

Select Tunes from the Evangelical Lutheran Hymn-Book: Origins and Outcomes

by

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ABSTRACT

The dissertation consisted of three recitals and a document. The first recital featured solo works by Johann Sebastian Bach, Girolamo Frescobaldi, Michelangelo Rossi, Mattias Weckmann, and Jacob Praetorius. The second recital was a collaborative recital featuring works for oboe and organ by Johann Ludwig Krebs, oboe and harpsichord by Edwin McLean, soprano and harpsichord by Girolamo Frescobaldi, organ and chant by Nicolas de Grigny, and the premiere of a new work for organ by Nathan Thatcher. The third recital was a lecture recital on the Evangelical Lutheran Hymn-Book with the performance of chorale preludes by Dieterich Buxtehude, Johann Pachelbel, Friedrich Wilhelm Zachow, Johann Gottfried Walther, Johann Christoph Bach, and Johann Sebastian Bach.

First Dissertation Recital: Sunday, December 8, 2019, Marilyn Mason Organ, C.B. Fisk, Opus 87, 27 stops, Blanche Anderson Moore Hall, The University of Michigan. Girolamo Frescobaldi, 'Toccata Sesta' (*Libro Primo*); Girolamo Frescobaldi, *Capriccio sopra ut, re, mi, fa, sol, la*; Michelangelo Rossi, *Toccata Quarta*; Johann Sebastian Bach, *Aus tiefer Not schrei ich zu dir*, BWV 686; Mattias Weckmann, *Komm heiliger Geist herre Gott*; Jacob Praetorius, *Magnificat Primi toni*.

Second Dissertation Recital: Sunday, February 16, 2020, Orgues Létourneau, 34 stops, St. Francis of Assisi Catholic Church, Ann Arbor, MI. Nicolas de Grigny, *Pange Lingua*; Johann Ludwig Krebs, *Fantasia in F Minor*; Johann Ludwig Krebs, *Jesu meine*

Freude; Girolamo Frescobaldi, selections from *Arie musicali*; Edwin McLean, *Incantations*; Nathan Thatcher, *The Kingdom of God is Within You*.

Third Dissertation Recital: Tuesday, March 17, 2020, Marilyn Mason Organ, C.B. Fisk, Opus 87, 27 stops, Blanche Anderson Moore Hall, The University of Michigan. Johann Christoph Bach and Dieterich Buxtehude, *Wär Gott nicht mit uns diese Zeit*; Johann Gottfried Walther, *Erschienen ist der herrlich Tag*; Friedrich Wilhelm Zachow, *Wenn mein Stündlein vorhanden ist*; Johann Pachelbel, *Es spricht der Unweisen Mund wohl*; Johann Sebastian Bach and Johann Pachelbel, *Ich ruf zu dir, Herr Jesu Christ*; Dieterich Buxtehude, *Mensch, willst du leben seliglich*.

The document is a study of the *Evangelical Lutheran Hymn-Book* of 1912 — an American Lutheran hymnal — and the unique hymn tunes included within, but excluded from more contemporary hymnals.

RECITAL 1 PROGRAM

Solo DMA Recital
Sunday, December 8, 2019 | 4:00 pm
Blanche Anderson Moore Hall

Toccata sesta (Libro Primo)
Capriccio sopra ut, re, mi, fa sol, la

Girolamo Frescobaldi
(1583–1643)

Toccata Quarta

Michelangelo Rossi
(1602–1656)

Aus tiefer Not schrei ich zu dir, BWV 686

Johann Sebastian Bach
(1685–1750)

INTERMISSION

Komm, heiliger Geist, Herre Gott (3 verses)

Matthias Weckmann
(1616–1674)

Magnificat Primi Toni

Jacob Praetorius
(1586–1651)

RECITAL 2 PROGRAM

Collaborative Recital
February 16, 2020 | 8:00 pm
St. Francis of Assisi Catholic Church

Pange Lingua Gloriosi (3 verses)

James Renfer, tenor

Nicolas de Grigny
(1672–1703)

Selections from *Arie musicali* (1630)

Dunque dovrò
Non mi negate, ohimè

Rose Mannino, soprano

Girolamo Frescobaldi
(1583–1643)

Jesu, meine Freude
Fantasia in F Minor

Tim Michling, oboe

Johann Ludwig Krebs
(1713–1780)

INTERMISSION

Incantations

Slowly, expressively
Not too fast, but precise
Slowly, expressively

Tim Michling, oboe

Edwin McLean
(b. 1951)

The Kingdom of God is Within You
(World Premiere)

Nathan Thatcher
(b. 1989)

RECITAL 3 PROGRAM

Lecture Recital
March 17, 2020 | 1:00 pm
BAM Organ Recital Hall

Wär Gott nicht mit uns diese Zeit, BuxWV 222	Dieterich Buxtehude (1637–1707)
Wär Gott nicht mit uns diese Zeit	Johann Christoph Bach (1642–1703)
Erschienen ist der herrlich Tag (two verses)	Johann Gottfried Walther (1684–1748)
Wenn mein Stündlein vorhanden ist, LV 12	Friedrich Wilhelm Zachow (1663–1712)
Mensch, willst du leben seliglich, BuxWV 206	Dieterich Buxtehude (1637–1707)
Es spricht der Unweisen Mund wohl, P 115	Johann Pachelbel (1653–1706)
Es spricht der Unweisen Mund wohl, BuxWV 187	Dieterich Buxtehude (1637–1707)
Ich ruf zu dir, Herr Jesu Christ, BWV 639	Johann Sebastian Bach (1685–1750)
Ich ruf zu dir, Herr Jesu Christ, P 45	Johann Pachelbel (1653–1706)

SELECT TUNES FROM THE EVANGELICAL LUTHERAN HYMN-BOOK: ORIGINS AND OUTCOMES

The Lutheran church has cultivated and encouraged a rich tradition of hymnody throughout its 503-year history. Many hymn tunes from the early days of the church have endured across generations and are well known today. Other tunes have not been as fortunate and have been featured in some hymnals, only to be excluded from future publications. This research project focuses on one specific aspect of this circumstance, namely concerning tunes found in the *Evangelical Lutheran Hymn-Book (ELHB)*.¹ Published in 1912, this was the first English language hymnal of the Lutheran Church—Missouri Synod (LCMS).² To provide context, examples of hymn tunes from *The Lutheran Hymnal (TLH)* of 1941 that follow the same parameters will also be discussed. In both the *ELHB* and *TLH*, there are several instances of hymn tunes, often dating back to the early years of the Lutheran church, that have not been included in subsequent publications. These historically significant tunes are worth reevaluating and perhaps ought to be reinstated into current hymnody.

Modern Lutherans are generally familiar with both current hymnals and those of recent generations, often referred to colloquially by their acronym or binding cover.

¹ Evangelical Lutheran Synod of Missouri, Ohio, and other States, *Evangelical Lutheran Hymn-Book* (Saint Louis: Concordia Publishing House, 1912).

² Jon D. Vieker, *August Crull and the Story of the Evangelical Lutheran Hymn-Book 1912* (Minneapolis: Lutheran University Press, 2013), 51.

Many people's familiarity extends back to *The Lutheran Hymnal* of 1941 because it was used in either their congregation or that of their forebears.³ It is reasonable to assert that few lay people know what came before *TLH*.

As the cantor of a congregation that uses *TLH* as its pew hymnal, I have been introduced to many interesting hymn tunes over the past four years, some of which either were excluded from subsequent hymnals or had endured in print but had fallen from popular use. My delight in exploring these unfamiliar tunes led me to wonder what similarly charming tunes might have been known to those who used the *ELHB*, but were left out of *TLH*.

Since I was previously unfamiliar with both the *ELHB* and its contents, I hypothesized that I would find a fair number of historic tunes that were not passed down to subsequent hymnals. While I did find some that fit my criteria, there were fewer than I expected. I found three examples from *TLH* and three from the *ELHB* that matched a relatively narrow criteria, which I will explain below. Throughout the course of this essay, I will address the origins and lineage of those tunes and reference some of the organ compositions that are based upon them. By exploring these forgotten tunes and their related compositions, it is my hope that organists and church musicians will be encouraged to reclaim and reincorporate them as part of their active repertoire.

³ The Evangelical Lutheran Synodical Conference of North America, *The Lutheran Hymnal* (Saint Louis: Concordia Publishing House, 1941).

Scope of Study

Hymnody is a complex topic, as there are many unique denominational, synodical, geographical, and generational practices. Therefore, any formal study of this topic must be defined and limited, particularly if it is to be of a finite length. Several restricting criteria have been applied to this project to generate parameters of a reasonable scope.

The hymn traditions of various denominations have their own rich history, albeit with a varying amount of overlap between groups. It is challenging, if not often impossible, to fully understand with authenticity the nuances of a particular tradition if one does not belong to that tradition. For this reason, I have chosen to focus on hymns and hymnals from the Lutheran tradition. But since synodical divisions can create chasms that more closely resemble that of a separate denomination, it becomes necessary to limit the scope once again. There are three major Lutheran synods in the United States, as well as many smaller synodical bodies, each with their own unique theology and worship practices. This project focuses specifically on hymnals and hymns affiliated with the Lutheran Church—Missouri Synod (LCMS). Founded in 1847, the LCMS is the second largest synodical Lutheran body in North America.⁴

As mentioned earlier, the *Evangelical Lutheran Hymn-Book (ELHB)* is the central focus of this essay and was chosen for several reasons. My general unfamiliarity with this hymnal provided ample avenues for stimulating research topics. Early American Lutheran hymnals were often printed in German, which creates some research barriers

⁴ Joseph Herl, ed., *The Lutheran Service Book: Companion to the Hymns*, vol 2 (Saint Louis: Concordia Publishing House, 2019), 101.

for those like myself with rudimentary German skills. Many early American hymnals, including some editions of the *ELHB*, featured only the text of hymns, assuming that congregations would readily match them with the handful of tunes they knew. While those hymnals are surely interesting and worthy of research in their own right, it was more logical to limit myself to a hymnal that included musical notation.

Once I limited my scope to the *ELHB*, it became readily apparent that it had to be limited further. At least one edition of the *ELHB* contains over 560 hymns, far too many for this brief discussion. Therefore, I've focused on hymns of German origin, which are generally distinguished by their tune name. German tune names generally consist of the first words of their original text. For instance, *Herzlich tut mich verlangen* and *Gott sei gelobet und gebenedeiet* are two examples of German tune names, while non-German tune names tend to have shorter tune names in English or another language, like *Aurelia* or *Duke Street*, both of which are examples of tunes by British composers. This is not meant to be a comprehensive way of determining the geographical origin of a tune, but rather a rapid way of identifying the most likely candidates. There are other pitfalls in tune identification. Occasionally, the same tune is known by two different names, as is the case with *St. Theodulph* and *Valet will ich dir geben*. And in some cases, two different tunes may be known by the same name, like the two disparate tunes that are both known by the name *Aus tiefer Not schrei ich zu dir*. Because of these inconsistencies, it is essential to pay close attention to the tune in question and to watch out for variants and duplicates throughout the process.

The focus on German hymn tunes has distinct advantages for the performance aspect of this project. It was necessary to pursue a direction that would yield relevant

repertoire for public demonstration. Hymn tunes have served as a primary source of inspiration for vocal and keyboard works by German baroque composers. I correctly surmised that some of these German hymn tunes from the *ELHB* were likely to have been used as the subject of chorale preludes by German Baroque composers like Dieterich Buxtehude, Johann Pachelbel, and Johann Sebastian Bach.

Of these German hymn tunes, I sought specific examples of hymns that were included in the *ELHB*, but excluded from subsequent LCMS hymnals. The intention of this is to bring attention to hymn tunes that are largely unknown to modern congregations. The ideal outcome is that these tunes perhaps may be reincorporated into worship services throughout the liturgical year.

Due to the necessary scope of this project, I have been unable to comprehensively ascertain whether the tunes in question migrated through hymnals of other denominations. The few instances of this which have come to my attention are noted where applicable. Tunes found within a current hymnal of a different denomination were not excluded from my selection criteria, as I deemed them to be lesser known or unknown within the LCMS tradition. In some cases, *ELHB* tunes were excluded from *TLH*, but reappeared in later LCMS hymnals. These tunes were excluded for the purposes of this project because one can reasonably consider them to be more readily accessible to current LCMS worshippers.

Methodology

As I mentioned, it is not uncommon for tunes names to change over time or for slight spelling variants to hinder definitive searches. In each case, I have endeavored to

verify that tunes are not also known by a different name. One way to check for this is to search for a tune by its numerical incipit using an online database. Incipits are calculated by assigning numbers to the opening line based on the diatonic position of each pitch. As seen in the following example, the first scale degree is assigned the number one, the second scale degree is assigned the number two, and so on. Searching the incipit of a tune in a database like Hymnary.org can indicate whether the same tune is commonly known by a different name. This is certainly not a comprehensive method, as databases like this are rarely complete, but it is a reasonable and accessible method for finding well-known duplicate tunes.

Figure 1 - Incipit Example



Musical examples are provided for each primary tune discussed in this paper to immediately illustrate the content. For secondary tunes, when referenced, I have provided the incipit in parenthesis as a way for the reader to quickly ascertain the tune and to facilitate further research. The text for each of the primary hymns is taken directly from the *ELHB* or *TLH* and provided in full in the appendix.

There are many more worthwhile hymns in the *ELHB* that are beyond the scope of this paper and must remain untouched for now. However, it is reasonable to imagine further study of this hymnal would generate many interesting research topics. This present essay is certainly not meant to be a comprehensive study of the *ELHB*, but

rather a discussion on a small number of hymns contained therein. While it is tempting to speculate as to why these hymns were excluded from future hymnals, any hasty attempts to define these reasons would remain little more than conjecture. Of course, it is easy to generate explanations as to why certain tunes may have fallen out of use. Clumsy or awkward tunes, as well as those bearing a strong resemblance to other, more popular tunes, could be easily eliminated. A hymn with a text that is also closely associated with another tune could also be a good candidate for removal. Though it is natural to theorize over these and other explanations, it is very difficult, if not impossible, to definitively know the motives and choices of any hymnal editorial team, particularly those from prior centuries. Therefore, I would suggest that it is more responsible to comment on the origin and characteristics of the hymn itself, rather than its hypothetical cause for removal.

Literature Review

Online databases often provide a useful springboard for research and the website Hymnary.org is no exception to this. Created in part by the Calvin Institute of Christian Worship in Grand Rapids, Michigan, this website offers users the ability to search for hymn tunes and texts using several advanced methods, including meter, incipit, and Scripture sources. As with many online resources, it is best to use this database as a reference and to verify results against other sources.

It is not uncommon for more recent hymnals to have companion publications that offer background information on the hymns and their authors. *The Handbook to the*

Lutheran Hymnal is one such volume.⁵ It contains hymn texts in their original languages (when applicable), basic information on each hymn, and biographical information on hymn writers and composers. While there is typically no more than a paragraph on each tune, it is a reasonable resource for tracing the lineage of *TLH* hymns. Concordia Publishing House recently published a two-volume set on the hymns from the *Lutheran Service Book*, the hymnal currently used by the majority of LCMS congregations. *Lutheran Service Book: Companion to the Hymns* is a monumental work that goes beyond hymnody to include scholarly essays and data on the origin and transmission of hymn tunes.⁶ While the chief hymns in this paper are not represented among any of these companion volumes, they still represent a valuable resource, particularly as they do offer information on the hymn writers and translators.

For more general historical information about Lutheranism in America, there are two prominent resources. *The Lutherans in North America* edited by E. Clifford Nelson details this history from 1650 until 1980 in the revised edition.⁷ Mark Granquist's *A New History: Lutherans in America* provides a more current and comprehensive narrative than E. Clifford Nelson's, but both books are respectable resources, though neither focus on musical traditions with great specificity.⁸

In some sources, it is not uncommon to see either an emphasis on more recent Lutheran hymnals like *TLH* onward or on the earliest years of American Lutheran hymnody through the late 1800s. For instance, Bruce Lucas's thesis on the theology of

⁵ William Gustave Polack, *The Handbook to the Lutheran Hymnal* (Saint Louis: Concordia Publishing House, 1942).

⁶ Joseph Herl, ed., *The Lutheran Service Book: Companion to the Hymns*, 2 vols. (Saint Louis: Concordia Publishing House, 2019).

⁷ E. Clifford Nelson, ed., *The Lutherans in North America* (Philadelphia: Fortress Press, 1980).

⁸ Mark Grandquist, *Lutherans in America: A New History* (Minneapolis, Fortress Press, 2015).

English Lutheran Hymnals in America ends with the *Church Book for the use of Evangelical Lutheran Congregations, with Music* of 1872.⁹ In contrast, the Reverend Jon Vieker's book *August Crull and the Story of the Evangelical Lutheran Hymn-Book 1912* deals solely with the history of the *ELHB*.¹⁰

Historical Context

The first Lutherans came to America in 1619 and were considered to be a religious minority throughout the colonial years. These early American Lutherans were few in number and geographically scattered. Representing a wide range of cultural and theological traditions, it was difficult for organized groups to develop.¹¹ As Lutheranism in America began to spread during the later 18th and 19th centuries, groups of congregations began to coalesce into synods. These synods were generally organized by region and would frequently merge or split to create new entities, a trend that would continue well into the 20th century. Often, worshippers would use books and hymnals brought from their home country, and early American Lutheran worship was seldom in English.¹²

The roots of a distinctly American Lutheran liturgy began in 1748 with Henry Melchior Muhlenberg's *Kirchen-Agende*, a German liturgy heavily influenced by Martin Luther's *Formula Missae* (1523) and *Deutsche Messe* (1526). This was later translated into English and used extensively until a new liturgical book, *Church Book*, was

⁹ Bruce Lucas, *English Lutheran Hymnals in America and Their Theology (1795–1872)* (Master's thesis: Concordia Seminary Fort Wayne, 1995), 3.

¹⁰ Jon D Vieker, *August Crull and the Story of the Evangelical Lutheran Hymn-Book 1912* (Minneapolis: Lutheran University Press, 2013).

¹¹ Grandquist, *Lutherans in America*, 38, 40, 53, 54.

¹² Grandquist, *Lutherans in America*, 124, 193.

prepared in 1868. The various regional synods of the General Synod, General Council, and General Synod South came together to create a unified order of service. This work was completed in 1888 with the text-only *Common Service*, which has continued to strongly influence American Lutheran liturgical practices to this day.¹³

In 1847, C.F.W. Walther, a St. Louis pastor who would go on to become the first president of the LCMS, introduced a German-language hymnal, the *Kirchengesangbuch für Evangelisch-Lutherische Gemeinden ungeänderter Augsburgischer Confession* (*Church Hymn Book for Evangelical-Lutheran Congregations of the Unaltered Augsburg Confession*).¹⁴ This text-only hymnal would remain the primary resource for German-language hymnody in the LCMS until the transition to English in the late 19th century.¹⁵

The first version of the *ELHB* contained only text with no hymn tunes and was created in 1889 by professor August Crull as a hymnal for the English Evangelical Lutheran Synod of Missouri, Ohio, and Other States, which was often referred to as either the English Synod or the English Missouri.¹⁶ Born in Germany, August Crull (1846–1923) was a Lutheran pastor and professor whose translations of hymn texts are still used today.¹⁷ ¹⁸ Crull is also responsible for creating smaller hymnals before his *ELHB*, including *Hymnbook for the use of Evangelical Lutheran Schools and Congregations* in 1879 and *Hymns of the Evangelical Lutheran Church for the use of*

¹³ Fred L. Precht, ed., *Lutheran Worship: History and Practice* (Saint Louis: Concordia Publishing House, 1993), 100–104.

¹⁴ For a translation of this hymnal, see this recent work by LCMS scholar Matthew Carver: Matthew Carver, *Walther's Hymnal: Church Hymnbook for Evangelical Lutheran Congregations of the Unaltered Augsburg Confession* (St. Louis: Concordia Publishing House, 2012).

¹⁵ Carl F. Schalk, *The Roots of Hymnody in the Lutheran Church, Missouri Synod* (Saint Louis: Concordia Publishing House, 1965), 15.

¹⁶ Precht, *Lutheran Worship*, 97.

¹⁷ Polack, *Handbook*, 495–496.

¹⁸ Examples of hymn translations by August Crull include “Come, Thou Precious Ransom, Come” (*LSB* 350), “Jesus, I Will Ponder Now” (*LSB* 440), and “Abide, O Dearest Jesus,” (*LSB* 919).

English Lutheran Missions in 1886.¹⁹ The *ELHB* was published again in a second edition with more hymns and added liturgy in 1892. In 1911, the English Synod joined the LCMS and became the English District, which is a designation that still exists today. As a result, the 1912 edition of the *ELHB* was published under the auspices of the LCMS and became the synod's first official English-language hymnal.²⁰ But in many ways, it was much more than just a hymnal. As Fred Precht noted, "The fullness of its liturgical section — inclusion, for example, of the Common Service, Matins (text only), Vespers, Introits and Collect — together with 567 hymns, clearly indicated that it was both a service book and a hymnal."²¹

In 1926, the newly-formed Committee on Hymnology and Liturgics began working on an updated version of the *ELHB*. After fifteen years of work, *TLH* was finally published in 1941 and replaced the *ELHB* as the official hymnal of the LCMS.²²

In 1966, three Lutheran synods — the American Lutheran Church (ALC), the Lutheran Church in America (LCA), and the LCMS — formed the Inter-Lutheran Commission on Worship (ILCW) with the hopes of creating a unified hymnal for all three groups. Since these synods were not in fellowship with one another, the process was laden with theological differences. While the ILCW did produce a hymnal — the *Lutheran Book of Worship (LBW)* — in 1978, the LCMS found too many issues with the publication and hastily produced their own hymnal, the *Lutheran Worship (LW)*, in 1982.²³ The ALC and the LCA, along with the Association of Evangelical Lutheran

¹⁹ Schalk, *Roots*, 39–41.

²⁰ Herl, *Companion*, vol 2, 104.

²¹ Precht, *Lutheran Worship*, 98.

²² Herl, *Companion*, vol 2, 104–105.

²³ Herl, *Companion*, vol 2, 106–108.

Churches merged to form the Evangelical Lutheran Church in America in 1988. The *LBW* remained their official hymnal until it was replaced by the *Evangelical Lutheran Worship (ELW)* in 2006.

In 2006, the Commission on Worship of The Lutheran Church—Missouri Synod completed the *Lutheran Service Book (LSB)*, which replaced the *LW* as the current hymnal of the synod. Hymnal usage is divided along synodical boundaries. Currently the largest Lutheran synod in North America, the Evangelical Lutheran Church in America continues to use the *ELW*.²⁴ The third largest synod, the Wisconsin Evangelical Lutheran Synod, uses *Christian Worship: A Lutheran Hymnal* (1993).²⁵

For those interested in researching hymnody, there are a few seminal resources that ought to be considered. Throughout his career, German music scholar Johannes Zahn (1817–1895) studied theology and compiled hymnals, but perhaps his most notable contribution was his dedication to compiling German chorale tunes. This project spanned nearly 40 years and culminated in the *Melodien der deutschen evangelischen Kirchenlieder*, an impressive six-volume set that included nearly 9,000 hymn tunes and was published in 1893.²⁶ This work is readily available online through the HathiTrust Digital Library, and several institutions, including the University of Michigan, Harvard University, and the University of California, have made the full text available through this site. Despite the convenient availability of this source, it can still be challenging to navigate for those not proficient in German.

²⁴ The Evangelical Lutheran Church of America, *Evangelical Lutheran Worship* (Minneapolis: Augsburg Fortress, 2006).

²⁵ WELS Commission on Worship, *Christian Worship: A Lutheran Hymnal* (Milwaukee: Northwestern Publishing House, 1993).

²⁶ Friedrich Baser, “Zahn, Johannes” (In Oxford Music Online, Oxford University Press), accessed January 12, 2020, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.30790>.

John Julian (1839–1913) was a British priest and author who researched and wrote on hymnody throughout his career.²⁷ First published in 1892, his *Dictionary of Hymnology* represents one of the major English-language hymnody resources. Organized alphabetically, this book provides information on many hymn-related topics, including tunes, texts, translations, and hymn writers.²⁸ Like Johannes Zahn's catalog, the full text for this book is also available online.

Composer and author Carl Schalk (b. 1929) has made some of the most substantial contributions to scholarly work on hymnody in American Lutheranism. His prolific writing career includes titles like *The Roots of Hymnody in The Lutheran Church—Missouri Synod*, *Source Documents in American Lutheran Hymnody*, and *God's Song in a New Land: Lutheran Hymnals in America*. His publications form necessary reading for those interested in not just American Lutheran hymnody, but also Reformation-era musical traditions.²⁹

Discussion of Selected Hymns

There are several hymns from *TLH* that initially inspired this project and are worth detailing here. The hymn tune *Erschienen ist der herrlich Tag* appears twice in *TLH* — numbers 108 and 223 — with the texts “We Sing, Immanuel, Thy Praise” and “We Thank Thee, Jesus, Dearest Friend” and is found in the Christmas and Ascension sections, respectively. The tune was composed by Nicolaus Herman (c. 1500–1561), a

²⁷ Andrew J. Hayden and Robert F. Newton, *British Hymn Writers and Composers: A Check-List Giving Their Dates & Places of Birth & Death* (Croydon: The Hymn Society of Great Britain and Ireland, 1977).

²⁸ John Julian, ed., *A Dictionary of Hymnology, setting forth the origin and history of Christian hymns of all ages and nations* (London: J. Murray, 1907).

²⁹ Carlos R. Messerli, ed., *Thine the Amen: Essays on Lutheran Church Music* (Minnesota: Lutheran University Press, 2005), 290.

Bohemian hymn writer and organist, and was originally paired with an Eastertide text he had written. Herman, a prolific contributor to hymnody, is perhaps best known for composing both the text and tune of the hymn *Lobt Gott, ihr Christen* (incipit: 155556543; *TLH* 105, *LSB* 389).³⁰

The text “We Sing, Immanuel, Thy Praise” was written by Paul Gerhardt around 1653. German pastor Paul Gerhardt’s (1607–1676) life was punctuated by destruction from the Thirty Years’ War, strife in his professional life, and personal tragedies. Despite these difficulties, or perhaps even because of them, he wrote many confessional and vivid hymn texts. Though he intended these texts primarily for devotional use, they have become a core part of Lutheran hymnody, beloved by many generations. Gerhardt’s final version of this hymn had twenty stanzas. Only eight of these stanzas appear in the *TLH* setting, which is a combination of translations from both Catherine Winkworth (1827–1878) and Frances Elizabeth Cox (1812–1897), two British hymn translators who made significant impacts on English-language hymnody.³¹ All twenty of Gerhardt’s original verses are included in the *ELHB* (hymn number 161). There is uncertainty surrounding the authorship of the “We Thank Thee, Jesus, Dearest Friend” text, though various versions are thought to date from 1572 and 1607. The translation used in *TLH* first appeared in the *Ohio Lutheran Hymnal* of 1880.³²

A few Baroque composers have used this hymn tune as the basis for chorale preludes. Johann Sebastian Bach used the tune in his *Orgelbüchlein* collection, where it

³⁰ Polack, *Handbook*, 89, 521–522.

³¹ Herl, *Companion*, vol 2, 274, 345–346, 760–762.

³² Polack, *Handbook*, 89, 167.

is prominently featured in the pedal (BWV 629). Bach's cousin Johann Gottfried Walther also used it to create a five-verse chorale partita.

Figure 2 - Erschienen ist der herrlich Tag



The hymn tune *Wär Gott nicht mit uns diese Zeit* (hymn number 267) also appears in *TLH*, but not in any subsequent LCMS hymnals. Meaning “If God Had Not Been on Our Side” in English, Luther wrote the text of this Reformation hymn as a versification of Psalm 124. It has been translated by Richard Massie, although the *TLH* text uses a composite version from various translators.³³

British hymn translator Richard Massie (1800–1887) translated many hymns from German to English. His notable publications include a translation of *Martin Luther's Spiritual Songs* in 1854 and his 1860 *Lyra Domestica*, which featured a translation of Carl Johann Philipp Spitta's *Psalter und Harfe*.³⁴

The text for this hymn first appeared in the earliest edition of Johann Walter's *Geistliches Gesangbüchlein* (Spiritual Songbook) in 1524.³⁵

³³ Julian, *Hymnology*, 1232.

³⁴ Julian, *Hymnology*, 717–718, 1075–1076.

³⁵ Polack, *Handbook*, 198.

Figure 3 - Wär Gott nicht mit uns diese Zeit



Johann Walter (1496–1570) was a close friend and colleague of Martin Luther and is regarded as the “father of Lutheran church music.”³⁶ As a composer, he wrote many polyphonic settings of Lutheran chorale tunes, which formed the basis of his *Geistliches Gesangbüchlein*. This collection was initially published in 1524, but was altered and augmented throughout four later editions in 1525, 1537, 1544, and 1551. These settings were not intended for congregational use, but rather were to be sung by choirs and in schools. The most substantial changes appeared between the 1525 and 1537 editions. Walter added many choral settings of different tunes and, in some cases, replaced existing settings with new ones.³⁷

The text of *Wär Gott nicht mit uns diese Zeit* first appears in the 1524 edition in a four-voice setting with the tune in the tenor. Walter removed this setting from the 1537

³⁶ Walter E. Buszin, “Johann Walther: Composer, Pioneer, and Luther’s Musical Consultant,” *The Musical Heritage of the Church*, 3 vols (Valparaiso: Valparaiso University, 1946), 73.

³⁷ Carl Schalk, *Johann Walther: First Cantor of the Lutheran Church* (Saint Louis: Concordia Publishing House, 1992), 4–5.

edition and replaced it with a new four-voice setting that remained through the final 1551 edition. The most notable difference between these two settings is that they do not utilize the same tunes as the subject. The later setting debuted the tune that is found in the *TLH* hymn.³⁸ However, the initial setting uses a different tune that follows the incipit 13345434. Although the final phrase of these two tunes is identical, the other sections have unique melodic contours. The chorale preludes on *Wär Gott nicht mit uns diese Zeit* by Johann Christoph Bach, Dieterich Buxtehude, and Johann Gottfried Walther all use this tune from the 1524 edition, rather than the subsequent tune that the users of *TLH* would recognize.

Figure 4 - *Wär Gott nicht mit uns diese Zeit* – Alternate



Wenn mein Stündlein vorhanden ist (hymn number 596) is another example of a *TLH* hymn that is absent from subsequent hymnals. The majority of this text was written by Nicolaus Herman, though at least one verse was written by an unknown author. Located in the Death and Burial section of *TLH*, Catherine Winkworth translated this original text as “When my Last Hour is Close at Hand.” According to Polack, the tune

³⁸ Polack, *Handbook*, 198.

originated “from Johann Wolff’s *KirchenGesäng*” without providing any further information.³⁹

The incipit of the tune in *TLH* is 15671231, but a variant of this tune exists. This variant is largely similar, but has a different opening incipit of 15171231. Both of these tunes are represented in chorale prelude literature. The chorale prelude on *Wenn mein Stündlein vorhanden ist* by Friedrich Wilhelm Zachow used the same tune as *TLH*, while the preludes by Johann Pachelbel and Johann Ludwig Krebs use the variant.

Figure 5 - *Wenn mein Stündlein vorhanden ist*



These three hymns are examples of fine, historic hymns from *TLH* once enjoyed by congregations, but now otherwise neglected. They are parallel examples to three hymns from *ELHB* that have suffered a similar fate.

Martin Luther used Psalm 14 as the basis for the hymn text *Es spricht der Unweisen Mund wohl* (hymn number 277). This hymn, the English title of which is “The

³⁹ Polack, *Handbook*, 423.

Mouth of Fools God doth confess,” was translated by Richard Massie.⁴⁰ It is suggested in the *ELHB* that this text can also be sung to the tune Es ist gewisslich (incipit: 1123212231).⁴¹

This Reformation hymn is included in the limited repertory of the first Lutheran hymnal, *Etlich Christlich Lieder (A Few Christian Songs)* in 1524. *Etlich Christlich Lieder* is more commonly known as *Achtliederbuch (Eight Song Book)* because, as the name suggests, it contained only eight hymns. *Achtliederbuch* was the result of a collaboration between Martin Luther and a fellow German pastor, Paul Speratus (1484–1551).⁴² Although there were eight hymn texts in *Achtliederbuch*, there were only five tunes, and Es spricht der Unweisen Mund wohl was to be sung to Es ist das Heil uns kommen her (incipit: 5555765453), a tune by Paul Speratus.⁴³ While Es spricht der Unweisen Mund wohl disappeared from LCMS hymnals after *ELHB*, other hymns from *Achtliederbuch* remain perennial favorites, namely Nun freut euch, lieben Christen g'mein (incipit: 1151432112), and Aus tiefer Not schrei ich zu dir (incipit: 5156543455).

There are many fine chorale preludes based on this tune, including settings by Johann Pachelbel, Dieterich Buxtehude, Jan Pieterszoon Sweelinck, and Johann Gottfried Walther. A five-part vocal setting also appeared in all five editions of Johann Walter's *Geistliches Gesangbüchlein*.

⁴⁰ Julian, *Hymnology*, 354.

⁴¹ Evangelical Lutheran Synod of Missouri, *Evangelical Lutheran Hymn-Book*, 277.

⁴² Herl, *Companion*, vol 2, 680.

⁴³ Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis: Fortress Press, 1998).

Figure 6 - Es spricht der Unweisen Mund wohl



The hymn Ich ruf zu dir, Herr Jesu Christ appears in the Sanctification – Trust section of the *ELHB* (hymn number 365) with five verses. The text of this hymn was written by Paul Speratus and later translated by Catherine Winkworth. Speratus, who generated several hymn texts throughout his career, is undeniably most well-known for *Es ist das Heil*, which is commonly known in English as “Salvation unto us has come.”⁴⁴

Figure 7 - Ich ruf zu dir, Herr Jesu Christ



⁴⁴ Julian, *Hymnology*, 1074.

Organ settings of this tune include works by Friedrich Wilhelm Zachow, Johann Ludwig Krebs, Johann Sebastian Bach, and two separate versions by Johann Pachelbel. Though it does not appear in subsequent LCMS hymnals, the tune is included in the current hymnal of the Episcopal church, *The Hymnal 1982*.⁴⁵

The tune Mensch, willst du leben seliglich appears in the Catechism - Law section of the *ELHB* (hymn number 392) with the title “Wilt thou, O man live happily.” The text of this hymn, which outlines a shortened version of the Ten Commandments, was written by Martin Luther in 1525 and later translated into English by Richard Massie. The tune was composed by Johann Walter and a four-voice choral setting with the tune in the tenor voice appeared in all five editions of his *Geistliches Gesangbüchlein* from 1524 to 1551.⁴⁶

Figure 8 - Mensch, willst du leben seliglich



Each stanza of this hymn ends with an English *Kyrie Eleison* (Have mercy, Lord), which gives the tune the less common syllabic meter of 88874. This numerical sequence represents the number of syllables in each phrase and therefore indicates which texts can be paired with different tunes. It is suggested in the *ELHB* that this text

⁴⁵ The Church Pension Fund, *The Hymnal 1982* (New York: Church Hymnal Corporation, 1985), 634.

⁴⁶ Julian, *Hymnology*, 724.

can also be paired with the tune Dies sind die heil'gen Zehn Gebot (incipit: 55555 56711, *ELHB* 391 and *TLH* 287). Found within the same Catechism - Law section of the *ELHB*, Dies sind die heil'gen Zehn Gebot is a full versification of the Ten Commandments. The text and tune of the twelve-stanza hymn are also by Martin Luther and Johann Walter, respectively. While the text and tune of Mensch, willst du leben seliglich do not appear in subsequent LCMS hymnals, Dies sind die heil'gen Zehn Gebot does. In *TLH*, it is found in the Law and Gospel section (hymn number 287) as "That Man a Godly Life Might Live," which is the same title and Richard Massie translation as found in the *ELHB*. It was also included in the *LW* and *LSB* (numbers 331 and 581, respectively) with different translations of the same twelve stanzas. Though the hymn tune is essentially unchanged, it is listed in these two volumes as In Gottes Namen fahren wir instead of Dies sind die heil'gen Zehn Gebot.

There are several examples of chorale preludes based on this tune, whether listed as Dies sind die heil'gen Zehn Gebot or In Gottes Namen fahren wir, including ones by Johann Pachelbel, Johann Christoph Bach, Johann Gottfried Walther, and Johann Sebastian Bach. Bach uses this tune as the basis for two chorale preludes in his *Clavierübung III*, a significant collection that outlines the parts of the Lutheran Mass through organ compositions. These organ representations of the Ten Commandments are placed in between the Gloria and the Creed. There are fewer preludes that use Mensch, willst du leben seliglich as its subject, but there are representative examples by Dieterich Buxtehude and Heinrich Scheidemann.⁴⁷

⁴⁷ Gustav Fock, ed., *Heinrich Scheidemann Choralbearbeitungen* (Basel: Bärenreiter Kassel, 1967), 100.

Throughout each generation, hymn writers have made valuable and unique contributions to the hymnody of the church. It is entirely expected that some hymns become essential parts of the core repertory, while others sink into obscurity. While many of these mainstays are prized because of their exceptional qualities, it can be argued that the forgotten hymns of past generations are often just as interesting and well-crafted. The organ compositions that were created using these tunes are also worthwhile examples of music that can be used to both augment performing repertoire and enhance worship services. These chorale preludes can be used as a vehicle to introduce new generations to the previously unfamiliar tunes. They can also be used as a way to create a dialogue surrounding the historical context of not only these tunes, but also their well-known counterparts. Therefore, it is beneficial to regularly revisit these otherwise unknown hymns as a way to both deepen appreciation for the church's musical lineage and enrich the musical landscape of the present church.

APPENDIX

Erschienen ist der herrlich Tag – TLH #108

1. We sing, Immanuel, Thy praise,
Thou Prince of Life and Fount of grace,
Thou Flow'r of heav'n and Star of morn,
Thou Lord of lords, Thou Virgin-born.
Hallelujah!

2. For Thee, since first the world was made,
So many hearts have watched and prayed;
The patriarchs' and prophets' throng
For Thee have hoped and waited long.
Hallelujah!

3. Now art Thou here, Thou Everblest!
In lowly manger dost Thou rest.
Thou, making all things great, art small;
So poor art Thou, yet clothest all.
Hallelujah!

4. From Thee above all gladness flows,
Yet Thou must bear such bitter woes;
The Gentiles' Light and Hope Thou art,
Yet findest none to soothe Thine heart.
Hallelujah!

5. But I, Thy servant, Lord, today
Confess my love and freely say,
I love Thee truly, but I would
That I might love Thee as I should.
Hallelujah!

6. I have the will, the power is weak;
Yet, Lord, my humble offering take
And graciously the love receive
Which my poor heart to Thee can give.
Hallelujah!

7. Had I no load of sin to bear,
Thy grace, O Lord, I could not share;
In vain hadst Thou been born for me
If from God's wrath I had been free.
Hallelujah!

8. Thus will I sing Thy praises here
With joyful spirit year by year;
And when we reckon years no more.
May I in heaven Thy name adore!
Hallelujah!

Erschienen ist der herrlich Tag – TLH #223

1. We thank Thee, Jesus, dearest Friend,
That Thou didst into heav'n ascend.
O blessed Savior, bid us live
And strength to soul and body give.
Hallelujah!

2. Ascended to His throne on high,
Hid from our sight, yet always nigh,
He rule and reigns at God's right hand
And has all pow'r at His command.
Hallelujah!

3. The man who trusts in Him is blest
And finds in Him eternal rest;
This world's allurements we despise
And fix on Christ alone our eyes.
Hallelujah!

4. We therefore heartily rejoice
And sing His praise with cheerful voice;
He captive led captivity,
From bitter death He set us free.
Hallelujah!

5. Through Him we heirs of heaven are made;
O Brother, Christ, extend Thine aid
That we may firmly trust in Thee
And through Thee live eternally.
Hallelujah!

Wär Gott nicht mit uns diese Zeit – TLH #267

1. If God had not been on our side
And had not come to aid us,
The foes with all their pow'r and pride
Would surely have dismayed us;
For we, His flock, would have to fear
The threat of men both far and near
Who rise in might against us.

2. Their furious wrath, did God permit,
Would surely have consumed us
And as a deep and yawning pit
With life and limb entombed us.
Like men o'er whom dark waters roll
Their wrath would have engulfed our soul
And, like a flood, o'erwhelmed us.

3. Blest be the Lord, who foiled their threat
That they could not devour us;
Our souls, like birds, escaped their net,
They could not overpower us
The snare is broken— we are free!
Our help is ever, Lord, in Thee,
Who madest earth and heaven.

Wenn mein Stündlein vorhanden ist – TLH #594

1. When my last hour is close at hand,
Lord Jesus Christ, attend me;
Beside me then, O Savior, stand
To comfort and defend me.
Into Thy hands I will commend
My soul at this my earthly end,
And Thou wilt keep it safely.

2. My sins, dear Lord, disturb me sore,
My conscience cannot slumber;
But tho' as sands upon the shore
My sins may be in number,
I will not quail, but think of Thee;
Thy death, Thy sorrow, borne for me,
Thy sufferings, shall uphold me.

3. I am a branch in Thee, the Vine,
And hence the comfort borrow
That Thou wilt surely keep me Thine
Thro' fear and pain and sorrow;
And when I die, I die to Thee,
Thy precious death hath won for me
The life that never endeth.

4. Since Thou the power of death didst rend,
In death Thou wilt not leave me;
Since Thou didst into heaven ascend,
No fear of death shall grieve me.
For where Thou art, there shall I be
That I may ever live with Thee;
That is my hope when dying.

5. My spirit I commend to Thee
And gladly hence betake me;
Peaceful and calm my sleep shall be,
No human voice can wake me.
But Christ is with me through the strife,
And he will bear me into life
And open heaven before me.

Es spricht der Unweisen Mund wohl – ELHB #277

1. The mouth of fools doth God confess,
But while their lips draw nigh Him,
Their heart is full of wickedness,
And all their deeds deny Him,
Corrupt are they, and ev'ry one
Abominable works hath done;
There is not one well-doer.

2. The Lord looked from His heavenly throne
On all mankind below Him,
To see if there were any one
Who truly sought to know Him,
And all his understanding bent
To search His holy Word, intent
To do His will in earnest.

3. But none there was who walked with God
For all aside had slidden,
Delusive paths of folly trod,
And followed lusts forbidden;
Not one there was who practiced good,
Though many deemed, in haughty mood,
Their deeds to God were pleasing.

4. How long, by folly blindly led,
Will they oppress the needy,
And eat my people up like bread?
So fierce are they and greedy!
In God they put no trust at all,
Nor will on Him in trouble call,
But be their own providers.

5. Therefore their heart is never still,
A constant fear dismays them,
God is with him who doth His will,
Who trusts Him and obeys Him;
Ye shame the counsel of the poor,
And mock him when he doth assure
That God is e'er his refuge.

6. Who shall to Israel's outcast race
From Zion bring salvation?
God will Himself at length show grace
And loose the captive nation;
That will He do by Christ their King;
Let Jacob then be glad and sing,
And Israel be joyful.

Ich ruf zu dir, Herr Jesu Christ – ELHB #365

1. Lord, hear the voice of my complaint,
To Thee I now commend me,
Let not my heart and hope grow faint,
But deign Thy grace to send me.
True faith from Thee, my God, I seek,
The faith that loves Thee solely,
Keeps me lowly,
And prompt to aid the weak,
And mark each word that Thou dost speak.

2. Yet more from Thee I dare to claim,
Whose goodness is unbounded;
O let me ne'er be put to shame,
My hope be ne'er confounded;
But e'en in death still find Thee true,
And in that hour else lonely,
Trust Thee only,
Not aught that I can do,
For such false trust I sore should rue.

3. O grant that from my very heart
My foes be all forgiven,
Forgive my sins and heal their smart,
And grant new life from heaven;
Thy Word, that blessed food, bestow,
Which best the soul can nourish;
Make it flourish
Through all the storms of woe
That else my faith might overthrow.

4. Then be the world my foe or friend,
Keep me to her a stranger,
Thy steadfast follower to the end,
Through pleasure and through danger;
From Thee alone comes such high grace,
No works of ours obtain it
Or can gain it;
Our pride hath here no place —
This Thy free promise we embrace.

5. Help me, for I am weak; I fight,
Yet scarce can battle longer;
I cling but to Thy grace and might,
'Tis Thou canst make me stronger;
When sore temptations are my lot,
And tempests round me lower,
Break the power:
So, through deliverance wrought,
I know that Thou forsak'st me not.

Mensch, willst du leben seliglich – ELHB #392

1. Wilt thou, O man, live happily,
And dwell with God eternally?
The Ten Commandments keep, for thus
Our God Himself biddeth us.
Have mercy, Lord!

2. I am thy Lord and God! Take heed
Lest other gods do thee mislead;
Thy heart shall trust alone in me,
Thou shalt my own kingdom be.
Have mercy, Lord!

3. Honor my name in word and deed,
And call on me in time of need;
Hallow the Sabbath, that I may
Work in thy heart on that day.
Have mercy, Lord!

4. Obedient always, next to me,
To father and to mother be;
Kill no man, but to wrath be slow;
Be true to thy marriage vow.
Have mercy, Lord!

5. Steal not, nor do thy neighbor wrong
By bearing witness with false tongue;
Thy neighbor's wife desire thou not,
Nor grudge him aught he hath got.
Have mercy, Lord!

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