

The Development of the Book of Worship for United States Forces

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Date: *April 25, 1996*

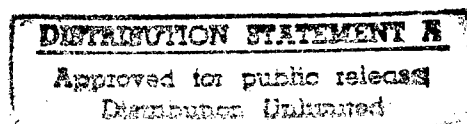
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*A thesis submitted in partial fulfillment of
requirements for the degree of Master of
Theology in the Divinity School of
Duke University*

1996

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ACKNOWLEDGMENTS

I wish to express my sincere appreciation to the Navy Postgraduate School, to CAPT. J. David Atwater, CHC, USN of the Professional Development Division, Office of the Chief of Chaplains, to CAPT. Benny J. Hornsby, CHC, USN and CDR Albert I. Slomovitz, CHC, USN, from the Office of the Chief of Naval Education and Training, for allowing me to participate in the Chaplain Postgraduate (CIVINS) Program. I am also grateful to Chaplain (COL.) Cecil R. Richardson, USAF from the Armed Forces Chaplains Board, who provided extensive use of archival material for this study. I thank CAPT. James G. Harwood, CHC, USN and Mr. William E. Taylor (USN, Ret.) for their assistance in providing archival materials from the Navy Chaplain Resource Board. To my advisors, Dr. Karen Westerfield Tucker and Dr. James Travis, I owe sincere thanks for their wisdom and guidance.

PREFACE

The Book of Worship for United States Forces¹ has been used as the primary worship resource in military chapels, in the field, as well as aboard ships since 1974. It is a hybrid hymnal combining the faith traditions of Protestants, Catholics, Orthodox, and Jews. As a unique liturgical document, the product of a great amount of research and ecumenical development, there has been no scholarly analysis of the myriad of benefits which it offers. It is widely used by clergy and laity from a variety of worship traditions. This study may prove helpful for those who are planning a new hymnal resource for their denomination. It offers a developmental history, and a theoretical set of criteria for selecting for selecting hymns, prayers, and liturgies. The full integration of ecumenical material in this book makes it stand out as a pioneer in hymnology and liturgy.

Liturgical elements from the Roman Catholic, Orthodox, and Jewish traditions are not as thoroughly developed as the Protestant section. This thesis is primarily an analysis of those areas within the Protestant traditions. This author regrets some selections in the book will not be covered. However, others from those particular faith groups are encouraged to explore the richness and depth of those liturgies and musical selections which represent their history.

¹ Book of Worship for United States Forces, Armed Forces Chaplains Board (Washington D.C.: U.S. Government Printing Office, 1974).

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To Karen

Lesleigh and Lauren

You are the joy of my life

CHAPTER ONE

The Chaplain's First Resources

As the earliest U.S. military chaplains went forward with the troops into the battlefield and aboard ships, they carried with them a Bible, unhesitating devotion, and only the essential manuals for providing worship. Books were not only costly, they required tender care. The first chaplain known to have served with the Navy was Benjamin Balch, a Congregational minister. On 28 October 1778, Balch reported aboard the frigate *Boston*. The first Army chaplain was the Episcopalian, John Hurt, who was commissioned on 4 March 1791, with no rank, and an annual stipend of \$600. The first chaplains could keep only the most essential materials with them, typically their own denominations worship resources, be it prayer book or hymnal.

English-language worship resources for military contexts were first produced during the English Reformation and have continued in the succeeding centuries.¹ A Litany as well as occasional prayers for the armed forces had been included in the 1552 revision of the Book of Common Prayer. Archbishop Thomas Cranmer included them at the request of King Henry VIII during a time of war with Scotland and France. As more prayers were written for times of crisis, the Archbishop's initial collection grew large enough to become a book. The first Anglican prayer book for the military dates from 1589, called "A Forme of Prayer, thought fitte to be dayly used in the English Armie in France."² During the English Civil War, in the seventeenth century, a military prayer book was also published by the Puritans, under the leadership of Edmund Calamy. The title was:

¹ Marion Hatchett has provided an extensive study on military prayer books. See Marion J. Hatchett, "Military Prayer Books" in Creation and Liturgy, Ralph McMichael, ed. (Washington D.C.: Pastoral Press, 1993), 69-92.

² *Ibid.*, 70.

The Souldiers Pocket Bible: Containing the most (if not all) those places contained in holy Scripture, which doe show the qualifications of his inner man, that is a fit souldier to fight the Lord's Battles, both before the fight, in the fight, and after the fight; Which Scriptures are reduced to several heads, and fitly applied to the souldiers severall occasions, and so may supply the want of the whole Bible, which a souldier cannot conveniently carry about him: And may bee usefull for any Christian to meditate upon, now in this miserable time of Warre.³

Worship resources for the American military began to be produced within seventy years of the founding of the nation. During the nineteenth century, the Protestant Episcopal Church published additional works for those in military service. In 1844, The Soldiers and Sailors Manual of Devotion included prayers for those at sea, for the visitation of the sick and for penitence. Marion Hatchett notes that there was even a prayer for "obedience to Commanders on Land or at Sea."⁴ By 1861, the Protestant Episcopal Church in Cincinnati, Ohio, had provided for its ministers a prayer booklet with eleven hymns and a metrical psalm. It was called An order of Public Worship to be used by all Ministers of the Protestant Episcopal Church, when Officiating at any encampment, or other Depot of Troops, in the State of Ohio. Basically, it was a condensed form of morning or evening prayer from the Episcopal Book of Common Prayer. Since the country was in crisis, Bishop Charles P. McIlvaine modified one of the prayers, inserting after a prayer for the president, a prayer for the country in the present need.⁵ Meanwhile, in Pennsylvania, Bishop Alonzo Potter released that same year, The Soldiers Prayer Book. Arranged from the Book of Common Prayer; with additional Collects and Hymns.

In 1862, a new issue surfaced in the matter of prayer books. It was the issue of ecumenical appeal. Whenever a nation is engaged in civil war, the realm of religion

³ Ibid., 71.

⁴ Ibid., 73.

⁵ Ibid., 73.

takes a new dimension of importance on a higher plane. Charles W. Shields prepared a manual that quickly drew attention by Bishops McIlvaine and Potter and other non-Episcopalian clergy in Philadelphia. The manual offered prayers and liturgical forms that transcended denominational differences. The clergy in Philadelphia understood that there were circumstances which would not always allow close adherence to rules and customs of a particular group. This manual was for everyone. It was published in Philadelphia as A Manual of Worship, suitable to be used in legislative and other public bodies, in the Army and Navy, and in Military Academies, Asylums, Hospitals, etc. The hopes and intentions of these prayer books were to aid those engaged in military service to worship God in unity and peace.⁶ However, the southern branch of the Protestant Episcopal Church felt determined to produce their own version of a prayer book. In 1863, Bishop Stephen Elliot attempted to publish a Confederate version of the Book of Common Prayer. In Richmond, Virginia, the Diocesan Missionary Society published ten thousand copies of Prayer Book for the Camp. The following year, this society issued twenty-four thousand copies of The Army and Navy Prayer Book.

Despite differences in the prayers and perhaps the intentions of these prayer books, the hymns and metrical psalms were common to most of those published. The two metrical psalms found in the prayer books were Psalm 100 ("With one consent let all the earth") and Psalm 103 ("O Bless the Lord , my soul"). The list of hymns which were common were:

Welcome sweet day of rest
 Lord, dismiss us with thy blessing*
 When I survey the wondrous cross*
 Come, Holy Spirit, Heavenly Dove*
 Hasten, sinner to be wise
 The Spirit, in our hearts
 O that load of sin were gone
 Jesus savior [lover] of my soul
 When I can read my title clear

⁶ Ibid., 74.

Jesus and it shall ever be
Guide Me O thou great Jehovah*

Of the hymns which were popular to these Civil War hymnals, only four (those with an asterisk) survived in our present Book of Worship for United States Forces.

As printing became more economical, book quality improved, and U.S. military strength grew rapidly, the Protestant Episcopal church and other denominations continued to provide for military personnel with new hymnals and prayer books for use in chapels, ships, or in the field. This was very clear at the beginning of the first World War. In 1917, not only did the Protestant Episcopal Church publish The Hymns and Prayers for the Use of the Army and Navy, but the National Lutheran Council as well published their own version of liturgical help in The Army and Navy Service Book. The Presbyterians also, at this time, were enjoying the widespread use of The Hymnal, which was edited by Louis F. Benson and released in 1895. The Hymnal for the Presbyterians was not revised until 1933.

So, as we trace the origin of early military prayer books and hymnals, we find evidence that the citizens of this nation felt it was important to provide for the religious support of troops in times of conflict and in peace. We conclude that until 1920, those books of worship for the United States Forces were supplied either by private publishers or compassionate efforts by the respective denominations within the chaplain corps. It is at this point, our study turns away from the church published hymnals, and turns toward the first federal government printed hymnals.

CHAPTER TWO

Hymnals published by the Federal Government

The Request for Supplies

Although the Army and the Navy have had chaplains providing ministry to the soldiers and sailors since the birth of our nation, the federal government did not print any official worship hymnals until 1942. However, private publishers did print hymnals under government contract as early as 1920. From the birth of our nation and its military Chaplain Corps, the pastors, priests, and rabbis used the worship books and manuals of their own denomination to assist them in providing worship services to the armed forces personnel. Those few chaplains who served prior to 1900 had to function without the most basic office supplies which would be considered essential today. Chaplains sent letters to their Commanding Officers requesting stationery, office equipment, a typewriter, as well as hymnals to assist them in their work.

On 20 October 1906, the Board of Chaplains, acting on behalf of the Corps, requested standardized worship supplies in their report to the Navy Department. In order to perform more effective ministry, the Board of Chaplains wrote:

In the interest of uniformity, compendious books of worship should be compiled for Catholic and non-Catholic seamen, including prayers familiar to common liturgical usage, containing also prayers specially prepared for the naval service and hymns accepted by all denominations; and in said books there should be a supplement containing concise practical instructions and suggestions as to the standards of conduct and character to be maintained in the naval service, the books to bear the imprimatur of the Navy Department; each man in the naval service who may desire it to be furnished with a copy of either book. In the opinion of the Board, such books would serve a high purpose of religious devotion and moral inspiration and restraint, and we beg leave to suggest that a board of representative Chaplains be appointed for the compilation of such books.⁷

⁷ Clifford M. Drury, History of the Chaplain Corps, United States Navy, 10 vols. (Washington D.C.: Government Printing Office, 1983), 1:153.

Although the suggestions were heard, essential supplies for chaplains were not standardized until 1920. During the First World War, chaplains received what they could (depending on their resourcefulness) through the YMCA, American Red Cross, the Jewish Welfare Board, and the Chaplains Aid Association. The Episcopal Church supplied hymn books, and a cassock, surplice and stoles for its chaplains. The Presbyterians, Methodists, and Congregationalists supplied their clergy with portable communion sets and typewriters. Often, the main problem with obtaining supplies in the field was the low priority for transporting ecclesiastical supplies. In wartime, the more essential supplies of food, clothing, and ammunition take precedence over the shipping of hymnals. But after the war, the Army and Navy established an organized structure under a Chief of Chaplains with the Act of 1920 (also known as the Capper Bill). The legislation ensured each chaplain be supplied with a field desk, folding altar, chest of 300 hymn books, assembly tent, folding tables, and 32 folding benches.⁸

As the Act of 1920 called for hymn books, the newly appointed Chiefs of Chaplains for the Army and Navy set out to produce a military hymnal as soon as possible. There was no rush however to procure the hymnal chests. The chests were actually surplus World War I tool chests which had been mounted on automobile running boards. The tool boxes were quite satisfactory for storage and movement for 300 hundred books.

The Army and Navy Hymnal of 1920

The preface to Army and Navy Hymnal, edited by Chaplain Julian E. Yates of the Army and Chaplain John B. Frazier of the Navy, explains how it was compiled:

For a long time it has been felt that for the use of the Army and Navy, a hymnal should be published that would meet the demands of every

⁸ Daniel B. Jorgensen, The Service of Chaplains to Army Air Units, 3 vols. (Washington D.C.: Government Printing Office), 1:75.

occasion and of all the Chaplains. From time to time civilian organizations have attempted this work, and have produced books of merit. The fact remains, however, that the Chaplains should know, and do know, more about what the men want and what is appropriate for divine service as conducted in the Army and Navy, than those who have seen the situation only from the outside.

With a view of getting what we want in this book, representatives of the Chaplain Corps of the Army and Navy selected a number of popular hymns which were submitted to each Chaplain of both branches of the services, with the request that he suggest the eliminations or material to be added; also that suggestions be made as to Orders of Service, Selections for responsive reading, et cetera.⁹

Chaplains Frazier (Methodist, South) and Yates (Baptist, North) combined the hymns from the Youth Hymnal, by the Century Publishing Company, with responsive readings by Harry Emerson Fosdick. A section for Catholic and Jewish personnel was also included. The first edition contained 242 Protestant hymns. The Orders of Worship were prepared by the Reverend H. Augustine Smith, A.M. Following this section, a Catholic section featured twenty-seven hymns with prayers for worship. The "Home and Patriotic Section" at the back of the hymnal contained eleven popular hymns.

Along with the hymnal there was a separate edition written for band and orchestra accompaniment. Although the 1920 hymnal was widely used and filled a great need, the Navy chaplains found the pitch of many songs was set too high for male voices. While the Army used the hymnal in chapels attended by mixed audiences, the Navy chose to revise the hymnal to accommodate lower voices. In 1925, a second edition was published with the new hymn settings and a few minor changes. The two editions were nearly identical. The page numberings differed in a few places because the Navy included a Jewish section and four hymns written by the former Navy Chaplain (1917-1923), LCDR Henry Van Dyke, CHC, USNRF (Presbyterian). Of the four hymns appearing in the 1925 edition, only "Joyful, Joyful, We Adore Thee" has

⁹ The Army and Navy Hymnal (Washington D.C.: Government Printing Office, 1920), iii.

consistently remained in the succeeding hymnals. Since storage space was a precious commodity aboard ships, the Navy issued a compact version of the second edition that same year which had only the words printed.¹⁰

Other chaplains in the Army Air Corps suggested the hymnal should be revised to include "more songs appropriate for Sunday School, and a more abbreviated program in the order of Special Services."¹¹ However, it would not be until 1940 that a new hymnal would be considered.

Hymnal Changes in the Second World War

With the eruption of global tension in Europe and the Far East summoning the inevitable start of World War II, a national convocation of the Chaplains Association convened in Cincinnati in May 1939 to consider revising the hymnal. They appointed a committee of three Army chaplains to plan the hymnal: Ivan L. Bennett (Southern Baptist, and Chief of Chaplains), William R. Arnold (Roman Catholic), and Walter B. Zimmerman (Disciples of Christ). In 1940, the Chaplains Association expanded its membership and changed its name to the Chaplains Association of the Army *and* Navy. At their national convocation in New York City in May 1940, they amended their hymnal project to include a smaller, abridged version for field service. The larger version was primarily intended for use in chapels. In the preface to the 1942 hymnal, there is a reference to a "word" edition of The Army and Navy Hymnal. This reference was certainly to the compact edition issued in 1925. The name of the new hymnal changed because Century Publishing Company would not sell the copyright, and the Army Quartermaster General would purchase the books only on a competitive bid. The contract was awarded to A.S. Barnes and Company, who published for the Federal

¹⁰ Clifford M. Drury, History of the Chaplain Corps, United States Navy, 10 vols. (Washington D.C.: Government Printing Office, 1983), 1: 226.

¹¹ Daniel B. Jorgensen, The Service of Chaplains to Army Air Units, 3 vols. (Washington D.C.: Government Printing Office), 1:75.

Government, copyright free,¹² a hymnal and service book for the military to use while troops were deployed far away from their home churches and synagogues. They released two companion books in 1942 called the Hymnal, Army and Navy and a smaller, Song and Service Book for Ship and Field. This new hymnal helped thousands of military personnel, who simply needed something to help them in their religious expression as there was a shortage of clergy aboard ships, in remote locations, or in the field.

While the oversight for the 1942 hymnal was coordinated by the Chiefs of Chaplains for the Army and Navy, sixteen others researched the copyright of hymns and prayers. A survey was sent to 1,675 chaplains, musicians, and civilian clergy to determine the most popular hymns. The chairman of the hymnal editorial committee was Army Chaplain Ivan L. Bennett. The Navy Chief of Chaplains was Rear Admiral Robert D. Workman (Presbyterian, USA) and the Army Chief of Chaplains was Major General William R. Arnold. The first hymnal was laid out very simply and clearly. There were three sections for Protestant, Catholic, and Jewish orders of worship.

In the Protestant section of The Hymnal Army and Navy, the worship liturgies are divided into morning and evening worship service, a general service, and an order for Sunday School. The order for holy communion follows closely the Book of Common Prayer. In the editorial notes on page 16, there is a reference to an "old liturgy (AD 1661)..." which quotes the prayer of thanksgiving. A comparison of the prayers and rubrics that follow shows the hymnal committee abbreviated the Protestant Episcopal service. Following the service of the Lord's Supper, there are the Ten Commandments, the Beatitudes, and litanies for confession, for thanksgiving, and for the nation. Also included in the hymnal are the creeds, prayers, a common lectionary readings schedule, lectionary psalter, 20 responsive readings, 53 psalter readings, and

¹² Ivan L. Bennett, ed. Song and Service Book for Ship and Field (Washington D.C.: A.S. Barnes, 1941), 2.

466 hymns. The lectionary readings follow an annual cycle listing in three columns the Old Testament, Gospel, Epistle selections. The readings begin with the first Sunday of Advent and continue through the twenty-seventh Sunday of Trinity. Then, an added selection is offered for national holidays. The 20 responsive readings are portions of Scripture, arranged by Ivan L. Bennett. In the back of the hymnal there are the usual indices for authors, tunes, first lines, etc. At the beginning of the hymns section the publisher printed an unusual, one-page index, that lists hymns in two columns. One column lists the processionals, the other columns lists the recessionals. Below these two columns was a small third section, listing 29 hymns for children.¹³

In the Preface to Song and Service Book for Ship and Field, the Chiefs of Chaplains wrote, "The compilation has been made during a great national emergency, and the time element has necessitated haste. The prayers and other aids to worship have been selected, not to take the place of prayer book or missal, in the ministry of the chaplain, but to furnish aids for congregational participation in public worship."¹⁴ A similar statement is made in the companion Hymnal Army and Navy, but differs in this poignant advice offered in its preface: "We commend to the younger chaplains a careful consideration of the annotated orders of service. The orders represent the cumulative experience of chaplains who have ministered successfully with the military services. The hymnal goes forth...at a time when wise and consecrated spiritual leadership is greatly needed. May the Lord God be glorified."¹⁵ Such wisdom from these chaplains is just as appropriate for ministers today.

These worship books were used extensively throughout the Army, Navy, and Marine Corps. The first printing of the Song and Service Book was set for 100,000 copies. Later editions were published by the Government Printing Office. Each

¹³ Ivan L. Bennett, ed. The Hymnal Army and Navy (Washington D.C.: A.S. Barnes, 1941), 164.

¹⁴ Song and Service Book, 3.

¹⁵ Hymnal Army and Navy, 3.

chaplain was given 150 copies. By the end of the war, over 10,000,000 copies were printed. After 1948, a second distribution of hymnals went to the Air Force, since in 1941 it was still part of the Army Air Corps.

The Armed Forces Chaplains Board

The National Security Act of 1947 established the Department of Defense with three subordinate departments: the Army, Navy and the Air Force. The new organizational structure affected the Chaplain Corps in regards to the transfer of chaplains from the Army Air Corps to the newly formed Air Force. The policies affecting one branch of service did not affect other branches, which created some difficulties when the chaplains tried to form a new hymnal revision committee. Other matters pertaining to supplies, training, and recruiting eventually led to the formation of an Armed Forces Chaplains Board (AFCB) on 18 July 1949. The AFCB was composed of six members: the three Chiefs of Chaplains and one other member from each service branch. Their first meeting was on 11 August 1949. A special consultant for Jewish matters, CDR Joshua L. Goldberg, CHC, USNR, was appointed on 11 November 1949. The AFCB worked for the Secretary of Defense (at the time, it was Louis Johnson) establishing a joint service advisory board to oversee the matters pertaining to provision of religious ministries, worship, and the free exercise of religion for military service people. Their charter included establishing professional standards, and the procurement of supplies.¹⁶

By the end of the Korean conflict, the shelf life of the hymnals and service books was heading toward the time when the books required either another printing or a revision. So many changes had taken place in the past fifteen years, the AFCB elected to evaluate the need for a new hymnal. The AFCB formed a hymnal advisory group, which would eventually publish in 1958 the Armed Forces Hymnal (for a comparison

¹⁶ Jorgensen, The Service of Chaplains to Army Air Units, 2: 36.

of features between the hymnals, see Appendix One). The new hymnal had a deep blue hard cover and combined the two worship books into one. However it still followed a similar format of three major worship sections. Within the Protestant section there were: 14 calls to worship, 3 litanies (confession, thanksgiving, and for the nation), 3 creed statements, 10 opening prayers, 4 offertory prayers, 4 prayers before the sermon, 4 prayers after the sermon, 11 benedictions, and 13 separately listed seasonal prayers. The Armed Forces Hymnal featured 373 hymns, followed by the same lectionary reading list (copied from the 1941 hymnal with minor format and font changes), and 60 responsive readings of Scripture.

The new hymnal advisory group started with a methodical planning schedule for developing the new hymnal. They consulted chaplains and civilian experts in the field of hymnody as they planned what should be the new look for the military hymnal. As with any hymn revision committee, there are numerous details which must be carefully adhered to, and the strain of selecting hymns presents an ominous task. What made this advisory group unique was the fact that there were no multi-faith hymnals to refer to in the planning. This was an entirely new experience. So in order to understand the difficulty of this process, this author has condensed the highlights, in calendar format, of ten years worth of memoranda which is on file in the archives of the Armed Forces Chaplain Board, the Pentagon, Washington, D.C.. By noting the time span and the sequence of events, the reader soon becomes aware of the technical difficulties involved in getting a new hymnal off the ground. Here follows a brief time line of items that are historically significant for this study.

January 1952. The AFCB proposed revising the hymnal, and asked Dr. John F. Williamson of Westminster Choir College to assist in arranging the Protestant hymns section. The Navy suggested Dr. Williamson as the music editor. Dr. Williamson gladly accepted since he wanted to prepare a book in three-part harmony for male voices. A hymnal revision committee was appointed for this purpose and the

members were selected from each of the three services by the respective service Chief of Chaplains. The members were Chaplain (Captain) James K. McConchie, USA and Lieutenant Commander T.J. Mullins, CHC, USN (Roman Catholic). An Air Force representative was not appointed until June 1952, who was Chaplain (Colonel) Charles W. Marteney, USAF (American Baptist).¹⁷

March 1952. The board agreed the two hymnals should be combined into one hymnal and that a large section of the hymns common to all faiths be combined together with a representative selection of hymns appropriate to each group.¹⁸

May 1952. The Navy Chief of Chaplains Office was the first to take action in revising the hymnal. The Navy provided the first money in the sum of \$7,500 to Dr. Williamson to begin revising. The revision included transposing some hymns, if necessary, to accommodate the melody by male voices. Separate notes were to be added for female voices. The current inventory of hymnals in the Army was 380,000 copies.¹⁹

July 1952. The Departments of the Army and Air Force agreed to provide \$3,750 each for the revision of the hymnal. Along with the \$7,500 from the Navy, the total revision cost was projected at \$15,000. Because of the large amount of hymnals still extant in the Army supply system, the Navy and Air Force would be the first to receive the new hymnals. The Army would receive them two years following the release, when their stock reduced to a restorable level. The revision committee began re-scoring the hymnals and selected additional hymns for the Catholic and Jewish sections. A survey of twelve Protestant hymnals was conducted to determine the most

¹⁷ Throughout this study, the protocols for addressing chaplains of the Army, Navy, and Air Force are slightly different for each service. The author has been careful to maintain the protocol for each service to avoid any possible confusion. For civilian pastors and priests, the title, "Reverend" is used or "Dr." as appropriate precedes the person's name. Chaplain McConchie's faith group was not identified in the resources.

¹⁸ Armed Forces Chaplains Board, "Memorandum For Hymnal Advisory Group," 3 December 1969. Archives of the AFCB, Washington, D.C.

¹⁹ Ibid., 2.

frequently used hymns for selection into the new hymnal.²⁰ The records do not indicate which hymnals were used in the survey.

August 1952. Chaplain (Colonel) Edwin L. Kirtley, USA (Disciples of Christ) made available to the committee 92 hymns which had been transposed for *male* voices. The list of Protestant hymns was sent to the Westminster Choir College for screening. A ceiling price of \$15,000 was settled upon as payment to Dr. Williamson.²¹

September 1952. The contract was drafted with the Westminster Choir College for a hymnal manuscript of 300 hymns, *scored for male voices*, for the three major faiths, cleared for copyrights, due on 1 May 1953.²²

December 1952. The list of Protestant hymns was approved.

February 1953. The list of Jewish hymns was approved.

April 1953. Chaplain (Colonel) Charles W. Marteney, USAF reported that Dr. Williamson had nearly completed the preparation of the hymnal manuscript.²³

At this point, the manuscript was due to the AFCB, but Dr. Williamson still had much more work to do. By August, a meeting was scheduled, but the manuscripts still were incomplete.

December 1953. The list of Catholic hymns was submitted and approved.²⁴

June 1954. Dr. Williamson presented the final hymn manuscript to the Armed Forces Chaplains Board for acceptance.

September 1954. With the hymns completed, the next phase of revision began with the development of the prayers and worship aids section. The AFCB recommended that prayers be included for each service academy as well as general prayers for the Army, Navy, and Air Force. No specific prayer for the Marine Corps

²⁰ Ibid., 3 f.

²¹ Ibid., 4.

²² Ibid., 5.

²³ Ibid., 6.

²⁴ Ibid., 7.

(since they were a part of the Navy Department) or the Coast Guard was included at that time.²⁵

January 1955. The Government Printing Office representative looked at the manuscript for the hymnal and proposed a copy price of sixty-five cents.²⁶

April 1955. The Director of the National Jewish Welfare Board requested permission to revise their section of the hymnal. This request was approved and given a submission deadline of June 1955.²⁷

February 1956. The AFCB appointed Mr. John Ribble as a publication consultant to the hymnal. The appointment of Dr. David H. Jones of Princeton as the *new* musical editor was recommended. The recommendation was accepted by May 1956.²⁸

November 1956. The meeting was held at Princeton University to discuss the arrangements of the Protestant hymns. They reviewed a study of 214 hymns selected by 300 active-duty chaplains from each of the three services. Of the 214 hymns, 115 were on the list for inclusion in the new hymnal. The committee agreed on 169 hymns as the final number for the Protestant section. The other 45 hymns did not meet the inclusion list because they had received five or less votes by the 300 chaplains. Furthermore, the AFCB advisory committee noted these hymns were being deleted from the revised hymnals of the major Protestant denominations. Meanwhile, the Catholic and Jewish sections were still awaiting final acceptance. The additional hymns assured a proper balance to the hymnal and represented an adequate variety of seasonal hymns to ensure usefulness throughout the year.²⁹

²⁵ Ibid., 7.

²⁶ Ibid., 8.

²⁷ Ibid., 9.

²⁸ Ibid., 10.

²⁹ Ibid., 11.

February 1958. The final manuscript was sent to the publisher for music typesetting. In 1958, there were technical roadblocks which limited the printers to produce only ten to twelve pages per week. The prime reason for this was the Government Printing Office was not set up to print music scores and it would require both extended time and additional training to ensure a quality print. The board anticipated the hymnal would be finished by November 1958.³⁰

December 1958. All material was at the Government Printing Office awaiting a final release date of March 1959.³¹

31 March 1959. With the hymnal now completed, an engraved first copy was given to the President and the Secretary of Defense. The original manuscript was transferred to the Army Chaplain Museum in Fort Slocum, New York. Shipment of the first printing began on 6 April. The Hymnal Committee, after seven years of work, voted to be dissolved.³²

August 1959. Shortly after the publication of the Armed Forces Hymnal, the AFCB received a letter of complaint from the Eastern Orthodox Church stating they were not consulted for the inclusion of hymns of their faith group. With deep regrets, the Director of the AFCB apologized and explained that it would not be possible to print an addendum or an insert, but whenever the next hymnal went to print, they would be considered for the inclusion of both their hymn recommendations as well as worship liturgies.³³

January 1967. The Construction, Materiel, and Supplies advisory group made a recommendation for revising the Song and Service Book for Ship and Field as well as the Armed Forces Hymnal. By June of that year, the AFCB approved the request to

³⁰ Ibid., 13.

³¹ Ibid., 14.

³² Ibid., 14.

³³ Ibid., 15.

begin a revision and they appointed a new Hymnal Advisory Group. The first three members were Chaplain (Lt.Col.) David B. Schuck, USAF (Roman Catholic); Commander James E. Seim, CHC, USN (American Lutheran); and Mr. W.H. Heasley, the post chapel Organist at Fort Myer, Maryland. From here we have the beginnings of one of the most comprehensively studied, most ecumenical hymnals in the human history .

Reading Between the Lines

As one reads the previous list of dates and events, it is obvious that there are events which never find their way into the minutes of official meetings. However, it seems curious why the Armed Forces Hymnal took so long to produce. If one looks over the notes carefully, there is some unexplained confusion as to what happened in 1952. It seemed everything was going on schedule as Dr. Williamson progressed with the manuscripts. Then, as the contract was written, the deadline for March 1953 was set. As with all government contracts, official committees and boards must allocate their budgets to pay during a specific fiscal year. It appears that when the Westminster Choir College did not meet the proposed deadline, and months passed before any further action was taken, one has to read 'between the lines' to understand there is considerable pressure on those responsible to get this project finished. As it seemed that the problems and delays may have been on account of budgetary limitations, a member of the Hymnal Advisory Committee brought to light the real story.

LCDR James Shannon, CHC, USN (Ret.) has answered this question regarding the delay in a recent interview. It happened that as the 1967 Armed Forces Chaplains Board began the process for revising the Armed Forces Hymnal, the editor and publisher (Dr. David Hugh Jones and Mr. John Ribble) of the 1958 hymnal were called upon to oversee the process. This seemed a wise endeavor since there was a solid history of experience behind the two individuals. At one of the planning meetings of the new hymnal, Dr. Jones told the committee this anecdote regarding his assistance

on the 1958 Armed Forces Hymnal. When the supply of hymnals for the 1942 version was running low, the AFCB contracted Dr. Williamson to revise the hymnal. As the deadline passed, Dr. Williamson came back months later with a completed manuscript. The hymns were beautifully arranged and orchestrated, done completely by hand, and ready for the printers. But there was only one problem. Dr. Williamson not only arranged and wrote the orchestration for the hymns, but also made all the songs to be sung by *male voices only*. All the notes in the music staves were written for tenor and bass voices. Evidently, the contract was unclear. Someone forgot to tell the contractor that the hymnal was designed to be in chapel pews and would be used by both men and women. The contractor, Westminster Choir College, was paid for the work, but now the AFCB had just paid for a hymnal they could not publish. So the AFCB contacted Dr. David Hugh Jones, Professor of Music at Princeton Seminary. Dr. Jones served on a committee which had just published The Hymnbook, a Presbyterian hymnal in 1955. His knowledge and recent experience were well suited to the request for assistance in revising the Armed Forces Hymnal. Dr. Jones accepted the new contract and requested the assistance of a publisher. As luck would have it, Mr. John Ribble, publisher at Westminster Book Publishers in Philadelphia, still had the printing plates from The Hymnbook. Together, these two individuals put together a new hymnal in a little more than a year's time. The hymnal turned out to be a very close cousin to The Hymnbook. However, it contained Catholic and Jewish hymns to broaden its appeal. As hymnals usually take many years to develop and revise, this 1958 Armed Forces Hymnal will probably be known in the publishing world as the fastest published hymnal with the most streamlined management committee in history.³⁴

³⁴ LCDR James D. Shannon, CHC, USN (Ret.), telephone interview by the author, 27 March 1996.

CHAPTER THREE

Hymnal Development after 1967

The Hymnal Advisory Group Charts the Course

The AFCB officially decided to revise the Armed Forces Hymnal at their meeting on 13 March 1967. During the first three years of the project, the AFCB steadily developed an organizational infrastructure to oversee the process. The board appointed a Hymnal Advisory Group (HAG) as the oversight committee, a Hymnal Task Force to compile and edit the hymns and worship resources, a civilian publisher to serve as technical editor, a civilian musicologist to serve as music editor, and an extensive list of consultants representing the major faith groups in the United States.

The four chaplains, who were the visionaries for the project, were: CDR James E. Seim, CHC, USN (Chairperson); Chaplain (Lt.Col.) Stanley C. McMaster, USA (Presbyterian); Chaplain, Major, George H. Bause, USAF (Congregational); and Chaplain, Colonel, Hans E. Sandrock, USAF (Exec.Dir. AFCB, Lutheran).³⁵

As the AFCB convened regularly to revise the hymnal, the most important period of hymnal development occurred during 1970. During that year, songs were rewritten to more convenient keys, texts were modified, and worship aids were developed. In short, it was a great time for liturgical creativity for the Hymnal Advisory Group (HAG). The information regarding what happened at those meetings is gleaned from the only existing documents, namely, the secretarial minutes of meetings held during 1970-73.³⁶

³⁵ Armed Forces Chaplains Board, "Minutes of the Hymnal Advisory Group," 2 Sept. 1969, archives of the AFCB, Washington, D.C. A list of the military members of the Hymnal Task Force is included in Appendix Two.

³⁶ Excerpts from those meetings will be footnoted as "Minutes" with the date appended. The file of unpublished minutes is maintained at the office of the Armed Forces Chaplains Board, Room 3D322, the Pentagon, Washington, D.C.

The HAG members consulted with 63 civilian resource persons representing 29 major faith groups and religious organizations.³⁷ From October through December 1969, members of the Hymnal Task Force visited these consultants and determined key areas that would improve the new hymnal. The consultants reviewed the current trends in hymnody and worship and recommended changes in the subject areas of liturgy, hymn selection, and overall philosophy.

In the area of liturgy, they felt it was of primary importance to modernize and clarify the language. They recommended to use the work of the International Consultation on English Texts (ICET) in the worship aids sections, to use the Revised Standard Version or Today's English Version for Old and New Testament Scripture texts, and to update the language in the prayers (except for the familiar classic prayers). Furthermore, they advised the HAG to design the new book as if the participants did not have a Bible available.

In the area of music, the Committee recommended to lower the key of the hymns to accommodate the male voice range. In the hymns as well, the language was to be updated unless it caused an obvious conflict with the traditional lyrics or metrical flow. A modern innovation for the hymnal was to include descants wherever appropriate. The HAG eventually accepted sixteen descants: nine from David Miller, six from Don Kettring, and one from George Shaw. At the time of the fact-finding research, Major Leonard B. Starling, USAF (Southern Baptist), was working on a D.M.A. dissertation entitled, "A Survey and Analysis of the Protestant Chapel Music Program of the Armed Forces of the United States."³⁸ Major Starling emphasized the importance of chaplains becoming more proficient in understanding the role of church music in worship. The research delved into the liturgical and non-liturgical traditions

³⁷ Appendix Two lists those members of this resource committee.

³⁸ Leonard B. Starling, "A Survey and Analysis of the Protestant Chapel Music Program of the Armed Forces of the United States," (D.M.A. diss., Southern Baptist Theological Seminary, Louisville, 1970).

which form a common heritage among military congregations. It also revealed the significant developments of Protestant church music since the Reformation. An important aspect of the work was a survey of 2,929 chaplains in all branches of the military, conducted in 1969. The survey concluded that the addition of more folk and popular hymns to worship services represented a more accurate preference by the younger people in the military. The HAG accepted this study and ensured that folk tunes were to be integrated within the hymns, not placed in a special section. The philosophy behind this was to allow the users of the hymnal to discover the various forms of singing and worship throughout the Book Of Worship. As a final musical suggestion, the HAG recommended as many of the hymns as possible should have guitar chords added and a section for guitar chord fingering in the index. They foresaw the problems of little or no accompaniment for these hymns while in the field or aboard ship.

In the area of philosophical changes, the committee suggested trying a new format for the hymnal, departing from traditional hardbound hymnals. Their reasoning was based on the premise that the hymnal would be used aboard ships and in the field, with soldiers and sailors accompanying the hymns with guitar or other instruments. Later, some worried this format would not be beneficial as a spiral-bound or loose-leaf format was costly, the shelf life would be shorter, and children might accidentally tear pages from the loose-leaf book.

The committee recommended inserting an introduction on how to use the hymnal, because this hybrid of hymnals would require time for its users to adjust to its many benefits.

By February 1970, the AFCB discussed the expense arrangements for the hymnal project. As it has always been with government programs, the funding process for new items is delicate business. A new hymnal in the Defense Department's inventory was going to be closely scrutinized. The guiding force behind the project was

Chaplain James E. Seim. The HAG members met with the Construction, Material and Supplies Advisory Group of the AFCB to determine the process of financing the project. The group agreed on funding to cover a project manager, travel to various denominational headquarters to meet consultants, and a projected first printing of 650,000 hymnals.³⁹

At the March meeting, the Hymn Task Force had narrowed the selection to 530 hymns (235 of which were in the 1958 Armed Forces Hymnal). Then, they categorized the hymns into forty-nine subject areas. These categories formed the nucleus of what was later the Topical Index. Since the philosophy of the hymnal was to integrate as much as possible the hymns from differing traditions, the HAG instilled an order to the arrangement of hymns, but it is very subtle. The Book of Worship for United States Forces does not label the sections, nor identify the traditions behind the hymns, prayers, and a few of the liturgical services. However, if one examines the Topical Index (see Appendix Three), the order of hymns follows a systematic pattern of themes.⁴⁰

The Hymn Task Force was meticulous in their planning to ensure that even the dates of the hymns included in the hymnal represented a full spectrum of musical development. As an enclosure to the minutes of a meeting held on 1 April 1970, the following chart was submitted identifying distribution dates of the hymns.

Time	<u>Pre-1700</u>	<u>1700</u>	<u>1800</u>	<u>1900-30</u>	<u>1930-50</u>	<u>1950</u>	<u>1960's</u>
Words	15	62	234	60	16	14	37
Tune	57	53	228	48	15	7	38

Number of hymns categorized by date of origin

³⁹ Minutes, 6 February 1970.

⁴⁰ Minutes, 31 March 1970.

If it could be said that there was a defining moment in the planning phase, it was during the meetings held at the Boling Air Force Base Chapel, Washington, D.C. in April 1970. The minutes of the plenary session were recorded on audio tape and later transcribed for the official record. At the meeting, members of the Hymnal Advisory Group, Hymn Task Force and the civilian consultants gathered to shape the hymnal into its present form. During the three-day sessions, members studied the information collected from Chaplain Jim Seim's 1968 hymn survey. The survey asked over a hundred questions. Chaplain Seim sent the survey first to Navy chaplains, then to the Army and Air Force chaplains. The AFCB received over a thousand responses. The results were matched with responses from Chaplain Starling's survey. Next, the board had consulted with 63 experts in hymnology, worship, and liturgy. These experts represented more than 29 religious groups. The collected survey data and expertise of the consultants came together at the April meetings.⁴¹

Additional information was provided that compared the frequency of hymns in twenty-five hymnals of various denominations. Up to this point, the information on 3000 hymns had been analyzed and ordered in a manner that would set up the final selection criteria for the members. The selection criteria was very specific. The tunes had to be reasonably singable, the range could not exceed one octave, the melody notes could not go above E-flat or below A (and notes below C were allowed if they were passing notes or pick-up notes).

One exception was mentioned with the tune to the National Anthem. Chaplain Chapman arranged the hymn in a key that has E-flat for a high note and A-flat for the low note. Some songs had to be included, even though they violated the rules. The rules were intended to be guiding principles.

⁴¹ Minutes, 2 April 1970.

In addition, the style was to be simple with dignity, and represent a balance of all types of hymn tunes. The lyrics were studied to portray a wide spectrum of religious worship. The goal was that one could browse the hymnal and find elements in both worship and song that were familiar to one's own faith tradition. Language in the hymnal was to be contemporary, avoiding archaic styles, with the only exceptions permitted for certain prayers and lyrics whose traditional poetic image or classic traditions of the faith were to be preserved. As with the hymns, the liturgical aids were to reflect a balance of style and should be adaptable to a variety of worship settings.

Once the criteria was understood by all, the committees worked in groups, deciding what should stay and what must go. Twenty-five years later, it is interesting to note that the extreme care exercised by everyone to ensure fairness and ecumenicity with the hymnal neglected one area: the matter of gender. Neither in the minutes of the meetings, nor in issues raised by the consultants, was there ever an instance where it was discussed that the hymnal should be corrected for sexist language. Whenever someone looks at the Book of Worship for United States Forces through the filter of gender neutral language, one is surprised by the fact that so much consideration was observed in many areas, yet blind to one area that has great importance to American culture. Whenever the next hymnal is published, the Armed Forces Chaplains Board will certainly include this issue in their editing criteria. On the positive note, it is safe to recognize that this hymnal appeals to a broader group than any other hymnal has ever done.

After the fruitful discussion of hymn selection in early April, the Hymn Task Force set out to conclude the worship resource section of the Book of Worship for United States Forces. At the 29 April meeting, the following guidelines were set:

1. A memorial service, patriotic service, and interfaith service be included.
2. No instrumental music for weddings or funerals.
3. No communion services be provided.
4. Include an additional category of offertory prayers.

Chaplain Michael Frimenko, USN requested an Orthodox service be included in the worship aids section. It was unanimously agreed.⁴² Furthermore, the Hymnal Task Force summarized the following editorial criteria for liturgical resources: first, the Old and New Testament readings would be brief, whether or not they were selected passages or responsive readings. The Psalter would contain 52 readings of psalm portions (not complete Psalms) for each week of the year. The Revised Standard Version of the Holy Scriptures and the Jerusalem Bible would be the standard versions for Scripture texts. Passages from the Apocrypha would be allowed, but there would be no passages from non-biblical sources. The readings would follow the church year.

Second, the prayers were to be in contemporary style, designed to meet the needs of all faith groups. It was also important for the major sections of the church year to be observed. Modern as well as ancient creeds would be included. It was necessary to list with explanatory remarks the liturgical colors for the church seasons.

A Word about Joint Authorship

As progress continued, two extra chaplains became members of the Hymn Task Force in May 1970, representing the Orthodox Church and the Jewish faith. The Navy provided CDR Michael Frimenko, CHC, USN to oversee Orthodox hymns and liturgy, while the Air Force provided Chaplain, Colonel, Kalman Levitan, USAF, as the Jewish representative. This additional staffing highlights an important aspect of the military efforts to promote fairness and equal representation on all committees.

As the Book of Worship for United States Forces began taking on a shape and life of its own, it is interesting to note the extent of cooperation which went into the planning and development of this book. At the most senior level of management, the AFCB consisted of the executive board, working for the Secretary of Defense,

⁴² Minutes, 29 April 1970.

consisting of three Flag officers (the Chiefs of Chaplains representing each military service) and the board Executive Director, an Air Force chaplain. The subordinate members of the committees shared an equal representation of the three services. There were checks and balances in place at every step of the management process.

The next tier of management overseeing the project was the Hymnal Advisory Group (HAG) which was chaired by a Navy chaplain. The third tier of organization was the Hymn Task Force which was chaired by an Army chaplain. In this spirit of "jointness," the committees were further divided into equal groups representing Protestant, Catholic, Jewish, and Orthodox faith groups. The beauty behind this project was the great spirit of cooperation without compromise that existed in order to help the average soldier, sailor, aviator, marine, or guardsman with the essential material for public and private worship. Every effort was made to get a representative sample through surveys and interviews and pre-publishing seminars. The modern age warrior and family member was the specific audience in the design and scope of this hymnal.

The Contributions of an Enlisted Soldier

By June 1970, there was a tremendous momentum of energy building up to complete the hymnal project. The civilian consultants had suggested numerous insightful changes to both the hymns and the worship resources section. The only enlisted military member to serve on the committee was a chapel organist, SP/5 Thomas W. Holcomb, USA. Mr. Holcombe was Episcopalian, worked at the Army Training Center at Fort Dix, New Jersey as a chaplain's clerk, and had earned a B.A. in Music from Harvard University. As a lasting tribute to the contributions which enlisted members provide to the military, the Hymnal Advisory Group recommended to include in the new hymnal a selection of choral responses written by SP/5 Holcombe. Three of

the responses (#560, #562, #582) were composed by Mr. Holcombe and five selections (#543, #548, #554, #560, #568) were arranged especially for the hymnal.⁴³

Other Possibilities Considered

Through the remainder of the year, new ideas for the hymnal surfaced at nearly every monthly meeting; some of them actually appeared in the final product, and other equally fine ideas died at the planning table. Some of the suggestions that almost made it to the hymnal were:

1. Fr. Joseph Champlin suggested a few of the responsive readings come from non-biblical sources. He cited examples as John F. Kennedy's Inaugural address, and Martin Luther King Jr.'s "I Have a Dream" speech.⁴⁴

2. Some felt there ought to be explanatory remarks added to each of the sections to help the users in navigating through the book.

3. A lay leader's section was proposed for those who would conduct services without a chaplain. This idea seemed fine initially, but soon it became much too detailed to cover the essential subject matter for lay leaders of different denominations and faiths. Six Navy Chaplains developed a complete lay leaders manual while stationed together at the First Marine Division, Camp Pendleton, California in 1961-62. They were Captain Robert F. McComas, CHC, USN (Methodist), CDR David P.W. Plank, CHC, USN (Assembly of God), CDR Frederick J. Murray, CHC, USN (Roman Catholic), Captain Joseph E. Ryan, CHC, USN (Roman Catholic), LT Howard J. Kummer, CHC, USNR (Jewish), and LCDR Alexander G. Seniavsky, CHC, USN (Russian Orthodox). While the material was excellent, and the committee wanted to include parts of it, an alternative idea grew out of this dilemma: the

⁴³ Minutes, 24 June 1970.

⁴⁴ Minutes, 26 June 1970.

AFCB was to print smaller pamphlets later for lay leaders as a supplement to the Book of Worship for United States Forces.⁴⁵ Even though the Lay Leader Manual for the U.S. Marine Corps did not get included, the prayers which were written for the lay services remained. Mr. E.Theo Delaney edited the prayers and included them at the end of the worship resources section (# 833-839) as a separate unit entitled "For the Sick, Wounded, and Dying." A closer look at the Protestant and Orthodox prayers will show they have italicized personal pronouns, reflecting the only instance in the book where there was a consideration for gender sensitive language (#834-36, 839).

4. Special creative worship services were considered to appeal to young adults. Several celebrations were examined for their usefulness. One of the services seriously considered for inclusion was an ecumenical folk service for Protestants and Catholics.⁴⁶

5. Tape cassettes of the music were considered as a supplement to the hymnal.

6. There were at least fifteen names suggested as the title for the hymnal. In one small section of the minutes, the secretary noted a humorous title, suggested by an anonymous source, "Servicebook and Hymnal for American Forces Today." It was to be bound in a rich lavender cover, and known throughout the military as the "Purple S.H.A.F.T."⁴⁷

As mentioned earlier in the different suggestions for printing format (whether loose-leaf, spiral, or hardbound cover), Mr. Ribble negotiated with the Navy Publication and Printing Service (serving as the printer for the Government Printing Office) the new hymnal's printing specifications: Size: 5 7/8 x 9 1/8 inches, Color: #2015 red cloth, Paper: Basic 45 Titanium filled, Binding: Stitch bound with signature guard.⁴⁸

⁴⁵ Minutes, 4 June 1971.

⁴⁶ Minutes, 25 June 1970.

⁴⁷ Minutes, 26 February 1971.

⁴⁸ Minutes, 14 April 1971.

The Cost for Copyrights

One of the most difficult tasks for any hymnal committee is the tedium of obtaining copyright permission from the authors. The securing of copyrights for the hymns was assigned to two chaplains, James Shannon (United Presbyterian) and James Chapman (United Church of Christ). The process took over a year for full permission to be obtained. Of the hymns selected for inclusion, only 125 required some remuneration of royalties to the publisher. Nearly 100 hymns required a small processing fee of less than ten dollars. For the remaining twenty-five hymns the royalties were between twenty and fifty dollars. But there was one hymn which was by far the most expensive hymn in the collection. The copyright owner was Manna Music Company. The company wanted initial payment of \$10,000.00 for the use of one hymn and five cents per copy in each hymnal published. The outrageous royalty fee for the hymn was far beyond the budget forecast and the sad probability of this hymn not being included in the hymnal was nearly certain.

When there are five hundred hymns to choose from a list of three thousand, one wonders why it was ever a problem to throw out the hymn from the selection pile and get on with the task at hand. The little twist to the story came as the HAG was making decisions on which hymns to select by relying on a survey conducted earlier that year. This hymn which cost so much to publish just happened to be the number one hymn requested by chaplains of all services around the world. It was "How Great Thou Art." Everyone on the committee agreed it ought to be in the hymnal, but the price was simply too high.

Then a surprising turn of events at one of the committee meetings changed the outcome of this dilemma. One of the civilian consultants had some Scandinavian friends at Covenant House Publishing. This company had published a hymn which was similar to "How Great Thou Art." Before Stuart K. Hine published this hymn, before James Caldwell introduced it to American audiences in 1951 at the Stony Brook

Bible Conference on Long Island, and before Cliff Barrows and George Beverly Shea made it famous in their Billy Graham Crusades, this hymn was popular in Sweden. The original text was a poem, "*O Store Gud*," written in 1886 by the Reverend Carl Boberg. Several years later, the Swedish pastor was surprised to hear the poem sung to a traditional Swedish melody. As the hymn gained popularity in Northern Europe, it was translated into German under the name, *Wie Gross ist Du*. However, in 1925, the Reverend Gustav Johnson, of North Park College in Chicago, enjoyed this new hymn and translated the hymn into English from the original Swedish text. He gave it a name, which is closer to the original Swedish version, "O Mighty God, When I Behold the Wonder."

Meanwhile, in 1927, Stefan Prokhanoff translated the hymn from the German text into Russian. Six years later, the Reverend and Mrs. Stuart K. Hine were missionaries stationed in the Ukraine. The hymn captured their interest too, as they learned it from the Russian version of "*O Store Gud*" with the help of their Ukrainian congregation. As the Hines' traveled through the Carpathian Mountains, ministering in small villages, the awesome nature of God's creation influenced them to write their own English translation of the hymn. Political tensions mounted in 1939, ushering in the next World War, and the missionary couple returned to England where they continued writing verses for the hymn until after the War. They finished the fourth verse in England and published the hymn around 1950.⁴⁹

The copyright was given exclusively to Manna Music in 1953. Still, people had paid little notice to the Gustav Johnson translation in a Swedish hymnal until now. It was the friends at Covenant House who gave free permission to the AFCB to use it in the hymnal without any royalty fee.

⁴⁹ Kenneth Osbeck, 101 Hymn Stories (Grand Rapids: Kregel, 1982), 99 f.

This resulted in having a relatively unknown version of the most beloved hymn in America being vaulted to the number one position in the Armed Forces Hymnal. Even today, there are many who look through the hymnal and never notice the leading hymn is in actually a camouflaged version of "How Great Thou Art."⁵⁰

Since the most expensive hymn in the hymnal was now graciously supplied, other hymns were included with high price tags. Some of the most expensive copyrights went to St. Francis Publications (seven selections at \$200 per hymn) and Oxford University Press (two selections at \$125 per hymn). A new hymn by Omer Westendorf (a Catholic resource consultant to the HAG), entitled "The Lord is my Shepherd, My Needs," carried a copyright fee of \$100. It was a paraphrase of the twenty-third Psalm..⁵¹

While work on the copyrights took a long time until full permission could be granted, there was one other song which needed considerable research before it could be published in the Book of Worship for United States Forces. This particular hymn was a favorite with the Navy. The Army had no other hymn quite like it and the Air Force had one hymn which was very similar. Navy members insisted as many verses of the hymn be included as possible. Mr. Ribble, the technical consultant, made arrangements so that an entire page for extra verses be included to ensure as many as sixteen verses could be printed. While some Army and Air Force members may have laughed about it, the Navy considered this a serious and rather non-negotiable matter. Sixteen verses of the hymn were approved for the longest hymn in the book, the "Navy Hymn," known in other hymnals as "Eternal Father Strong to Save."

⁵⁰ LCDR James D. Shannon, CHC, USN (Ret.), telephone interview by the author, 27 March 1996.

⁵¹ Minutes, 7 May 1971.

CHAPTER FOUR

The Navy Hymn

Eternal Father, strong to save, whose arm hath bound the restless wave,
Who bid'st the mighty ocean deep, its own appointed limits keep.
O hear us when we cry to thee, for those in peril on the sea.

O Christ! whose voice the waters heard and hushed their raging at thy word
Who walkedst on the foaming deep and calm amidst its rage did sleep,
O hear us when we cry to thee for those in peril on the sea.

Most Holy Spirit! who didst brood upon the chaos dark and rude,
And bid its angry tumult cease, and give for wild confusion, peace,
O Hear us when we cry to thee for those in peril on the sea! Amen.

Introduction

"Eternal Father, Strong to Save," has been sung as the closing hymn at the chapel of the United States Naval Academy, Annapolis, Maryland, every Sunday since 1879. It has been adopted as the official Navy Hymn. As a chaplain in the United States Navy, this author has been amazed at the popularity and traditions this hymn has acquired through the years. As this hymn is without doubt the most familiar hymn in the military environment, it has quite a history behind its present setting. Compared with other hymns, the Navy Hymn is in a league of its own, as it has been played at religious and civil ceremonies, especially funerals, on television and radio programs, and through many other media forms which stimulate the mystique of sea-going, God-fearing people. Kenneth Osbeck, a noted hymnologist, considers this hymn the most popular hymn for travelers in the English language.⁵²

Herein will be discussed the hymn's background and a musical analysis of the tune in the context in nineteenth century hymnody. The many lyrical additions and

⁵² Kenneth W. Osbeck, 101 More Hymn Stories (Grand Rapids: Kregel Books, 1985), 80.

changes, which have developed through the years, represent a special uniqueness of this hymn apart from all others in the book.

History

John Bacchus Dykes was born on 10 March 1823 as the fifth child in a family of fourteen in Kingston upon Hull, England.⁵³ In the "Old Ivy House," William Hey Dykes and Elizabeth Huntington Dykes reared their family in an atmosphere of encouragement and discipline.

William Dykes began his career as a ship builder. This occupation certainly fostered both a respect for the fishermen who worked the North Sea and a prayerful concern for those who faced peril on those stormy nights at sea. Whether the ardor of this trade took its toll on him physically, or the industry lagged financially, is not known. But he left shipbuilding and later became a manager in the Yorkshire District Bank.⁵⁴ Elizabeth was the daughter of Dr. Bacchus Huntington, a practicing surgeon in Hull. Elizabeth taught her children early the fundamentals of Latin and Greek, as well as an appreciation for music and the arts. The extended family was close at hand. Both William's and Elizabeth's grandparents were ministers in the Church of England in this growing seaport leading down river to the North Sea.

John's talent for music became evident at an early age. As a child, he learned to play songs by ear, although he did not perform publicly because he was very shy. He played the piano and violin, but his greatest devotion was to the organ at St. John's Church, where his grandfather, the Rev. Thomas Dykes, was the vicar. Along with his mother, his aunt greatly influenced him by teaching him to read music and improve his skills. When he was just ten years old, John Dykes was playing the organ regularly at St. John's Church (although his feet could barely touch the pedals) and he was

⁵³ T. J. Fowler, The Life and Letters of John Bacchus Dykes (London: John Murray, 1897), I.

⁵⁴ *Ibid.*, 3.

becoming popular as a singer.⁵⁵ Since he could now read music, play, and sing (as a soprano), he was the favored performer at the nightly family concerts just before the boys went to bed. In 1840, John nearly died from scarlet fever, which permanently impaired his clear singing voice. He focused his attention solely to playing the organ and studying for the ministry.⁵⁶

The changing era in which John Dykes lived may explain the style of the music he later wrote. The nineteenth century experienced a dramatic revitalization in church music. As a young man, Dykes experienced this change while a student at Cambridge (on a scholarship his hometown had presented him in memory of his grandfather's 57 years of ministry there).⁵⁷

While at the university, John maintained the strict disciplines of study he had learned early from his mother. As he held to a strict study regimen, he also nurtured his passion for sailing as was evidenced in a diary entry from 26 November 1843: "At lecture this morning I drew up a declaration, stating, that until the end of the term I would agree to pay a shilling to the boat club, every morning when I was not at the College gates at, or before, seven a.m."⁵⁸ Although the boat club at school did not get rich on these shillings, the account does give some insight both to his love for boating and his devotion to study.

Finishing school with a BA in 1847, Mr. Dykes was ordained a deacon on 16 January 1848. Soon afterwards he met his future wife, Susan, while serving as curate at Malton. He was ordained a priest on 21 December 1849 and appointed a minor canonry in the Durham Cathedral. While he lived in Durham, he worked with another canon at the cathedral, a later well-known hymn writer, the Rev. Edward Greatorex.

⁵⁵ Ibid., 4.

⁵⁶ Ibid., 11f.

⁵⁷ Ibid., 19.

⁵⁸ Ibid., 22.

At one time in his ministerial duties, he came to the aid of the church organist, Dr. Henshaw,⁵⁹ who suffered an accident and was laid up for six months. He filled in to play the organ for him during this time and as a result established some of his most creative years in hymn writing. He married the former Susan Kingston on 25 July 1850 and lived in a small house, near the Cathedral, alongside the river. They named their home "Hollingside."⁶⁰

In 1861, Dykes was awarded the Doctor of Music degree from Durham University "in recognition of his many musical accomplishments, including the writing of three hundred hymn tunes, many of which are still in use today."⁶¹ In order to understand how a church organist / priest could create such an abundance of hymns, it is important to understand the times in which he lived as an era of intense transition in worship. The era was characterized as the bridge between the Romantic Age and the Early Victorian Age. Of the series of influences of music, art, and literature throughout this period, the strongest cultural influence was the revival of preaching and concern for social welfare by the ministers who were a part of the Oxford Movement.

In the area of literature, the Age of Romanticism had made a significant impact on culture. The beginning of the Romantic Movement is closely linked with the French Revolution (1789) or the publication of Lyrical Ballads by Wordsworth and Coleridge (1798). Eric Routley, in his book Words, Music, and the Church, discusses the unique changes wrought by the age of Romanticism as a return to positive affirmations of the present age, using the past and future to illustrate it.⁶² The English culture evinced an emotional response to human achievement. Writers like William Wordsworth, Sir Walter Scott, and Jane Austen flourished along with poets like Blake,

⁵⁹ Ibid., 53.

⁶⁰ Ibid., 55 This name was given later to the tune of his hymn "Jesus, Lover of my Soul."

⁶¹ Osbeck, 101 More Hymn Stories, 80.

⁶² Erik Routley, Words, Music, and the Church (Nashville: Abingdon, 1968), 30.

Shelley, Keats, and Landor. Following this period in literature and art came the Victorian Era from 1837-1901, a great age of creativity in English literature, especially fiction, with novelists like Dickens, Elliot, and Hardy, and essayists as Tennyson, Browning, and Arnold.⁶³ In the church, the worship trends reflected a new emphasis on personal holiness for the believers. The social dimension of the Gospel was necessary to address widespread poverty among the new class of industrial poor in England. During the Age of Romanticism, there was a specific outreach to the poor and needy by the Church, and people felt a tremendous sense of optimism toward the future. So it was, as Routley contends, that hymns of the era were profoundly optimistic. Congregations participated more in the worship services. They voiced their opinions regarding liturgical worship times, the manner of singing in part harmony, the style of church architecture, and the choices of music.

The music during this confluence of two Ages embraced such a variety of elements, that one cannot reduce this description to a simple formula. There was a synergy of musical creativity in the group of Christianity's greatest musicians during this time. When Ludwig van Beethoven died in 1827, the music was already changing. John Dykes grew up in the shadows of famous composers at this time including Schubert, Wagner, Mendelsohn and Berlioz, Brahms, and Lizst. With all the dramatic change in music during this period, and the publishing of much greater works, the purpose of this study will look at one specific, yet significant change: the publishing of Hymns Ancient and Modern in 1861. This was the hymnal that brought John B. Dykes such notoriety. In this new hymnal, there comes for the first time a new association in church music between text and tunes.⁶⁴ That is, some new texts were given to older

⁶³ M. H. Abrams, A Glossary of Literary Terms (New York: Holt, Rhinehart, Winston, 1971), 153, 178.

⁶⁴ Erik Routley, A Short History of English Church Music (London: Mowbrays, 1977), 72.

tunes with the result that the familiarity of melody and freshness of text made the music appealing. The success of the book had no parallel. It promoted congregational singing and sold more than sixty million copies in its several editions.⁶⁵ It contained 273 hymns, 132 of which were translations from Latin, indicating the strong influence of the Oxford Movement.⁶⁶ The chairman of the committee was Sir Henry Williams Baker, the vicar of Monkland. The editor was William Henry Monk (1823-1889). In Hymns Ancient and Modern, Dykes became quite successful by publishing seven new hymns that became well-loved by middle-class religious groups. The first seven hymns published were:

“O Come and Mourn with Me Awhile.” tune: St. Cross
 “Holy, Holy, Holy, Lord God Almighty.” tune: Nicea
 “Our Blest redeemer.” tune: St. Cuthbert
 “Jesu, Lover of My Soul.” tune: Hollingside
 “Nearer, my God, to Thee.” tune: Horbury
 “Day of Wrath, O Day of Mourning.” tune: Dies Irae
 “Eternal Father, Strong to Save.” tune: Melita⁶⁷

The hymnal was revised in 1875 and a supplement was printed in 1889. The later editions included 75 other hymns by Dr. Dykes, who was paid modestly with a check for the first seven hymns on 5 February 1869 in the amount of 100 British pounds.⁶⁸

The best of his hymns were written around 1860-1861. Some critics have been harsh in their judgment of the other compositions. William Rice writes of Dykes' hymns, “His later efforts are inclined to be shallow, overly harmonized, and very emotional.... He fell victim of his own success.”⁶⁹ Robert Guy McCutchan described Dr. Dykes as “an indefatigable worker, he worked out his hymn tunes wherever he happened to be - on the street, in a train, in the company of friends, even in the

⁶⁵ Charles Etherington, Protestant Worship Music: its History and Practice (New York: Holt Rhinehart, Winston, 1965), 185.

⁶⁶ George R. Seltzer, ed. Companion to the Hymnal of the Service Book and Hymnal (Nashville: Abingdon, 1976), 13.

⁶⁷ Fowler, The Life and Letters of John Bacchus Dykes, 73.

⁶⁸ Ibid., 122.

⁶⁹ William C. Rice, A Concise History of Church Music (Nashville: Abingdon, 1964), 70.

pulpit.”⁷⁰ He agrees with Rice that his tunes were over harmonized, but his reason for that was the English hymn tunes were written by organists who were primarily instrumentalists. He cites that his tunes were less popular with American hymn singers.⁷¹ Some critics truly appreciated Dykes’ compositions. For example, Charles Etherington commented that church musicians like Dr. Dykes composed melodies that combined dignity with restraint. Because his tunes appealed to the ears of churchgoers and at the same time deviated from the intellectual trends of composition, Dykes has been classed as second rate among the so-called purists.⁷² Furthermore, Etherington appreciated “Eternal Father, Strong to Save” specifically because of the close harmonization in the tune. He says, “J. B. Dykes treated their inner parts with a freedom that had been unknown since polyphonic days. In consequence, part singers hailed with enthusiasm these tunes which gave them such interesting parts to sing....the loss of the inner parts considerably weakens the effect.”⁷³

Musical Analysis

Dr. Patrick Little, a lecturer in music at the University of Otago, Dunedin, New Zealand has contributed one of the few scholarly analyses of this hymn tune.⁷⁴ He considers this one of Dykes’ best tunes, even though he was a very minor composer, who had limited scope. The tune has three sections, corresponding to the three couplets of each verse. He notes a wavelike motion of the line in both the melody and the harmony, that suggests a sort of surging and irresistible power. “The wave peaks of melody and bass do not of course coincide: these are not the steady and soothing rollers of the summer beach, but the roaring of a storm - even, perhaps, that storm off the

⁷⁰ Robert G. McCutchan, Our Hymnody, 2nd edition (Nashville: Abingdon, 1937), 18.

⁷¹ Ibid., 19.

⁷² Etherington, Protestant Worship Music: its History and Practice, 194.

⁷³ Ibid., 184.

⁷⁴ Patrick Little, “Melita: a hymn-tune by J. B. Dykes,” Musical Times 139 (Dec. 90), 675.

coast of Malta, in a place where two seas meet.”⁷⁵ Musically, the first line is set in an extended plagal cadence: five beats of tonic chord, two of subdominant, and one of tonic. This was common for Dykes to open the hymn like this. Little comments that “this sort of progression had a definite meaning for the composer. While the perfect cadence defines the tonic, the plagal cadence rather confirms and extends it: it is in fact an expression of reassurance and rest.”⁷⁶ There is a languidness in this tune which may be due to the overuse of the subdominant. Dykes used this same subdominant pattern in another tune, “St. Aelrid” (which also coincidentally follows a seafaring motif in the stilling of the storm on the Sea of Galilee). Little continues his analysis:

The first line of Melita, then, offers a reassurance: the Eternal Father is strong to save. In the second line we find the first two of many perfect cadences; and their significance is indicated by the text: “whose arm hath bound the restless wave.” The perfect cadence is the definer, the controller of tonality; and for the rest of the tune, we have hardly anything but perfect progressions.⁷⁷

The distant modulation of the tune progresses through seven keys in the short span of the first eight measures. Throughout the tune, we find a constant dominant - tonic harmony reeling back and forth through the limits of the mediant minor key, like a ship storm-tossed, and landing safely in the port of an all powerful perfect cadence.⁷⁸

Dr. Dykes gave the tune name “Melita” in reference to the island of Malta in the Mediterranean Sea. As both a pastor and musician, Dykes wrote the music to recall the passage of the apostle Paul’s famous shipwreck narrative in Acts 27:14 through 28:1. The ship sailed through a tempestuous wind and grounded itself on the island called Melita. It is more than likely that John Dykes grew up among sailors, as his father was once a ship builder, as the family lived on the sea coast, as he sailed with the Cambridge University Boat Club, and as the city of Durham had its share of seafaring

⁷⁵ Ibid., 676.

⁷⁶ Ibid.

⁷⁷ Ibid., 677.

⁷⁸ The reader can view a copy of this hymn in Appendix Four.

men attending the parish church (where the young canon lived beside the river). A passage like this would have tremendous significance to his people as they routinely prayed for their loved ones at sea, and grieved for those who died at sea.

Text Analysis

After we have studied the origin of the tune and its musical merits, let's shift our attention to the text of the hymn. The original lyrics were written by William Whiting, who was born on 1 November 1825 in Kensington, London, England. He was educated at Clapham and Winchester schools. His occupation was both as clergyman and headmaster of the Winchester College Chorister's School for thirty-five years. Whiting's original version, published in the 1861 edition of Hymns Ancient and Modern, was entitled with a passage of Scripture from Psalm 107: 23-32. "They that go down to the sea in ships, that do business in great waters, these see the works of the Lord, and His wonders in the deep." Whiting's first three stanzas address each person of the Godhead: verse one - to the Father who controls the seas (see Job 38:10-11), verse two - to the Son who has power over the elements (compare with Matthew 8:23-27), and verse three - to the Spirit, who at creation moved over the surface of the waters (Genesis 1). He made some changes to the text in 1869 which then appeared in the Society of the Propagation of Christian Knowledge's Psalms and Hymns, 1869, and again in Church Hymns (1871 edition) and The Public School Hymn Book (1903). The original version (printed below) differs with the text we have in the Book of Worship for United States Forces:

STANZA 1: O Thou Who bidst the ocean deep,
Its own appointed limits keep,
Thou, Who didst bind the restless wave,
Eternal Father, strong to save.
O hear us when we cry to Thee
For all in peril on the sea.

STANZA 2: O Savior Whose almighty word
the wind and waves submissive heard.
Who walkedst on the foaming deep,
And calm amid the storm didst sleep.

O hear us when we cry to Thee
For those in peril on the sea.

STANZA 3: O Sacred Spirit! who didst brood
Upon the waters dark and rude
Who badst their angry tumult cease
And light diffused, and life, and peace
O hear us when we cry to Thee
For those in peril on the sea.

STANZA 4: O Trinity of love and power,
Our brethren shield in danger's hour;
From rock and tempest, them defend,
To safety's harbor them attend;
And ever let there rise to Thee
Glad hymns of praise from land and sea.⁷⁹

In the revised version, the Scripture reference was changed to "Thou rulest the raging of the sea," from Psalm 139:10. Maurice Frost, Litt.D., editor of the historical companion to Hymns Ancient and Modern, cites more changes to the text dating from 1867 in a document by the Reverend L.C. Biggs (italics show change).

Stanza 1 line 6: For all in peril...
Stanza 2 line 4: And calm amid its rage
line 6: For all in peril...
Stanza 3 line 2: upon the chaos...
line 6: For all in peril...
In 1875, a few alterations were made from the 1861 version: in 1861 we have Stanza 3 line 1. Most Holy Spirit...
line 2. Upon the chaos.... (as in original).⁸⁰

Not much is known about whether Whiting and Dykes ever met or what their relationship might have been. Both were clergy. Whiting wrote a collection of poems in a book called Rural Thoughts, published in 1851. He also wrote several other hymn texts which are no longer in use.⁸¹ In material gained from the archives of the U.S. Navy Chaplain Resource Board, it is noted that the Rev. Whiting lived on the English coast and had experienced a violent storm while journeying across the Mediterranean

⁷⁹ Hymns Ancient and Modern, historical edition (London: William Clowes, 1809), 704.

⁸⁰ Maurice Frost, ed. Historical Companion to Hymns Ancient and Modern (London: William Clowes, 1962), 389.

⁸¹ Osbeck, 101 More Hymn Stories, 80.

Sea. He penned the words the year following this tragic event. The hymn text was written for one of Whiting's pupils at the school who was about to sail for America.⁸² John Brownlee comments the hymn was "widely used by congregations in towns and villages on our coasts in times of storm, and is in universal favor. The author wrote several other hymns, but none of these has had as much wide acceptance."⁸³ Whiting died at Winchester on 3 May 1878.⁸⁴

As for the later years of Dr. Dykes, he got involved in a strong disagreement with the bishop of his diocese. While Dr. Dykes was a "high churchman," who incorporated innovative changes to both the services and the sanctuary, Bishop C. Dunelm of Durham, disapproved of Dykes' services. In July, 1873, Dykes had a ministry that flourished and the church needed more helpers. He requested the help of the Bishop to appoint the Rev. G. E. F. Peake with a curate's license. The Bishop was willing to license the curate but with the condition upon Dykes that the curate not wear colored stoles, be present at the burning of incense, and turn his back on the congregation during the celebration of holy communion except when "ordering the bread."⁸⁵ It was the most absurd thing Dykes had ever heard of. He considered this request illegal and resisted the bishop's conditions. His friends supported him to stand his ground against the bishop. The case went to the Court of the Queen's Bench in London in January 1874, which upheld the bishop's judgment. Dr. Dykes never recovered from the shock. He died at St. Leonard's on 22 January 1876⁸⁶ as his wife was reading him a prayer from the service for the Visitation of the Sick.

⁸² George R. Seltzer, Companion, 194.

⁸³ John Brownlee, The Hymns and Hymn Writers of Church Hymnody (London, Glasgow: Frowde), 256.

⁸⁴ Osbeck, 101 More Hymn Stories, 80.

⁸⁵ Fowler, The Life and Letters of John Bacchus Dykes, 304.

⁸⁶ Ernest K. Emurian, Famous Stories of Inspiring Hymns (Boston: Wilde Co., 1956), 58.

Later Developments

One of the most interesting aspects of the Navy Hymn's history is how it developed in an American context. What has happened to this hymn is a continual re-adaptation to its original intent. The culture of America has influenced how we worship, and so stanzas are added to hymns or hymn texts are written which reflect the current trends in technology and theology. The hymn had a strong appeal to the United States Navy, beginning with the Midshipmen at the Naval Academy.

In the United States, in 1879 the late Rear Admiral Charles Jackson Train, a graduate of the United States Naval Academy at Annapolis (class of 1865), was a Lieutenant Commander stationed at the Academy in charge of the Midshipmen's Choir. In that year, Lieutenant Commander Train inaugurated the present practice of concluding each Sunday's Divine Service at the Academy with the singing of the first verse of this hymn.⁸⁷

As the Navy has sung this tune for over 100 years, the tune has been used in a variety of ways. It was used in series of television programs called the "Navy LOG"⁸⁸ and movie episodes of Victory at Sea. It was played at the funeral of President John F. Kennedy by the Navy and Marine Corps band. It has been traditionally played and sung at the anniversary celebrations of the United States Navy Chaplain Corps. The hymn received new verses as various units of the Navy Department borrowed it to proclaim their unique contribution to the American maritime mission. It has been widely used in naval and state ceremonial functions both in England and the United States. It is popular in the British Navy and has become the Navy Hymn for the French Navy. One of the earliest adaptations for the hymn in England was at Queen Victoria's Diamond Jubilee on July, 1897. Rudyard Kipling penned new words for the Melita

⁸⁷ U.S. Office of Information, Department of the Navy, "Eternal Father, Strong to Save," 3rd. revision (Washington D.C.: 10 May 1956), 4.

⁸⁸ *Ibid.*, 3.

tune amidst a storm of protests. It became known as "God of our fathers, known of old."⁸⁹

Twentieth Century Developments

As mentioned earlier, technology often influences the way Americans worship. If we invent something new, we like to sing about it or at least preach about it on Sunday morning. During World War I, the emergence of aircraft changed the paradigm of warfare forever. As a result of the new technology, a new hymn was written entitled, "Lord, Guard and Guide the Men who Fly." The hymn captured the same emotion as the Navy Hymn, and reflected the new experience of the church to grasp the transition in technology as it pertained to their faith. Until now, war had been fought on land and sea. Many churchgoers could sing this prayerful song for those loved ones who had lost their lives at sea, whether in storms or in time of war. As the last line of the Navy Hymn says, "Lord hear us when we cry to Thee," the hymn evinced the people's quest to find new ways to express their faith. Now they looked to a hymn which could be a prayer for those in peril in the air as well. It was first published attached to the tune "Quebec," written by the same Sir Henry Baker referred to earlier (as the chairman of the committee in Hymns Ancient and Modern).⁹⁰ The hymn later appeared as the fourth verse of "Eternal Father, Strong to Save" in the Presbyterian Church U.S.A. hymn booklet, "A Book of Worship and Devotion for the Armed Forces." It appeared as:

Lord, guard and guide the men who fly
Through the great spaces in the sky;
Be with them always in the air,
In darkening storms and sunlight fair.
O God protect the men who fly
Through lonely ways beneath the sky.⁹¹

⁸⁹ McCutchan, Our Hymnody, 480.

⁹⁰ Ivan L. Bennett, ed. The Hymnal Army and Navy (Washington D. C.: U.S. Government. Printing Office, 1942), 446.

⁹¹ U.S. Office of Information, Department of the Navy (1956), 2.

Mary C.D. Hamilton was an English composer, who goes down in history as having published only this hymn, "Lord, Guard and Guide the Men who Fly." She wrote it in response to a contest in 1915.⁹² As there were verses for those in peril on land and at sea, she made her sole contribution to the field of hymnody by her devout concern for those brave ones who flew aircraft in support of England's defense. Within the context of the Navy Hymn, her verse comprises the fourth verse found in the present hymnal. The lyrics were first found in a pamphlet by Pilgrim Press in 1917, entitled Selected Hymns of Patriotism.⁹³ Diehl reports the hymn also appeared in American Student Hymnal (#187), Hymns of the Spirit 1937 edition (#468), Ed Deaton's Student Hymnary (#382), and the 1942 Hymnal Army and Navy (#478).⁹⁴ The 1958 Armed Forces Hymnal not only featured the hymn (#401) but also included "Quebec" with Baker's original text in (#375) "O God of Love, O King of Peace." Furthermore, the text appeared as the fourth verse to the Navy Hymn (#399). Should future hymnals include this selection, it would be more inclusive if the words were changed to "Lord, Guard and Guide All Those who Fly."

Shortly after World War II, someone in the Navy modified a few words here and there and substituted the fifth and sixth lines to become "O hear us when we lift our prayer, for those in peril in the air." This version is the current version sung in chapels today. In October 1954, General Thomas D. White, the Vice Chief of Staff for the Air Force, announced at the annual (Air Force) staff chaplains conference, this hymn would be the official Air Force hymn.⁹⁵ In the present hymnal it is number 192.

⁹² Jorgensen, The Service of Chaplains to Army Air Units, 2: 310.

⁹³ Caroline L. Goodenough, Highlights on Hymnists (New York: AMS Press, 1931), 40.

⁹⁴ Katherine S. Diehl, Hymns and Tunes: An Index (Metuchen NJ: Scarecrow Press, 1966), 167.

⁹⁵ Jorgensen, The Service of Chaplains to Army Air Units, 2: 310.

As Mary Hamilton ventured into new technology for a theme in hymnody, one cannot overlook the unique contribution of the Reverend Ernest K. Emurian who has written "Bless Thou the Astronauts."

- 1.) Bless Thou the Astronauts who face
The vast immensities of space;
And may they know in air, on land
Thou holdest them within Thy hand.
O may the small step each doth take
Aid others Giant leaps to make.
- 4) Give all men for all time to be
The blessing of tranquillity,
As galaxies and quasars share
The knowledge that our God is there!
may future aeons call to mind,
"We came in peace for all mankind."

Ernest Krikor Emurian was born Feb. 20, 1912 in Philadelphia, PA. Educated at Davidson College, Union Theological Seminary, and Princeton Theological Seminary, and conferred with an honorary Doctor of Divinity from Randolph Macon College, Emurian translated Spanish hymns, wrote numerous books on hymn stories, and composed well over a hundred hymns for various occasions.⁹⁶ He served as the pastor of Cherrydale United Methodist Church in Arlington, Virginia when he wrote this hymn commemorating the first landing on the moon, Sunday, 20 July 1969. Dr. Emurian graced this significant achievement the following Monday with lyrics from the event itself. Verse 1 contains a phrase derived from the first words transmitted from the moon, "There's one small step for man, one giant step for Mankind." Scriptural allusions adorn verses 2 and 3: they are from Psalms 8, 19, 139, and Isaiah 40:31. Emurian used these allusions as they were favorites of the former President John F. Kennedy, who founded the space program. Verse 4 contains a little-known fact which makes this hymn unique to all the other hymns. It ends with a phrase which is etched

⁹⁶ ASCAP Biographical Dictionary, 4th edition (New York: Bowker, 1980), 127.

on the plaque the astronauts left at Tranquillity Base on the moon. This hymn therefore contains the only lyrics to a song written on the moon.⁹⁷ Although Emurian can claim only one hymn in the Book of Worship for United States Forces, he has written 95 other hymns, 20 books on drama and hymnody, and 100 plays.

As the song for astronauts reached the AFCB Hymn Task Force Committee, it seems there was a flood of specialized verses to consider for the Navy Hymn. None of the eleven authors who contributed to "Eternal Father, Strong to Save" is widely known for their music publishing. The Chaplain's Resource Board for the United States Navy queried Navy Chaplains around the world for any verses they had collected through their experiences in the Fleet. To date, there are over one hundred verses to this hymn covering numerous technologies, units in the Navy, or for loved ones far away.⁹⁸ Many of the authors are Navy chaplains: some are commissioned officers or enlisted Religious Programs Specialists. A few authors are the wives of military members. The topics range from somber themes, such as the Holocaust or Prisoner of War (POW / MIA) verses, to seasonal and ceremonial themes. Some are serious and others humorous, such as those contributed by Chaplains George Linzey and Joseph Sestito. The United States Marine Corps verse was written by Navy Chaplain James Seim. The United States Coast Guard has their own verse and the Merchant Marines Service verse was written by Wynne McClintock, the wife of the former Superintendent VADM. Gordon McClintock, USMS. Chaplain James D. Shannon adapted verse eight from a version first written by a Navy Nurse, Beatrice M. Truitt, in 1948. Chaplain Shannon also adapted verse twelve for use in Hospital settings; it was first written by Chaplain Galen Meyer.

⁹⁷ The Hymn, 20:4 (October 1969), 124.

⁹⁸ Appendix Five provides a listing of each stanza and its contributor.

Summary of the Navy Hymn

What has been examined in this chapter is the profound influence one hymn, written by a lesser known author, can have on a national level years after the author's death. John B. Dykes and William Whiting had no idea the hymn they composed would have such singular popularity around the world. The background of these people responsible for this hymn has been investigated, and the many exciting turns in the evolution of a hymn's success has been highlighted. There is no one formula for assured success in hymn writing today. What made "Eternal Father, Strong to Save" so popular was the continual singing of it in chapels and churches around the world. The hymn takes on an importance of its own once it is instilled in the singer's memory as a worship response born in a time of struggle. Just as William Whiting endured a struggle at sea, and the midshipmen of the Naval Academy persevered through their studies, all singers find emotional strength while uniting their voices in singing this hymn. It is now a hymn that represents almost a rite of passage to all graduates of the Academy, later of the entire Navy, and for all who go down to the sea in ships, doing business on the great waters, who see the works of the Lord and His wonders in the deep.

CHAPTER FIVE

Disharmony within the Ranks

As hymns like “Eternal Father, Strong to Save” have been appreciated by the military, there were only two hymns which drew criticism following the publishing of the Book of Worship for United States Forces. Was it a coincidence the two hymns were written by the same author? No one can say. Still, in the development of the hymnal, this chapter highlights a somber memory for those who served on the HAG and Hymnal Task Force. One of the hymns disputed was “Lord of the Dance” (#308), criticized for its reference to dancing and its carefree theology. The song was written in 1959 by an English songwriter, Sydney Carter and set to the tune “Lord of the Dance” taken from a Shaker tune entitled, “Simple Gifts.” Carter was introduced to Shaker music and dancing in Austria while he was at the 1951 Salzburg Seminar of American Studies. “Lord of the Dance” was based on a Shaker melody because, as Carter says, “religion is really like dancing.” He found in Shaker melodies, something that was missing in traditional forms of Christian hymnody.⁹⁹ This is why so many of Carter’s songs and Christmas carols are so lively, with contemporary lyrics and themes. Complaints over “The Lord of the Dance” eventually subsided, and that hymn even started appearing in other hymnals, catching on as a folk tune with a joyous theme. It contains an excitement and an energy which resonates with people. But it was the other hymn which raised furor in the ranks from civilian and military, enlisted and officer, and even members of Congress.

⁹⁹ Paul Hammond and Joe Hall “A Reconsideration of Sydney Carter’s Incarnational Carols,” The Hymn 46:4 (October 1995), 22.

The most controversial dispute over the selection of hymns was the addition of number 286, "It was On A Friday Morning." When the Hymnal Advisory Group discussed the inclusion of this song in the hymnal, nearly everyone believed it was a thought-provoking tune, which had potential learning benefits. However, after the hymnal was published, they received over two thousand letters of complaint.¹⁰⁰ A Washington Post - Los Angeles Times article appeared in early July, 1976 stating that both the AFCB and the Armed Forces Committee of the U.S. House of Representatives had been flooded with complaints. Many thought the song was blasphemous. The Executive Director of the AFCB wrote a letter to Senate Armed Forces Committee Chairman John C. Stennis to explain why the song was included.

While some complained, others took a more direct approach at solving the problem. In July 1976, James Rogers, Chief Chaplain of the Veterans Administration, ordered the removal of the hymn from the hymnals in all VA hospitals.¹⁰¹ Since the hymn was printed on one and a half pages, the VA hospitals not only lost "It was on a Friday Morning," but also lost "O perfect life of love," "Go to dark Gethsemene," "Behold the Savior of mankind," and "There is a green hill far away." Some Chaplains tried covering the song with blank paper, but that method only brought more attention to the controversial lyrics.

Finally, the AFCB convened a special board meeting to discuss replacing the hymn.¹⁰² The members of the board were:

Chaplain, Colonel Stuart E. Barstad, USAF	Lutheran
Chaplain, Lt. Col., Robert R. Kleinworth, USA	Roman Catholic
Chaplain, Lt. Col., Jerry J. Mallory, USAF	Disciples of Christ
Lt. Victor E. Bertrand, CHC, USN	Roman Catholic
Chaplain, Capt. Joseph S. Batluck, USA	Assemblies of God
Captain Alfred R Saeger, CHC, USN	Lutheran (Exec. Director)

¹⁰⁰ Sydney Carter, Green Print for Song (London: Stainer and Bell, 1974), 29-30.

¹⁰¹ The Hymn, 27:4 (October 1976), 135.

¹⁰² Minutes, 13 April 1977.

Let us look at why this hymn raised such controversy. Members of the Hymnal Advisory Group (HAG) in 1977 received many letters stating the lyrics were too harsh in reference to God. The verses read:

1. It was on a Friday morning that they took me from my cell,
And I saw they had a carpenter to crucify as well
You can blame it on to Pilate, you can blame it on the Jews,
you can blame it on the Devil, It's God I accuse.
(Refrain)
It's God they ought to crucify, instead of you and me.
I said to the carpenter a hanging on the tree.
2. You can blame it onto Adam, You can blame it onto Eve,
You can blame it on the apple, but that I can't believe.
It was God that made the devil and the woman made the man.
No there wouldn't be an apple if it wasn't in the plan.
3. Now Barabbas was a killer and they let Barabbas go.
But you are being crucified for nothing here below.
But God is up in heaven and he doesn't do a thing:
with a million angels watching and they never move a wing.
4. To hell with Jehovah, to the carpenter I said
I wish that a carpenter had made the world instead.
Good bye and good luck to you, the road will soon divide
remember me in heaven the man you hung beside.

Sydney Carter was born in London on 6 May 1915. He was baptized in the Church of England and received religious instruction at a Congregational Church. He studied history at Balliol College, Oxford and developed a love for hymns while studying the life and writings of St. Francis of Assisi. He later joined the Quakers and served in the Friends Ambulance Unit in Greece during World War II. Paul Hammond and Joe Hall have provided a lucid explanation to the background of this song: "Carter never thought of this song as a church hymn."¹⁰³ The song was first sung at Cecil Sharp House in 1959 as a "device for making something happen."¹⁰⁴ Hammond and Hall further explain that the song is, "a monologue in which the singer plays the role of

¹⁰³ Hammond and Hall, "A Reconsideration of Sydney Carter's Incarnational Carols," 22.

¹⁰⁴ Ibid.

the outraged thief on the cross, not a believer. He did not consider this song useful for congregational singing; instead it is a challenge that does not allow the easy answer, but instead requires the Christian to build an anti-hymn...the part which must come from the heart and mind of the listener."¹⁰⁵ Don Hustad comments on Carter's work by associating him with a music group, known as the Light Music Group.¹⁰⁶ His music is mostly secular. This particular piece borderlines on the sacred only because the lyrics refer to the crucifixion. Hustad interprets it as an angry outcry at the absurdity of the crucifixion, revealing how Carter struggles with the theology of atonement. The song was first printed in Songs of Sydney Carter (book 2)¹⁰⁷ In Carter's song book he claims the dozen or so songs are mostly dances. Other titles in the book included "'My Last Cigarette" and "The Rat Race."¹⁰⁸

The sad truth of the matter is, the song is rarely sung in chapels. During the AFCB discussions, it was suggested the song ought to have some remarks to explain its significance. This idea was turned down however, because it implied that other hymns should have notes explaining their purpose. Evangelicals have labeled the lyrics as blasphemous, while other faith traditions accept it for its striking candor at a difficult and painful aspect of the crucifixion. One of the members of the Hymn Task Force felt the song should be included because the purpose of the hymnal was to reflect a faith of all people, to include recent innovations in current hymnody, and to get singers to think about what they sing.

To correct the mistake, the committee considered twenty-eight hymns to replace "It was on a Friday Morning." The Hymn Task Force narrowed the list to three: "Hark

¹⁰⁵ Ibid.

¹⁰⁶ Donald P. Hustad, "The Explosion of Popular Hymnody," The Hymn 33:3 (July 1982), 160.

¹⁰⁷ Songs of Sydney Carter (book 2) Great Yarmouth, Norfolk, England 1969: Galliard Ltd. (Galaxy Music Corp., New York; 32 pages, \$1.75).

¹⁰⁸ Review of "Songs of Sydney Carter-in the present tense," The Hymn 21:1 (January 1970), 61.

the Voice of Love and Mercy” (composer, Jonathan Evans, 1784; lyrics, William Owen, 1814), “Are ye Able”(composer, Earl Marlatt, 1892; lyrics, Harry S. Mason 1918-1964), and “Yesterday, Today, and Tomorrow” (music and lyrics by Jack Wyrzten and Don Wyrzten). Even though the most votes were cast for “Hark the Voice of Love and Mercy,” the AFCB chose “Are ye Able” as the replacement hymn. The reason for “Are ye Able” was a practical choice, since it was the only one of the final three which would fit in place of the previous song. The new hymn was the only change made to the second printing of hymnals in 1977.

CHAPTER SIX

A Walk Through the Worship Resources Section

Services of Worship

The Worship Resources section (p. 561 ff.) begins with worship services for Catholic, Protestant, Orthodox, and Jewish faith groups. Following these are services of worship with no faith tradition label, but are appropriate for an interfaith service on Memorial Day, a patriotic remembrance, or the dedication of a religious facility. Lectionary readings, taken from the 1970 edition of The Worshipbook, published by Westminster Press, follow the orders of services. The last part of the section is a collection of prayers for private devotion and for public worship (p.717 ff.). The section contains classic prayers, prayers for the worship service, prayers for holy days, and prayers in time of crisis. The sources are given by the editors in as many case as possible. Some remain anonymous.

Beginning at number 612, we find the Order of the Mass. This Catholic Mass has been provided by the International Committee on English in the Liturgy (ICEL) of 1969. The choice of texts and readings for the Roman Catholic portions of the resource section was done by a sub-committee of Chaplains and Priests, most of whom were located in the Washington, D.C. area. Chaplain (Colonel) Joseph Chmielewski, USA, chaired the Hymn Task Force and worked in close consultation with Fr. Joseph Champlin of Catholic University, Washington, D.C. From the latter part of 1972 through 1974, the committee brought many fresh innovations to Catholic worship resources reflecting the changes from Vatican II.

Next are two Protestant worship services in numbers 613 and 614. The shorter form is similar to the order published in the 1958 Armed Forces Hymnal.¹⁰⁹ The longer form of worship for Protestants took a long time to get approval because representatives of a few major denominations did not agree on the proper sequence and a common language, especially within the context of the Lord's Supper. The result was a service written in 1968 by the Consultation on Church Union.

The Service of Unity and Peace (#615) contains a prayer written by Daniel Berrigan. He wrote the prayer in an article "Hope for the Handicapped." It was published in a magazine entitled Jesuit Missions (March 1966).¹¹⁰

The Service on Commitment (#616) was provided by the Liturgical Conference, Inc. A portion of the service is adapted from The Manual of Celebration written by Robert Hovda (Roman Catholic) in 1970.¹¹¹

Number 617 is a reflection on the sufferings of Christ. Many would recognize it as the "Fourteen Stations of the Cross," the final journey of Jesus on Good Friday. In order that those from many faith traditions may read it as a devotional or use it in Good Friday observances, there is no reference printed that this is a Roman Catholic litany. In the 1942 and 1958 editions, the language is taken from the Way of the Cross, composed by St. Alphonsus Liguori, about 1761. The previous hymnals include it in the Catholic sections, but the present book (without citing a source) has modernized the language and provided an ecumenical reading.

As the theme is suffering, what follows is a Lutheran litany called a "Community Celebration of Repentance" (#618). This litany originated from a new

¹⁰⁹ Appendix Six shows a side-by-side comparison of the services in each hymnal.

¹¹⁰ Armed Forces Chaplains Board, Book of Worship for United States Forces (Washington, D.C.: Government Printing Office, 1974), 749.

¹¹¹ Robert Hovda, The Manual of Celebration (Washington, D.C.: Liturgical Conference, Inc., 1970), ch. 2.

liturgical source in 1969 at Concordia Publishing called, "God is Here. Let's Celebrate."

Number 619 is a Roman Catholic liturgy, ideally suited for a laity-led service. The first reading comes from a worship resource book called Eucharistic Liturgies by John Gallen.¹¹² It closes with a reading by Huub Oostenhuis in Your Word is Near.¹¹³ This service was developed by Father Joseph Champlin at Catholic University in Washington, D.C.

Number 620 is included as a liturgy for Greek Orthodox members. CDR Michael Frimenko, CHC, USN provided this. While other denominations made efforts to modernize the language of their liturgies, the Greek Orthodox Church felt it should not make any language changes at that time.¹¹⁴ A late revision to the Divine Liturgy was made however in the worship resource section. The liturgy required three antiphons be sung after the Great Litany and after the second and third Little Litanies. The antiphons were considered as responses rather than hymns on the Greek Orthodox hymn list. So while most of the Orthodox hymns are found as numbers 326-339, the antiphons were added at the end of the hymnal as numbers 605-607.

As a technical note, the Orthodox hymn number 334 has a special distinction for the typesetters of the hymnal. It was the only hymn that had eleven music staves on a single page. The typesetters had another similar challenge with hymn number 384, "When Upon Life's Billows" (known by many as "Count Your Blessings"). This is the only hymn which is printed on a single page with six musical systems; each system gets smaller as one follows down the page.

Following the Roman Catholic "Benediction of the Blessed Sacrament" and the "Rosary," we find a Jewish liturgical section at numbers 623 and 624. Number 623 is

¹¹² Book of Worship for United States Forces, 750.

¹¹³ Huub Oosterhuis, Your Word is Near, trans. N.D. Smith (New York: Newman Press, 1968), 117.

¹¹⁴ Minutes, 14 May 1971.

a typical Sabbath service with the Hebrew words transliterated so those who cannot read Hebrew may still say the prayers. Number 624 is the Torah service, which is a reading of Psalm 24 and a responsive litany in transliterated Hebrew. These services were added to the Book of Worship for United States Forces by an Orthodox Rabbi under the supervision of the National Jewish Welfare Board, Chaplain, Colonel, Kalmon Levitan, USAF.

Numbers 625, 626, and 627 are the interfaith services for memorials, days of patriotic remembrance, and for dedicating a religious facility. Great sensitivity was shown by the HAG not to refer to "a church" in the facility dedication service. There is no government establishment of religion here. Instead, the use of the term "religious facility" carries the connotation that although the government has built the facility, the particular use of it is for the free exercise of everyone's particular faith.

Bible Readings

At this point, the orders of worship services end and the lectionary readings section begins. This section is nearly an exact copy of the lectionary section which Mr. Ribble at Westminster Press published in The Worshipbook of 1970.¹¹⁵ Kent Schneider and Lewis A. Briner made a few editorial changes in the paragraphs that explain the seasons of the year. They also added a paragraph regarding the use of liturgical colors in the church year.¹¹⁶ The rest of the list is identical. One small oddity about the reading schedule is that it is labeled with a single heading number 628. It appears as though this is an ecumenical list for reading the Bible. Yet number 629 is added later to specify those readings for the Greek Orthodox Church. The Orthodox schedule includes only two selections, whereas the number 628 schedule has three: a

¹¹⁵ The Worship Book, Services and Hymns (Philadelphia: Westminster Press, 1970), 167ff.

¹¹⁶ Minutes, 24 June 1970.

Gospel reading and two other selections. The readings in numbers 630 and 631 are specific to Psalm readings for the Christian year and for the civil holidays.

Richard Hanson translated the Psalter readings (#632-684). His 1968 book, The Psalms in Modern Speech, was a fresh translation from the Hebrew which met with favorable acclaim by mainline Protestant, Catholic and Jewish consultants.¹¹⁷ It closely adhered to the Hebrew from a literal standpoint and from a symbolic point of view. Hanson translated the current idiom of modern English out from the ancient, poetic rhythms of Hebrew lyrics. The format for the Psalter readings differs slightly from the 1958 Armed Forces Hymnal. The HAG wanted to increase the number of Psalms, but needed to keep the number of pages allowed to a minimum. So it was decided to shorten the readings. Therefore, rather than have one reading per page, the printers could squeeze two readings onto a page. Furthermore, in order make the Psalter readings easier on the eyes, the committee decided to format the Psalm readings into responsive sections (adding bold print for congregation response) and using additional section breaks in longer passages. In the preparation of the Book of Worship for United States Forces, a minor oversight was corrected at the last moment regarding Hanson's submitted work. The original work was in three volumes. Psalm 41 was as the end of Volume One. As the Hymn Task Force committee compiled the Psalter, they skipped Psalm 41 and continued with the next volume. Only until shortly before the book went to the printers did the editors catch the missing Psalm and correct the error.¹¹⁸

The Old Testament readings found in numbers 685-688 are taken from the Revised Standard Version of the Bible, published by the National Council of the Churches of Christ in the U.S.A. The New Testament readings, numbers 689-700,

¹¹⁷ Richard Hanson, The Psalms in Modern Speech, 3 vols. (Philadelphia: Fortress Press, 1968).

¹¹⁸ Minutes, 26 February 1971.

are from Today's English Version of the Bible. The remaining Scripture passages after number 701 are taken from the Jerusalem Bible. Because the HAG thought it was imperative to capture an updated, accurate translation of the Bible, which would be accepted by many faith groups, we see an example of gracious professionals taking a clear step towards unity, and yet celebrating the diversity of America's broad views of Bible translations.

Prayers

The next major section in the Worship Resources are the prayers (beginning at number 727). The HAG chose an ecumenical translation by the International Consultation on English Texts (ICET), the revised edition of 1971. It reflected the latest research of the prayers common to many worship traditions. For example, the Lord's Prayer (#727) has no single invariable version in English. The ICET¹¹⁹ noted in the commentary on the prayers that the Authorized version of Matthew 6:9-13 differs with the prayer found in the 1662 Book of Common Prayer. In a technical sense, both versions differ from the earlier Latin translation. Furthermore, the Greek text of Matthew is really a translation of the original words of Jesus in Hebrew or even Aramaic. So ICET deflects some of the criticism of their translation by stating it is difficult to accept changes to our common prayers; but language is always changing and the updating of language for the great prayers of the Church has been going on for centuries. So ICET provided the common prayers, the creeds, and the Te Deum for the Book of Worship for United States Forces.

The next section of prayers for certain settings in worship and certain occasions is constructed from various sources. The first prayer of invocation (#741) appears as a standard Collect for Purity from the 1549 Episcopal Book Of Common Prayer (BCP). The prayer traces its roots to the Latin Sarum Missal. Prior to this, the prayer is found

¹¹⁹ ICET, Prayers We Have in Common, 2nd rev.ed. (Philadelphia: Fortress Press, 1975), 1.

in the Gregorian Sacramentary, which some scholars date around 590. Yet the Armed Forces version differs from the 1549 and 1928 BCP in some of the wording. The differences are highlighted as follows: “Almighty God, unto whom all hearts **are open** (from BCP of 1786), all desires known, and from whom no secrets are hid: cleanse (lower case used and following a colon versus semi-colon) the thoughts of our hearts by the **presence of your** Holy Spirit, that we may perfectly love **you** and **glorify your** holy name; through Jesus Christ our Lord. Amen.” The acknowledgments pages do not cite the source for these changes. The same prayer in the 1942 Hymnal Army and Navy (#15) and the 1958 Armed Forces Hymnal (#86) are identical to the 1928 edition of the Book of Common Prayer.

The prayer of invocation, number 742, does not occur in either of the previous hymnals and the acknowledgments do not indicate its origin. It does follow the themes which make up the lyrics to the Navy Hymn (#196). There is a reference in the third sentence to “those on land or sea, in air or space.” Following this are three prayers (#743-45) which are taken from the 1958 Armed Forces Hymnal, page 130. Number 745 is the prayer of St. Chrysostom, which has been shortened by deleting a reference to Matthew 18:20. The 1958 version includes “and dost promise that where two or more are gathered together in thy name thou wilt grant their requests.” The 1974 version has modified this phrase, replacing it with, “and have promised that you hear the prayer of faith.”

Minor contributors to the worship resource section include prayers that have been adapted from (Baptist) John Skoglund’s Manual of Worship (#746 and #768, #769),¹²⁰ Robert Rodenmayer’s The Pastor’s Prayer Book (#758),¹²¹ and The

¹²⁰ John Skoglund, A Manual of Worship (Valley Forge: Judson Press, 1969), pp 359, 164, and 161 respectively.

¹²¹ Robert N. Rodenmayer, The Pastor’s Prayerbook (New York: Oxford University Press, 1960), 106.

Kingdom, the Power, and the Glory (#790).¹²² The editors adapted number 747 from the Book of Prayers for Students (#747)¹²³; and number 756 from John Hunter's Devotional Services for Public Worship.¹²⁴ John Hunter was a Congregationalist minister who published this work in 1903 as a variant to the Anglican liturgy.¹²⁵

The Armed Forces Chaplains Board owes great thanks to Chaplain, Colonel, Larry Paxson, USA (United Methodist), who was a senior member of the worship resource committee. The Army Chief of Chaplains recommended Chaplain Paxson to the committee because he had been well known among colleagues for providing fine prayers while stationed at Arlington National Cemetery, Fort Myer, Virginia. It is a special honor to Chaplain Paxson, who retired during the time this hymnal was prepared, that there are included in this section seventeen prayers which he authored.

Each of Chaplain Paxson's prayers addresses a liturgical season or theme. His prayers for Advent (#748), Epiphany (#751), Palm Sunday (#753), Passion (#755) are succinct and thoughtful. Six of the prayers focus on confession. Four are to be used for offertory prayers. The memorial prayer for those who have lost loved ones in battle (#760) is especially well written, and reflects his real identity as a pastor who comforted many while stationed at Arlington National Cemetery. He provided two prayers for children (#788-789) which contain references to Proverbs 22:1 and Mark 10:13. They would be especially appropriate for an infant baptism or dedication service.

The prayers of thanks in numbers 749 and 750 come from the traditions of the Reformed Church of America. Number 749 was published in the 1968 edition of

¹²² Book of Worship for United States Forces, 750.

¹²³ Ibid.

¹²⁴ Ibid., 749.

¹²⁵ D.H.Tripp, "The Office in Lutheran, Reformed, and Free Churches," The Study of Liturgy, rev.ed. Chelsyn Jones, et. al. eds. (New York: Oxford University Press, 1992), 450.

Liturgy and Psalms,¹²⁶ while number 750 was published in the 1940 edition.¹²⁷ They are more useful as prayers for the season of Advent.

The prayer at number 765 is a prayer of confession taken from the Presbyterian order of worship for the Lord's Day. Although there is great flexibility as to how and when the prayer is given, it is closer to the Presbyterian order of worship if the words of assurance from I John 1:8,9 (# 775) are spoken by the minister before the prayer. The service also prescribes that the minister shall say before the prayer "Let us admit our sin before God."¹²⁸ The prayer of number 766 is an alternate prayer of confession, preceded by a verse from Romans 5:8. The prayer at number 767 is based on Psalm 51. With only a couple word changes, it is identical to the prayer of confession found in the 1945 edition of the Methodist Book of Worship for Church and Home.¹²⁹ Other prayers which are found in this Methodist Church resource are printed in numbers 745, 816, 817, 827, and 828.¹³⁰

The prayers for the Armed Forces (#782-787) trace their origin to the 1928 Book of Common Prayer and Seabury Press. There are subtle differences in each prayer which, during a first reading, are easily missed nuances. Number 782 is actually a prayer for the Army. Number 783 is the prayer for the Navy (taken out of the 1941 Hymnal Army and Navy flyleaf); number 784 remembers "the airmen," which is an obvious reference to the Air Force, but no longer, since each of the military services has its own aviation component. Prayer number 785 is the Marine Corps prayer, number 786 is for the U.S. Coast Guard, and number 787 is for those "who explore the secrets of space." One could reflect on the recent technology that, what was

¹²⁶ Liturgy and Psalms (New York: Reformed Church in America Press, 1968), 373.

¹²⁷ Liturgy and Psalms (New York: Reformed Church in America Press, 1940), 4.

¹²⁸ The Worshipbook, 26.

¹²⁹ The Book of Worship for Church and Home (Methodist Publishing House, 1945), 126.

¹³⁰ *Ibid.*, 141-149.

once a clear reference to astronauts and the national space program, can also be applied to the communications and intelligence programs as well.

The selection of classic prayers calls to remembrance the great saints: Aquinas (#791), Ignatius (#792), Francis of Assisi (#793), and Patrick (#794). Prayer number 795 is what the Companion to the 1940 Protestant Episcopal Hymnal calls, "a little gem from the days of Henry VIII taken from the title page of the Sarum Primer printed by Pynson and published in London on 12 May 1514."¹³¹ The last classic prayer (#796), known by many as "The Serenity Prayer," which became a favorite of many self-help groups, has been included as a new addition. The author is anonymous. Yet, it has been attributed to the theologian and teacher Reinhold Niebuhr since he made use of it in his writing and lectures at Union Theological Seminary, New York City.

William Greenspoon and Cynthia Wedel wrote (#797-800) the prayers for the Church in the World, for Peace, and for the Person in the World. The National Council of Churches published them in 1967 under the title Second Living Room Dialogues.¹³² Larry P. Fitzgerald wrote the prayers for Responsibility (#802) and the Crises of Life (#803). They are taken from Servicemen at Prayer, published by the Upper Room in 1966.

Another famous writer to be included was the Reverend Harry Emerson Fosdick, the pastor of the Riverside Church, New York and the voice of national vespers Radio Hour in the 1930's. The intimate, conversational messages, emerging from the soul of Fosdick, are numbers 804-809. What goes unnoticed about the editing of the prayers is that numbers 804-806 are actually three paragraphs from the same prayer. Numbers 808-809 are two paragraphs from his Epiphany prayer, published in his 1959 Book of Public Prayers by Harper and Row publishers. The prayers excerpted from Fosdick's book are entitled, "A Time of Crisis," "Epiphany,"

¹³¹ Protestant Episcopal Church, The Hymnal 1940 Companion (New York: Church Pension Fund, 1951), 288.

and "Palm Sunday." These pastoral prayers were edited to shorten their length, but also to be useful for a more general occasion than the specific days mentioned.

Others who have contributed to this section include E. Theo Delaney (Lutheran, Missouri Synod), who wrote "Prayer for Authorities" (#810) specifically for this publication. George Appleton's prayer (#811) was taken from Acts of Devotion.¹³³ Ed May contributed a prayer for enemies (#813) taken from Prayers, Intercessions, and Giving of Thanks.¹³⁴ Carl T. Uehling provided prayers of thanksgiving (#814-815) from a booklet entitled Sing!¹³⁵

Not just for Guitarists...

The last section is the unique guitar chord fingering chart on pages 753 ff. Chaplain Shannon, along with Chaplain Chapman, and Dr. David Jones provided the guitar chords for over two hundred hymns. As one looks over the guitar chord chart, written by Chaplain Shannon, one is impressed that a such a thrifty use of space (seven pages) could yield a description to eighty-eight fingering diagrams and 468 possible chords! A clear and concise preface is provided to instruct the musician in both tuning the guitar and introducing instructions for creating chords.

The Special Instructions section (p.756) has provided great help to musicians aboard ships and in the field. The suggestions for care and maintenance of instruments is insightful, but the real genius of "Navy ingenuity" comes through the suggestion to find the perfect pitch "A-440" (or concert A) by tuning a short wave radio to Station WWV (Colorado) or WWVH (Hawaii) at 2.5, 5, 10, 15, 20, or 25 megahertz. This 24-hour broadcast provides accurate time checks and transmits a constant A-440 tone.

¹³² Book of Worship for United States Forces, 750.

¹³³ George Appleton, Acts of Devotion (Richmond: John Knox Press, 1965), 35.

¹³⁴ Ed May, Prayers, Intercessions, and Giving of Thanks (St. Louis: Lutheran Laymen's League, 1963), 53.

¹³⁵ Carl T. Uehling, Sing! (Philadelphia: Fortress Press, 1968).

CONCLUSION

Future Considerations

The Book of Worship for United States Forces has a special place in the history of hymnals. It stands out as an ecumenical project providing the essential elements of most American worship practices. The federal government provided this book to help military personnel and their families stationed around the world, working under unique circumstances. It is not a treatise of faith or a declaration of an amalgamated state religion. It is not a political tool, nor does it condone war. It is an interfaith resource for those who must live and work far away from their hometown places of worship. The book represents diverse beliefs about worship. Americans have inherited a patchwork quilt of faith traditions. We enjoy singing German or Italian hymns as well as folk songs or spirituals. Americans talk to God through traditional and contemporary prayers. We can appreciate our differences in style without losing our own unique contribution to the pattern of worship.

The first hymnal for Armed Forces was born in a time of national pain, the aftermath of a world war. Those who designed the book intended it to help our friends, relatives, and neighbors, who stand in harm's way for the peace and security of our nation. Men and women, who have answered a holy call to provide for the spiritual needs of military personnel, rely on this single resource in their chapels and in the field. Chaplains of the Armed Forces have numerous theological differences, and yet share a common heritage, and a common ambition to promote worship according to one's own traditions. America's religious history is replete with demonstrations of cooperation among religious groups. We prefer no official religion of the State. Other nations look to the United States as the example for promoting the free exercise of religion. Emerging democratic nations in eastern Europe are currently working with Armed

Forces chaplains in developing their own Chaplain Corps. The Book of Worship for United States Forces is a shining example of a document that promotes worship for members of any military force. It is a document that celebrates the diversity of the human spirit. How we worship grows out of our understanding of God. In this thesis, we have looked at the development the Book of Worship for United States Forces, and the unique circumstances for creating such a work. Although it is sad that it took a national crisis to establish such a book, it is wonderful to have had people of different beliefs come together to provide such an anthology of worship resources. The result was an intellectually stimulating book showing a subtle comparison of worship practices without a biased opinion.

Members of the Armed Forces often find themselves in places where they have no access to a house of worship. For weeks and months at a time, they endure hardships so that our nation may remain free, giving its citizens the opportunity to worship as they choose. It is a high honor that America renders to service members when it provides a worship book that represents the very best in current liturgical developments. It does not interpret worship styles for the user, because it offers very few labels on its contents. The organization of hymns and prayers allows the user to focus upon God, not on denominational regulations. No other hymnal has brought together so many leading experts in worship to embrace a book that can help the soldier in the field and the sailor at sea.

The Book of Worship for United States Forces allows individuals from diverse traditions to find their own songs and prayers, as well as introduce those from other traditions. Many pages in the book suggest to the reader, "Have you ever tried using this?" The resource consultants found a way to cooperate without compromising their deep convictions. Some particulars of the book reveal our religious differences; namely, the choice of translations, the prayers, the readings, and the order for the Lord's Supper. The book was never intended to set a precedent in ecumenical renewal,

but it did. No specific faith group has adopted the Book of Worship for United States Forces because it contains too much for any one group. It is a market basket of thought. Most people embrace some aspects of it, while shunning other portions. Those who prefer not to deviate from their theological traditions have an ample portion of very helpful worship aids. For those who have wondered what makes their faith different from that of their shipmates or comrades, they will find excellent examples of different worship traditions that will exhaust their curiosity.

Some may wonder why our nation would print such a book. This theological question shows the strength of America's faith ideals. A nation that allows its citizens the freedom to worship as they choose, is a nation that looks past the fear of prejudice that divides denominations. So much of what we do in our worship of God is a universal expression of our needs and a response to God's mercy. The Book of Worship for United States Forces makes an honest effort to admit there are alternative ways to worship.

Some faith groups cling to past worship practices as their paradigm for worship. "What our ancestors did must be the right way," they allege. Others cite significant changes to the rituals by respected leaders as the standards that determine what people sing and how they talk to God. What Luther, Calvin, Wesley, and others did to change things are enough for these folks. Still others prefer to let new trends evolve as people participate in worship. Whatever is done with integrity and sincerity is acceptable to these persons. They like to sing a new song to the Lord, make a joyful noise, or dance wherever they may be. All these people have good intentions. No one has yet claimed ownership of the perfect song or prayer. When we worship, we must come before God as we are. We all stand in need of forgiveness, mercy, and acceptance before God. As we humble ourselves and seek God's help, we find hope and grace. While we respect the views of others, we know deep down that God understands all languages and cultures. We express our praise and adoration as a result

of God's Spirit developing in us and through us. Worship transcends our human point of view, giving us a clearer understanding of our greater purpose in the world. Such a variation in humanity is the essential reason we should have a worship resource that briefly epitomizes what millions of Americans believe. Yet, it still leaves each person a little hungrier for more songs or readings. It whets our appetite for quality worship resources. It is a sampling of songs and prayers that stimulates the soul to consider how people from other traditions reach out to honor God from their life.

The Book of Worship for United States Forces can still benefit from a revision to improve its usefulness in the future. Numerous changes in the past twenty-five years have taken place in liturgy and worship which have affected all denominations. The world has shrunk to an electronic neighborhood with the arrival of innovative computer technology. A future revision should consider not only the content of the hymnal, but also the format. The major expense of a hymnal is in the publishing. In the past, the Hymn Task Force considered other formats of printing the hymnal, but they limited their ideas to paper. Today, a new Book of Worship for United States Forces could be released on computer diskettes, a CD-ROM or as a "Home-Page" at a web site on the Internet. The publishing cost could be greatly reduced, and revisions could occur more frequently. Songs, prayers, and readings could be shared as electronic files with musical accompaniments. Chaplains in every military branch could respond to hymn-use surveys and interact with the development of a new hymnal through the Chaplain Corps electronic bulletin boards in current usage.

Just as technological hardware has changed the way we communicate with one another, so also has the change of personnel in the military. We not only have more females in the military than we did in 1970, but we also have more minorities and religious affiliations as well. The next hymnal ought to be edited for more inclusive language. Terms should be closely scrutinized to reflect the new faces in today's military. Our motivation for updating the language is not simply to make it more

politically correct. Instead we must consider ways to reach out to those who have worshipped God from within other traditions, such as the Native American, the Hispanic American, and the Asian-Pacific Islander. They also are a vital part of America's religious heritage.

An obvious change to the future hymnal is the choice of music. It is both a blessing and a curse that we have such variety in our music. No single hymnal could contain a representative selection of our vast music tastes. Music styles change with each new generation. The differences between generations even within the same denomination make it difficult for music editors. Their preferences are wider than ever before. The musical appeal of the hymns in the 1942, 1958, and 1974 hymnals have waned. It differs dramatically with what the mainstream military community appreciates. In the 1960's, hymnals were called modern when they included newer folk songs. Today, we must consider praise melodies, Scripture choruses, and even Gregorian chant. We also must choose among pop, rock, rap, and country music.

This is not a new challenge, but a continuing one. The same question was asked by the Hymnal Advisory Group in the 1960's. They wondered what songs would stand the test of time. We cannot predict which songs will last for the next twenty years and which ones will fade away. We can expect that changes in music preferences will become more frequent rather than less frequent. Therefore, it may be better to plan a hymnal with a shorter life span rather than a long one. If one considers the shelf life of a hymnal in terms of ten years instead of thirty years, then the Hymnal Advisory Group could make small changes to each successive hymnal.

However, people resist change, especially in matters as important and as personal as worship. A hymnal with small changes every ten years may be more acceptable than big changes every thirty years. The main criticism against this is the cost. The Armed Forces Chaplains Board does not have the funding nor staff to produce hymnals every ten years. On the other hand, we must consider what it costs

not to have a usable, meaningful worship book. Therefore, it may be better in the long run to consider changing the type of hymnal to a paperback format, a software program, or a loose leaf binder.

Overhead slides projected on a screen may also be considered. Projection screens are common in military facilities, and many chapels use them. Some chapels have difficulty arranging their chancels or sanctuaries to accommodate the screens. Who among us likes to move an altar table, a piano, or crowd a religious symbol, to make room for a screen? In spite of our disgust, we still continue to do it. Future architects of religious facilities ought to bear in mind the great need to include these technology standards appropriately into new sanctuary designs.

Whenever we consider changing the hymnal every ten years, we make a commitment to the military members that their Book of Worship for United States Forces will change at least once during the course of their career. Whenever people feel like they have an opportunity to participate in changing the future, they feel empowered to accept change more easily. Conversely, if people feel they have a book they will have to accept once and for all, they will either enjoy the book or give it up for something else. Not only is it important for the hymnal to be user-friendly, it also is important for a hymnal to a catalyst for chaplains and consultants to discuss new trends in liturgy. As is the case today, no chaplain currently on active duty was a part of the Hymnal Advisory Group of the 1970's. There is no corporate memory of how decisions were made except for the secretarial minutes of the meetings.

Therefore, in order to promote contemporary worship practices, the Armed Forces Chaplains Board could easily establish a voluntary committee for hymnal and worship book revision. The committee would be charged with the specific goal of revising the hymnal in each decade. This would greatly improve our interaction with one another to provide the very best and freshest ideas for those who serve in the military. A revised hymnal ensures our congregations will never have to go through a

“time warp” into the past to participate in worship. Service members ought to be able to pick up a hymnal from the chapel pew and find new ideas as well as the kinds of music that represents what is currently used in their home churches or synagogues.

One aspect of the Book of Worship for United States Forces which has not been discussed is the inclusion of religious material for those of other religions not previously represented. It was decided early in the planning of the 1974 edition not to include lesson material from sources other than the Bible. This is an ethical question which is difficult to answer, but must be resolved just the same. It is this author’s opinion that there is enough wideness in American Protestant, Catholic, and Jewish traditions to fill a library of worship books. At this point, there are very few, if any, Buddhist or Muslim chaplains in the Armed Forces. Until we understand the proper context for their worship requirements, both our needs and preferences can be better served if separate materials were provided which reflect a high quality of scholarship and contemporary relevance.

To illustrate the ethical dilemma, consider the story of a young child who owned two coin banks. One “piggy bank” contained pennies, nickels, and dimes. It came in very handy when the child needed some change for an ice cream cone on a hot summer day. The other “piggy bank” contained coins that had been brought home as souvenirs from the father’s military trips around the world. There were pesos, yen, drachma, and francs in that coin bank, which was an impressive sight to the child’s friends who came to the house to play. But, as pretty as the collection of coins were, they were not being used for their original purpose as currency. They became something else when they were taken out of their context. Sometimes it is better to let something precious and valuable express itself in its own context, not in one that we create for it.

One change that will help bridge our understanding of the differences in our faith is the inclusion of more interfaith liturgies. The present book lacks services for a

time of crisis or for days of remembrance, whether it be for the holocaust, for memorial days, or for national days of mourning. In the past few years we have witnessed the bombing of a federal building, natural disasters that have ripped apart our homes, the loss of loved ones as victims of crime or automobile accidents. When we experience such tragedies as a community, we ought to have a few more prayer services as patterns for directing our faith to God in times of sorrow, anger, and pain. The services would be designed to promote the healing of memories. The traditional Memorial Day service does not fit the same pattern as these crises that affect our lives. As racial and economic tension continues to gnaw away our mutual trust in one another, we could benefit from services of worship that convey an sense of family in a modern context. Most in the military live far away from their hometowns. They usually develop family-like relationships on the military base with other military families. Worship services which promote faith in God and trust in one another, also increases the respect of human dignity in the workplace.

Another type of liturgy which would be helpful is a variation of the Sunday service for the Protestant community. The two Protestant liturgies in the current book are inadequate for the wide diversity of worshippers today. While some may prefer not having prayers and responses written out, as in our worship resources section (#614), there are as many others who would appreciate having a format that offers more variety in the order of worship. The shorter order of worship for the Protestant service contains elements that many congregations no longer use. A series of variant orders of worship would show the elements of a charismatic or gospel service, or an evening service, a hymn festival, a prayer or mid-week service.

In conclusion, it is important to see the Book of Worship for United States Forces as an inclusive work that stands out beyond all other twentieth century hymnals. It reaches beyond all traditional worship boundaries to stimulate thinking on how we approach the living God in our midst. Our nation owes a great deal of gratitude to

those who have produced such a legacy for us. The Armed Forces Chaplains Board and its committee members should feel proud of its long-lasting contribution in this book. They have created something which can only happen in America: a unique book to draw all people closer to God in their public and private worship. The benefits of this work far outweigh any criticisms it may have received. But it is this author's hope that the Chaplains and religious professionals in our country will re-establish a working group to begin planning the next worship resource for the Armed Forces of the twenty-first century.

Appendix One

Comparison of Hymnals

	1941	1941 SSB	1958	1971	1974
Title Page	x	x	x	x	x
Table of Contents	x		x	x	x
Sources acknowledged fully				x	x
Birth Death dates of Author Composer	some			x	x
First Line Index	x	x	x	x	x
Author Index	x		x	x	x
Hymns of the historical faith	x		x	x	x
19th-20th Century Hymns	x	x	x	x	x
Children's hymns	29		3	3	3
Tune Name index, Alphabetical	x		x	x	x
Tune Name Index, Metrical	x		x	x	x
Composer Index	x		x	x	x
Plainsongs included	x			x	x
Reformation Tunes	x		x	x	x
Folk Tunes		x	x		
Gospel Songs	x			x	x
Editorial Policies	x			x	x
Preface or other statement on songs	x	x	x	x	x
Special sections of the book	Separated			Integrated	
Liturgical section	x		x	x	x
Prayer book section	x		x	x	x
documents of the historical faith.	x	x	x	x	x
Hymns by Category		x	x	x	x
Total Protestant	259	115	373	528	528
Catholic	22	22	33	n/a	N/A
Jewish	9	7	26	13	13
Orthodox	0	0	0	18	18
Christian Science	0	0	0	5	5
Mormon	0	0	0	5	5
Other (Science 3 / Space 7)	0	0	0	10	10

Appendix Two

Roster of Military Personnel on the Hymnal Revision Committee for the Book of Worship for United States Forces

Director, Armed Forces Chaplains Board

Chaplain, Colonel, Hans E. Sandrock, USAF

Chair, Hymnal Advisory Group

CDR James E. Seim, CHC, USN

Chair, Hymnal Task Force

Chaplain (Colonel) Joseph S. Chmielewski, USA

Hymnal Task Force Committee

Chaplain (Colonel) A.L. Paxson, USA
Chaplain, Colonel, William L. Travers, USAF
Chaplain, Major, James W. Chapman, USAF
LCDR James D. Shannon, CHC, USN (Recording Secretary)
LT John A. Ecker, CHC, USN
CDR Michael Frimenko, CHC, USN
Chaplain, Colonel, Kalmon Levitan, USAF

Hymnal Advisory Group

Chaplain, Colonel, James C. Carroll, USA
Chaplain, Major, George H. Bause, USA
CDR Jude R. Senieur, CHC, USN

Resource Consultants

SPEC 5 Thomas W. Holcombe, USA
Major, Leonard B. Starling, Jr. USAF
Captain Thomas D. Parham, CHC, USN
Chaplain, Colonel, Simon H. Scott, USAF

Civilian Resource Consultants on the *Book of Worship for United States Forces*

Name	Denomination
Rev. Paul Abels Religious Music Editor, Galaxy Music Corp. New York, New York	United Methodist
Dr. Robert S. Baker Dean, School of Sacred Music Union Theological Seminary New York, New York	Interdenominational
Rev. Dennis Benson Author, <u>The Now Generation</u> Pittsburgh, Pennsylvania	United Presbyterian
Rev. Dr. Eugene Brand Dean of Chapel, Professor of Liturgics Lutheran Theological Seminary Columbus, Ohio	American Lutheran
Rev. Lewis Briner Dean of the Chapel McCormick Theological Seminary Chicago, Illinois	United Presbyterian
Dr. Lee H. Bristol, Jr. Former President, Westminster Choir College Sec., Joint Commission of Church Worship Princeton, New Jersey	Episcopal
Rev. Dr. Merrill Caldwell Director of Worship Program Headquarters, Indianapolis, IN	Christian Church
Mr. Edward Coarding Dean of School of Music, Wheaton College Wheaton, Illinois	Evangelical
Rev. E. Theodore Delaney Sec., Commission on Worship Headquarters, St. Louis, MO	Missouri Synod Lutheran

Mr. Richard Dirkson Church Musician National Cathedral, Washington, D.C.	Episcopal
Rev. Mandus A. Egge Exec. Director, Commission on Hymnology Augsburg Publishing House Minneapolis, Minnesota	American Lutheran
Rev. Theodore Gannon Associate Denominational Executive Springfield, Missouri	Assembly of God
Mr. John German Head, Vocal Music Department Moody Bible Institute, Chicago, Illinois	Evangelical
Rev. Howard Hageman Bethany Hymnal Committee North Reformed Church Newark, New Jersey	Reformed
Rev. Floyd Hawkins Music Editor, Nazarene Publishing House Kansas City, Missouri	Nazarene
Mr. Robert H. Heinze Editor, Presbyterian Life Philadelphia, Pennsylvania	United Presbyterian
Dr. Charles Hickman Professor of Music Union Theological Seminary, New York, New York (Former Air Force Pilot)	Interdenominational
Rev. J. Vincent Higginson Hymn Society of America New York, New York	Non-Denominational
Dr. Donald Hustad Professor of Music Baptist Theological Seminary, Louisville, KY Editor, Hope Publishing Company	Southern Baptist
Rev. David Johnston Director of Merchandising Gospel Publishing House Springfield, Missouri	Assembly of God

Dr. David Hugh Jones Professor of Music Princeton Seminary, Princeton, New Jersey (Former Editor, <u>Armed Forces Hymnal</u>)	United Presbyterian
Dr. Ifor Jones Director, Annual Bach Festival Bethlehem, Pennsylvania	Moravian
Dr. Phillip Landgrave Professor of Music, Composer Baptist Theological Seminary, Louisville, KY Former arranger, U.S. Army Band	Southern Baptist
Dr. Hugh McElrath Professor of Music Baptist Theological Seminary, Louisville, KY	Southern Baptist
Dr. Henry Mitchell Professor of Black History Colgate Rochester University	American Baptist
Rev. Dr. Arthur Peipkorn Professor, Concordia Theological Seminary St. Louis, Missouri Retired Chaplain, COL, USA	Lutheran Missouri Synod
Maj. Vernon Post Music Director New York, New York	Salvation Army
Dr. Leonard Raver Organist, Choral Director General Theological Seminary New York, New York	Episcopal
Rev. William W. Reid Hymn Society of America New York, New York	Non-Denominational
Mr. John Ribble Westminster Press Philadelphia, Pennsylvania (Editor of <u>Armed Forces Hymnal</u>)	United Presbyterian
Dr. Richard Schantz Head, Music Department Moravian College Bethlehem, Pennsylvania	Moravian

Mr. Kent Schneider Director, Center for Contemporary Celebration Chicago, Illinois	Disciples of Christ
Maj. Leonard Starling, USAF Graduate Student Baptist Theological Seminary Louisville, Kentucky	Southern Baptist
Mr. Robert Stringfellow Manager, Music Department Nazarene Publishing House Kansas City, Missouri	Nazarene
Rev. R. Harold Terry Worship and Music Editor Lutheran Board of Publication, Philadelphia, PA	Lutheran
Rev. Harold Twiss Managing Editor, Book Department The Judson Press Valley Forge, Pennsylvania	American Baptist
Rev. Mr. Willaim Violett Director, Chaplaincy Services Headquarters, Indianapolis, IN	Christian Church
Dr. Edward Volle Dean of Students, Wheaton College Wheaton, Illinois	Evangelical
Rev. Earl Wilford Young Adult Consultant Kansas City, Missouri	United Methodist
Dr. David York Professor of Music Princeton Seminary, Princeton, New Jersey	United Presbyterian

Appendix Three

Book of Worship for United States Forces (1974 edition)

Hymn arrangement by Topic and Frequency *

Topic:	Frequency	Topic:	Frequency
Ascension	7 (#317-#325)	Evening	12
Baptism	4	Faith	7
Brotherhood	1 (#24)	Family	6
City	4	Folk Hymns	45
Christmas	10	Healing	1 (#458)
Children	20	Heaven	7
Church	8	Lord's Day	3
Closing Hymns	5	Love	5
Communion	10	Opening Worship	24
Confirmation	1 (#517)	Peace	4
Call	25	Prayer	10
Cross	30	Psalms	21
Dedication	1 (#491)	Social Action	17

*Number of Hymns by Topic

Appendix Four

Music for "Eternal Father, Strong to Save"

196

Eternal Father, Strong to Save

Ss. 1-3, William Whiting, 1825-1878, cento, alt.
St. 4, Mary C. D. Hamilton

Melita S. S. S. S. S.
John B. Dykes, 1823-1876

1. E - ter - nal Fa - ther, strong to save, Whose arm hath bound the
 2. O Christ! whose voice the wa - ters heard And hushed their rag - ing
 3. Most Ho - ly Spir - it! who didst brood Up - on the cha - os
 4. Lord, guard and guide the men who fly Through the great spac - es

rest - less wave, Who bidd'st the might - y o - cean deep
 at thy word, Who walk - edst on the foam - ing deep,
 dark and rude, And bid its an - gry ru - mult cease,
 in the sky. Be with them al - ways in the air,

Its own ap - point - ed lim - its keep, O hear us when we
 And calm a - midst its rage didst sleep, O hear us when we
 And give, for wild con - fu - sion, peace, O hear us when we
 In dark - ening storms or sun - light fair. O hear us when we

cry to thee For those in per - il on the sea!
 cry to thee For those in per - il on the sea!
 cry to thee For those in per - il on the sea!
 lift our prayer For those in per - il in the air! A - men.

Appendix Five

List of Additional Verses of the Navy Hymn

Sailors

Eternal Father, Lord of all
Who guides all those who hear your call
To bring your love Peace and reserve
To those who for their country serve
Protect their lives that they may be
A source of light on land and sea.

James F Moran

And so our Father, now we pray
Please keep us safe both night and day
Give us safe harbor in Thy sight
And let us in Thy love delight.
o save us from sin's perilous sea
That we may ever live with Thee.

The Rev. Paul K Schieringa
Inarajan, Guam

Eternal God, be close, be kind,
Toward those who toil against bomb
and mine.
To those who fly, trim ship or dive,
Grant safely serve till home arrive.
In Thee we trust while minefields clear;
Our prayer, our God, be here, be near.

CDR Nathan Ware, CHC, USN

O God, You make the sun to rise
So splendorously be fore our eyes;
You give us health and strength each
day
Your mercy Lord we humbly pray;
O grant that all who serve at sea
May praise you, Lord eternally.

CAPT Larry Miller, CHC, USN

POW/ MIA

O blessed Father, high yet near,
Lend us Thy love and will to hear,
Our call for mercy and concern
That missing ones may be returned:
O listen as we call for grace
To give our loved ones resting place.

James Van Delinder, USN
1944-1948

O Lord the hope of men in chains
Who knoweth all the prisoner's pain,
In ancient times whose swords bright
flame
Hath laid the tyrant low in shame,
Cast Forth in mercy now Thy hand
For captives in a foreign land.

CAPT Peter Schoeffel, USN 1970

We lift our hearts unite in prayer
For our brave men in prisons there
Be Thou their shelter, friend and stay
Be ever present though each day.
For those who wait Dear God of love,
Give faith and courage from above.

Mrs. W.J. Snittjer

O God who reigneth ever more
Bless all our prisoners of war
For those still missing, we give pause
They live and serve for freedom's cause
Protect our troops so far away
And guard all hostages we pray.

LCDR Chris Xenakis, CHC, USN

O God who rules from heaven's throne
Be with our missing far from home
Let patience rule their hearts an mind
As we work hard their souls to find
O hear us when we kneel to pray
For those held captive far away.

LCDR John K. Carter, CHC, USN

Appendix Five

POW/MIA

Missing in war who disappeared
And yet have not been ever cleared
Whose names are still upon our charts
And loved ones feeling troubled hearts
We pray O God that word may come
To ease each heart from burdendom.

Prisoners of war of heroes best
Because they meet war's cruel test
And as we lift our hearts to God
On their behalf in camps abroad
We know that God will be to them
The hindrance to those who condemn.

P-O-W's M-I-A's this day
We recognize your bravery.
That God may help you as we pray
To find your freedom on this day.
And may your loved ones ever be
Prepared to hear "At last you're free."

CDR Leo Stanis, CHC, USN

Eternal Father hear our prayer,
For those imprisoned anywhere,
Be Thou their shield and Thou their
stay
Be with them Lord both night and day.
Uphold their families in despair,
Grant them Thy grace and healing care.

CAPT Ivan Burnett, CHC, USN

Lord reach into the hearts of those
Whose prison walls may still impose
Confinement of their hearts thought
free
To bring them final liberty
And for those unaccounted for,
Grant Thy great peace for evermore.

Anonymous

O blessed Father hear our plea
Return the men from o'er the sea.
Their captors and tormentors hold
Until each prisoner they disclose,
And may our voices raise to Thee
Thanksgiving for your liberty.

Mrs. Elizabeth Looby

O Lord who holds us in your hands
Through days of woe in enemy lands
And heals the prisoner's heartfelt
wounds
Be with the lost and fate unknown
O comfort loved one who doth yearn
Bless those who wait for their return.

CDR Merle Strickland, CHC, USN

United States Coast Guard

Eternal Father Lord of hosts,
Watch o'er the men who guard our
coasts.
Protect them from the raging seas
And give them light and life and peace.
Grant them from Thy great throne
above The shield and shelter of Thy
love.

Always ready, strong they stand
Our Coast Guard helps maintain this
land
Semper Paratus is their call
As they shirk self to give their all
In duty tough, demanding, hard,
God guide and bless our great Coast
Guard.

Unknown

Naval Training Centers

Eternal Father, grant we pray
Your blessings on recruits this day.
Now guide them through the training
weeks,
And grant the strength that each one
seeks.
To serve their God and country best,
As sailors who can stand the test.

Unknown

Retirement

O loving Father, blessed Son
Empow'ring Spirit, Three in One
Go with us as we leave this place
Renewed, uplifted by your grace.
O may we serve you all our days
With lives of courage, faith and praise.

CDR J.F. Gundlach, CHC, USN

The bosun's pipe will sound once more
As this proud sailor steps ashore
Storms ridden out, lone watches stood,
Sacrifice made for our country's good
Lord, bless Thy servant as he leaves
With fair winds and foll'wing seas.

L.A. Violette

Religious Program Specialists

Lord help the RP's with their chores
Aboard our ships or foreign shores.
Help them to fulfill your glorious will
Grant them courage, strength and skill.
O Father, hear us call to Thee
For blessings on Navy RP's.

CTA1 J. Williams

O God whose help we always need,
Through people Thou dost intercede.
Religious Program Specialist
They sever the Lord and do feel
blessed.
Grant unto them Thy holy rest
For they do serve in sacredness.

CDR Leo Stanis, CHC, USN

Chaplains

Eternal Father, Lord of all
Who from on high have heard Thy call,
To Thee we lift in grateful prayer
Those who the cross or tablets wear.
May chaplains find their strength in
Thee
In air and on the land and sea.

C.D. Wilson

Eternal Father, grant to all
Who follow Thee and heed Thy call
The strength to minister today
To service men and women I pray.
Provide our chaplains with Thy grace
For every challenge they shall face.

Abide with those who heed the call
To serve Marines and Coast Guard too
Our merchantmen and Navy Blue.
O God of love whom we adore,
Protect the Navy Chaplain Corps.

CAPT John R. McNeil, CHC, USN

Inspire those whom you've called to
serve
Who bring good news and spread your
word.
By your own love may they be bound
To bring your name the world around.
O keep them close God evermore,
Lord, bless and guide the Chaplain
Corps.

John R. McNeil

And for your chaplains, Lord we pray,
each serving you in their own way,
Grant them the grace to e'er be wise,
And ne'er your service compromise.
And may they Lord be always heard
Whene'er they preach your Holy Word.

Larry Miller

And for the Navy Chaplain Corps
Aboard the ships, the planes, the shore,
Make them Thy instruments and keep
Them close to all who with them seek
The loving kindness of Thy grace
Grant them at last to see Thy face.

LT Phillip B. Creider, CHC, USN

Lord bless and guide your Chaplain
Corps
Which ministers the whole world o'er
O keep them humble, strong, and true
United in their cause for you
God guide the Corps where they may
be
On land, in air, and on the sea.

CDR Gordon E. Garthe, CHC, USNR
(retired)

Appendix Five

Family

God guard the service family
Whose loved ones keep your country
free
A follow they from place to place,
Keep them in your sustaining grace.
And when at times they're left behind,
Grant them your comfort, sure and
kind.

Mrs. Ruth Fisher

Eternal Father, grant we pray
To steadfast families on this day,
The courage still to carry on
When loved ones have been gone so
long.
They give each heart your song to sing,
And round this earth, may freedom
ring.

Mrs. Elizabeth Looby

Navy Seals

Eternal Father, faithful friend
Be quick to answer those we send
in brotherhood and urgent trust
On hidden missions dangerous.
O hear us when we cry to Thee
For SEALS in air, on land, and sea.

Zeller Westbrook

Funerals

Eternal Father, guard our dead
For whom his comrades bow their
heads
Receive him now his labors cease
And grant him Thine eternal peace.
O hear us as we lift our prayer,
For promised rest and loving care.

CAPT Hugh Lecky, CHC, USN

Almighty God, who gave us birth
Ordered our days upon this earth,
Lord, when our life comes to its end,
And on Thy mercy we depend,
O give us grace that we may be
Alive forever more with Thee.

CAPT Elmer D. Cook, CHC, USN

And when at length our course is run,
Our work for God and country done,
By power of Thy breath restore
All those who died in peace and war.
O comfort loved ones left behind,
And grant eternal life on high.

CDR Eugene Gomulka, CHC, USN

Eternal Father Lord Divine,
Protector of all mountain clime,
In Summer, Winter, cold, and heat,
may we the challenge always meet.
Be with us and the troops we train
And may eternal life we gain.

LCDR William G. Perdue, CHC, USN

Marriage

Eternal God, whose love creates
Bless those whose vows we celebrate.
Enrich their joys with love impressed
Sustain them in life's deep distress.
O grant that in Thine own good will.
True marriages may be fulfilled.

CDR Paul W. Murphy, CHC, USN

O God protect this couple who
In marriage faith in Thee renew.
Inspire their lives that they may be,
Examples true on land and sea.
Grant them from Thy great throne
above
The shield and shelter of Thy love.

Pauline Dwyer and
CDR Gary Johnson, CHC, USN

Supply Corps

O God, our Father, grant we ask
For all who train for greater tasks
The skill and insight to inquire,
The faith and courage to inspire
And strength to open every door,
With service through our Supply
Corps.

LCDR Ray C. Burley, CHC, USN

Appendix Five

United States Marine Corps

Eternal Father, grant we pray,
For all Marines both night and day
The courage honor, strength and skill
their land to serve Thy law fulfill;
Be Thou their shield forevermore
From ev'ry peril to the Corps.

LCDR James E. Seim, CHC, USN

Holocaust

Eternal Father, hear our plea,
For all who die so needlessly
Those brutalized, those forced to flee
Forever in our mercy
Open our minds that we may know
And from the Holocaust may we grow.

TM2 Roy Faust

Thanksgiving

Join us now as we give thanks
For all you've done among our ranks.
You've brought great blessings to us
here;
Good food, good friends and family
dear.
Grant us from your throne above
The faith and grace to share our love.

LCDR Fred A. Thompson, CHC, USN

Submarine

Lord God, our power evermore
Whose arm doth reach the ocean floor
Dive with our men beneath the sea
Traverse the depths protectively
O hear us when we pray and keep
Them safe from peril in the deep.

CDR David B. Miller, USN

Lord guard and guide the men who man
The submarines that guard our land
Be with them always night and day
In quiet depths or roaring spray
O hear us when we cry to Thee
For those in peril on the sea.

Unknown

Bless those who serve beneath the deep
Through lonely hours their vigil keep.
May peace their mission ever be.
Protect each one we ask of Thee,
Bless those at home who wait and pray,
For their return by night and day.

The Rev. Gale R. Williamson

Aviation

O watchful Father, Who dost keep
Eternal vigil while we sleep
Guide those who navigate on high
Who through grave unknown perils fly
Receive our oft repeated prayer
For those in peril in the air.

Ray Schultz

U.S. Merchant Service

Lord stand beside the men who sail
Our merchant ships in storm and gale.
In peace and war their watch they keep,
On every sea on Thy vast deep.
Be with them Lord by night and day
For Merchant Mariner's we pray.

Mrs. Wynne McClintock, wife of
VADM Gordon McClintock, USMS

Oceanography

O Father whose eternal love
Spans ocean floor to skies above
From raging storms to waters still
The winds and waves obey Thy will.
O hear us when we pray to Thee
For those who forecast wind and sea.

T. W. Donaldson

Leadership

O Lord our God we thank Thee true
For leaders who are led by you
Their loyalty and courage comes
From your all gracious loving hand.
Uphold them in the storms of strife,
And guide them to a peaceful life.

Walter Volz

Appendix Five

Religions

Eternal God of many names
Throughout the world your love's
proclaimed
By Muslim, Buddhist, Christian, Jew,
By all who'd have us seek your truth;
O hear our prayers and intercede
Regardless of our faith or creed.

CAPT Ivan Burnett, CHC, USN

O Christ who gave his life for me
And gives new life now unto me.
I thank you for this life so free,
And for the peace that lives in me.
O Jesus now I give to Thee
All that I have in praise to Thee.

Unknown

Gulf War

Eternal Father, keep us safe
Upon these waters sand encased
As war continues in this gulf
Let us be mindful of Thy self
Encourage us as we do steam
Protecting those who trust this team.

LT Alan Baker, CHC, USNR

Most blessed Saviour, who didst stay
In the harsh desert, forty days,
Who withstood sand and sin's hot
glower
And by Thy will broke Satan's power,
O hear our prayers by our faith borne
For those of us in Desert Storm.

HM2 D.A. Kirkpatrick, USN

Eternal Father God of might,
You are our strength through war's
dark night.
While in the air, on land, and sea,
We look to you for victory.
Preserve us in the Middle East
And guide us to a lasting peace.

LCDR Guy Drab, CHC, USN

Veterans Home

Almighty God in heaven above
Who reaches out with arms of love.
We veterans bow before your throne
To worship you and make you known.
O hear us as we seek your grace.
For all who here have found a place.

Minda Gaff & Portia Griswold

Antarctic "Deep Freeze" Forces

Creator, Father, who dost show
Thy splendor in the ice and snow
Bless those who toil in Summer light
And through the cold Antarctic night,
As they the frozen wonders learn,
Bless those who wait for their return.

CDR Leroy E. Vogel, CHC, USN

Gender Neutral Language

Eternal Fortress, Rock and Shield,
Our Savior, Shepherd, Sovereign Will,
You hover like an eagle near
Or like a Couns'lor calm our fear
O may we see beyond all names
Your holy truth we would proclaim.

CAPT Ivan Burnett, CHC, USN

Rape Victims

Eternal Lord God strong to save
Help all your children raped today
Stop all who plan such violence now
Bring justice to each victim's house
O hear us when we cry to Thee
For all your children raped today.

LCDR Sandra Bochonok, CHC,
USNR

Appendix Five

National Prayer Breakfast

Eternal Father, wisdom's source
Direct your leaders in your course
Please grant the vision that they need
To Keep our nation ever free
And as we find ourselves thus blessed
May we in turn free those oppressed.

Eternal Father, God above,
Preserve our nation in your love.
Provide the guidance that we pray,
Inspire our people day by day.
And may this ever be our creed;
One people under God, indeed.

LCDR Guy Drab, CHC, USN

No More Verses

Eternal Father, Spare the curse
Of yet another Navy verse
Which just confuses singing hearts
Too many words, despair imparts,
O hear us when we cry anew,
for those in peril on the pew.

CDR George Linzey, CHC, USN

Lord close and stop the mouths of those
Who'd on our Hymn more words
impose.
Bring to them always, everywhere
Great darkening storms and sunlight
rare.
O hear us when we cry to Thee
From all those words now set us free!

LCDR Joe Sestito, CHC, USN

Appendix Six

1958 Armed Forces Hymnal (p.121)

Prelude

Call to Worship

Invocation

Lord's Prayer

Hymn

Responsive Reading

Gloria Patri

Scripture Lesson

Pastoral Prayer

Offering

Doxology

Hymn

Sermon

Prayer

Closing Hymn

Benediction

Postlude

1974 Book of Worship for United States Forces (p.574)

Prelude

Hymn

Call to Worship

Invocation

Response

Prayer of Confession

Assurance of Pardon

Lord's Prayer

Hymn

Statement of Faith

Gloria Patri

Anthem (Optional)

Scripture Lesson

Prayer(s)

Presentation of Offerings

Response

Doxology

Sermon

Hymn

Benediction

Postlude

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