

“Psalms, Hymns, and Spiritual Songs”

Special Presentation

Colossians 3:15

Rev. Ted Wood

April 28, 2023

Ted: The Lord be with you.

Brave Men: And also with you.

Ted: Let us pray. Lord God, we thank You that You have given us music and hymns and songs—spiritual songs, psalms, songs of triumph and victory at the Red Sea and throughout Your history. And we pray that through these songs we may praise You, and that they would not just be tunes in our heads, but that they may actually change our lives as we meditate on the words that You have given to the saints throughout the years.

We pray especially today for Bruce and for Chuck, all for their healing. And we also thank You for this Bible study that we’ve continued for 25 or more years in Your providence. And we pray that we may sing to the Lord a new song in our lives, and we pray this in Your name. Amen.

Brave Men: Amen.

Ted: Okay. We’re going to try something a little different today, and if it works, we’ll do it when I have a chance to teach again. I’m a great lover of hymns; I’ve always loved them. I loved hymns even before I became a Christian. And I took as my verse: *“Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms, hymns and spiritual songs, singing with grace in your heart to the Lord.”* So that’s a great passage from Colossians. And it talks about the place of praise and singing.

Luther had a lot to say about music. He was a very accomplished musician himself. He wrote a lot of hymns during the early part of the Reformation; he also wrote the tunes for those hymns. And I just picked up some Luther quotes here; they’re great.

“Next to the word of God, music deserves the highest praise. The devil, the originator of sorrowful anxieties and restless troubles, flees before the sound of music almost as much as before the word of God. Music makes people joyful. They forget thereby all wrath, all unchastity, arrogance and the like. Next after theology I give to music the highest place and the greatest honor. I would allow no man to preach or teach God’s people without a proper knowledge of the use and the power of the sacred song.”

So I very much concur with what Martin Luther said; he hit it right on the head. Unfortunately, I think that music in a certain way has degenerated in the church. It has not been the kind of music that we need. Now Don, did you send me this “Worship Song Song?”

Don Maurer: Yes, I did.

Ted: I hope you enjoy it. It shows the state of some contemporary music, so I hope you enjoy it.

Transcriber’s Note: Ted plays a video of a parody of a contemporary worship song with repetitious lyrics.

Ted: What did you think?

Don Bishop: Beautiful. *(Laughter)*

Ted: Some guys here say, “What’s wrong with that?” *(Laughter)*

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What I’ve decided to do this morning is to go through three hymns. And we’re going to look at the stories behind the hymns, and we’re going to look at the Scripture and the theology of the hymns. And we’re going to sing the hymns. And there is any number of them I could have chosen. But what I decided to do is to take something that’s very ancient. I always get a kick out of going to church. And they say, “Here’s one of the old ones.” Well, it was written about a hundred years ago.

The first one we’re going to sing and look at is “Be Thou My Vision,” which is an old Irish poem set to music from around the seventh century. That’s pretty old. And the next one we’re going to look at is Martin Luther’s “A Mighty Fortress,” in 1528. And then for a modern hymn we’re going to look at “In Christ Alone” by Stewart Townsend and Keith Getty from 2002.

Now that gives us a stand. And I’m going to need your help not only to sing, but as I open it up as you look at the lines,—and that’s why I’ve included all the lyrics,—I want you to offer and to suggest the Bible and the theology that you find written in those verses.

The first one is “Be Thou My Vision.” And I’m going to ask Don just to play the tune, and then I’ll talk about the story behind the music.

Transcriber’s Note: Don Maurer plays the tune.

Ted: Do you like the tune?

Brave Men: Yes.

Ted: It’s a great tune, isn’t it? But a hymn or a song is always made up of two parts: there’s the tune and the lyrics. And often we like a tune and the lyrics are terrible. And other times the lyrics are good and the tune is not so good. But I think this is one, as with every one of the three songs, where the tune and the lyrics go together.

The story behind this hymn “Be Thou My Vision” goes back to the latter days of the Roman occupation of the Roman province of Britannia, which was Britain. And in the far northwest of Britain—that Roman province—were Northern citizens. And one of them was a young man by the name of Patrick.

Patrick’s father had been a deacon in the church and a civil servant. And his grandfather had actually been a priest in the church. At that time priests could marry and have families. So that’s why we have Patrick.

When he was sixteen years old there were Irish slavers who came across the Irish sea. And they invaded the northwestern part of England. And they captured Patrick and they took him as a slave. And he was taken to Ireland and moved 200 miles across to the west coast of Ireland where he was sold into slavery. And for six years he was made a slave of a sheep herder, and he himself became a sheep herder. He was sent off into the back country to mind his master’s sheep.

He says in his autobiography that as a young person he ignored the things of God; he was not interested in them. But in those six years all by himself, out in some distant wet moor in Ireland, at the end of the world as people knew it at that time, he met God; God got his attention. He said that he went through such deep depression and discouragement. And he said that he would pray a hundred times a day and a hundred times at night; he became so desperate for God.

And then through an amazing set of circumstances he was able to escape from his master. He walked 200 miles across the nation of Ireland. And he found a boat that would

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take him across and back to his homeland. At that time he felt a calling to go back to the Irish. He said that he had a dream. And he recorded the dream, and he said, *“I saw a man coming as if he were from Ireland. His name was Victoricus, and he carried many letters. And in the dream he gave me one of them. I read the heading of the letter, and it read: ‘The voice of the Irish.’ As I began the letter I imagined in that moment that I heard the voice of the people who had enslaved me. And they cried out, as with one voice, ‘We appeal to you, we beg you, oh holy servant, to come and walk among us again.’”*

So after proper training he went back to Ireland, and he began the evangelism of Ireland. We’re probably talking right now about 420 to 430 A.D. And within one generation the entire Irish nation had been converted to Christianity. It was an extraordinary movement.

Fast forward several generations, because Patrick’s evangelism had such impact that he developed one generation after another of clergy and evangelists and monks that not only fostered and encouraged the faith in Ireland, but also brought it back to Europe, because in 410 A.D. the Roman legions left Britain because Rome was being invaded by Barbarians. By 440 A.D. the Anglo-Saxon barbarians—not Christians—began to invade Britain. And all of Europe was being taken over by pagan Barbarians. It was called the Dark Ages. And Christianity pretty much went out of business during that time.

But there was one place where it didn’t go out of business, and that was Ireland. And Ireland began to send missionaries into Europe. And that’s one of the reasons why learning and knowledge and Christianity were saved in the European continent by the missionaries who were the interns and the proteges of Patrick, who had been taken as a slave.

One of these monks was a fellow by the name of Dallan Forgaill. He’s about two generations removed from Patrick. But he was a great poet. He’s one of the great Christian poets of Ireland. He was doing his work in the early 600s, and he wrote a number of poems, a whole series of them. And one of them was “Be Thou My Vision.” And he sought to capture the theology and the beliefs of Patrick in this hymn.

Later it was discovered and translated in the early 20th century. Around 1905 it was translated into English. And then in 1919, right after the First World War, the traditional Irish melody, probably self-arranged, was taken and combined with this. So we have the tune from traditional Irish music which makes you either want to dance or cry. That’s what Irish music does; it’s very moving. And it was combined with this tune.

Let’s look at the words of this. And I want you to tell me—to just offer or suggest—what Scriptures do you see in these words? What theology do you see in these lyrics?

*“Be Thou my vision, O Lord of my heart.
Naught be all else to me, save that Thou art.
Thou my best thought, by day or by night;
Waking or sleeping, Thy presence, my light.
Be Thou my wisdom; be Thou my true word;
I ever with Thee and Thou with me, Lord.
Thou my great Father, I Thy true son;
Thou in me dwelling, and I with Thee one.”*

Now this is a verse that’s often left out, but it was in the original:
“Be Thou my breastplate, my sword for the fight.

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*Be Thou my armor, be Thou my might.
Be my souls' shelter, Thou my high tower;
Rise Thou me heavenward, O power of my power.
Riches I heed not, nor vain, empty praise;
Thou mine inheritance, now and always.
Thou and Thou only, first in my heart;
Ruler of heaven, my treasure Thou art.
High King of heaven, my victory won,
May I reach heaven's joys, O bright heaven's Sun!
Heart of my own heart, whatever befall,
Still be my vision, O Ruler of all.”*

Okay. What in those verses and those lyrics strikes you and stands out? Do you see Scripture in that? Do you see sound theology in that?

Don Bishop: The first stanza has the first commandment, where Jesus said to love the Lord your God with all your heart, and so on.

Ted: Okay. And where do you see that in these lyrics?

Don: The first stanza.

Ted: Oh yes. *“Be Thou my vision, O Lord of my heart.”* Okay. Yes?

Don Maurer: *“Naught be all else to me, save that Thou art.”* *“Who have I in heaven but Thee?”*

Ted: Yeah.

Don: *“And there is nothing on earth that I desire.”* Psalm 73:25.

Ted: Yes, beautiful. *“Who have I in heaven but Thee?”* Beautiful. What else do you see?

Don Maurer: Something in verse 2 stood out at me. Oh man, what is it now?

Ted: *“Be Thou my wisdom—*

Don: Wisdom—Proverbs 8—the whole subject of wisdom.

Ted: Right.

Don: *“And I with Thee one”*; *Jesus' high priestly prayer.*

Ted: Yes. *“Thou in me dwelling and I with Thee one,”* right?

Don: Yes.

Ted: That also points to that marvelous doctrine of union with Christ, which brings all the work that God did through Christ into our lives and unites us with Him to live supernatural lives. Where does it look like verse 3 comes from?

Don Bishop: Paul's statement.

Ted: Yeah. Where is that? Is it in Ephesians?

Don: It's in Ephesians 6.

Ted: *“Put on the full armor of God.”* What else do you see?

David Miller: In the Psalms, God being our strong tower.

Ted: Yes, right. It's interesting; in verse 5 it says, *“High King of heaven.”* Irish tribes before the coming of Christianity were ruled by the high king of Ireland, who presided at Tara. And so it's no longer the high king of Ireland, the O'Neils; it's no longer the O'Neils. It's the Lord God Almighty who is the High King.

Don Maurer: How about verse 4: *“Riches I heed not, nor vain, empty praise?”*

Ted: Yeah.

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Don: You know, the constant warnings in Scripture not to put our trust in riches, and how vain those are.

Ted: Right.

David: Ecclesiastes.

Ted: Keep going.

David: Vanity.

Ted: Yes, vanity; right. And “You are my inheritance,” *not my retirement fund; You are my inheritance.*

David: Our riches are in heaven.

Ted: Yes, that’s it exactly. “In Him all the riches dwell.”

David: Ephesians chapter 1.

Ted: That’s right. I mean, one of the things that I’m trying to do is to urge you to think seriously about what these hymns are saying. These are packed full of great, precious truths. Anything else? Go ahead.

Mike Davis: At the end, “*my victory won*”; 1 Corinthians 15:56-58.

Ted: Beautiful.

Transcriber’s Note: 1 Corinthians 15:56-58, NKJV. “*The sting of death is sin, and the strength of sin is the law. But thanks be to God, who gives us the victory through our Lord Jesus Christ. Therefore, my beloved brethren, be steadfast, immovable, always abounding in the work of the Lord, knowing that your labor is not in vain in the Lord.*”

Mike: The victory that we have.

Ted: Yeah. I mean, every verse, every line in this hymn, is a powerful Biblical allusion or theology. What else? Anything else? Yeah; go ahead.

Gary Craig: I have a question. Which New Testament Scriptures were available to them?

Ted: The entire New Testament would have been available.

Gary: In Greek?

Ted: That’s an interesting point. It would probably have been in Latin by the 400s. It was in Greek originally. But Jerome had translated the Scriptures from Greek into Latin in the Vulgate about 400-something. But the Irish were the first people to make the language literate in that part of Europe. And the Irish actually invented punctuation and paragraphs.

Don Maurer: Wow!

Ted: And the Irish writings were extensive; they wrote down everything. So they had Gospel books. If you go to the Trinity College in Dublin you’ll find “The Book of Kells,” which is a book they found in a bog. You know, you throw stuff into a bog in Ireland, and it’s anaerobic. It’s not attacked at all by bacteria. And they found a beautifully illustrated book of all the Gospels. It’s from a place in Ireland called Kells. They kept moving it around because the Viking raiders kept trying to burn it down. But yes, they would have had it in the Irish language. Interesting, eh? Well let’s go on to the next one, okay?

Don Maurer: Are we going to sing it?

Ted: Well, okay. Excuse me; I am sorry, Don. Excellent, brother; go ahead. We’re going to sing this. Let’s all join together in “Be Thou My Vision.”

Transcriber’s Note: The men sing.

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Ted: Okay. Fast forward 800 years. We’re in Germany now, in what was one of the German states; Germany wasn’t a country yet. In 1517 a monk, Dr. Martin Luther, nails to the door at the church at Wittenberg 95 points that he wants to debate. It’s meant to be an academic debate between monks and scholars. But the 95 points, called the 95 Theses that he posts on that church door, gets picked up and taken with a new invention called the printing press. And copies are made and widely distributed. So it not only becomes a discussion among scholars and academics; it becomes a discussion point for all of the church. And Luther is objecting to the sale of indulgences, in which persons by paying money can relieve their time in purgatory. Luther’s great quote in one of his 95 theses says, *“If the Pope could free a soul from purgatory for payment, why doesn’t he do it for free?”*

Approximately ten years after nailing those 95 theses on the church door, he writes one of the best-known hymns in the world for Christians, “A Mighty Fortress is Our God.” What I’ve given you there is a Lutheran translation and the translation you’re used to. I happen to like the Lutheran translation better; it’s more earthy. Luther not only wrote the words, but he also wrote the music for it. And when he played that music it was not the way we’re used to that tune. The tune that we’re used to singing is an arrangement that was put together by Johann Sebastian Bach. He wrote something 200 years prior to Bach. He wrote a tune we call the rhythmic style. And it’s the style in which the music of the early 16th century would have been played. Don, can you just play a verse of that?

Don Maurer: Yes.

Ted: Okay. This would be the rhythmic style of “A Mighty Fortress is Our God.” Don, before you do that, why don’t you just play the one we’re used to? And then show the rhythmic style.

Don: Okay.

Transcriber’s Note: Don plays the hymn.

Ted: Now that’s the tune and the tempo we’re used to. This is what would have been played in the early 16th century. And the people would have been singing it in their congregations in this style. You can follow along because I have the Lutheran version of that. But go ahead; play one verse of the rhythmic style, okay?

Transcriber’s Note: Don plays.

Ted: It’s different, isn’t it? I think it probably sounds very much to me like the rhythm that you would have in German folk music at the time. (*Ted demonstrates it.*) It just has a different feel to it. I actually happen to like that style a little better. But look at the words, probably closer to Luther’s writing in the Lutheran version of the translation:

*“A mighty fortress is our God,
A trusty shield and weapon.
He helps us free from every need
That has now overtaken.
The old evil foe
Now means deadly woe;
Deep guile and great might
Are his dread arms in fight;
On earth is not his equal.
With might of ours cannot be done,*

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*Soon were our loss affected.
But for us fights the valiant One,
Whom God Himself elected.
You ask, “Who is this?”
Jesus Christ it is, the mighty Lord;
There’s no other God;
He holds the field forever.
Though devils all the world should fill,
All eager to devour us,
We tremble not; we fear no ill;
They shall not overpower us.
This world’s prince may still
Scowl fierce as he will;
He can harm us none;
He’s judged; the deed is done:
One little word will fell him.
The word they still shall let remain,
Nor any thanks have for it.
He’s by our side upon the plain,
With His good gifts and Spirit.
And take they our life,
Goods, fame, child and wife,
Though all may be gone,
Our victory is won;
The Kingdom’s ours forever.”*

I really like that translation; it seems to me more earthy. I like lines like:
*“The world’s prince may still
Scowl fierce as he will.”*

I mean, Luther was seeing the devil scowl at him for what he was doing. There’s also the idea of the valiant One in verse 2.

*“But for us fights the valiant One;
He holds the field forever.”*

It’s the image of a warrior going out to do battle for us in a field of battle. It’s almost like David and Goliath fighting on the open field.

So as I said, in 1517 Luther made his protest against the Catholic Church. He wrote this hymn, and it’s often thought of as the battle hymn of the Protestant Reformation; it’s often presented that way. But actually, in the first broad sheet of this hymn which was printed one year after it was published in 1529, the heading of the hymn said *“A Hymn of Comfort,”* based on Psalm 46. So this was not so much meant to be a hymn of rallying the troops, but of comfort. And Luther had gone through a really hard time leading up to the writing of this hymn.

In 1527 Luther’s closest friend was taking the gospel to the Netherlands. And he was stopped at the border and arrested and burned to death. It tore Luther apart. He was martyred; he was burned at the stake.

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In that same year Luther was in Wittenberg, and the bubonic plague hit Wittenberg. And 30% of the population died.

In December of 1527 a colleague wrote about Luther to another friend: *“We are all in good health except for Luther himself, who is physically well but outwardly the whole world, in inwardly the devil and all his angels are making him suffer.”*

In January of 1528—the year that he wrote this hymn—he wrote that he was suffering a great temptation. And the German word that’s used there is *unfectung*, ” which means anything that causes anxiety, doubt, fear, suffering and terror in a person’s life. In May of that year Luther’s six-month-old daughter who had been born sickly died. And he’d been praying for six straight months for her healing and deliverance, and she didn’t make it. Luther was mentally and spiritually fatigued, and he was under a cross of suffering.

Also the big battles for him were no longer with the Catholic Church by 1525. His big battles were within his own church, the Evangelical Church. The Catholics asked Luther, “What do you call your movement?”

And he said, “We are Evangelicals.” That’s the term he used. That’s where we get the term “evangelical”; it was coined by Luther. But within his own movement there were individuals who said, “Oh, we’ve been freed in Christ; we don’t have to pay any attention to the government.”

And the Peasant War followed, in which 50 to 100,000 German peasants were slaughtered by the German knights to put down this rebellion. There were those within his own movement who were saying that you didn’t need to be ordained or trained to be a preacher; anybody could preach. And they started gathering small groups to themselves.

There were those who questioned infant baptism, and said that the Holy Communion was simply symbolic. And all these tore Luther apart. There was very real danger that he could lose his life and all his possessions and his reputation. And at this point Luther turned to the Psalms, and Psalm 46 in particular:

*“God is our refuge and strength,
A very present help in trouble.
Therefore we will not fear.
Even though the earth be moved,
And though the mountains be carried into the sea,
Though its waters roar and be troubled,
Though the mountains shake, and it swells.
There is a river whose streams shall make glad the city of God,
The holy place of the tabernacle of the Most High.
God is in the midst of her;
She shall not be moved.
God shall help her,
Just at the break of dawn.”*

So based on this Psalm he wrote this hymn. Now you can see the translation there; it’s the Hodge translation. I hate to share this with you, but Hodge was a Unitarian. So the words we’re used to were translated by a Unitarian. But nonetheless, they’re very good words. His translation was not nearly as exact as the German translation that we looked at.

Transcriber’s Note: Here is the Hodge translation.

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1. *“A mighty fortress is our God,
A bulwark never failing.
Our Helper He amid the flood
Of mortal ills prevailing.
For still our ancient foe
Doth seek to work us woe.
His craft and power are great,
And armed with cruel hate:
On earth is not his equal.*
2. *Did we in our own strength confide,
Our striving would be losing,
Were not the right Man on our side,
The Man of God’s own choosing.
Dost ask who that may be?
Christ Jesus, it is He!
Lord Sabbath His name,
From age to age the same:
And He must win the battle.*
3. *And though this world with devils filled
Should threaten to undo us,
We will not fear, for God hath willed
His truth to triumph through us.
The prince of darkness grim,
We tremble not for him.
His rage we can endure,
For lo! His doom is sure:
One little word shall fell him.*
4. *That Word above all earthly powers
No thanks to them abideth.
The Spirit and the gifts are ours
Through Him who with us sideth.
Let goods and kindred go,
This mortal life also.
The body they may kill;
God’s truth abideth still:
His kingdom is forever.”*

Ted: Why don’t you look at those words and tell me what jumps out to you from Scripture and from sound doctrine?

Gary: It’s not from Scripture, but it’s comparing the two translations at the end of verse 2. The first translation says, *“He holds the field forever.”*

Ted: Yeah.

Gary: The other one says, *“And He must win the battle.”*

Ted: Yeah.

Gary: *“And He must win the battle”* sounds a bit more tentative.

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Ted: I know. It does, doesn't it? I love that image: the valiant One holding the field. I can see Jesus out there in the middle, ready to do battle with the world, the flesh and the devil. Right; I agree; it's better. Okay, what else do you see?

Mike: The purpose statement in the very first line: *“A mighty fortress is our God.”* That says everything right there.

Ted: Beautiful, isn't it?

Mike: That comes right out of Psalm 46.

Ted: It does. It's beautiful, isn't it? And you know, that reminds me of “Be Thou My Vision”: *“Be Thou my high tower.”* It's the same kind of idea. Okay, what else do you see?

David: In verse 1 the Luther version says, *“He helps us with what has now been taken.”* In our translation it says, *“Our Helper He amid the flood of mortal ills prevailing.”*

Ted: Yeah.

Don Maurer: That also comes from Psalm 46: *“Though the waters roar and foam”*—

Ted: *“And the mountains be carried into the midst of the sea.”*

Don: Yeah. *“We will not fear.”*

Ted: Yeah. What else do you see? Well, why don't we go ahead and sing the traditional version, the one we're used to? It's going to be too hard to sing that rhythmic version. (*Laughter*) But if you were a German peasant recently converted to the evangelical faith in the early 1500s, you'd be able to sing it. So let's go ahead and sing the version we know.

Transcriber's Note: The men sing.

Ted:

*“And take Thee our life,
Goods, fame, child and wife.
Though all may be gone,
Our victory is won:
The Kingdom's ours forever.”*

Don Maurer: I love it.

Ted: That's great; beautiful words. Okay, the last one: “In Christ Alone.” How many of you know that hymn? Wonderful! It's written by Stewart Townsend who wrote the lyrics, and Keith Getty who was the composer of the music; they collaborated on this.

Townsend's roots are in the Anglican Church. His father was a vicar in West Yorkshire. And Getty performs with his wife Kristin. I think they performed at Memorial Park a couple of years ago. They come out of the Presbyterian Church. Keith Getty's father was a Presbyterian pastor in Northern Ireland.

So they collaborated on this tune. And they felt the great need to produce one hymn that encapsulated the entire faith. And they said they were going to do it no matter how many verses it took. How many verses did they end up with?

Mike: Four.

Ted: Four verses; they ended up with four verses. I could go into a lot of detail about why they composed it. But I'm interested in sharing with you the reaction to it.

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There is a verse that was controversial in that, “In Christ Alone.” Do you know which verse that is as you look at that? It comes in verse 2. Which line in that verse do you think became a very controversial line?

Mike: Controversial to whom?

Ted: To others in the church, thank you; not outside the church, but with those who might call themselves Christians.

David: *“The wrath of God was satisfied.”*

Ted: Yeah, right.

*“Till on the cross, as Jesus died,
The wrath of God was satisfied.”*

There was a lot of pushback to that. Now what happened was that the Presbyterian Church USA Hymnal Committee voted not to include the hymn, but instead went to Getty and Townsend and asked them to change the words because it was a copyrighted song, to:

*“Till on the cross, as Jesus died,
The love of God was magnified.”*

Versus:

*“Till on the cross, as Jesus died,
The wrath of God was satisfied.”*

The chair of that committee that reviewed Presbyterian hymnals said that the view that the cross was primarily about God’s need to assuage His anger *“would have negatively affected faith forming within our congregations.”*

So Getty responded. And he wrote: *“We believe that altering the lyrics would remove an essential part of the gospel story as explained through Scripture. The main thread of what we see revealed through the Old and New Testaments is the need for man to be made right with God. The provided path toward reconciliation came through Christ’s predetermined and perfect sacrifice on the cross, satisfying God’s wrath once and for all. The hymnal committee wanted to change the lyrics to focus on how Christ’s death on the cross magnifies God’s love for the world. And indeed God’s love was magnified on Calvary’s hill. Yet the way this occurred was in Christ doing for us what we could not do for ourselves: shedding His perfect blood to atone for our sins.”*

The Methodist committee also looked at it and jettisoned it because they would not change the lyrics. A Baptist group had already taken the hymn and changed the lyrics, but they did it without permission, so they had to retract it. So that’s the kind of pushback that you get from this kind of context. Yes?

David: This talks about propitiation.

Ted: Yes.

David: Christ is our propitiation. That means He satisfied the wrath of God. That’s in Romans 5.

Ted: Right. It seems to me that in a lot of progressive or mainline churches that there is a great reluctance to talk about what I might call the dark side of God, which is that God is angry with sin and angry with sinners. And that is just what Paul says; we can’t get away from that. Yes; go ahead.

David: I’ve been reading R. C. Sproul. I’ve lost my train of thought.

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Ted: That’s okay; it happens to me all the time. In the church where we are I teach adults. And I’m sitting here; it’s a circle. And my wife is sitting on the other side. And all through the entire teaching she’s going like this to me—cutting across the throat—saying, “Cut it out!” *(Laughter)* Why don’t we sing this hymn and that will wrap it up?

I’d like your feedback from this. If you liked taking some hymns and exploring the background stories, the Scriptural basis and the doctrinal basis for a lot of these great hymns, let me know. Let’s sing “In Christ Alone,” okay?

Transcriber’s Note: The men sing.

Ted: Beautiful words. *(Applause)* *Go in peace to love and serve the Lord. Grace and peace to you. Let Don and me know if this worked or didn’t work, and if you’d like more of this.*