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

DENNIS TEITSMAN
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.

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Typeset by James Teitsma and Colin VandenAkker

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82 Cedargrove Crescent
Winnipeg, Manitoba
Canada, R2C 4Y7
Telephone: 204-222-5005
Email: via jteitsma@gmail.com
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 2
'k Geloof in God

Prelude

Choral 10,9 - 8,9 - 8,8,9 - 8,9,8

as Hymn 12

Postlude

Dennis Teitsma 2015
Hymn 3
Du Seigneur – Te Deum

Prelude

Hypoisonian 12,12 - 13,13 - 13,13

as Psalm 89

Postlude

D.T. 2015
Hymn 6
Old 124th

Prelude

Hypoiionian 10,10,10,10,10

as Psalm 124

Postlude

as Psalm 124

D.T. 2015
Hymn 7
Regent Square

Prelude

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

Postlude

Dennis Teitsma 2015
Hymn 9
Gloria Patri

Prelude

Choral 7,10,8 - 7,8

Postlude 1

Postlude 2

D.T. 2015
Hymn 10
Coronation

Prelude

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

Postlude 1

Postlude 2

Dennis Teitsma 2015
Hymn 11
O Dieu, donne moy

Variation
Hymn 12
'k Geloof in God

Prelude

Choral 10,9 - 8,9 - 8,8,9 - 8,9,8

as Hymn 2

Postlude

Dennis Teitsma 2015
Hymn 13
Song 67

Prelude

Choral 8.6 - 8.6

Postlude

Variation

D.T. 2015
Hymn 15
Ainsi qu'on oit

Prelude

Hypoionian 8,7 - 8,7 - 7,7 - 8,8 as Psalm 42

Postlude

D.T. 2015
Hymn 16
Veni Emmanuel

Prelude

Postlude

Dennis Teitsma 2015
Hymn 19
Ellacombe

Prelude

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

Postlude

Dennis Teitsma 2015
Hymn 21
Winchester Old

Prelude

Choral 8,6 - 8,6

Postlude

Second Version

Prelude

Choral 8,6 - 8,6

Postlude

D.T. 2015
Hymn 23
Sine Nomine

Prelude

Choral 10,10,10,10

Postlude

Dennis Teitsma 2015
Hymn 26
U, heilig Godslam

Prelude

Hypoisonian 8,9,8 - 8,9,9,8 - 8

as Psalm 54 plus cadenza

Postlude
Hymn 27
St. Magnus

Prelude

Choral 8,6 - 8,6

Postlude

Variation

D.T. 2015
Hymn 28
Es ist gewisslich

Prelude

Choral 8.7 - 8.7 - 8.8,7

Postlude

Dennis Teitsma 2015
Hymn 29
St. Theodulph

Prelude

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

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

Postlude

Transposition

Second Version

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

Postlude

D.T. 2015
Hymn 30
Christ lag in Todesbanden

Prelude

Choral 8,7 - 8,7 - 7,8 - 7,4

Dorian

Postlude

D.T. 2015
Hymn 31
Based on Sollt' ich meinen Gott

Prelude

Choral 8,7,8 - 8,7,7 - 8,7,7 as Hymn 47

Postlude

Dennis Teitsma 2015
Hymn 32
Easter hymn

Prelude

Choral 7,7 - 7,7 with Alleluia

Postlude

D.T. 2015
Hymn 34
Erschienen ist der herrlich Tag

Prelude

Choral 8,8 - 8,8 and Alleluia

Postlude

Second Version

Choral 8,8 - 8,8 and Alleluia

D.T. 2015
Hymn 35
Du Seigneur

Prelude

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

as Hymn 3 / Psalm 89

Postlude

D.T. 2015
Hymn 37
Halleluja! Lof zij den Heer

Second Version

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

Postlude
Hymn 38
All Saints

Prelude

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

Postlude

Second Version

Choral 8,7 - 8,7 - 8,7
Hymn 38
in B-flat Major

Transposition to B♭

Prelude

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

Postlude

Dennis Teitsma 2015
Hymn 39
Coventry

Prelude

Aeolian 8,6 - 8,6

Postlude

Second Version

Aeolian 8,6 - 8,6

Postlude

Dennis Teitsma 2015
Hymn 43
St. Flavian

Prelude

Choral 8,6 - 8,6

Postlude

Second Version

Choral 8,6 - 8,6

Postlude

Dennis Teitsma 2015
Hymn 45
Duke Street

Prelude

Choral 8,8 - 8,8

Postlude 1

Postlude 2

D.T. 2015
Hymn 46
King of Glory

Prelude

Choral 6,5 - 6,5 - 6,5 - 6,5

Postlude 1

Postlude 2

Dennis Teitsma 2015
Hymn 47
Based on Sollt' ich meinen Gott

Prelude

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

as Hymn 31

Postlude

Interlude Transposition

Dennis Teitsma 2015
Hymn 47
Second Version in C Minor

Prelude

Choral 8,7 - 8,7 - 8,7 - 8,7 as Hymn 31

Postlude

Dennis Teitsma 2015
Hymn 48

Ick wil mij gaen vertroosten

Prelude

II 8-4 ft.

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

Postlude

Dennis Teitsma 2015
Hymn 51
Christe, qui lux es et dies

Prelude

Aeolian 8,8,8,8

"Avondzang"

Postlude

Transposition

Choral 8,8,8,8

Second Version

Postlude

D.T. 2015
Hymn 53
Second Version in D Major

Prelude

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

Postlude 1

Postlude 2

Dennis Teitsma 2015
Hymn 55
Was mein Gott will

Prelude

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

Postlude

Dennis Teitsma 2015
Hymn 56
Song 13

Prelude 1

Song 13

Prelude 2

Choral 7,7,7,7

Postlude 1

Postlude 2

D.T. 2015
Hymn 57
St. Magnus

Prelude

Choral 8,6 - 8,6

Postlude

Second Version

Choral 8,6 - 8,6

Postlude

Dennis Teitsma 2015
Hymn 58
Naomi
Hymn 59
Variation 1

D.T. 2015
Hymn 59
Variation 2

cantus firmus

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

Prelude 1

Choral 9,8,9,8 - 9,8,9,8

Postlude

Dennis Teitsma 2015
Hymn 63
Vater Unser

Prelude

Dorian 8,8,8,8,8

Postlude 1

Postlude 2

D.T. 2015
Hymn 64
Misericorde

Prelude

Hypoisonian 10,10 - 10,7 - 11,11 - 11,6
as Psalm 56

Postlude

D.T. 2015
Hymn 65
Wer nur den leben Gott

Prelude

Choral 9,8 - 9,8 - 8,8

Postlude

Second Version

Prelude

Choral 9,8 - 9,8 - 8,8

Postlude

D.T. 2015
Hymn 67
Lauda Anima

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

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 70
Coronae

Prelude

Choral 8,7 - 8,7 - 11

Postlude 1

Postlude 2

Dennis Teitsma 2015
Hymn 72
Dundee

Prelude

Choral 8,6 - 8,6

Second Version

Choral 8,6 - 8,6

Transposition

Version in E-flat

Choral 8,6 - 8,6

Postlude

Dennis Teitsma 2015
Hymn 74
Melita

Prelude

Choral 8.8 - 8.8 - 8.8

Second Version

Choral 8.8 - 8.8 - 8.8

Postlude

Dennis Teitsma 2015
Hymn 75
Ebenezer (or Ton-y-Botel)

Prelude

Choral 8.7 - 8.7 - 8.7 - 8.7

Postlude

Transposition
Hymn 75
Second Version in F Minor
Hymn 78
Lobe den Herren

Prelude

Choral 14,14,11,8

Postlude

Prelude / Postlude 2

Dennis Teitsma 2015
Hymn 80
Wareham

Second Version in B-flat Major

D.T. 2015
Hymn 83
Die Tugend wird durchs Kreuz geubet

Prelude

Choral 9,8 - 9,8 - 9,8 - 9,8

Postlude

D.T. 2015
Hymn 85
Nun danket alle Gott

Prelude

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

Postlude 1

Postlude 2

D.T. 2015
Appendix

“O, Canada”

Index of Hymn Tunes

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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 possess 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”


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 rhythm 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 frenzied, 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 entertain 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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