

Wonder, Love, and Praise

Author's Preface

As the final days of work on this project neared, two images haunted my waking moments. The first was the memory of Marie-Madeleine Duruflé telling how French publishers had to pry her husband's manuscripts from his hands before printing and then repeat the process with the proofs. The second was David Remnick's writing in the October 6, 1997 issue of *The New Yorker* of authors who "approach the end of a long project with at least some sense of dread, a self-lacerating concession that the book is not so much finished as abandoned." Both of those seem very real to me. There is more I want to know about the pieces in this marvelous collection: there are still stones I want to turn over, information I seek, refinements to be made. At some point, however, the reality of such arrogance must be faced, and the humility to let go must be embraced.

In the process of doing that, I want to express deep gratitude to my Standing Commission on Church Music colleagues for the joy of creating *Wonder, Love and Praise* with them and for the opportunity to write this companion volume. The privilege of engaging with the poets and composers represented here has easily been the most rewarding work I have ever done. So often, as I listened to the stories behind these texts and tunes, as I heard the witness of faithful stewards of creative genius, I knew I was, indeed, on holy ground. My hope is that something of their spiritual energy and vision has been preserved and transmitted, because this really is their book. Alongside them, the endless support of Marilyn Haskel and William Wunsch has been invaluable, as has the kind patience of Carl Daw and Tom Leeseberg-Lange. Virginia-Marie Rincón has been a wonderful companion in formulating Spanish pronunciation guides, and to her I owe the insight that such guides are as valuable for our Hispanic sisters and brothers who have been deprived of the knowledge of the written form of their language as they are to non-Spanish-speaking Episcopalians.

I must not neglect to thank the Faculty, Trustees, and Administration of Episcopal Divinity School for the sabbatical which made this work possible; moreover, the support of the School's Theological Writing Fund allowed Stephen Kuehler to read, proof, and occasionally domesticate the zeal of my prose. Above all, I want to acknowledge the endless support given by my partner, David Bucchiere; clean clothes, hot meals, and the insistence on a real life are as essential to any writer as paper and ink.

Obviously the musical and interpretive advice given here must be sensitively adapted to local situations. The tempi are designed for moderately dry acoustical

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space, since that is the unfortunate norm for parish churches. Even in larger, more complicated spaces, however, variation should be made with care. Whenever possible, the organ registrations and tempo indications are those of the composer, and it is always best to engage the creator's vision thoroughly and honestly before assuming ownership through performance.

Finally, I want to say that the title of this hymnal was selected with joy, care, and no small amount of prayer. As Dr. Wunsch points out in his Preface to the pew edition, this hymnal aims at nothing less than being an agent and catalyst of transformation. While that is always unsettling, it is nothing less than what we have prayed for these last 250 years as we sang Wesley's hymn from which our title springs:

*Changed from glory into glory, till in heaven we take our place,
Till we cast our crowns before thee, lost in wonder, love, and praise.*

John L. Hooker
Episcopal Divinity School, Cambridge, MA
The Feast of Hilida, Abbess of Whitby, 1997

About the Author

The Rev. Dr. John L. Hooker is Associate Professor of Liturgy and Church Music at Episcopal Divinity School, Cambridge, Massachusetts. He is also president of the Association of Anglican Musicians and a member of the Episcopal Church's Standing Commission on Liturgy and Music. Before entering the priesthood he served for twenty-five years as a church musician at St. Paul's Church, Chattanooga; Calvary Church, Memphis; and St. Philip's in the Hills, Tucson.

His hymn tunes and harmonizations appear in *The Hymnal 1982; Wonder, Love, and Praise; The Presbyterian Hymnal 1990*; and the Roman Catholic hymnal *Gather*. He has been a frequent contributor to *The Anglican Theological Review*, *CrossAccent*, *The Episcopalian*, and *The Journal of the Association of Anglican Musicians*. He was also music editor for *In the Shadows of Holy Week: The Office of Tenebrae*, published by Church Publishing Incorporated.

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Preface *Wonder, Love, & Praise*

Resolved, . . . that the Standing Commission on Church Music be directed to continue preparing supplements to The Hymnal 1982 which provide this Church with additional service music, inclusive language hymnody, additional texts in languages other than English, including texts printed in more than one language, additional hymnody related to the lectionary and rites of the Book of Common Prayer, and texts and tunes written since the compiling of the present Hymnal.

This resolution was passed at the seventy-first General Convention in 1994 and led to the creation of *Wonder, Love, and Praise: A Supplement to The Hymnal 1982*. This supplement fulfills the mandate of the resolution. It should be seen as a continuation of the current hymnal—to be used in conjunction with it. The numbering begins with the next consecutive number (721) after the last hymn in *The Hymnal 1982*. This supplement is also part of a continuing process of liturgical and musical enrichment and augmentation which offer an expanding vocabulary of spoken and sung prayer. The church has entered a new frontier of inclusive hospitality, not only in welcoming all to the table, but also in providing rites, forms, and music which encourage the sharing of one's cultural story to foster the unity proclaimed in the gospel. This supplement honors that pilgrimage and affirms "the participation of all in the Body of Christ the Church, while recognizing our diverse natures as children of God." (Preface, *The Hymnal 1982*).

As the Standing Commission on Church Music began to work, we soon realized that there were factors which were making our job difficult: changing musical styles and tastes, evolving visions of mission, and rapidly expanding communications and technology. These factors made the development of clear objectives elusive. Gradually we developed general guidelines that served us well and enabled a clearer vision to come, ultimately, into focus. First, we wanted to prepare a resource that adds to *The Hymnal 1982*. Second, we sought to embody a musical simplicity that encourages immediate participation. Third, we wanted to offer a breadth of musical styles from many cultures.

The church's music is changing significantly as we approach the twenty-first century. This reality often dictated that we make decisions about the contents of this book that some may find unusual for the Episcopal Church. We also felt strongly that within the charge we had been given was the opportunity to offer a musical table laden with a variety of spiritual food—from appetizer to dessert. We have left the decision about what makes up a well-balanced meal to those who come to the feast.

As an eclectic collection of hymns and spiritual songs, this supplement provides a diversity that will be readily useable at local, diocesan, provincial and national occasions which require broad cultural resources. Many of the songs found here have already made their way into the repertoire of Episcopal parishes searching for music appropriate to their own context. Much of it has proved accessible to parishes both small and large, with multiple expressions of corporate worship, and to rural, suburban, and urban communities.

Recognizing the lack of public occasions in our society which foster singing, we also looked for music that would encourage informal participation. We expect that much of this music will be assimilated into parish life apart from corporate worship, whether at retreats, parish suppers, prayer services, or at home. Finally, we believe that *Wonder, Love, and Praise* will help the baptized and baptizing community manifest a respect for the dignity of every person through its sung prayer by embodying the vision of Christ to love and to serve.

The title, *Wonder, Love, and Praise*, is taken from the final phrase of the Charles Wesley text "Love divine, all loves excelling." By choosing these words we hoped to convey our desire to leave behind the current debates about taste and style, go beyond expressions of musical unity, and affirm the need of every Christian to praise God in song.

We wish to acknowledge the wise counsel of Clayton L. Morris, Liturgical Officer of the Episcopal Church, and the excellent work of William Wunsch, editor.

The Standing Commission on Church Music, 1994-1997

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Publisher's Note to the Pew Edition

Wonder, Love, & Praise

Wonder, Love, and Praise: A Supplement to The Hymnal 1982 was designed for accessibility and easy use. The first line of the hymn or spiritual song appears at the top of each selection, a practice common to most hymnals today. Service music selections use all the titles common to *The Book of Common Prayer* and *The Hymnal 1982*. There is an index for the service music which lists first lines as well as all the titles, for ease of location.

The typeface chosen is clear and large on a page that is free of distracting technical markings. Accompaniments have been included in this volume so that they are readily available. As in *The Hymnal 1982* an asterisk (*) before a verse indicates that it may, on occasion, be omitted.

Some selections have been labeled "paraphrase" or "metrical paraphrase." If, for example, a canticle does not adhere to the text of *The Book of Common Prayer*, *The Book of Occasional Services*, or *Supplemental Liturgical Materials*, it is labeled "paraphrase." The term "metrical paraphrase" means that a scriptural text has been restated in a poetic form.

Wonder, Love, and Praise makes use of the term "cantor;" it refers to a person who was, historically, a volunteer leader of prayer in the synagogue. Today it usually refers to someone who has musical ability and who may introduce an antiphon or chant the psalm. A cantor may be anyone in the church who has a strong and pleasant voice, and who can learn to sing the designated parts. A cantor does not have to be a professionally trained singer.

Notes to the Leader's Guide

The Leader's Guide is the first publication of its kind from Church Publishing, Incorporated, and we thank the Standing Commission on Church Music for its vision. To have a hymnal with a compendium of resources and information about each selection readily available and in close proximity to the music is a valuable tool for musicians, clergy, and liturgy planners. Where there are discrepancies between the *Leader's Guide* and the pew edition (1st or 2nd printing), the definitive answers are contained in this book.

In this volume, generally, the music precedes its informational text; however, there are exceptions which were made to give utmost priority to the elimination of page turns in the music. The number of each selection and its first line "title"

occur as a header with numbers repeated when a page turn occurs. In addition, we have added reference numbers, where needed, to each right-side page corner to facilitate quick browsing.

Unless indicated otherwise in the copyright citation at the bottom of each selection, you may copy specified choral arrangements, handbell and other instrumental parts from this volume for use in your local situation.

The pew edition of *Wonder, Love, and Praise* was designed to use a minimum amount of paper, thus keeping the price as reasonable as possible for parishes both great and small. The *Leader's Guide* has used a different criterion. It honors the accompanist who must play with both hands (and often both feet!) by making page turning a rare occurrence. We hope that those who observe our seeming extravagance of white space will understand this.