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“The Gospel of Jesus Christ” is the first movement of a planned multi-movement composition entitled *Sermon Hymns*, which offers a new way of using music for Christian corporate worship. Its novelty derives from its presentation: a multimedia composition for piano with electronic audio and video playback. *Sermon Hymns* consists of sermon clips sequenced together to communicate a specific narrative; in this case, the narrative is the Gospel of Jesus Christ, but later movements will focus on different narratives. Original music, both electronic and acoustic, accompanies the sermon excerpts, which are further complemented by a video emphasizing the text. Could such a medium be used in a Christian church setting? What role does music – or more specifically, “textual music” – play in Christian worship from a theological perspective, and is *Sermon Hymns* consistent with this role?

If Christian worship is a human’s appropriate response to God’s revelation and must engage both emotion and thought, as I will argue, then textual music efficiently mediates this marriage of heart and head, allowing the Christian to worship God “in spirit and in truth.” Despite its unusual form of presentation, *Sermon Hymns* is consistent with this model and could be included as a part of Christian corporate worship. This document contains an overview of the role of textual music in Christian congregational worship from a theological perspective, which is followed by a discussion demonstrating how *Sermon Hymns* fits within this mold. A score is also included, along with the video file from the premier performance.

SERMON HYMNS

by

Christopher Cody Curtis

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Approved by

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Committee Chair

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of The Graduate School at the University of North Carolina at Greensboro.

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Date of Acceptance by Committee

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## CHAPTER I

### INTRODUCTION

“The Gospel of Jesus Christ” is the first movement of a planned multi-movement composition entitled *Sermon Hymns*. This composition is a multimedia work for piano with electronic audio and video playback. The central component is a mosaic of sermon clips that have been sequenced together to communicate a specific narrative; in this case, the narrative is the Gospel of Jesus Christ, but later movements will focus on different narratives. Thus, for this movement, I selected specific quotations from sermons by various Christian preachers that communicate particular aspects of the Gospel of Jesus Christ, such as Creation, human depravity, and Jesus’ atoning sacrifice.<sup>1</sup> Moreover, I selected these quotations on the basis of whether or not they reflected an *objective* exegesis of the biblical account of the Gospel.<sup>2</sup>

I composed original music, presented both electronically and acoustically, to complement this montage of sermon clips. The acoustic instrument I chose is the piano, the writing for which *supports* rather than eclipses the Gospel narrative. The electronic portion of the music consists of synthesized and sampled sounds, along with personal recordings of violoncello and drums. I applied Apple’s Logic Express as my sequencer and source for samples. Using Adobe’s After Effects, I created an accompanying video that displays

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<sup>1</sup> The phrase “Gospel of Jesus Christ” is used to indicate God’s plan of redemption for humankind according to the Christian Scriptures. The phrase should not be confused with the literary genre, such as the specific gospels of Matthew, Mark, Luke and John.

<sup>2</sup> I do not suggest that my presentation exhausts the biblical account of the Gospel of Jesus Christ. I merely underscore foundational aspects.

animated texts from the sermon excerpts, along with corresponding diagrams and definitions pertaining to the message.

My hope and intention for this composition is to supply the Christian church with a new kind of experience for the corporate worship setting. However, this form of musical presentation – essentially a piece for digital audio and video playback with live performance – is generally foreign to the ecclesiastical context. Could such a medium be implemented in this setting? What role does music – or, more specifically, what I will identify as “textual music” – play in Christian worship from a theological perspective, and is *Sermon Hymns* consistent with this role?

If Christian worship is a human’s appropriate response to God’s revelation and must engage both emotion and thought, as I will argue, then textual music efficiently mediates this marriage of heart and head, allowing the Christian to worship God “in spirit and in truth.”<sup>3</sup> Despite its unusual form of presentation, *Sermon Hymns* is consistent with this biblical model and could be included as a part of Christian corporate worship, especially in light of modern technological advancements.

This study will begin with a theological examination of Christian worship. As the sixty-six books of the Christian Bible have traditionally been accepted within Catholic and Protestant circles as authoritative in theological matters, both in orthodoxy and orthopraxy, I will base my argument predominantly on biblical support. I agree with Ron Man’s suggested remedy to the problem: “What is needed above all in our day is a broadening examination of unifying theological concepts of worship – trans-cultural, trans-congregational, trans-

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<sup>3</sup> Jn. 4:24; all Biblical references are from the New American Standard Bible, Updated Version.

denominational.”<sup>4</sup> Indeed, Christian worship maintains a universality that does cross boundaries of culture, people groups, and denominations, and I will let the Bible serve as a guide. After a biblical foundation has been established, I will concentrate on the function of textual music in the Church. Textual music, which is music that connects the audience and/or performer with a specific text, is most often exemplified in the church setting by congregational singing, but *Sermon Hymns*, I will contend, offers an additional, unexplored example. I will conclude by demonstrating how the first movement of *Sermon Hymns* fits conforms to the biblical model for proper corporate worship, even evidencing certain advantages over traditional forms.

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<sup>4</sup> Ron Man, *Proclamation and Praise: Hebrews 2:21 and the Christology of Worship* (Eugene, Oregon: Wipf & Stock Publishers, 2007), ix.

## CHAPTER II

### CHRISTIAN WORSHIP

In order to substantiate my argument that *Sermon Hymns* is consistent with biblical standards for proper corporate worship, I will first provide a concise explanation of Christian worship. This certainly is not a complete study of the subject matter; rather, it centers on two fundamental aspects: worship is a human's appropriate response to God's revelation and must engage both emotion and intellect.

For many Christians, the term "worship" is limited to congregational singing on Sunday mornings. However Paul Jones, an established theologian and accomplished musician, argues that worship possesses a wider meaning: "Worship is more than an act in which we participate on Sundays; it is our very purpose for being."<sup>5</sup> Worship simply means to attribute "worth-ship," or worthiness, to someone or something;<sup>6</sup> by extension, "Christian worship [means] to declare the *absolute* worthiness of God and the *relative* worthiness of everyone and everything else."<sup>7</sup> According to the Bible, humankind, because of its sin, is inherently an enemy of God<sup>8</sup> and would never ascribe any worthiness to God.<sup>9</sup> So how can a person ever worship God?

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<sup>5</sup> Paul S. Jones, *Singing and Making Music: Issues in Church Music Today* (Phillipsburg, NJ: P&R Publishing, 2006), 1.

<sup>6</sup> Paul Badsen, *The Worship Maze: Finding a Style to Fit Your Church* (Downers Grove, IL: InterVarsity Press, 1999), 17.

<sup>7</sup> Ibid.

<sup>8</sup> Ps. 51:1; Rom. 5:10.

<sup>9</sup> John Calvin, *The Institutes of the Christian Religion*, ed. Tom Lane and Hilary Osborne (Grand Rapids, MI: Baker Book House, 1987), 94-95. See also, Rom. 3:10-18; Eph. 2:1-8.

Fundamentally, God initiates worship by revealing himself to humans, and humans, in turn, respond in worship. Christian worship is a cyclical relationship between God's revelation and a human's response. Man writes,

The rhythm of *revelation* and *response* is characteristic of all God's dealings with man. This ordering of these two elements is tremendously significant, for it speaks of the *initiative* which God takes, and the lengths to which He goes, to ensure a relationship with those whom He chooses.<sup>10</sup>

Baden affirms the importance of this order, "This pattern [of revelation and response], consistent throughout the Bible, points out a central truth: in worship, God always initiates. Worship is a human response to the divine initiative."<sup>11</sup>

God reveals himself to humanity in two ways: general and specific revelation.<sup>12</sup> In general revelation, God displays to every human being his divinity and supremacy as the Creator. Writing to the church in Rome, the apostle Paul states that through creation God has revealed his "invisible attributes, his eternal power and divine nature,"<sup>13</sup> so that every person has seen God. Thus, God's justice requires that everyone worship Him as the Creator. The second type of revelation is specific revelation, in which God discloses Himself to select individuals or groups based on His sovereign choice.<sup>14</sup> This is exemplified in God's relationship with Israel, a nation to whom God specifically revealed Himself.

Abraham, the Father of Israel, was part of this selected group. In fact, the first time the word "worship" appears in the Bible is the scene in which God commands Abraham to

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<sup>10</sup> Man, *Proclamation*, 47.

<sup>11</sup> Baden, *Worship Maze*, 19.

<sup>12</sup> Stanley J. Grenz, David Guretzki and Cherith Fee Nordling, *Pocket Dictionary of Theological Terms* (Downers Grove, Illinois: InterVarsity Press: 1999), 102.

<sup>13</sup> Rom. 1:18-20.

<sup>14</sup> Grenz, Guretzki and Nordling, *Pocket*, 102.

sacrifice his only son Isaac as a burnt offering. Abraham, to whom God had continually revealed Himself in previous chapters, obeys God's command and takes his son up the mountain, saying to "his young men, 'Stay here with the donkey, and I and the lad will go over there, and we will worship and return to you.'"<sup>15</sup> For Abraham, worship was the sacrifice of his most important possession, his only son, and even though God did not ultimately require the sacrifice, Abraham's response was worship. The connection of sacrifice to worship is extended in the New Testament, in which Jesus Christ fulfills the laws governing the sacrificial system of the old covenant.<sup>16</sup> Paul argues that a Christian's entire life should be offered as a *living sacrifice*: "Therefore, I urge you, brethren, by the mercies of God, to present your bodies a living and holy sacrifice, acceptable to God, which is your spiritual service of worship."<sup>17</sup> In other words, every action in a Christian's life should be an act of worship.

But how can this be? The Old Testament is clear that not all sacrifice is pleasing to God,<sup>18</sup> and Jesus points out a similar problem in the New Testament.<sup>19</sup> Indeed, actions, even sacrificial ones, do not necessarily produce worship. Therefore, there must be some component that qualifies an action as worshipful.

In John 4, Jesus addresses this issue when speaking with a Samaritan woman. Samaritans were Jews from the Northern kingdom of Israel who inter-married with foreigners during the Assyrian captivity. They built their own temple at Mount Girizim and

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<sup>15</sup> Gen. 22:5.

<sup>16</sup> Matt. 5:17; Eph. 2:17.

<sup>17</sup> Rom. 12:1.

<sup>18</sup> Ps. 40:6-8; Is. 1:11-17; Jer. 6:20.

<sup>19</sup> Matt. 5:21-23.

developed their own practices of worship separate from the Jews.<sup>20</sup> The Samaritan woman asks Jesus whether one should worship at Mount Girizim or Jerusalem, and Jesus replies,

Woman, believe me, an hour is coming when neither in this mountain nor in Jerusalem will you worship the Father. You worship what you do not know; we worship what we know, for salvation is from the Jews. But an hour is coming, and now is, when the true worshippers will worship the Father in spirit and truth; for such people the Father seeks to be his worshippers. God is spirit, and those who worship him must worship in spirit and truth.<sup>21</sup>

Jesus points out the negligence of the *where* of worship and draws her attention instead to the *how* and *whom*.<sup>22</sup> John Piper explains,

The two words *spirit* and *truth* correspond to the *how* and *whom* of worship. Worshipping in spirit is the opposite of worshipping in merely external ways. It is the opposite of empty formalism and traditionalism. Worshipping in truth is the opposite of worship based on an inadequate view of God. Worship must have heart and head. Worship must engage emotions and thought.<sup>23</sup>

According to Jesus, true worship must engage the heart and the head. God seeks worshippers who worship “in spirit and in truth” – who are emotionally and thoughtfully engaged.

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<sup>20</sup> Piper, *Desiring*, 78.

<sup>21</sup> Jn. 4:21-24.

<sup>22</sup> Piper, *Desiring*, 81.

<sup>23</sup> *Ibid.*

### CHAPTER III

#### THE FUNCTION OF TEXTUAL MUSIC IN CHRISTIAN WORSHIP

When the members of the Church meet together to worship God, textual music, in a unique way, connects one's emotions and thoughts. It facilitates the marriage of heart and head, allowing a person to feel one's thoughts and to think one's feelings.<sup>24</sup> Textual music is an efficient vehicle for the church, to which God has revealed himself, to properly respond.

For many, music evokes emotions. I distinctly remember my initial hearing of the first movement of Henryk Górecki's Symphony No. 3. I was moved to tears at the moment when the soprano and orchestra dramatically and climactically return to the elusive canon in the strings. Pope Pius IX noted how certain instrumental music is powerful enough to impact the heart. After hearing Liszt improvise on the piano, he told the composer,

The Law...ought to employ your music to lead hardened criminals to repentance. No one could resist it, I'm sure; and the day is not far distant, in these times of humanitarian ideas, when similar psychological methods will be used to soften the hearts of the vicious.<sup>25</sup>

Jones offers more about the effects of instrumental music:

In discussing the power of music itself, I do not intend to downplay the usefulness and power of words; but music can and does say something meaningful without them. Music engages us emotionally, physically, intellectually, and spiritually; and at times, it communicates something quite different from the text that accompanies it. This does not imply that music is direct in such communication, or that one can necessarily articulate or decipher its wordless 'message.' More often music

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<sup>24</sup> This concept was first introduced to me through the teaching of Joshua Smith. In fact, I owe much of my understanding of the subject of Christian worship and music to his personal instruction over the years.

<sup>25</sup> Pope Pius IX, *The Book of Musical Anecdotes*, ed. Norman Lebrecht (New York: The Free Press, 1985), 151.

communicates at a spiritual or emotional level, beyond words, in broad strokes at some times and in fine nuances at others.<sup>26</sup>

Indeed, instrumental music without words is able to move the emotions and elicit varied responses.

However, the combination of music and words engages a person on an even deeper level.<sup>27</sup> Adding a complementary text to music directly enhances the effectiveness of music to penetrate not only the heart but also the mind. Words offer a verbal message upon which the mind can meditate, and music accompanying this text supplements greater emotional connection to and understanding of that message. This union creates “an intelligent and productive experience of music [which] represents a simultaneous blend of the emotional and the intellectual.”<sup>28</sup> Piper outlines the criteria for achieving this experience in Christian worship:

Forms of worship should provide two things: channels for the mind to apprehend the truth of God’s reality and channels for the heart to respond to the beauty of that truth – that is, forms to ignite the affections with biblical truth and forms to express the affections with biblical passion.<sup>29</sup>

A consciousness of these conditions is demonstrated in established forms of church music such as the church cantata and the congregational hymn. The church cantata is a sacred choral work featured primarily in the worship tradition of the Lutheran church. J.S. Bach, an eighteenth-century Baroque composer who wrote approximately 295 cantatas during his career, exhibits an awareness of and sensitivity to emotionally and intellectually

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<sup>26</sup> Jones, *Singing*, 290.

<sup>27</sup> Waldo Selden Pratt, *Music Ministries in the Church: Studies in the History, Theory and Administration of Sacred Music*, 5th ed. (New York: G. Schirmer, Inc., 1923), 39.

<sup>28</sup> Archibald T. Davison, *Church Music: Illusion and Reality* (Cambridge: Harvard University Press, 1952), 17.

<sup>29</sup> Piper, *Desiring*, 104.

stimulating music in his cantata *Nun komm, der Heiden Heiland*, BWV 62. The first movement consists of a chorus with the following German text by Martin Luther, the father of the Lutheran church, along with a corresponding English translation:

Nun komm, der Heiden Heiland,  
 Der Jungfrauen Kind erkannt,  
 Des sich wundert alle Welt:  
 Gott solch Geburt ihm besellt.

Now come, Savior of the heathen,  
 Recognized as the Virgin's Child,  
 at whom all the world is amazed:  
 God ordained such a birth for Him.<sup>30</sup>

These words refer to the expectation of the coming of the Jewish Messiah and King. Basing the music on Luther's corresponding chorale, Bach complements this biblically founded text with a regal accompaniment. Calvin R. Stapert notes, "The first section has a moderately slow pace characterized by pervasive use of dotted rhythms...[which] give the music a stately, processional kind of movement that was associated with the entrance of the king."<sup>31</sup> He continues, "Eighteenth-century listeners would have immediately associated this music with royal splendor. And, of course, this is exactly what Bach intended. This 'Heiden Heiland' ['Savior of the nations'] is a king – indeed, he is the divine King of Kings."<sup>32</sup>

In addition to a rich output of church cantatas, the Lutheran church also provided a wealth of congregational hymns. Luther himself composed numerous songs for congregational singing, including *Ein feste burg*, which is a New Testament paraphrase of

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<sup>30</sup> Martin Luther, "Nun komm der Heiden heiland" in Johann Sebastian Bach, *Eleven Great Cantatas*, trans. Stanley Appelbaum (New York: Dover Publ. Inc, 1976), 346.

<sup>31</sup> Calvin R. Stapert, *My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach* (Grand Rapids: William B. Eerdmans Publ. Co., 2000), 80.

<sup>32</sup> *Ibid.*

Psalm 46. What is notable about Luther's writing, exemplified in both *Nun komm, der Heiden Heiland* and *Ein feste burg*, is his choice of the German language, which for his congregation was the common tongue. Prior to his and others' reformations against the Roman Catholic Church in the sixteenth century, the predominant music in the church was written in Latin as opposed to the vernacular. This hindered textual intelligibility and thus prevented an efficient connection of heart and head in worship. Luther recognized that music must be understood as well as felt in order to be internalized and produce fruitful worship,<sup>33</sup> and *Ein feste burg* demonstrates this through its artistic accompaniment to a biblical text in the vernacular.

Congregational singing provides perhaps the most relevant example in contemporary church practice. In Christian congregational singing, a group of persons joins together in song, proclaiming with one voice the revealed truths of God. Creating unity in a local body, this form of music engages a person's or persons' emotional and intellectual faculties by presenting a text visibly that is expressed musically. Typically, a congregation has the text in front of them, either displayed in a hymnal or similar collection of songs for worship, printed on a bulletin, or projected on a screen. The latter option is practiced more frequently as developments in technology allow for an easier application of digital projection. *Sermon Hymns* also incorporates the digital projection of words to emphasize the meaning of a text; thus, the aural and visual aspects of congregational singing that efficiently facilitate corporate worship are also present in *Sermon Hymns*, which represents an unexplored form of textual music in the Christian church context.

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<sup>33</sup> Joseph Herl, *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict* (Oxford: Oxford University Press, 2004), 67.

## CHAPTER IV

*SERMON HYMNS AS TEXTUAL MUSIC*

Consistent with biblical standards of proper worship,<sup>34</sup> *Sermon Hymns* engages the emotions and intellect of the worshipper by aurally and visually connecting the congregation with a text. As previously mentioned, sequenced sermon excerpts communicate the narrative of the Gospel of Jesus Christ. Acoustic and electronic music complements this texture with cinematic-like accompaniment, which is supplemented even more with a video that features animated texts from the sermon clips. While this format of musical presentation is foreign to traditional church practice, it is a highly efficient way of communicating specific doctrinal points in an emotion-filled manner, in some ways more so than in traditional song.

Similarly to congregational singing, *Sermon Hymns* focuses the worshipper's attention on Scriptural truth that is enriched with musical accompaniment. The accompanying music is meant to complement the message proclaimed by the preachers, not distract from it. The textual content is primary; the music is secondary. The video serves mainly to emphasize the words, both intellectually and emotionally, contained within the sermon excerpts. In this

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<sup>34</sup> Clearly, there are other biblical criteria to consider when evaluating the appropriateness of music for the church setting, such as an absence of worldliness, a proper tone (of reverence, joy, etc.) and cultural sensitivity. I merely focus on what I consider to be the primary guideline: content based in Scriptural truth that elicits a proper response (worshipping in spirit and in truth).

I also recognize that there are differing viewpoints regarding other factors of music in worship, reflected in myriad debates in church history. For example, debates centered on instrumental accompaniment versus a capella singing (normative and regulative principles of worship), hymnody versus exclusive psalmody; and monophony versus polyphony, to name a few. However, these debates are well beyond the scope of my argument. I am assuming traditions in which factors like instrumental accompaniment are accepted.

sense, *Sermon Hymns* is able to facilitate worship that is rooted in spirit and truth, as Jesus commanded in John 4:21-24.

The multimedia form of presentation, though not often encountered in traditional church practice, is conducive to this setting, exhibiting certain advantages over traditional hymnody.<sup>35</sup> *Sermon Hymns* demonstrates a method of clear, direct communication of “the truth of God’s reality.” Hymn-writers often incorporate poetic language and techniques into their work, which, without proper clarification, may be ambiguous, misleading or misinterpreted. The use of metaphors and various rhyming schemes, while effective in certain regards, poses problems of clarity. For example, the well-known hymn “There is a Fountain” by lyricist William Cowper begins with the following strophe:

There is a fountain filled with blood  
 Drawn from Immanuel’s veins,  
 And sinners plunged beneath that flood  
 Lose all their guilty stains.<sup>36</sup>

An initial hearing of this verse may cause more bewilderment than worshipful meditation. Cowper’s imagery, which is certainly founded in Scripture, of sinners immersed in a pool of Christ’s blood seems strange without properly understanding the metaphorical language. *Sermon Hymns* consists mainly of prose. I chose the selected excerpts for their conciseness, clarity, and simplicity of language regarding difficult aspects of the Gospel.

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<sup>35</sup> It is important to note that while I do believe that *Sermon Hymns* possesses some advantages over aspects of congregational singing, I certainly do not intend, or would wish, for this form to replace congregational singing. Congregational singing is the only art form commanded in Scripture for use by the church in corporate worship: “And do not get drunk with wine, for that is debauchery, but be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with your heart” (Eph. 5:18-19; cf. Col. 3:16). Rather, I present this form as an *additional* means of using music to facilitate worship. The advantages I highlight should only serve to substantiate its conduciveness in the corporate worship setting in relation to a historically and currently accepted form.

<sup>36</sup> William Cowper, “There is a Fountain” in *The Baptist Hymnal*, ed. Wesley Forbis (Nashville: Convention Press, 1991).

Another advantage stems from the plurality of preachers represented in *Sermon Hymns*. I intentionally incorporated multiple preachers when addressing certain theological topics so that the message is not rooted in only one person's viewpoint, but rather the viewpoints of many. In other words, whereas the words of only one speaker would have weakened the credibility of my presentation, the plurality of voices strengthens the message. I do not suggest that hymns are *incredible* because only one person typically serves as the author; however, it is a generally accepted rule that an argument or point is more substantiated if multiple persons express it.

While the accompanying video is an important part of the presentation as it emphasizes the importance of the spoken text, it is supplementary to more primary aspects of *Sermon Hymns*. The piece may even be performed effectively without the visual component, as in fact I did not decide to create a video until I completed the music. Nevertheless, the projection of words onto a screen enhances textual comprehensibility. A few of the preachers speak with a thick Irish accent, which may not be clearly understood by the listener unfamiliar with that dialect. In addition to focusing the congregations' attention on the words and ensuring intelligibility, the video keeps the attention off of the performer, thereby helping to prevent the exaltation of the performer over God. Because the pianist is the only live performer and serves a quasi-solo role, the focus could easily be placed on the pianist rather than the message that exalts God, thus hindering Christian worship. The video diverts the audience's gaze to the screen – and by extension, to the words.

In terms of the video's construction, I made minor adjustments to a simple model: a white text with a black background. This model is standard in many churches, as it excludes potentially distracting images from sidetracking the audience's attention from the words. For

the most part, I kept the text white. I did, however, make some changes to the background by adding blue hues and a subtle vignette to enhance the visual components from an artistic perspective. At the climax of the composition, I reversed the colors so that the background was white and the text was black.

Furthermore, instead of having the text remain static, I employed typography, which is a technique of animating texts. Because the animation pertains mainly to transitions between one word and another or from one passage to another, it is merely an exaggeration of video techniques already practiced in churches. For example, when a text is projected onto the screen during congregational singing, there is usually some form of transition between passages, whether it is an immediate change between slides or a more elaborate transition using fading in or fading out, animation of words, or some other effect.<sup>37</sup> My animation draws from this familiar practice but amplifies certain features to further engage visually the congregation with the text and to create a sense of artistry reflective of the craftsmanship applied to the music.

Naturally, the prospect of introducing an unfamiliar format of musical presentation into a church setting may initially seem practically problematic, specifically when it involves electronics; however, the technical demands of this composition will present no serious challenges to the average Christian church in America. The only items needed are a piano or keyboard, a stereo audio system, a projector, a screen, and a computer. These items are standard in many American churches. In fact, it was for this reason that I chose the piano – as opposed to the cello or saxophone – as the principal instrument since it is one of the

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<sup>37</sup> Having led worship through music in multiple denominations and various styles, I have observed that it is a common practice to display the text from the song onto the screen with simple transitions from one slide to another.

traditional instruments of the modern church. Similarly, the piano-writing is manageable by the average church pianist. Certain sections are challenging, but I anticipate that these challenges will be easily overcome with practice and gradual familiarity with accompanying electronics.

I have included the score to the first movement of *Sermon Hymns* in the following chapter. The notation consists of traditional and graphic forms of notation, a combination that creates a conducive means of clearly communicating to the performer how to accompany the audio playback. I have also included the “Performance Notes” from the score, which explains some of the more unconventional notations.

## CHAPTER V

SCORE, *SERMON HYMNS*: I. "THE GOSPEL OF JESUS CHRIST"

For piano, video, and electronics

Piano

to the church of Shepherd's Fellowship in Greensboro, NC

# SERMON HYMNS

## I. The Gospel of Jesus Christ

C. Cody Curtis

Piano

Playback

"The Gospel of Jesus Christ..."

"...is a scandal!"

*8vb* - *low drone, w/ slight alterations until*

5  $\text{♩} = \text{ca. } 76$

Pno.

*p*

placement of attacks is approximately

*8vb*

Plbk.

0:07

"The Gospel of Jesus Christ" (sizzle)

"For I am not ashamed of the Gospel" (ping)

8

Pno.

*(8vb)*

Plbk.

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

Plbk.

accel.----- A Little Faster

Pno.

Plbk.

Pno.

Plbk.

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

(8vb) -1

Plbk.

Pno.

Plbk.

0:57 "Creation is fundamental to the Go-[gō]-[gō]-spel"

1:20 "For all of human accountability, all of human responsibility before God is grounded in the first instance on Creation."

Pno.

Plbk.

"God made everything." "He made us..."

SERMON HYMNS  
I. The Gospel of Jesus Christ

Expressively, ♩ = ca. 88

*p*

*ped.*  
fliter pedal slightly yet maintain dissonance

1:20

Pno.

Plbk. "...and we owe **Him.**" "And the **Lord** God formed man...."

Pno.

Plbk. "...a living **soul**..." "And when Adam fell in the **garden**..."

1:39

$\text{♩} = 100$

*p*

*accel.*

\*

Pno.

Plbk. "All of us are tainted with **Adam's** first sin..."

SERMON HYMNS  
I. The Gospel of Jesus Christ

$\text{♩} = 152$  rit. -----,  $\text{♩} = \text{ca. } 88$

Pno. *mp* *p*

Plbk. ("...in the garden.") 2:01  
"For all have sinned..."  
pulsing drone till [3:48]

Pno. *8vb* constantly increase and decrease in dynamic, but maintain soft support of text  
synchronize with the pulse from the drone

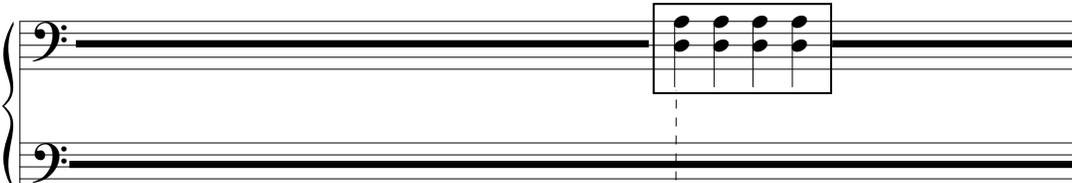
Plbk. "...and **come** short of the glory of God" "For all have sinned and come short of the glory of God."

Pno. synchronize with the pulse from the drone

Plbk. 2:12  
"Don't tell me Scripture's not right when it talks about all men having sinned because all men are **sinner**s."

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.



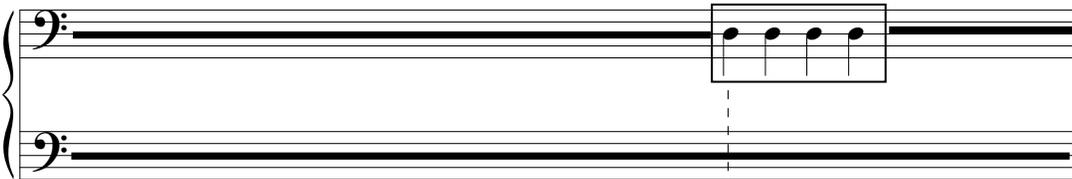
Plbk.

2:21

"You say, 'Well, I don't agree.' That's because you've grabbed enough Christianity to stand, but you don't believe the Bible..."

"...The **Scripture's** testimony against you, and all men..."

Pno.

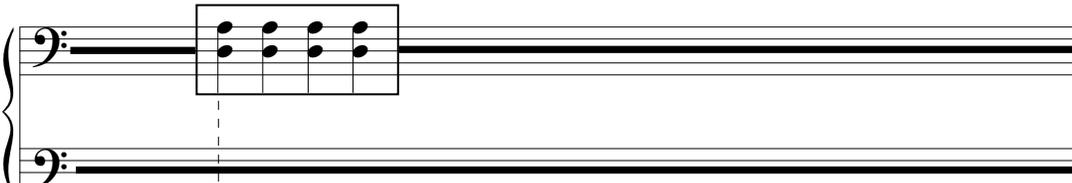


Plbk.

"(For all have sinned and fall short of the glory of God)"

"...is that we are **born** with evil. And we are evil. Do you have to teach a child to lie? Do you have to teach a child to be self-centered? Do you have to teach a child to be selfish? Do you have to teach a child to be brutal to other children?"

Pno.

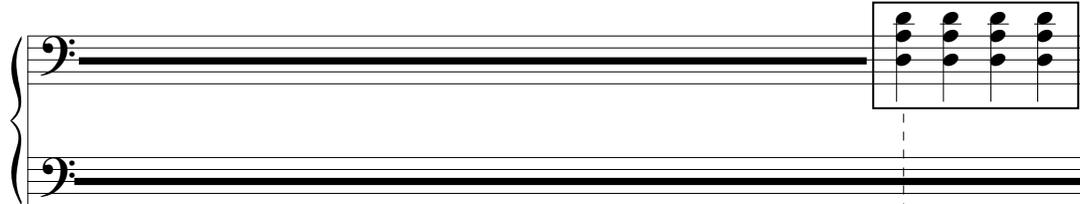


Plbk.

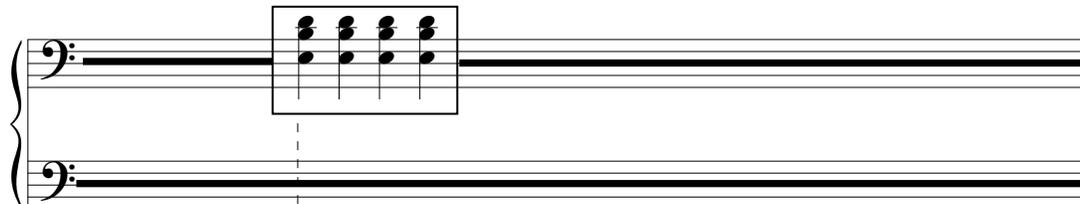
"They learn **that** on their own."

"Set them free; discipline them not and see what you have in ten years: a monster. Why? Because what Scripture says is true..."

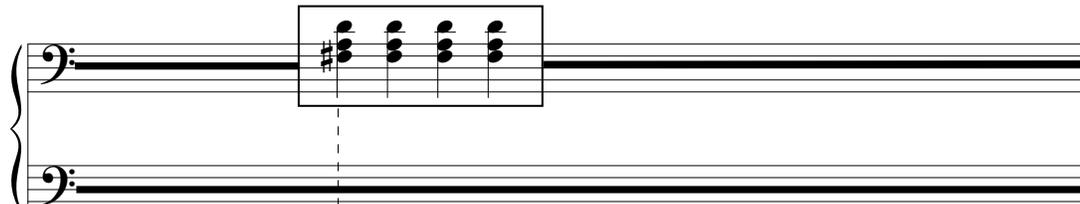
SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno. 

Plbk. 3:00  
 "And you hold your ears and you say, 'I don't want to hear it! I don't want to **hear** it!' in the same way that a person dying of cancer is in denial and says to the doctor, 'I don't want to hear it! I don't want to hear it!' But by cupping the hands over your ears you close yourself off from any **remedy**...remedy...remedy."  
*fp*

Pno. 

Plbk. 3:17  
 "Because you need to **realize** the Bible says, 'For all have sinned and come short of the glory of God,' and you have no idea what that means.  
 That we were born radically depraved and God-hating..."

Pno. 

Plbk.  
 "...That we would have **never** sought God, never come to God. We have rebelled against God, broken every law; it's not just an issue that you have sinned, the issue is you've never done anything but sin...."

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

coincide termination with that of the drone

Plbk.

"..the Bible says in the **Prophets** that even our greatest works are like filthy rags before God. And because of that, you know what we deserve?...."

"...The wrath of God"

Pno.

2" 4"

*p*

Plbk.

3:56

"How can God accept and justify guilty **sinner**s?"

"There's always a payday for sin."

Pno.

2"

*mf* N

Plbk.

4:18 "Someone had to pay that price; someone had to **die!**"

backwards piano with delay

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

4:33

Plbk. "At just the right time, when we were still powerless, Christ **died** for the ungodly..."

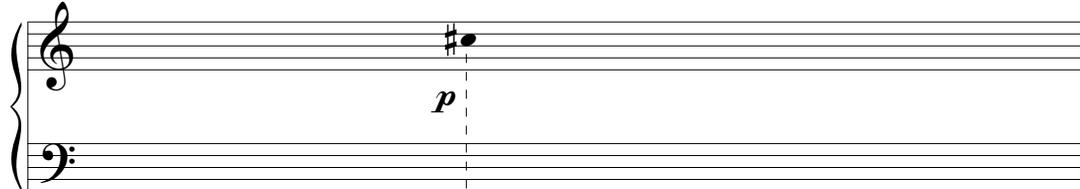
Pno.

Plbk. "...Very rarely will  
anyone die for a righteous man, though for a **good** man,  
someone might possibly dare to die..."

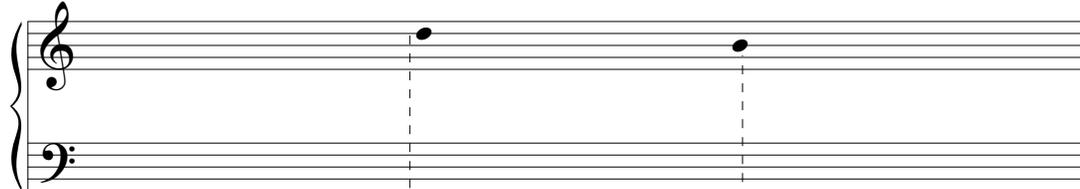
Pno.

Plbk. "...But God **demonstrates** His love  
for us in this, that while we were still sinners, **Christ** died for us."

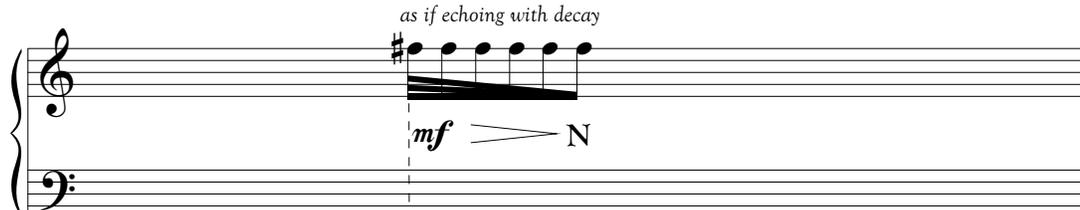
SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno. 

Plbk. 4:49  
"Do you know why you're saved,  
if you are saved? Because when **Jesus** Christ was hanging on that cross..."

Pno. 

Plbk. "...He bore your sin, the sin of **God's** people, and all the fierce **wrath** of God..."

Pno. 

Plbk. "...that should fall upon you, **fell** upon His only begotten **son.**"

*as if echoing with decay*

*p* 

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

Plbk.

5:07

“God made him' - that is **Jesus** -  
who had no sin to be sin for us so that in **Him** we might become the righteousness of **God.**”

Pno.

Plbk.

“Because Jesus was **sinless...**” “...He could take our sins. And the **Gospel** is the story  
of this great exchange.”

Pno.

Plbk.

“...An **exchange** that takes place at the cross: **Jesus** taking our place  
and bearing the wrath  
that our sins deserve...”

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

Plbk.

"...so that in **exchange** we might receive the righteousness that none of us **deserves.**"

Pno.

SERMON HYMNS  
I. The Gospel of Jesus Christ

♩ = 110

Pno.

Plbk.

"...we are **healed.**"

6:23

"The only way any human being on this **earth** will ever be saved is through Jesus Christ - and that is all!"

Pno.

Plbk.

"Now, you see it has often been said in days past and is said right down to the present hour that people have no complaints with Jesus as a **good** man, a good teacher..."

Pno.

Plbk.

"...but it is the narrowness of His followers, the **fanatical** claims his followers make that unless you believe as they believe, you are lost and damned and will roast in Hell. People say that's the offense of **Christianity**, it's not Christ..."

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

Plbk.

"...the meek, the gentle, the loving, tender **Jesus**. [He] went about doing good,  
taught us the Golden rule, gave us the sermon on the mount;  
we've got no complains with **Jesus**..."

Pno.

Plbk.

"...Oh no, my friend,  
if you've bought into that nonsense, you listen to **Jesus**, listen to the meek, lowly Jesus..."

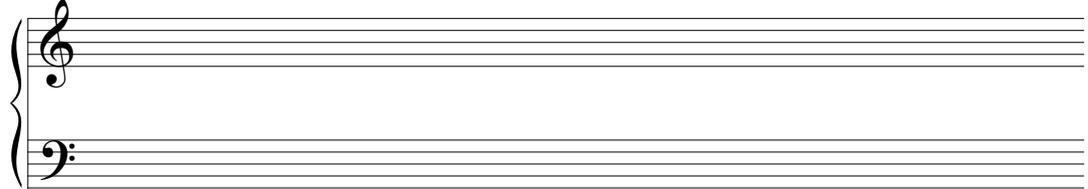
Pno.

Plbk.

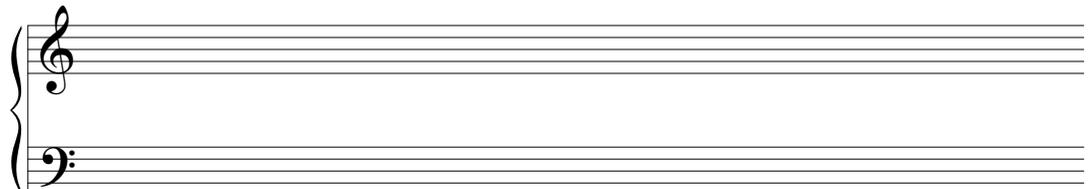
"...This is not something I'm saying about Him. *l.v.* (strings enter gradually and sustain)

This is something He is saying about **Himself**: 7:30  
'No one comes to the Father  
but by or through me!'"

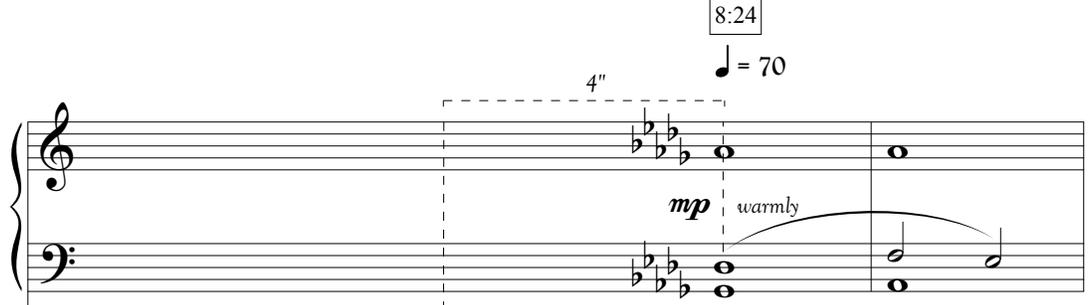
SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno. 

Plbk. *(violin enters w/ slow moving melody)*  
 "That tender Christ who went about doing good and kissed little babies and blessed people  
 - now, ah! There's nothing more beautiful than a little Lamb.  
 There's nothing more terrible than the wrath of the Lamb!"

Pno. 

Plbk. 7:53 "And as the sinner goes, summoned to the throne, where are you?  
 And what have you done when the record's read?  
 Every last sin will arise in condemnation and cry out, ..."

Pno. 

Plbk. "...'Guilty! Guilty! Guilty! **Guilty!**'"

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

Plbk.

Pno.

Plbk.

("there's always a payday for sin")

Pno.

(internalize pulse from cello)

Plbk.

9:03  
(cello)

"How far God will go...."

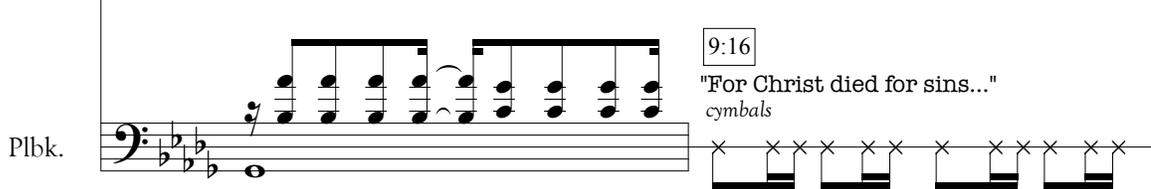
SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.



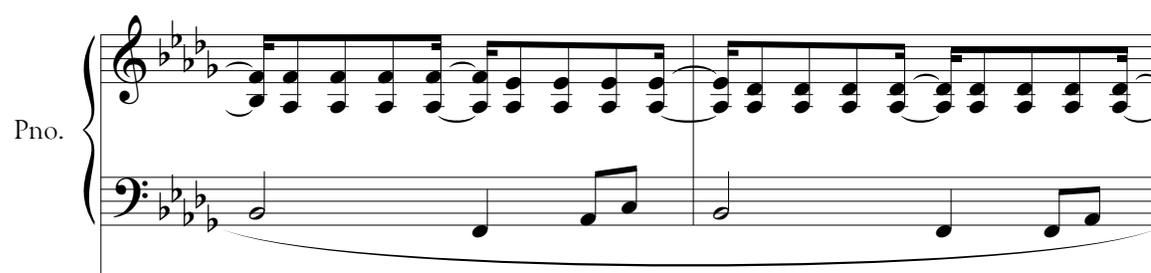
*mf* gradually cresc.

Plbk.

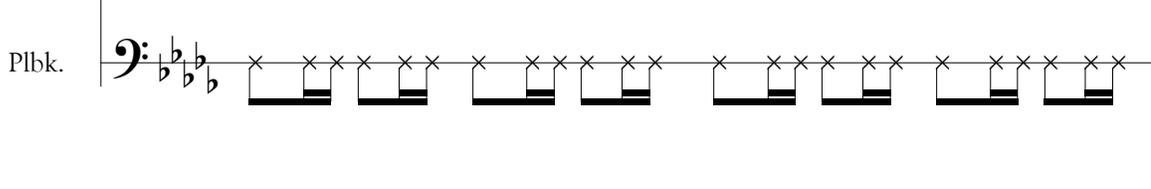


9:16  
"For Christ died for sins..."  
cymbals

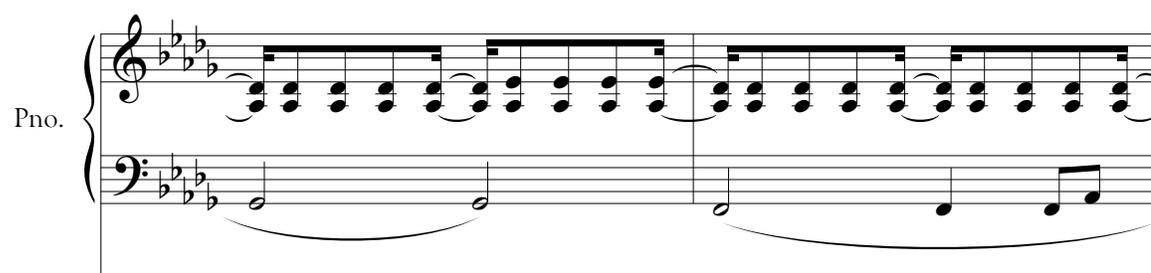
Pno.



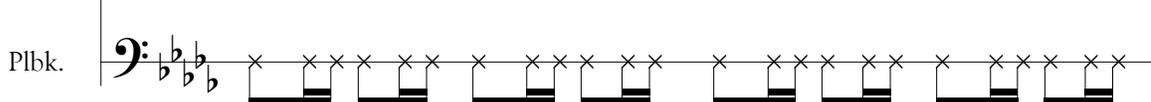
Plbk.



Pno.



Plbk.



SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

Plbk.

The first system of music features a piano accompaniment and a plucked bass line. The piano part consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a simple bass line. The plucked bass line is represented by a series of 'x' marks on a staff with a bass clef, indicating a rhythmic pattern.

Pno.

Plbk.

The second system of music continues the piano accompaniment and plucked bass line. The piano part maintains the same melodic and harmonic structure as the first system. The plucked bass line continues with its rhythmic pattern.

Pno.

Plbk.

The third system of music concludes the piano accompaniment and plucked bass line. The piano part ends with a final chord, and the plucked bass line continues to the end of the system.

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

Plbk.

Pno.

Plbk.

Pno.

Plbk.

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

Plbk.

Pno.

Plbk.

Pno.

Plbk.

SERMON HYMNS  
I. The Gospel of Jesus Christ

Pno.

Plbk.

Pno.

Pno.

rit. et dim. al fine

Plbk.

## CHAPTER VI

TEXT, *SERMON HYMNS*: I. “THE GOSPEL OF JESUS CHRIST”

**Paul Washer:** The Gospel of Jesus Christ<sup>38</sup>

**PW:** Is a scandal<sup>39</sup>

**PW:** The Gospel of Jesus Christ<sup>40</sup>

**PW:** “For I am not ashamed of the Gospel” (Rom. 1:16)<sup>41</sup>

**Chris Barnes:** The Gospel of Christ<sup>42</sup>

**Chad Davis:** “For I am not ashamed of the Gospel” (Rom. 1:16)<sup>43</sup>

**David Platt:** “I am not ashamed of the Gospel because it is the power of God for the salvation of everyone who believes, first for the Jew then for the Gentile. For in the Gospel, a righteousness from God is revealed, a righteousness that is by faith from first to last, just as it is written, ‘The righteous will live by faith.’” (Rom. 1:16-17)<sup>44</sup>

**PW:** The Gospel of Jesus Christ<sup>45</sup>

**Chris Barnes:** The Gospel of Christ<sup>46</sup>

**PW:** And our Gospel has power not because it is acceptable to carnal man, our Gospel has power because it is a scandal to man.<sup>47</sup>

<sup>38</sup> Paul Washer, “I Am Not Ashamed of the Gospel” (sermon preached on October 19, 2007), <http://www.sermonaudio.com/sermoninfo.asp?SID=1019071819161> (accessed June 13, 2011).

<sup>39</sup> Washer, “Regeneration vs. the Idolatry of Decisional Evangelism” (sermon), <http://adidab.wordpress.com/2009/05/05/paul-washer-transcript-01-regeneration-v-the-idolatry-of-decisional-evangelism/> (accessed June 13, 2011).

<sup>40</sup> Washer, “I Am Not Ashamed of the Gospel.”

<sup>41</sup> Ibid

<sup>42</sup> Chris Barnes, “A Short, Simple Presentation of the Gospel” (sermon preached on January 21, 2001), <http://www.sermonaudio.com/sermoninfo.asp?SID=1220102145> (accessed June 13, 2011).

<sup>43</sup> Chad Davis, “True Love, the Gospel, and Faith” (sermon preached at Cornerstone Community Church, Jackson, TN, September 9, 2007), <http://ccnow.org/sermon.php?ID=432> (accessed June 13, 2011).

<sup>44</sup> David Platt, “Faith in Practice Chapel” (sermon preached at Union University, Jackson, TN, October 26, 2007), <http://www.uu.edu/audio/detail.cfm?ID=335> (accessed 13 June 2011).

<sup>45</sup> Washer, “I Am Not Ashamed of the Gospel.”

<sup>46</sup> Barnes, “A Short, Simple Presentation of the Gospel.”

<sup>47</sup> Washer, “I Am Not Ashamed of the Gospel.”

**D. A. Carson:** In the beginning...God.<sup>48</sup>

**Jon Cardwell:** Creation is fundamental to the Gospel.<sup>49</sup>

**DAC:** For all of human accountability, all of human responsibility before God is grounded in the first instance of creation. God made everything. He made us, and we owe him.<sup>50</sup>

**William McCrea:** And the Lord God formed man, and the Lord God breathed into his nostrils the breath of life, and man became a living soul, and then the Lord God planted the garden.<sup>51</sup>

**Thomas Martin:** And when Adam fell in the garden, he plunged all mankind into sin. all of us are tainted with Adam's first sin in the garden. He stood there as our first parent, as our federal head, as our representative. In the loins of Adam was the seed of all mankind. You were represented in the garden.<sup>52</sup>

**Ian Paisley:** "For all have sinned and come short of the glory of God" (Rom. 3:23).<sup>53</sup>

**CB:** "For all have sinned and come short of the glory of God" (Rom. 3:23).<sup>54</sup>

**PW:** Don't tell me Scripture's not right when it talks about all men having sinned because all men are sinners...You say, "Well, I don't agree." That's because you've grabbed enough Christianity to stand but you don't believe the Bible. The Scripture's testimony against you and all men...<sup>55</sup>

**PW:** "For all have sinned and fall short of the glory of God" (Rom. 3:23)<sup>56</sup>

**PW:** ...is that we are born with evil, and we are evil. Do you have to teach a child to lie? Do you have to teach a child to be self-centered? Do you have to teach a child to be selfish? Do you have to teach a child to be brutal to other children? They learn that on their own. Set

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<sup>48</sup> D. A. Carson, "The God Who Made Everything" (sermon preached on February 20, 2009), [http://thegospelcoalition.org/resources/a/part\\_1.\\_the\\_god\\_who\\_made\\_everything](http://thegospelcoalition.org/resources/a/part_1._the_god_who_made_everything) (accessed June 13, 2011).

<sup>49</sup> Jon Cardwell, "The Fall of Man in the Garden" (sermon preached on December 19, 2010), <http://www.sermonaudio.com/sermoninfo.asp?SID=12201026514> (accessed June 13, 2011).

<sup>50</sup> Carson, "The God Who Made Everything."

<sup>51</sup> William McCrea, "How Did We Get Into This Situation?" (sermon preached on June 25, 2006), <http://www.sermonaudio.com/sermoninfo.asp?SID=62806163255> (accessed June 13, 2011).

<sup>52</sup> Thomas Martin, "The Fall of Man" (sermon preached December 12, 2004), <http://www.sermonaudio.com/sermoninfo.asp?SID=12190411238> (accessed June 13, 2011).

<sup>53</sup> Ian Paisley, "The Blood of Jesus Christ" (sermon preached February 24, 2002), <http://www.sermonaudio.com/sermoninfo.asp?SID=3602161550> (accessed June 13, 2011).

<sup>54</sup> Barnes, "A Short, Simple Presentation of the Gospel."

<sup>55</sup> Washer, "Way of the Master Radio Contrasts Joel Osteen's Message with Paul Washer's Part 2" (sermon excerpts), <http://www.sermonaudio.com/sermoninfo.asp?SID=1124071042560> (accessed June 13, 2011).

<sup>56</sup> Washer, "The Greatest Text in the Bible" (sermon preached on May 22, 2006), [http://www.gccsatx.com/resources.php?sa\\_action=&sa\\_search=the--SPC--greatest--SPC--text](http://www.gccsatx.com/resources.php?sa_action=&sa_search=the--SPC--greatest--SPC--text) (accessed June 13, 2011).

them free, discipline them not and see what you have in ten years: a monster. Why? Because what Scripture says is true. And you hold your ears and you say, “I don’t want to hear it! I don’t want to hear it!” in the same way that a person dying of cancer is in denial and says to the doctor, “I don’t want to hear it! I don’t want to hear it!” But by cupping the hands over your ears you close yourself off from any remedy.<sup>57</sup>

**PW:** Because you need to realize that the Bible says, “For all have sinned and fall short of the glory of God,” and you have no idea what that means. That we were born radically depraved and God-hating. That we would have never sought God, never come to God. We have rebelled against God; broken every law. It’s not just an issue that you have sinned. It’s not just an issue that you have sinned; the issue is you’ve never done anything but sin. The Bible says in the Prophets that even our greatest works are like filthy rag before God, and because of that you know what we deserve: the wrath of God.<sup>58</sup>

**Alan Cairns:** How can a just God accept and justify guilty sinners?<sup>59</sup>

**George Whyte:** There’s always a payday for sin.<sup>60</sup>

**PW:** Someone had to pay that price. Someone had to die!<sup>61</sup>

**DP:** At just the right time, when we still powerless, Christ died for the ungodly. Very rarely will anyone die for a righteous man, though for a good man someone might possibly dare to die, but God demonstrates his love for us in this – while we were still sinners Christ died for us.<sup>62</sup>

**PW:** Do you know why you’re saved, if you are saved? Because when Jesus Christ was hanging on that cross he bore your sin. The sin of God’s people. And all the fierce wrath of God that should fall upon you fell upon His only begotten son.<sup>63</sup>

**Alistair Begg:** ‘God made him’ – that is Jesus – ‘who had no sin to be sin for us so that in Him we might become the righteousness of God.’...Because Jesus was sinless, He could take our sins. And the Gospel is the story of this great exchange. An exchange that takes place at

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<sup>57</sup> Washer, “Way of the Master Radio Contrasts Joel Osteen's Message with Paul Washer's Part 2.”

<sup>58</sup> Ibid.

<sup>59</sup> Alan Cairns, “The Gospel: What It Is and Whom It Reaches,” (sermon preached on November 9, 2010), <http://www.sermonaudio.com/sermoninfo.asp?SID=1190318423> (accessed on June 13, 2011).

<sup>60</sup> George Whyte, “God’s Creation Marred” (sermon preached on March 25, 2007),

<http://www.sermonaudio.com/sermoninfo.asp?SID=32507162548> (accessed on June 13, 2011).

<sup>61</sup> Washer, “Shocking Youth Message Stuns Hearers, So Shocking the Preacher Was Never Invited Back” (sermon preached on May 29, 2006), <http://www.sermonaudio.com/sermoninfo.asp?SID=52906154239> (accessed on June 13, 2011).

<sup>62</sup> Platt, “Faith in Practice Chapel.”

<sup>63</sup> Washer, “Shocking Youth Message Stuns Hearers, So Shocking the Preacher Was Never Invited Back.”

the cross. Jesus taking our place and bearing the wrath that our sins deserve, so that in exchange we might receive the righteousness that none of us deserves.<sup>64</sup>

**AC:** God hath set him forth to be a propitiation through faith in his blood. Christ is a sacrifice... to put away the wrath of God.<sup>65</sup>

**PW:** It was God the Father who crushed His only begotten son, according to Isaiah 53.<sup>66</sup>

**IP:** “With His Stripes, we are healed” (Is. 53:5)<sup>67</sup>

**PW:** The only way any human being on this earth will ever be saved is through Jesus Christ - and that is all!<sup>68</sup>

**Albert Martin:** Now, you see it has often been said in days past and is said right down to the present our that people have no complaints with Jesus as a good man, a good teacher, but it is the narrowness of His followers, the fanatical claims his followers make that unless you believe as they believe, you are lost and damned and will roast in Hell. People say that's the offense of Christianity, it's not Christ - the meek, the gentle, the loving, tender Jesus. [He] went about doing good, taught us the Golden rule, gave us the Sermon on the Mount; we've got no complains with Jesus. Oh no, my friend, if you've bought into that nonsense, you listen to Jesus. Listen to the meek, lowly Jesus. This is not something I'm saying bout Him. This is something He is saying about Himself... “No one comes to the Father but by or through me!” (John 14:6)<sup>69</sup>

**Leonard Ravenhill:** That tender Christ who went about doing good and kissed little babies and blessed people – now, ah! There’s nothing more beautiful than a little Lamb. There’s nothing more terrible than the wrath of the Lamb!<sup>70</sup>

**WM:** And as the sinner goes, summoned to the throne, where are you? And what have you done when the record’s read? Every last sin will arise in condemnation and cry out, “Guilty! Guilty! Guilty!”<sup>71</sup>

**AC:** How can a just God accept and justify guilty sinners?<sup>72</sup>

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<sup>64</sup> Alistair Begg, “Becoming a Christian” (sermon preached on August 25, 2010), <http://www.sermonaudio.com/sermoninfo.asp?SID=82510110025274> (accessed June 13, 2011).

<sup>65</sup> Cairns, “The Gospel: What It Is and Whom It Reaches.”

<sup>66</sup> Washer, “Shocking Youth Message Stuns Hearers, So Shocking the Preacher Was Never Invited Back.”

<sup>67</sup> Paisley, “With His Stripes, We Are Healed” (sermon preached on December 12, 2010), <http://www.sermonaudio.com/sermoninfo.asp?SID=1227101641461> (accessed on June 13, 2011).

<sup>68</sup> Washer, “Shocking Youth Message Stuns Hearers, So Shocking the Preacher Was Never Invited Back.”

<sup>69</sup> Albert Martin, “Jesus – The Only Way to God?” (sermon preached on October 10, 1993), <http://www.sermonaudio.com/sermoninfo.asp?SID=9140313751> (accessed on June 13, 2011).

<sup>70</sup> Leonard Ravenhill, “The Judgment Seat of Christ” (sermon preached on January 1, 1996), <http://www.sermonaudio.com/sermoninfo.asp?SID=922020713> (accessed on June 13, 2011).

<sup>71</sup> McCrae, “The Great Judgment” (sermon preached on August 19, 2007), <http://www.sermonaudio.com/sermoninfo.asp?SID=9290779579> (accessed on June 13, 2011).

**GW:** There's always a payday for sin...So then everyone must give an account of himself unto God.<sup>73</sup>

**AC:** How far God will go to save unworthy sinners from their sin!<sup>74</sup>

**AB:** For Christ died for sins, once for all, the righteous for the unrighteous to bring you to God.<sup>75</sup>

**AM:** Saving faith is the desperate thrust of a helpless soul upon the arms of an almighty Savior.<sup>76</sup>

**LR:** "Can God forgive every sin I've ever committed?" I said, "He sure can. That is if you repent of your sin and you plead for the blood of Christ and you ask for mercy."<sup>77</sup>

**IP:** Repentance toward God and faith in our Lord Jesus Christ. Faith in Christ! This is the work of God that you believe in Him Who He has sent!<sup>78</sup>

**PW:** In Mark he tells us, "Repent and believe the Gospel!" (Mark 1:15)<sup>79</sup>

**PW:** The Kingdom of God has come, the time is fulfilled. Now, spend the rest of your life repenting of your sins and believing in Me.<sup>80</sup>

**John Piper:** This precious Gospel of Christ crucified for sinners, of Christ risen for your justification, of Christ reigning in Heaven, of Christ coming in glory. This precious Gospel is the power by which you will be brought unfailingly to salvation ready to be revealed in the last time, that is, joy and safety in the presence of an all holy God for all those who go on believing.<sup>81</sup>

<sup>72</sup> Cairns, "The Gospel: What It Is and Whom It Reaches."

<sup>73</sup> Whyte, "God's Creation Marred."

<sup>74</sup> Cairns, "God's Righteousness Revealed in the Justification of Believers and in the Judgment of Unbelievers" (sermon preached on June 10, 2001), <http://www.sermonaudio.com/sermoninfo.asp?SID=61001132319> (accessed on June 13, 2011).

<sup>75</sup> Begg, "Becoming a Christian."

<sup>76</sup> Albert Martin, "Warning to Professing Christians" (sermon preached on January 23, 1994), <http://www.sermonaudio.com/sermoninfo.asp?SID=101803153426> (accessed on June 13, 2011).

<sup>77</sup> Ravenhill, "The Judgment Seat of Christ."

<sup>78</sup> Paisley, "Sixty Minutes to Go" (sermon preached on March 1, 1968),

<http://www.sermonaudio.com/sermoninfo.asp?SID=6860> (accessed on June 13, 2011).

<sup>79</sup> Washer, "Shocking Youth Message Stuns Hearers, So Shocking the Preacher Was Never Invited Back."

<sup>80</sup> Ibid.

<sup>81</sup> Piper, "The Gospel is the Power of God unto Salvation" (sermon preached at Bethlehem Baptist Church, Minneapolis, MN, June 21, 1998), <http://www.desiringgod.org/resource-library/sermons/the-gospel-is-the-power-of-god-unto-salvation> (accessed on June 13, 2011).

## CHAPTER VII

## CONCLUSION

The God of the Bible seeks worshippers who worship Him in spirit and truth. This guideline transcends differences in culture, denomination, geography, and style, as disparities such as these are subject to an overarching framework for Christian worship. The Christian worship tradition will naturally manifest itself with diversity at a local level, but unifying foundational aspects detailed in the Christian Scriptures support the Christian worship tradition in a universal sense. *Sermon Hymns* is consistent with these biblical prescriptions of Christian worship. Similarly to congregational singing, it engages the emotions and intellect of the worshipper as it communicates a biblical narrative through an emotionally evocative aural and visual accompaniment. While the form of presentation is novel, *Sermon Hymns* is, practically speaking, an attainable medium for an average church, even a house church. Therefore, it follows that this composition, or this form of composition, could be presented in a church setting.

This topic of the relationship between music and Christian worship is relevant not only to members of the Christian faith but also to musicologists who devote themselves to the study of Western art music, for Western art music stems in part from the musical tradition of the Christian church. Waldo Seldon Pratt writes,

Music is to a striking degree the creation or child of the Church. Many of its most ordinary technical ways and resources were discovered or intended primarily because the Church needed them. Hundreds of its most constructive masters were trained primarily as ecclesiastical officers, so that sometimes for ages together the entire

direction of its artistic proves has been given by those whose minds were full or religious ideas and whose work was actuated by religious motives.<sup>82</sup>

There is an abundance of music composed and still being composed specifically for Christian worship, and viewing it through the proper lens is crucial to understanding it. That being said, my primary audience is the Christian church, to whom God has specifically revealed Himself and from whom a response of worship is volitionally offered. It is my hope that this composition stimulates within the church a renewed ascription of ultimate worship to God through the combination of music and text.

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<sup>82</sup> Pratt, 14-15.

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APPENDIX A  
PERFORMANCE NOTES

## PERFORMANCE NOTES

In general, the primary role of the piano is to support the text. Consequently, the dynamics of the piano should never overpower or conflict with the sermon excerpts. Occasionally, there are moments in which the piano is the primary voice and is therefore encouraged to take expressive freedom. However, the performer is at all times to provide a complementary environment to the spoken texts.

Notes beamed in this manner are an indication to play with an increasing rate of speed



Notes beamed in this manner are an indication to play with a decreasing rate of speed



Notes displayed in this manner are an indication to continually repeat the contained notes and/or figures for the duration specified by the horizontal line



Stemless notes are an indication to strike and sustain a note until further designation is given or as context informs

