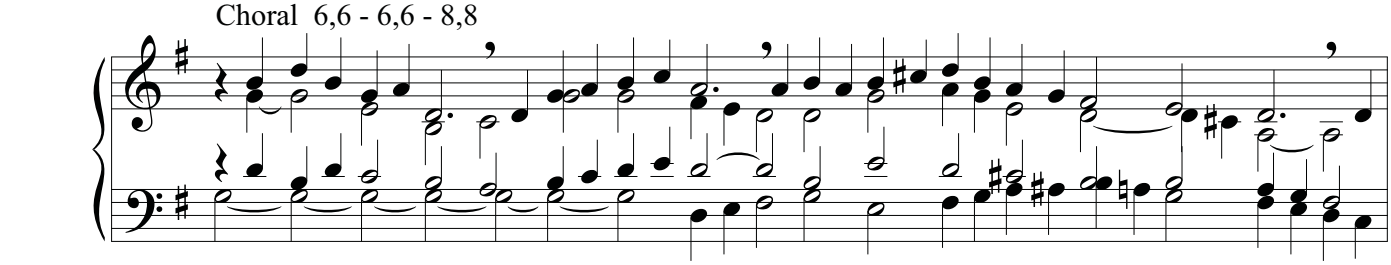


Postlude



Second Version

Choral 6,6 - 6,6 - 8,8



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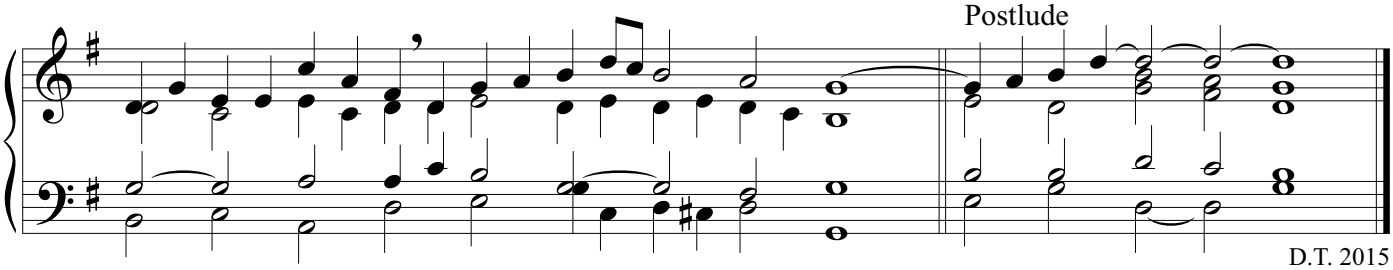

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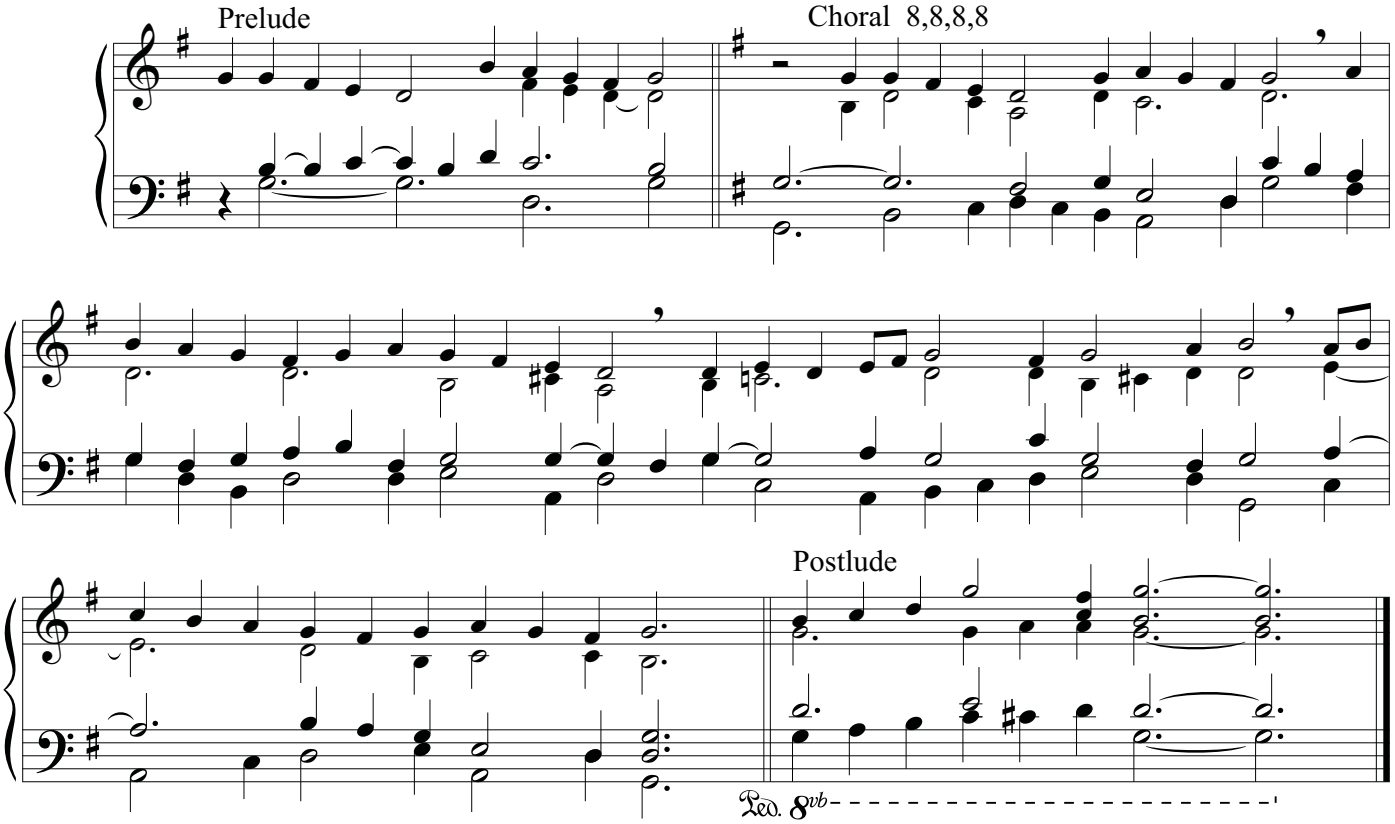
Hymn 80

Wareham



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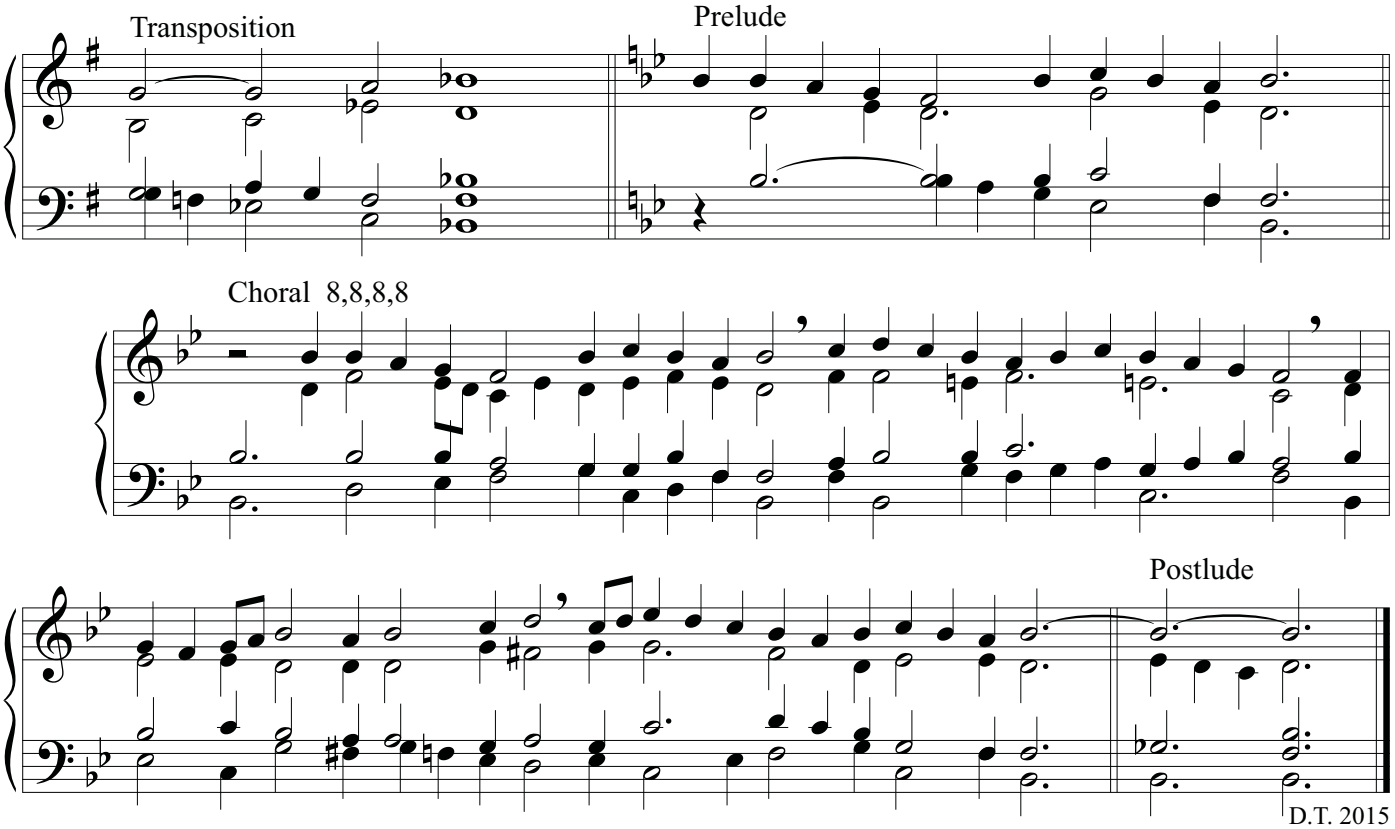

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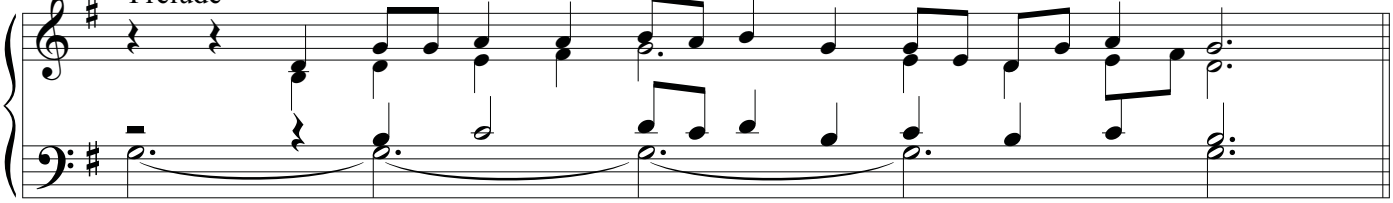
Hymn 81

Azmon

Prelude



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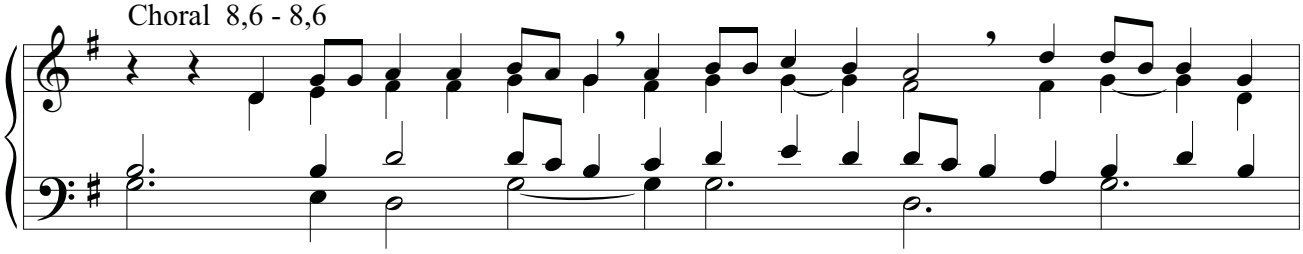

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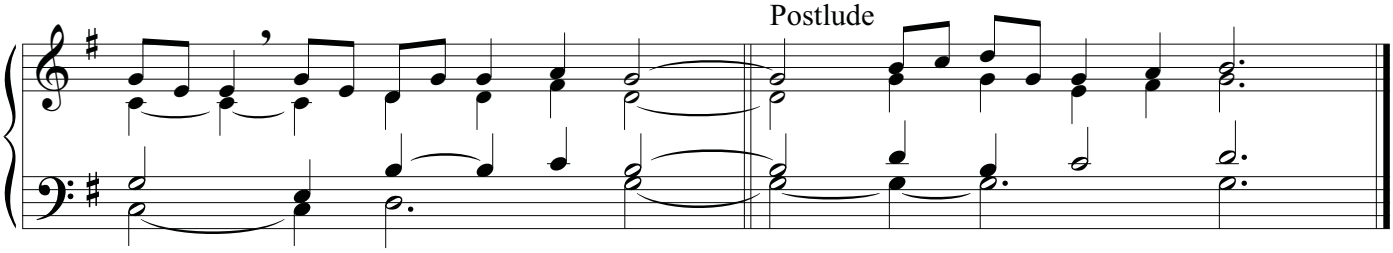

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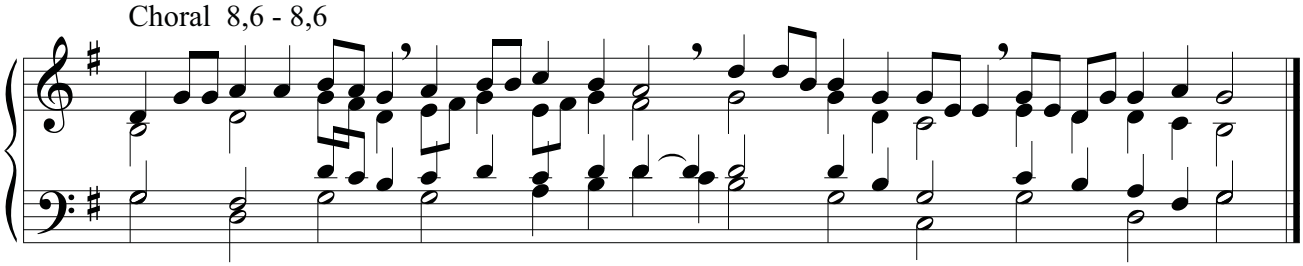

Third Version

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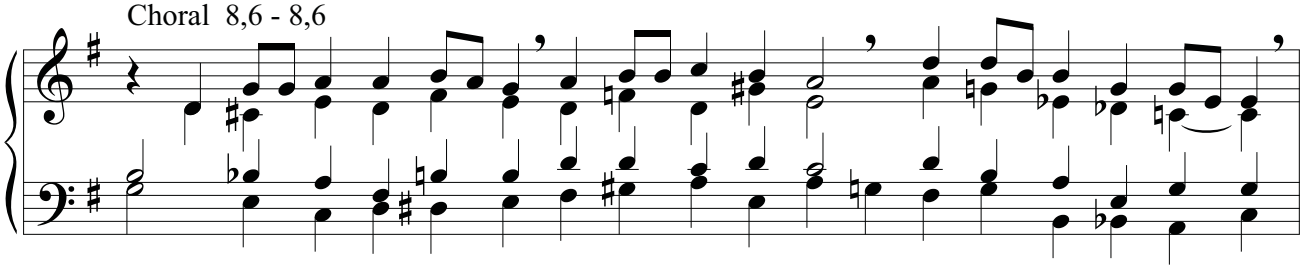

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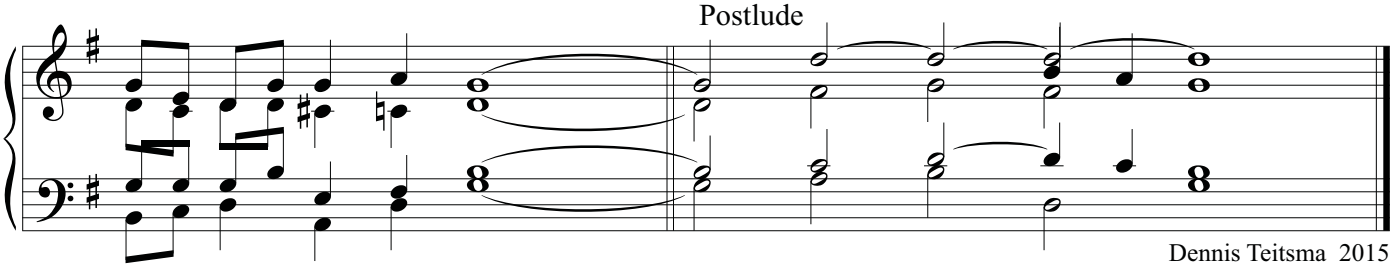

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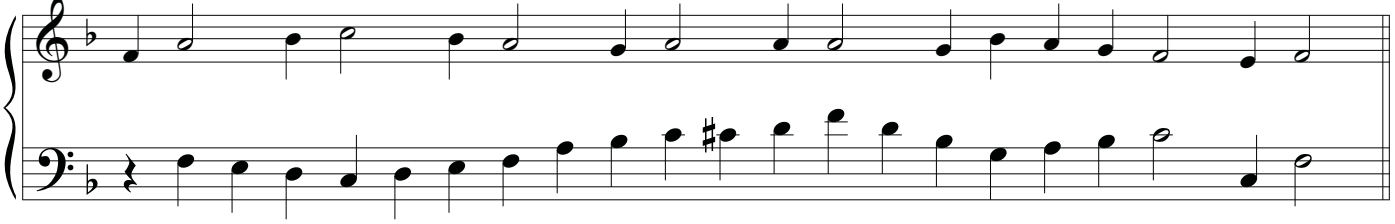
Hymn 82

Allein Gott in der Hoh

Prelude



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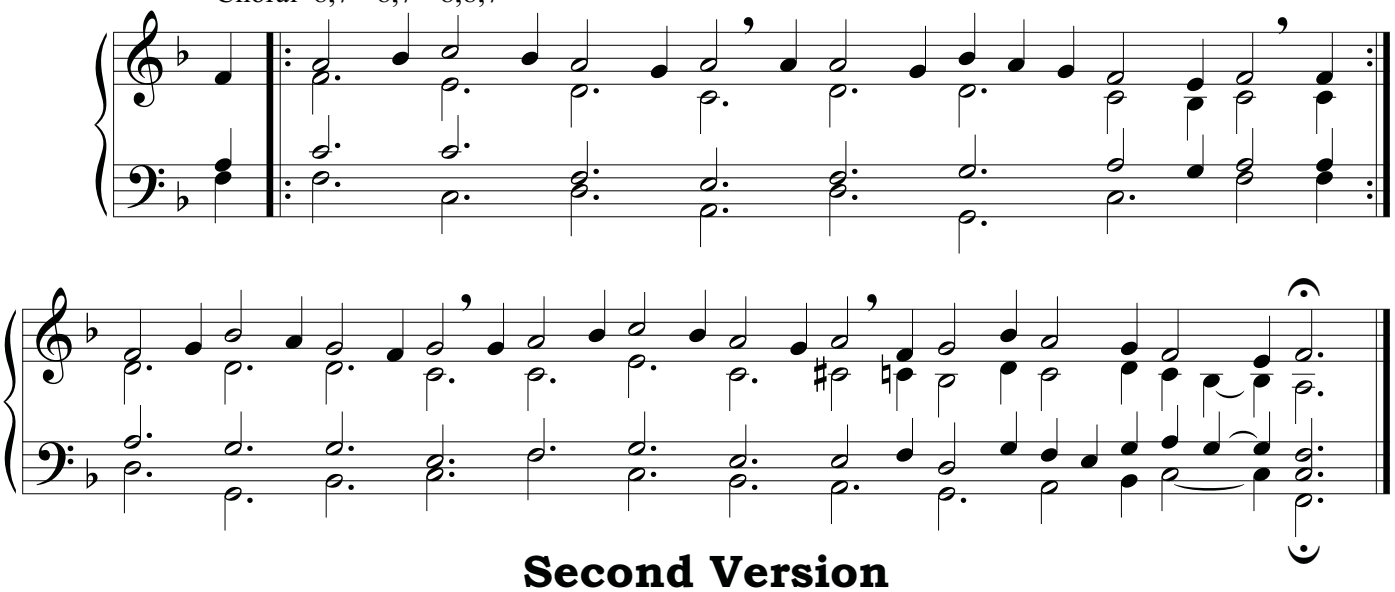
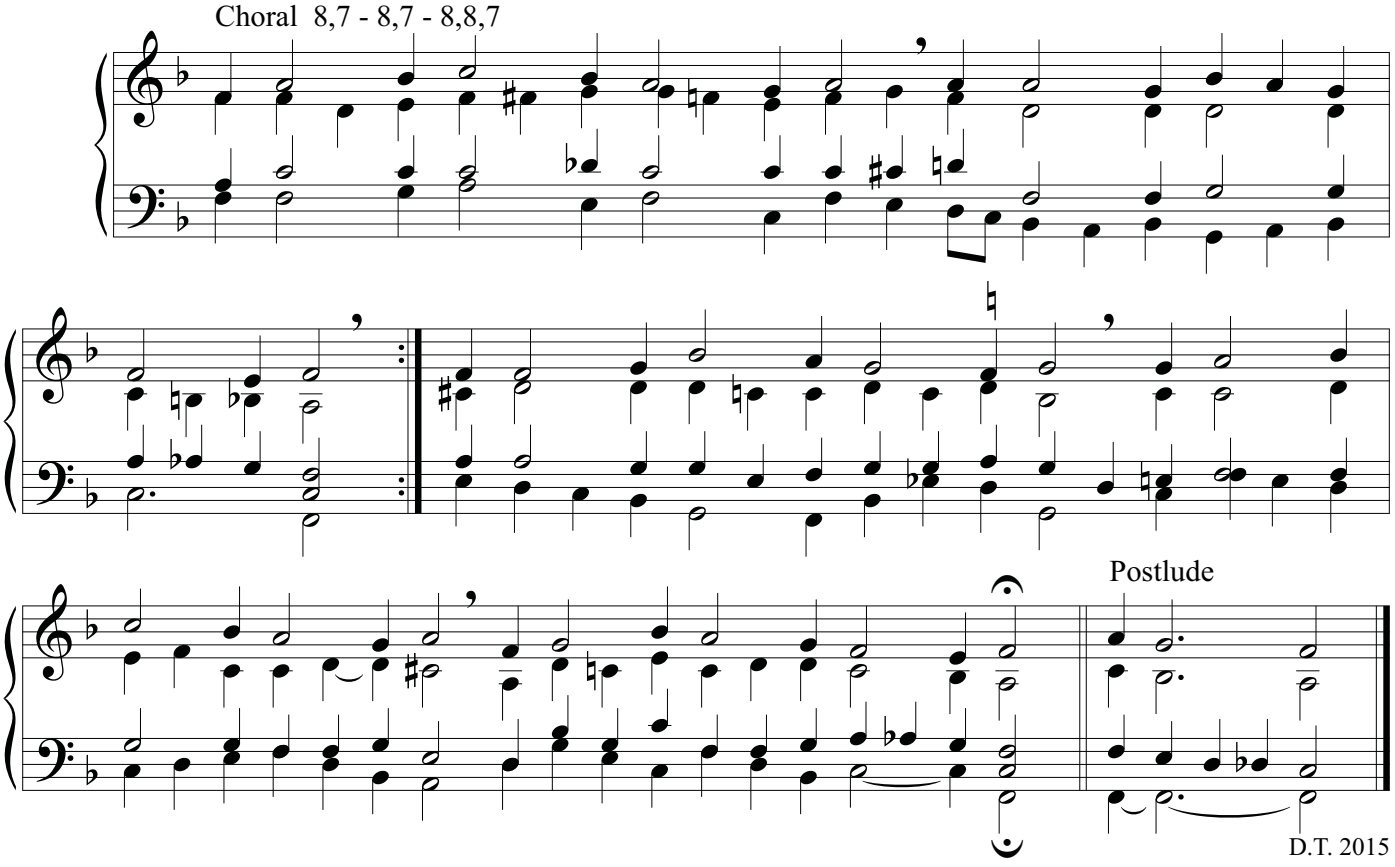


Second Version

Choral 8,7 - 8,7 - 8,8,7

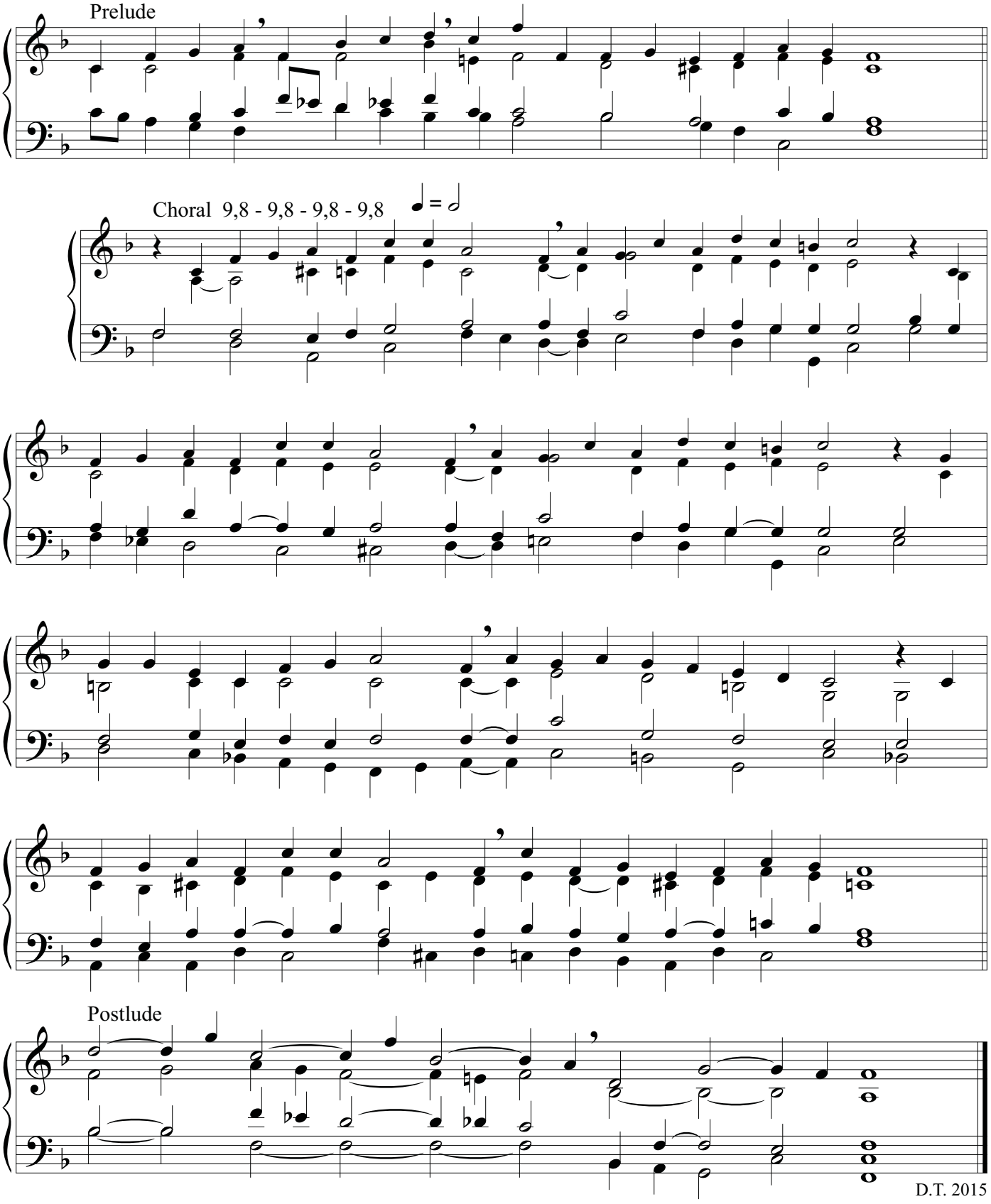


Postlude

D.T. 2015

Hymn 83

Die Tugend wird durchs Kreuz geubet



D.T. 2015

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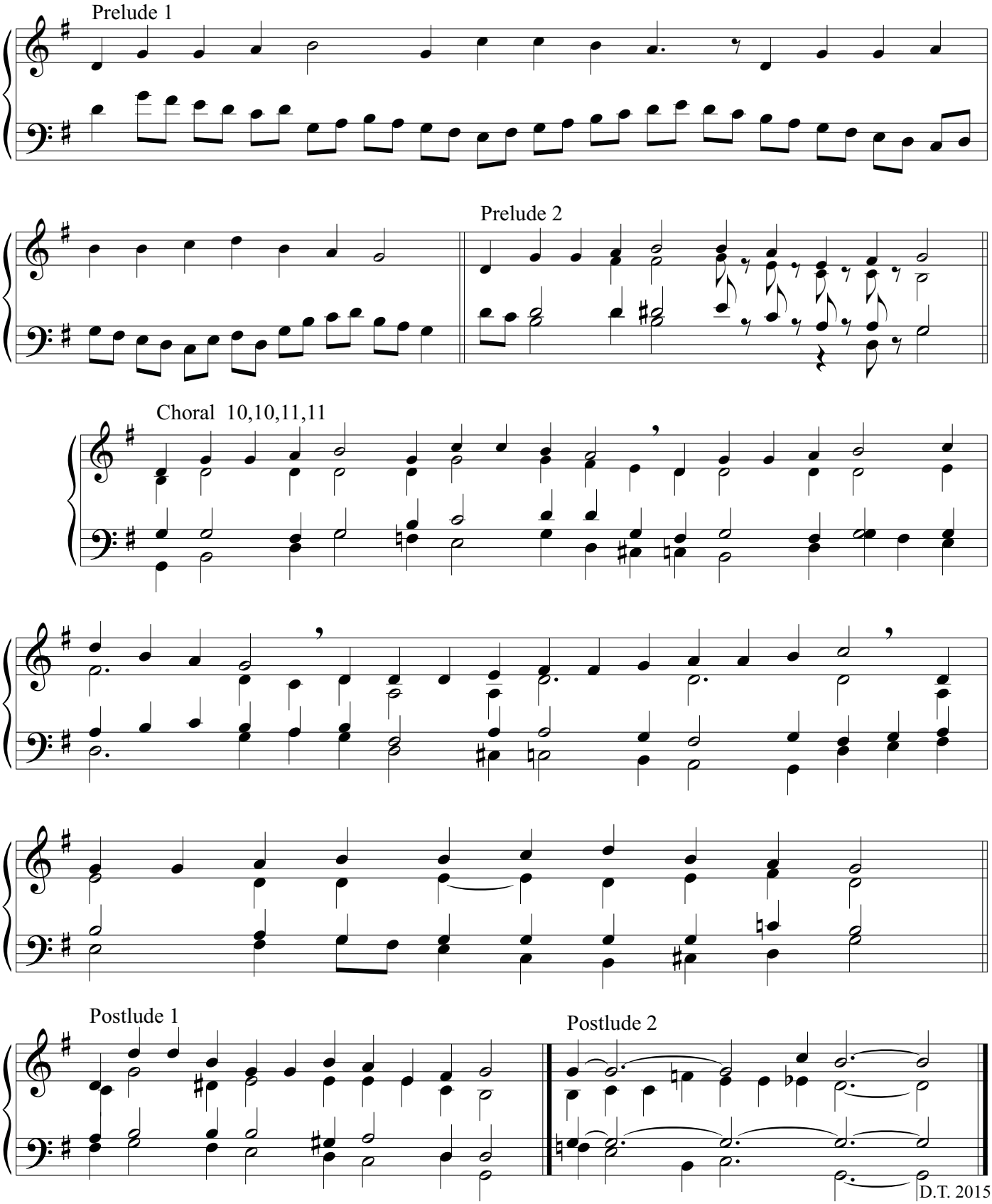
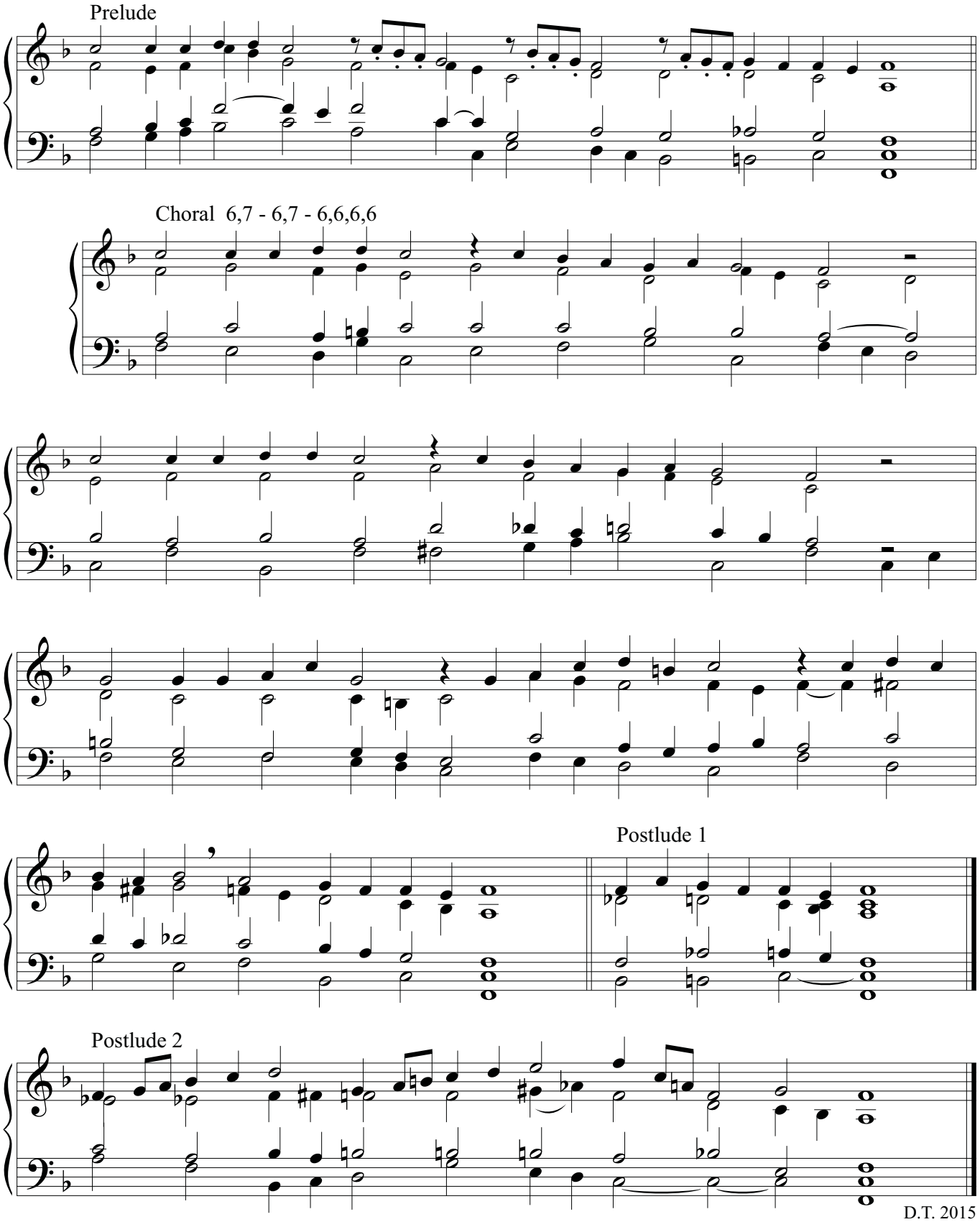
Lyons



Hymn 85

Nun danket alle Gott



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Appendix

“O, Canada”

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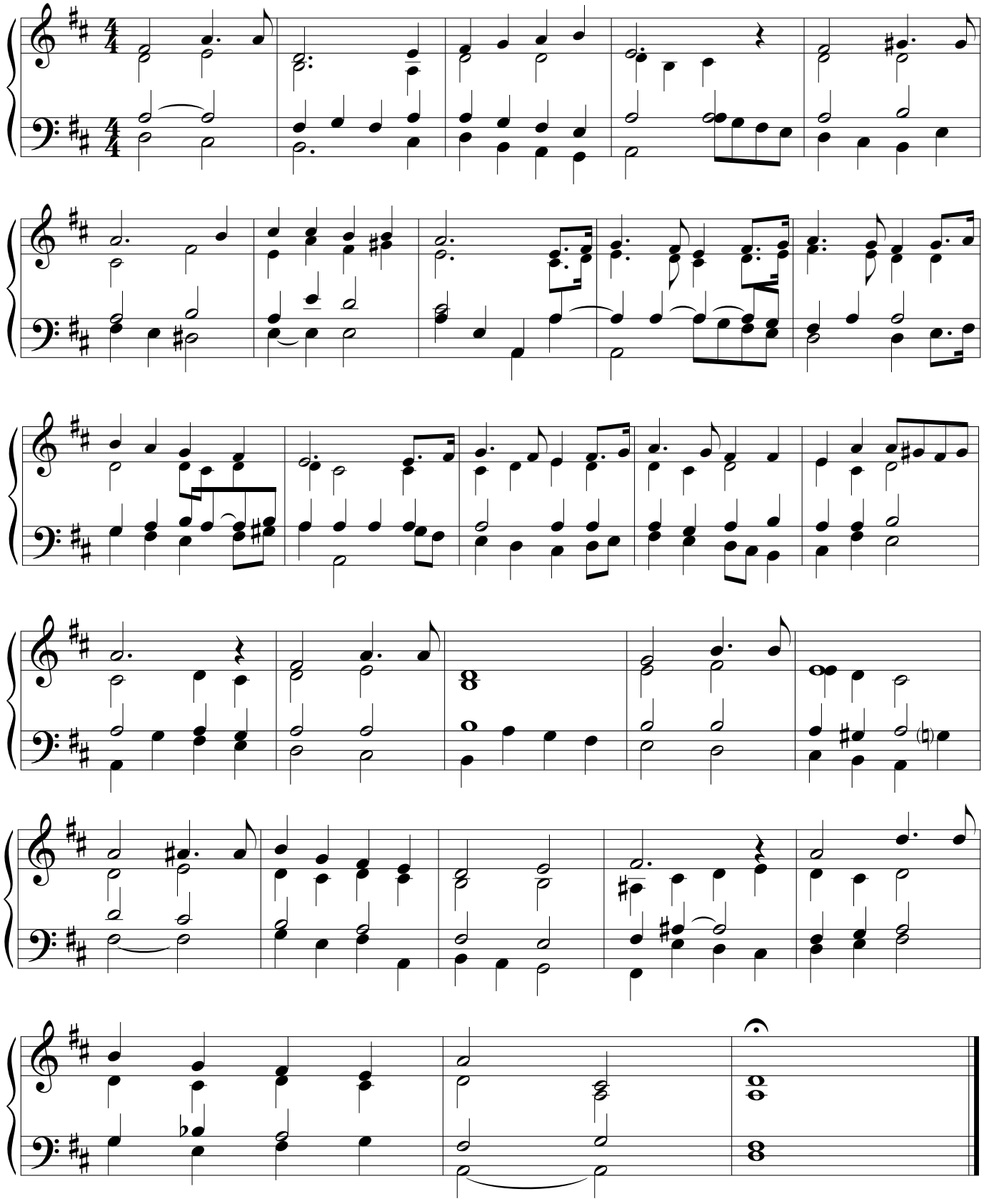
O, Canada

Dennis T. 2002



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MUSIC IN REFORMED LITURGY – PART I

Liturgy of God's Covenant by the Rev. G. Van Rongen presents an effective explanation of the proper protocol followed in a *reformed* public worship service. A reformed order of worship or a biblical liturgy shows, as indicated already by this booklet's title, the *relationship* and *communication* between God and his chosen people. The Son of God gathers, defends and preserves this church. As God's treasure and royal nation, the church *represents* the Divine King on earth, by maintaining and proclaiming the Word of Truth, as well as by acting as true *Ambassadors* speaking and echoing His Word.

From the very start, the *terms* of the covenant demand obedience to His Word. "It is the LORD your God you must follow and him you must revere. Keep his commands and obey him; serve him and hold fast to him"(Deut 13:4). Only then can there be fellowship between God and His people. While gathered together around His Word in *public worship,* our Almighty Creator and Redeemer continues to be in our midst: Immanuel. "God is spirit, and his worshipers must worship in spirit and in truth."(John 4:24). There, in church, we may *share* in all His treasures and gifts. By His Spirit and Word, we can have communion with Him, for by faith we *appropriate* the gifts of life and service. In meeting with His people, God brings redemption, renewal and joy, by the preaching of the Good News. "Repent and believe the good news" (Mark 1:15).

God's people *respond* to that ministry of the Word by *bringing sacrifices.* Today we *sacrifice* by offering prayers, monetary tokens and songs of praise. Our *prescribed* sacrifices are "the fruit of lips, that confess his name" in all of life(Heb 13:15). In Hosea 14:1,2, we already read,

> *"Return, O Israel, …. Take words with you and return to the LORD. Say to him: 'Forgive all our sins and receive us graciously, that we may offer the 'fruit of our lips' ".*

It always was and still is a matter of life or death, blessings or curses, mercy or wrath (Gen 3:16,17). Israel had been shown this reality already at Gilgal (Deut 30:11-18). But Israel rejected the preaching of that word. Mankind is naturally inclined to follow human wisdom, to decide for themselves how to worship or how to please God. While strictly keeping the law, Israel did not give their hearts. Heartless worship has consequences, for Israel was rejected, the Christian church required reformation and the Reformed churches still continue to struggle with self-willed religion in one form or another.

The origin and the effects of words *resounded* first of all in what God accomplished. We learn from Psalm 19, that *creation* speaks by day and night in a language, that can be understood by anyone on earth. His commands lighten man's eyes and the keeping of those laws is rewarding. *Words* were given to man and to no other creature. Mankind's purpose is to *return* to God what God gave him. As a trustful child, man returns or *echoes the words* given to him by repeating them. However, faithful, truthful and proper *word-use* involves not only the brain or the intellect, but also the *heart,* the emotions. Without the beating heart, pure intellectual descriptions are insufficient to arouse understanding or 'in-depth' comprehension.

Rhythm or context enlivens the word. For example, the term 'fire' refers to flames, but with emotion or rhythm in the context of a crowded hall, it results in panic. Words need feeling and rhythm to effectively form and convey thoughts or images. Words with rhythm become *poems.* Rhythmic formulas posses almost magical value as in proverbs, curses or blessings. The predominance of words in civilized societies, however, has dulled the expression of the heart. A *natural* expression of the heart might find form in exalted, rhythmic words and also in dance, a reaction that is lost in today's society. "As the ark of the LORD was entering the City of David, ... King David (was with a happy heart) leaping and dancing before the LORD"(2Sam.6:16).

When rhythmic *words* reach a higher tone level, a poem turns into a musical *song.* For example, Paul reaches a high point, a climax in his dissertation in the letter to the Romans. He rhythmically exclaims and in an exalted tone he sings, as it were, "Oh, the depth of the riches of the wisdom and the knowledge of God … etc." (Rom 11:33-36). Basically, this melodic or exalted, rhythmic speech is *music,* because *tone* is added to rhythmic words. Therefore, *music* or Bible songs are man's faithful reaction to God.

> *"May the words of my mouth and the meditation of my heart be pleasing in your sight, O LORD, my Rock and my Redeemer"(Psalm 19:14).*

Musical Instruments in Liturgy

The musical instrument God gave to all mankind is the *human voice.* Believers respond to God by *resounding* His praise, by professing their faith in repeating His words. Calvin identified congregational singing as offering public prayers *in one voice* and in response to God's Word administration. Singing Psalms, he said, is conversing with God, and such talk and *communication* promotes humble and realistic self-examination. A song of praise and thanksgiving, David said, "will please the LORD more than an ox, more than a bull with its horns and hoofs" (Psalm 69:31). Professor S. Greydanus explained that the singing of Psalms are the *orderly* reaction of God's people, offering songs that are born by the Spirit, welling up from the heart, and responding to the redemptive acts of God.

Derailed mankind, ungodly people and servants of Satan, may also produce music from the heart. However, they tend to glorify themselves and their own misery. They often express their sensual, sentimental and self-serving music that expresses their personal anger, doubt and hopelessness. Their art also gives pleasure to them. Plato and Augustine used the art of music in their educational systems, for being *engaged* in music is enriching and always beneficial in getting into tune with oneself.

Augustine said that a good song is twice a prayer. Luther explained that a song can chase away the devil and that music can make us happy, so that we forget anger, revenge and pride. David soothed Saul with a song, and prophets were influenced by the sound of music. The poet of Psalm 49 addresses all mankind and his prophetic ecstasy is heightened by music (vs 4). When a man played the strings, the hand of the Lord was on Elisha (2 Kings 3:15,16) and temple musicians inspired Jehoshaphat's army. With their songs of praise, the LORD delivered Judah

according to His Word (2 Chron 20). Christians dying at the stake in the 15th and 16th centuries, sang Psalms which filled others with fear.

In a Reformed worship service , the proclamation of God's Word is central. In *response* to that message of salvation, we cannot but praise Him. Calvin explains that the function of our

singing in the worship service is to make the preached salvation our *own* in our heart and memory. Songs are like photographs that help us remember. We can take them home and share them with others. Calvin's church reform included not only a return to the pure preaching of the truth, but also a return to the *congregational* responses. The ancient practice of singing in church was in use already among the apostles. Calvin inferred this from Paul's words:

> *"I will sing with my spirit but I will also sing with my mind" (1 Cor 14:15).*

Augustine testified that singing in church became a custom in Milan under Ambrose and from there it spread to the West. Calvin not only explains that the Apostle Paul teaches us to sing with voice and heart, but that he also showed that congregational singing can edify each other. Paul speaks to the Colossians,

> *"Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom and as you sing ... with gratitude in your hearts" (Col 3:16).*

Calvin warns, however, that we should be "very careful that our ears be not more attentive to the *melody* than our minds to the spiritual meaning of the *words"*. Apparently, Athanasius had ordered the singing 'presentor' to use so little inflection of the voice that he sounded more like a monotonous speaker, but Augustine was inclined to the opposite. Calvin reminds us that,

> *"songs composed only for sweetness and delight of the ear are unbecoming to the majesty of the church and cannot but displease God in the highest degree" (Inst. Bk. III, ch.20:31-33).*

MUSIC IN REFORMED LITURGY – PART II

It can, therefore, be concluded that music in church, in a reformed worship service, consists of the collective sound made by the use of the God-given musical instrument, the *human voice box.* God is pleased with our heart-felt offering, the *fruit of lips* (Hebr 13:15). Congregational singing of divinely inspired songs of Scripture, is our prescribed liturgy. Calvin says,

> *"with the same mouth, we glorify God together, worshiping him with one spirit and the same faith. And we do so openly, that all men mutually, each from his brother, may receive the confession of faith and be invited and prompted by his example".*

Such is the *music* in reformed liturgy, that is, *congregational singing* from the heart.

The Christian Public Worship Service

The Book of Psalms shows the *prescribed response* to the proclamation of the Word of God. Although psalms can be called *man's reaction* to the Word, the Book of Psalms, as well as other songs and psalms in Scripture, are not just expressions of the pious soul. They are God's *revelation,* also in today's versified form to fit western melodies, for they *return* to Him what He revealed to his people. Therefore, songs in the Bible *are* the *divinely inspired words* of God. The theme of Israel's songs of praise is always *'thus speaks the LORD'.* This is clear, for example, from the Song of Simeon who takes Isaiah's words on his lips (Hymn 22). Much of the Song of Moses (H 12) re-appears in the psalms. Each of the five books of Psalms ends with praise to the LORD, the God of Israel (see Psalms 41, 72, 89, 106, 150). The Book of Psalms speaks of *God's great deeds* in creation and in history revealed in the five books of Moses. It is, therefore, a *continuation* of God's self-revelation in Holy Scripture.

In these prescribed responses, *more* is revealed than in the five books of Moses. For example, Psalms 105 and 106 show other perspectives of Israel's exodus and also that the LORD rules *all* nations. Songs like Psalms 8,19,33,104 etc. throw a *new light* on the subject of our natural environment, creation. Psalm 119 presents 22 variations on the theme of 'love and thanksgiving' revealed in the laws of Moses. Many songs speak of enemies, persecution and tears. They urgently call upon the LORD in faith, but not from a feeling of hopelessness. “Seek the LORD while he may be found, call on him while he is near” (Isa 55:6; cf. Zech 13:9). “Call upon me in the day of trouble” (Ps 50 :15; cf. Jer 29:10-14). Also Christ, the promised Messiah, is disclosed in the Psalms (2, 18, 20, 21, 22, 45, 72, 89, 101, 110, 144). Moreover Christ is revealed in “I love the LORD” (116) or in “I delight in your decrees” (119), for only Christ can *truly* do so. Psalms cover an endless variety of subjects, situations and circumstances. Psalms touch any area and every aspect of the believer's soul. They are suitable for the individual in loneliness as well as for the congregation in worship. They are for birthdays or funerals, days of mourning or joy, days of darkness or liberation. In the divinely inspired songs, God and man are again *engaged* in *fellowship,* and so, once again, real *'life'* becomes evident.

The voice-box is the God-given tool to form speech *and* the instrument 'par excellence' to make music. Human inventions of *musical instruments* all attempt to *imitate* the human voice. Their increase in number over time has gone hand in hand with the development of written music itself. Instrumental music may be comforting and entertaining, but it is *not* a *requirement* in reformed liturgy for public worship services.

Public worship service and the exercise of the fellowship relationship and communication between God and His people, does not require *instrumental* music. Honouring and glorifying God with the sacrifices of our 'fruit of lips', *needs* no man-made instruments either. The only possible purpose and use of instrumental music in liturgy is to ***serve*** the singing congregation. Tone and melody can enrich the poems or the 'exalted rhythmic speech' from the heart. The melodies bring order to mass expressions which can just the same benefit from instrumental accompaniment, guidance and support of harmonizing lines. Over time such instrumental music has also helped to fill-in silent or awkward pauses between activities during a worship service,

such as a return to the seats after the administration of the sacraments or during the collection of the money-token-offerings. Such instrumental music, therefore, mainly covers unwanted noise. Again, instrumental music is *not* demanded in liturgy for a Reformed worship service, nor is it needed to entertain the worshipers as is the case in other denominations.

Calvin secured the assistance of competent musicians to *compose melodies* for the versification of Bible songs. Marot and Beza provided rhymed versions of the Hebrew text, while Louis Bourgeois and Maitre Pierre composed proper melodies that characterized each song as a whole. The songs relax, comfort and quiet the believers. The melodies are within a comfortable range of any human voice. Their rhythms vary, but are close to the rhythm of a human heart and often slower. The music, therefore, helps to impart peace to the soul. The rhythm will not promote head-bobbing, hand-clapping or foot-stomping. These 'Genevan' tunes incorporate styles, themes and building blocks from the days of Moses, the Davidian temple service, the Jewish synagogue and the early christian church. Calvin said “time and again, that our singing in church was not to be 'light and frivolous', but 'worthy and majestic'”. (Fulfil Your Ministry, Dr. K. Deddens Premier Publ. p.105).

These tunes, therefore, are *simple* but not simplistic, *unique* but not difficult, *characteristic* but not odd, *easy* to learn but not repetitive, *uplifting* but not frenzied, *comforting* but not boring, *exuberant* but not frantic, *consoling* but not intoxicating, *edifying* but not hysterical, *dignified* but not haughty, *majestic* but not pompous, *mood reflective* but not sentimental, *rhythmic* but not metric, *varied* but not strange, *elevating* but not frivolous. The melodies reflect the character and the free-flowing rhythm of the Hebrew psalms. Their styles are not restricted to any age, but still linked to the early christian churches and likely even to the music used in the synagogues. (see my booklet on Genevan Tunes).

Response in a Public Worship Service

So, the *music required* in a public worship service is the *congregational singing.* The question is now, which other instrument can be most *suitable* to *assist* in that response to God's Word proclamation. To effectively *carry* the singing of a large group, calls for an orchestra of strings and wind instruments. Harmonization of the melody line with a clear, solid and heavy base-line to direct the pulse, might therefore require the involvement of more than a dozen individuals. Having only *one person,* however, produce such a volume of music, is possible when a *pipe-organ* or the like is employed. History has proven this to be the case. Other instruments may be in use in denominations that also use choirs and music to e*ntertain* the believers rather than to encourage, promote and enable each member to participate. As an introduction, an organist might best play a few of the beginning tones of the melody and close with part of the last line. This is much better than just dropping in close to the end of a song and playing the last line. After all, the *purpose* of a short prelude is to **identify** the *tune,* the *tempo* and the *pitch* as well as assist in an orderly start. A short postlude provides a proper musical ending.

Music played *during the collection* should not be several preludes strung together, for a prelude is to prepare for the start of a song, which in this case would be repeatedly postponed. It is

probably more proper to play a 'partita', a variation or some unrelated, absolute music like a little fugue or toccata. After all, the offertory is a *distinct* component in the liturgy (Heidelberg Catechism L.D.38) and not tied to any song (My Organ Offertories, 1990, Inheritance Publications presents 30 short pieces in a variety of modes and keys used in the Book of Praise).

The music played *before* and *after* the worship service should at least be *in concert* with the liturgy. For myself, I have come to believe that people entering the church building should be met with artful organ music, that is befitting the sacred worship that follows. So, a selection of music for about twenty minutes is recommended. Such music prepares for worship and can have a relaxing effect, for it might help to turn the minds away from being concerned about material things, negative feelings, worries or pride. Therefore, it should not be just some meaningless background noise. Neither is it edifying, when such music consists of endlessly playing around and taking stabs at one or another melody in an arbitrary and whimsical way. As a rule, such unintellectual filler-music soon turns into muzak or just noise with no effect on the hearers. By the way, it also 'identifies' the player, because a peculiar sequence of chords always becomes readily apparent.

Sending the congregation home after the service with musical reminders of the last song, which the minister had purposely chosen, is deemed most appropriate. Hearing *another* song seems just improper and not edifying. Is the musician serving or presenting his own message or 'application'? If a variation of the closing song is not available, almost any other unrelated music, written by a Baroque style composer, will at least *not* suggest a message that differs from the final song.

In brief, the *music* in a reformed liturgy is at its best when *everyone participates* in *singing* from the heart the versification of divinely inspired songs in the Bible on comparable and fitting *melodies* (Genevan Tunes and e.g. H. 4, 17, 18, 24, 26, 29, 30, 42, 51, 63, 68, 69, 83, 85). The *one* instrument capable of *serving* that mass singing has proven to be a pipe-organ. The proper harmonization of these melodies brings out the dignified *pulse* of congregational singing. This is exemplified in a baseline with mostly long notes (see e.g. Psalmen by George Stam).

Let it always be our aim to glorify the Name of our Creator and Redeemer in public worship services and in obedience to what He requires in His Word. He provided the Christian church with divinely inspired songs throughout the Bible. May congregational singing from the heart, as our sacrifices and 'fruit of our lips', praise His Holy Name and enrich us and our services to Him.

Dennis Teitsma
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