



LUTHERAN SERVICE BOOK

Companion to the Hymns



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Companion to the Hymns
Volume 1

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LUTHERAN SERVICE BOOK
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445 When You woke that Thursday morning

TEXT BACKGROUND

In 1991, the Commission on Worship of the Missouri Synod requested a new hymn to mark the twenty-fifth anniversary of the ordination of its executive director, Dr. James Brauer. The Commission asked Jaroslav Vajda (1919–2008) for a Communion hymn, a fortunate coincidence, because at the time he had a “near-obsession” (his term) with the centrality of Word and Sacrament in worship.¹ In fact, a fascination with worship and all it means in Christian experience has infused much of his thinking and writing. “When You woke that Thursday morning,” completed February 25, 1991, fulfilled the request. Although *LSB* matches this hymn with Marty Haugen’s JOYOUS LIGHT, the tune originally suggested by Vajda was IN BABILONE (*LSB* 842).

TEXT COMMENTARY

In his comments, Vajda explained his central concern in writing this hymn:

As I delved into the Institution of the Lord’s Supper, I discovered and rediscovered many implications of that awesome event so lightly regarded by so many of our Lord’s followers—too often including myself. One among many insights that surfaced in the preparation of the text was the fulfillment of Christ’s last recorded words to his disciples in Matthew 28: “And lo, I am with you always to the end of the age.” Isn’t this pledge fulfilled in the Sacrament of the Altar for those who believe in the Real Presence?²

Clearly the hymn is steeped in sacramental experience framed by the Last Supper in the Upper Room. “When You woke” actually belongs to a series of hymns by Vajda on the Lord’s Supper. The earliest would be his masterpiece “Now the silence” (*LSB* 910), which treats the sacramental celebration in highly visual images. Somewhat similar to “Now the silence” is “This touch of love,” in which the singer seeks to recover the love, peace, and joy felt at the “happy feast.”³

Both “When You woke” and “This touch of love” are subjective meditations of the reflective worshiper rather than objective statements of sacramental theology. Recognizing this personal tone helps the singer grasp the intent of the dialogue of the singer with the Savior regarding the thoughts and knowledge He had in His mind on “that Thursday morning.” Significantly, the word “I” never occurs. All thought is directed toward *You*, the One who knew what was to happen that Thursday. As personal as the tone may seem, the hymn does not look inward to the singer but voices the response of all the faithful. The singer is neither self-absorbed nor intent on inserting personal thoughts into the biblical story, but instead reacts by using personal experience to reflect on the Holy Week narrative. The practice of pious reflection through hymnody has good precedent in, for example, the musical Passion performances of Lutheran congregations in earlier times, usually performed during Holy Week services. It was customary to chant the biblical Passion history, with congregational hymns inserted at key points.

¹ Vajda 2003, p. 287.

² Ibid.

³ Vajda 1987, no. 37; Vajda 2003, p. 254.

The biblical background of this hymn emerges from the Passion stories, especially Matthew 26:17–46 and John 13. It is appropriately assigned to Holy Thursday. Building on those Holy Week accounts, Vajda interprets details of the event, challenging the Church to realize more fully what happens when we receive the Lord’s Supper. The body and blood that Jesus would offer on Calvary for the sins of the world, and would give to His disciples in the Upper Room to eat and drink, is the same body and blood that He gives us to eat and drink today. Thus the “sinless Lamb” becomes the “fallen creature,” teaching the disciples as He washes their feet (stanza 2). A final gift, the gift “that would never be outspent,” He gives His Church in the Sacrament of the Altar with His command and promise, “Eat this body, drink this blood” (stanza 3).

The singer's final reflections grasp the new reality unfolded in the sacramental meal. We are "one body," in unity with one another because of the unity we experience with the Savior (stanza 4). In the end, that gives us a "vision glorious" (stanza 5). We will know the "rapture"—a possibly confusing word that has nothing to do with any sort of millennial rapture. It is rather rapturous joy because of the union of the "Greatest and the least" at the "never-ending feast."

USE

This hymn is for Holy Thursday.

TEXT: VICTOR E. GEBAUER

HISTORICAL SUMMARY

TEXT CATEGORY: Hymns since 1960 in English. **CONFESSION:** Lutheran (LCMS). **PLACE OF ORIGIN:** United States.

AUTHOR: Jaroslav J. Vajda. **SOURCE:** Vajda 1991, no. 146. **FIRST LINE:** When you woke that Thursday morning. **STANZAS:** 5 stanzas; *LSB* uses 1–5. **COMMENTS:** Information from Vajda 1991: Based on the Communion narratives in Matthew, Mark, Luke, and St. Paul; written February 25, 1991. *LSB* uses the 1991 text without alteration.

TEXT EDITIONS: Vajda 1991: 146 (pp. 50, 95); Vajda 2003: 286–87. **COMMENTARIES:** *CWS* 717.

TUNE: See 932.



Stricken, smitten, and afflicted 451

TEXT BACKGROUND

Irish Evangelical Thomas Kelly (1769–1855) first published this hymn in his *Hymns on Various Passages of Scripture* (Dublin, 1804). In these stanzas, one is given a glimpse of the earnestness in preaching for which Kelly was well known. The language of justice and guilt in this hymn, one of Kelly's earlier works, may reflect that he was the son of a judge and had himself begun to study law before entering the ministry.

TEXT COMMENTARY

Stanza 1 begins with the language of the suffering servant in Isaiah 53, but very quickly incorporates other scriptural images and themes. Not only would the Christ be despised and rejected by men, but the reference to the “tree” calls to mind the words of the Law quoted in Galatians 3:13, “Cursed is everyone who is hanged on a tree.” This One who is dying bears the curse of the fall in order to redeem fallen humanity. “The long-expected Prophet” is a reference to what the Lord said to Moses in Deuteronomy 18:18: “I will raise up for them a prophet like you from among their brothers. And I will put My words in His mouth.” Jesus spoke the words of His Father faithfully, for He is the Word of the Father made flesh, now suffering in the flesh for the sins of the world. He is King David's Son, the true descendant of David according to His human nature. And yet He is David's Lord (Psalm 110:1), the divine Son of God, the King of kings now wearing a crown of thorns. The “proofs” are a reference not to Jesus' miracles but to His sufferings foretold by prophets such as Isaiah, for they are what show Him to be the true Messiah. Jesus was faithful even to the point of death on a cross (Philippians 2:8). All of this the soul is urged to see and believe.

Stanza 2 emphasizes Jesus' utter forsakenness by both God and man. His disciples abandoned Him in the Garden of Gethsemane, Simon Peter even denying Him out of fear that he might suffer the same fate. Jesus' enemies mocked and abused Him. “None would intervene to save,” not even His Father in heaven. For this was the will of God, expressed already through Pontius Pilate when Jesus and Barabbas were offered to the crowd (Matthew 27:15–26). The innocent One goes to death in the place of the guilty so that the guilty may be released and set free. The “deepest stroke,” then, was heard in Jesus' cry, “My God, My God, why have You forsaken Me?” (Matthew 27:46). For this was the stroke of divine justice, executing judgment for the sins of all humanity. Jesus truly was “smitten by God”; yet “with His wounds we are healed” (Isaiah 53:4–5).

Stanza 3 is a reminder that the cross first shows us the Law and the gravity of sin. Those who want to minimize their sin or pass it off as a minor flaw in the human condition are here given to see how desperately serious it really is. Atoning for sin called for the death of God the Son Himself! In view of the cross, no sin can ever be considered a minor matter. But the good news of the Gospel is that the Father appointed this sacrifice to redeem sinners. He offered His own beloved Son, whom He had anointed in the Jordan with the Holy Spirit (Matthew 3:16), to bear the awful load of sin. As the God-man, Christ Jesus serves as our substitute and offers the sacrifice sufficient to pay for the sins of the whole world.

Stanza 4 concludes the hymn by using multiple descriptions of the certainty of faith in Christ. He is the solid rock of our salvation that cannot be moved or overcome by sin or death or the devil. In Him, “we have a firm foundation” on which to rely, “for no one can lay a foundation other than that which is laid, which is Jesus Christ” (1 Corinthians 3:11).

He is “the refuge of the lost,” the place to run for comfort and help and protection, for only He gives mercy and life: “Blessed is the man who takes refuge in Him” (Psalm 34:8). The faithful trust not in themselves; their boast is rather in the Lord Jesus (1 Corinthians 1:31), “for there is no other name under heaven given among men by which we must be saved” (Acts 4:12). The reference to the Lamb of God “for sinners wounded” hearkens back to Isaiah 53:5 (KJV): “He was wounded for our transgressions.” This Lamb has borne away the sins of the world (John 1:29), canceling them by His blood, declaring us not guilty. Therefore, we can stake our lives on Christ with the utmost confidence, for “whoever believes in Him will not be put to shame” (Romans 9:33).

USE

This hymn is for Good Friday. Good Friday hymns may also be useful during Lent.

TEXT: AARON A. KOCH

HISTORICAL SUMMARY

TEXT CATEGORY: Britain and Ireland – The late Georgian era (1801 to 1836). **CONFESSION:** “Non-conformist. **PLACE OF ORIGIN:** Ireland. **COMMENTS:** The author of this text, Thomas Kelly, left the Church of Ireland and formed his own evangelical sect in 1802.

AUTHOR: Thomas Kelly. **SOURCE:** Thomas Kelly, *Hymns on Various Passages of Scripture* (Dublin, 1804), no. XI, pp. 14–15. **HEADING:** “*Stricken, smitten of God and afflicted.*” ISAIAH liii. 4. **FIRST LINE:** STRICKEN, smitten, and afflicted. **STANZAS:** 4 stanzas; *LSB* uses 1–4. **COMMENTS:** Differences in *LSB* from the 1804 text:

- 1.8 'Tis a true and faithful word → 'Tis *the* true and faithful Word
- 2.1 Tell me ye who hear his groaning → Tell me, ye who hear *Him* groaning
- 2.6 None would interpose to save → None would *intervene* to save
- 2.7 But the awful stroke that found him → But the *deepest* stroke that *pierced* Him
- 3.2 Nor suppose the damage great → Nor suppose the *evil* great
- 3.4 And its guilt may estimate → *Here* its guilt may estimate
- 4.1 Sinners, who wou'd have salvation → *Here we have a firm foundation*
- 4.2 And are stript of ev'ry boast → *Here the refuge of the lost*
- 4.3 Here will find a firm foundation → *Christ, the Rock of our salvation*
- 4.4 Christ the Saviour of the lost → *Is the name of which we boast*

By the 1838 edition of *Hymns on Various Passages of Scripture*, lines 2.1, 3.2, 3.4, and 4.1 had been changed to the version in *LSB*. Lines 2 through 4 of stanza 4 look like this in this source:

- 4.2 *Here's* the refuge of the lost
- 4.3 *Christ's* the rock of our salvation
- 4.4 *His* the name of which we boast

TEXT COMMENTARIES: Julian 614–15 (by John Julian); Dahle 316; Polack 153; Precht 116; Aufdemberge 127; DeGarmeaux 297.

TUNE NAME: **O mein Jesu, ich muss sterben.** **DERIVATION:** First line of the German text with which it is associated. **CATEGORY:** Continental Europe – Nineteenth century – Germany and Austria. **ORIGINAL GENRE:** Folk song (religious text). **PLACE OF ORIGIN:** Germany. **COMPOSER:** Unidentified.

SOURCE 1: *Geistliche Volkslieder mit ihren ursprünglichen Weisen* (Paderborn, 1850), no. 36, pp. 59–60. **HEADING:** Die sieben Todesseufzer. **TEXT IN SOURCE:** O mein Jesu, ich muß sterben. **FINAL:** A. **VOICING:** 3-voice keyboard score. **COMMENTS:** The original is a Marian folk song. The second half of stanza 1 reads: “O Du Mutter voller Schmerzen, / O Maria! steh' mir bei, / Bitt' bei Jesu, ach! von Herzen, / Daß im Tod er Gnad' verleih!” (“O thou Mother full of sorrows, O Mary, stand with me; pray to Jesus, oh, from your heart, that

He grant me grace in death”). This setting is in a 2/4 meter with the half note as the pulse (so the first full measure in *LSB* occupies three measures in this source).

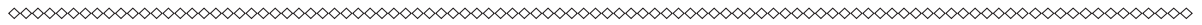
SOURCE 2: Fridrich Layriz, *Kern des deutschen Kirchengesangs zum Gebrauch evangelisch-lutherischer Gemeinden und Familien*, 3rd ed. (Nördlingen, 1854), no. 526, p.

93. TEXT IN SOURCE: O mein Jesu ich musz sterben. FINAL: A. VOICING: 4-voice score.

COMMENTS: The Marian references have been removed from the text in this Lutheran book. The setting is in [♩]triple meter without a pickup note, so the first measure consists of two quarter notes followed by two half notes.

TUNE EDITIONS: Zahn 4:6762. **COMMENTARIES:** Polack 153; Precht 116; Aufdemberge 127; Brink/Polman 79; DeGarmeaux 297; *CWS* 718.

ARRANGER: Paul G. Bunjes. SOURCE: *LW* (1982), no. 116.



I know that my Redeemer lives 461

TEXT BACKGROUND

Samuel Medley (1738–99) published over four dozen hymn texts in his lifetime. This Easter hymn echoes the comfort and joys Medley experienced later in life. Rejecting his Christian upbringing, young Medley served in the British Navy until he nearly lost a leg after a brutal naval battle with the French in 1759. A miraculous healing the night before his leg was to be amputated brought Medley closer to his Redeemer. After his grandfather read a sermon to him by Isaac Watts and he heard the revival preacher George Whitefield, Medley became a Baptist preacher serving congregations around London, where he found eager audiences among the numerous seamen and their families.

Since he was well versed in continental theological writings, Medley may have known Paul Gerhardt's nine-stanza hymn of 1667 similarly named "Ich weiß, dass mein Erlöser lebt," published in 1667, which repeated the phrase "Er lebt" ("He lives") several times.¹ The text from Job 19:25 was popular among Lutheran composers, with notable works that included an Easter cantata by Georg Philipp Telemann ("Ich weiß, dass mein Erlöser lebt," 1717; formerly attributed to Bach) and the well-known soprano aria "I know that my Redeemer liveth" from Handel's *Messiah* (1741).

The omitted stanza 5 reads:

He lives to crush the Pow'rs of Hell,
He lives that he may in me dwell,
He lives to heal, and make me whole,
He lives to guard my feeble Soul.²

TEXT COMMENTARY

The eight stanzas of this Easter hymn used in *LSB* are united around the repeated phrase "He lives!" This echoes Job's marvelous exclamation "I know that my Redeemer lives" (Job 19:25). The first and last lines of the hymn repeat this bold affirmation of confident assurance and joyous resurrection faith. The hymn is filled with Christological comfort and biblical allusions to our resurrected Lord's enduring ministry.

In Job's declaration of his Redeemer's victory over death (stanza 1), we note the objective certainty of the bodily resurrection. Job's is not a humanistic expression of a personal desire or hope, but exudes the glorious confidence of a faith-filled believer. A redeemer in biblical times was one who bought back a lost item or relationship (see Ruth 4). Jesus accomplished this through His cross (Galatians 3:13). His resurrection seals the redemption of the entire world, and all who believe this Gospel receive the Redeemer's forgiveness and salvation (Romans 4:25). Therefore, He stands as the Church's Head (Ephesians 1:22).

Maintaining a lofty view of Christ's resurrection, Medley triumphantly points to Christ's victory (stanza 2). Following St. Paul's words (1 Corinthians 15), Medley assures us of our Savior's victorious and exalted state (Philippians 2:9). The ascended Lord of glory (1 Timothy 3:16) is now sitting at the right hand of the Father (Ephesians 1:18–23).

¹ This is a modern spelling. In the original source (Ebeling, hymn CXIX; part 10, p. 266), the first line is spelled "Ich weiß das mein Erlöser lebt."

² George Whitefield, *A Collection of Hymns for Social Worship*, 23rd ed. (London, 1777), p. 246.

Obviously, Christ's resurrection also has personal implications for individual sinners (stanza 3). The author shifts focus from the exalted Christ to the blessings and benefits believers now enjoy—Christ's unmatched love (John 15:13–14), His intercessory ministry (John 17:20; Hebrews 7:25), and His nurturing through Word and Sacrament (John 21:15–17)—as He meets all our needs (Matthew 11:28).

The personal comfort and consolation continue (stanza 4). Christ provides help (Matthew 6:25–33), guidance (Luke 1:79), and sustenance (Mark 6:34) as we admit thoughts reminiscent of Martha's conversation with Jesus (John 11:21–26).

Hearing echoes of Jesus' reassuring promises (stanza 5), we are reminded that true peace resides in Him. Christ's consoling "Fear not" (Matthew 14:27; Mark 5:36; Luke 12:32; John 14:27) and His promise to remove all tears (Revelation 21:4) are reaffirmed as He calms troubled hearts (John 14:1).

Yearning for fulfillment (stanza 6), a reference to Christ's threefold office (Hebrews 1–5), is balanced by Christ's calling us His friends (John 15:15). His resurrection assures us of our own (John 14:19).

Heaven is real, yet Christ's resurrection guarantees real life now (stanza 7). Daily we experience the forgiving gift of Christ's Spirit (John 20:22–23). Christ's conquest of death brings eternal life (2 Corinthians 1:9–10). Jesus is indeed preparing a place in heaven for us (John 14:2).

Medley returns in his final stanza to his chief purpose: giving glory to Christ the unchanging Savior (Hebrews 13:8). We sing Job's words (Job 19:25) once more, strongly affirming the comfort and hope Christians experience during the Easter season and at every funeral of a believer.

TEXT: TIMOTHY H. MASCHKE

HISTORICAL SUMMARY

TEXT CATEGORY: Britain – Eighteenth century. CONFESSION: Baptist. PLACE OF ORIGIN: England.

AUTHOR: Samuel Medley. SOURCE: George Whitefield, *A Collection of Hymns for Social Worship, more particularly designed for the use of the Tabernacle and Chapel congregations in London*, 23rd ed. (London, 1777), no. CXXXV, pp. 246–47. HEADING: I know that my Redeemer liveth. Job xix. 25. FIRST LINE: I Know that my Redeemer lives. STANZAS: 9 stanzas; *LSB* uses 1–4, 6–9. COMMENTS: The text is not in the 21st edition (1775) of Whitefield's collection, as some sources have reported. One line in *LSB* differs from the 1777 text:

5.2 He lives to stop, and wipe my Tears → He lives to *wipe away* my tears

TEXT COMMENTARIES: Julian 556 (by John Julian); Polack 200; Stulken *SBH* 387; Seaman 387; Stulken *LBW* 352; Milgate 299; Watson/Trickett 196; Precht 264; Aufdemberge 152; Stulken/Salika 445; *CRS* 278; DeGarmeaux 351; Darling/Davison 270; Westermeyer 619; *CDH* [*this title*] (by J. R. Watson).

