

THEOLOGICAL THEMES IN CONTEMPORARY HYMNODY



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Introduction

From the beginnings of the early church, the songs sung in worship have been a reflection of what Christians have believed. The theology expressed through the text of these songs has declared the glories of the Incarnate Christ to the hope of the resurrection of the dead and Christ's reigning as King of kings at the end of time. Hymnals have long produced a canon of worship songs of collected themes that expressed the beliefs and understandings of the faithful. With the rise of the use of multimedia in worship, the role of a theologically reviewed collection such as a hymnal has been modified so that worship songs made popular by Christian artists find themselves in use in congregational worship without having to go through the theological filters of a review of a hymnal committee before widespread use. What issues does this theological bypassing raise? Are there theological standards for this new growing body of hymnody that flashes across the screens of so many churches? Perhaps a foundational question to be addressed is how the text of a song is theological.

If theology may be defined in its simplest terms as the study of God, then the words used in worship are a reflection of how God is perceived and understood. S. T. Kimbrough is emphatic: "The hymns of the church *are* theology."¹ Don Saliers believes that to know one's conception of God, ask him or her for his favorite hymns.² Rowan Williams states that the texts of songs propose "a way of seeing and articulating what has been apprehended as God's act."³ Lyrical theology is the term Kimbrough uses that "designates a theology couched in poetry, song, and liturgy, characterized by rhythm and expressive of emotion and sentiment."⁴ The use of hymns and songs provides a unifying element that draws the Body of Christ together in worship, affirming what is believed and understood as the truths of the nature and character of God, the

¹S. T. Kimbrough, Jr., "Hymns Are Theology," *Theology Today* 42.1 (April 1985), 59.

²Don E. Saliers, *Music and Theology* (Nashville: Abingdon, 2004), 33.

³Rowan Williams, "Beyond Aesthetics: Theology and Hymnody," *Bulletin of the Hymn Society of Great Britain and Ireland*, 15.4 (1997): 73-78.

⁴S. T. Kimbrough, Jr., *The Lyrical Theology of Charles Wesley: A Reader* (Eugene, OR: Cascade, 2011), 3.

plan and purpose of God, and his actions in relationship with his creation. To underscore this, Brian Wren believes that if texts “do theological work, their work is communal and public.”⁵ One of the major difficulties of the genre is to encapsulate theological truths—truths about which volumes have been written—in a few words.

Their brevity and form are ill-suited to systematic reasoning. A four-stanza lyric gives insufficient space for reasoned argument; even in a longer format, only a Milton or Donne can rise above the sing-song pitfalls of the medium and craft arguments that are weighty without being dull. Moreover, though not lacking in rationality, a hymn’s lyric’s primary goal is commitment: it invites us, not to step back from faith and examine it, but to step into faith and worship God.⁶

The song text not only gives the opportunity for corporate expression of belief and practice, but also can act as filter to aid in setting boundaries of doctrines presented. The obvious focus in a text is what theological material is present. However, A. J. Hommerding’s consideration is an aspect of the theological implications that may have been neglected: “the theology communicated to people through the text they sing is impacted not only by which texts are included in the repertoire, but also by which text or portions of texts are omitted.”⁷ Any consideration of the theology presented in the texts sung must focus not only on what is presented, but what is not included. An understanding of what has not been said is equally as important in an analysis of contemporary hymnody.

Performing a theological analysis of contemporary hymnody is like trying to hit a moving target: “An old song dies, a new song is born. Hence lyrical theology is a dynamic ongoing creative process, and its songs exist inside and outside of time.”⁸ The canon of material, as in a hymnal, is not fixed and the content continues to develop, so the most logical method to begin the process of analysis would be to take a “snapshot” of a given number of texts over a specific time frame. To aid in knowing which songs are being used, I will use the data from Christian Copyright Licensing International (CCLI). Each year Christian Copyright Licensing International⁹ (CCLI) publishes a listing of the copyrighted songs most used by churches who participate in the service.¹⁰

⁵Brian Wren, “How Hymns Do Theology,” in *Hymnology in Service of the Church*, Paul R. Powell (St. Louis, MO: Morning Star Music, 2008): 357.

⁶Ibid.

⁷A. J. Hommerding, “Issues in Hymnody: Incomplete Incarnation,” *The Hymn*, 46.4 (October 1995): 45-48.

⁸Kimbrough, *Lyrical Theology*, 7.

⁹Information about Christian Copyright Licensing International (CCLI) may be found at <http://www.ccli.com>.

¹⁰The use of CCLI in related studies is not new. Bert Polman’s study in 1991 and Robin Knowles

The results of the analysis of the song texts should reflect not only what is being sung most often in the participating churches but also the theological themes most often heard. Over the course of this paper I will provide an analysis of the theological themes used and not used by tracking the top twenty-five songs from the years 2000-2009 and make observations about the implications for congregational worship and practice.

Assumptions and Scope of Present Study

The texts of the songs in this study will be classified in part by utilizing Susan Wise Bauer's idea of narrative texts, those centered on the believer's experience¹¹ and systematic texts which explore a point of Christian doctrine in a logical manner.¹² Due to the number of texts that are biblical quotations or paraphrases, an additional category, entitled biblical texts, will be added. Some of the texts present a mix of both narrative and systematic elements, making the classification more complicated. In such cases the decision must be made to evaluate in which of the two it receives the most emphasis.

As with any study of this nature, recognition of its limitations and parameters is strategic in the interpretation of data. The study is limited to those texts reported to CCLI by participating congregations. Not all congregations are members of CCLI and no claim is made that every congregation participates in an equal fashion, since the reporting is voluntary. In addition, those texts which are public domain—that is, are no longer under copyright law restrictions—are not included in reporting process. At present there exists no simple way to gather the data from which public domain texts are being used because no similar entity exists to gather such data on the same scale and there is no legal or financial motivation for doing so. No attempt is made to evaluate the music related to the songs. Such work, however valuable, is best reserved for a separate study.

While these limitations are substantial and must not be passed over lightly, CCLI membership in North America and Canada now includes over 200,000 churches. Of this number, 20 percent are asked to report on a rotating basis every six months.¹³ Over the 10½-year period this study encompasses, the rotation would have included all participating members and would still represent a substantial number adequate for the present study. No attempt was made to include the use of songs in mass media, such as radio, television or the internet.

The ten-year period of the twenty-five most reported songs potentially could amount to 250

Wallace's study in 2004, both used this method as the basis for their research.

¹¹Susan Wise Bauer, "Protestant Hymn, Narrative Theology, and Heresy," in *Wonderful Words of Life: Hymns in American Protestant History and Theology*, ed. Richard J. Mouw and Mark A. Noll (Grand Rapids: Eerdmans, 2004), 208.

¹²Ibid., 214-15.

¹³CCLI, accessed at <http://www.ccli.com/WhoWeAre/CompanyProfile.aspx>, accessed 21 October 2010.

texts; however, because some songs remained on the list for more than one year, the study covered a total of sixty-four texts. More will be discussed in the conclusion; however, it must be noted that just because a song has only been on the list two or three times in the past ten years, does not mean that it is not as important, since it may have a recent copyright and thus could not have appeared any earlier. Songs that have repeated appearances obviously have some significance, but one needs to be careful about reading too much into the data.

Analysis of the Narrative Texts

Of the sixty-four songs included in the study, forty-three (68 percent) may be listed as narrative texts, that is, the texts center on the believer's personal experience, including admonitions to praise God and pleas for divine help. Of these forty-three, nineteen have systematic elements in addition to the personal experience reference (see table). In the following table, the number to the right of the title represents how many times the song appeared in the CCLI listings. The reporting periods are marked in six-month intervals for a total of 21 reporting periods, covering a total of ten years and six months. Biblical citations or biblical references within the texts are also noted.

Title (Number of Appearances)	Composer(s)	Added Systematic Elements	Scripture Reference or Allusion
Above All (11)	LeBlanc/Baloche	Sovereignty of God	
All Hail King Jesus (2)	Moody		Rev. 17:14, 22:16
Amazing Grace/ My Chains Are Gone	Newton/Tomlin/ Giglio	Christ ransomed	
As the Deer (11)	Nystrom		Ps. 42:1
Beautiful One (8)	Hughes	Power/Majesty	
Blessed Be Your Name (11)	Redman/Redman		Neh. 9:5
Breathe (15)	Barnett		
Change My Heart, O God (10)	Espinosa		Isa. 29:16, 45:9, 64:8
Come, Now is the Time to Worship (18)	Doerksen		Phil. 2:10
Draw Me Close to You (10)	Carpenter		
Friend of God (2)	Houghton/ Gungor		Ps. 139:17, 2 Chron. 20:17, Jam. 2:23
From the Inside Out (1)	Houston		
God of Wonders (14)	Byrd/Hindalong	Sovereignty of God	1 Chron. 29:11, Genesis 2:4
Great is the Lord (5)	Smith/Smith	Greatnes/Majesty	

Hallelujah (2)	Brown/Doerksen		
He is Exalted (8)	Paris	Character of God	
Here I am to Worship (14)	Hughes	Character of God	
Holy is the Lord (9)	Tomlin/Giglio	Character of God	Ps. 72:19, Neh. 8:10
Hosanna (Praise is Rising) (2)	Brown/Baloche		
How Great is Our God (9)	Tomlin/Cash/ Reeves	Trinitarian reference	
How Great Thou Art (2)	Hine	Eschatological reference	
I Could Sing of Your Love Forever (12)	Smith	Character of God	
I Give You My Heart (6)	Morgan		
I Stand in Awe of You (1)	Altrogge	Majesty of God	
I Love You, Lord (11)	Klein		
I Worship You, Almighty God (1)	Corbett	Character of God	Isa. 9:6, 1 Cor. 1:30
Lord, I Lift Your Name on High (21)	Founds	Ransom motif	
Lord, Reign in Me (8)	Brown		
Mighty to Save (4)	Fielding/Morgan	God's power	Zeph. 3:17, Heb. 2:10
My Life is in You (7)	Gardner		
Open Our Eyes (3)	Cull		
Open the Eyes of My Heart (20)	Baloche	Character of God	Isa. 6:3
Sanctuary (5)	Thompson/Scruggs		
Shout to the Lord (21)	Zschech	Majesty of God	Ps. 61:3
The Heart of Worship (16)	Redman		
The Wonderful Cross (4)	Watts/Tomlin/ Walt/Reeves	Cross	
Trading My Sorrows (13)	Evans		Ps. 65:8
We Bring the Sacrifice of Praise (6)	Dearman		Heb. 13:15
We Fall Down (16)	Tomlin	Character of God	Isa. 6:3, Rev. 4:10
You are My All in All (21)	Jernigan		
You are My King (16)	Foote		
You're Worthy of My Praise (14)	Ruis		
Your Grace is Enough (3)	Maher	Character of God	2 Cor. 12:9

*song listings: <http://ccli.com>

Table 1: Narrative Texts

One of the above texts reflects hints of a modalistic view of the Trinity, but due to its relative brevity, the observations are not conclusive. In Sondra Corbett's "I Worship You, Almighty God," the author addresses "Almighty God" and as well as the "Prince of Peace" as one: "I worship You, Almighty God, There is none like You, I worship You, O Prince of Peace, That is what I want to do."¹⁴ Generally, but not exclusively, speaking references to Almighty God would refer to the entire Trinity or to God the Father.

Almost half (19) of the narrative texts also have sections that may be described as systematic, covering areas of God's sovereignty, majesty, power, greatness, redemption, while only one has a Trinitarian reference and only one has an eschatological reference. A representative example of God's sovereignty and character is found in Marc Byrd and Steve Hindalong's "God of Wonders": "God of wonders beyond our galaxy, You are holy, holy, The universe declares Your majesty, You are holy, holy, Lord of Heaven and earth."¹⁵ A Trinitarian reference is made in the second verse of Chris Tomlin, Ed Cash and Jesse Reeves' "How Great Is Our God": "The Godhead, Three in One, Father, Spirit, Son."¹⁶ The older hymn, "How Great Thou Art," by Stuart Hine found renewed interest in contemporary hymnody because of its attachment to "How Great Is Our God." This deduction was made by noting Hine's song did not appear on the list until after the other had gained popularity, most likely because the two were sung as medleys or used together in other ways. "How Great Thou Art" was the only narrative text that dealt with the end times: "When Christ shall come with shout of acclamation and take me home, What joy shall fill my heart."¹⁷

Analysis of Systematic Texts

As stated previously, systematic texts are those texts which explore a point of Christian doctrine. Bauer's original study dealt with metered hymn texts and the systematic presentation of a particular doctrine or doctrines. She is somewhat flexible in her approach because the text is prose, and the primary focus is instructive rather than narrative. Again, biblical citations or biblical references within the texts are notated.

¹⁴Sondra Corbett, "I Worship You, Almighty God," © 1983 Integrity's Hosanna! Music.

¹⁵Marc Byrd and Steve Hindalong, "God of Wonders," © 2000 New Spring/Strom Boy Music/Meaux Mercy (Admin. by Brentwood-Benson Music Publishing, Inc./Admin. by EMI Christian Music Publishing).

¹⁶Chris Tomlin, Ed Cash, and Jesse Reeves, "How Great Is Our God," © 2004 worshiptogether.com songs/sixsteps Music/Alletrop Music (Admin. by EMI Christian Music Publishing/Admin. by EMI Christian Music Publishing/Admin. by Music Services).

¹⁷Stuart Hine, "How Great Thou Art," © 1949, 1953 Stuart Hine Trust. Administration: U.S.A. All rights by EMI CMG, except print rights administered by Hope Publishing. North, Central, and South America by Manna Music.

Title (Number of Appearances)	Composer(s)	Themes	Scripture Reference or Allusion
Awesome God (11)	Mullins	God's greatness, power	
Celebrate Jesus, Celebrate (4)	Oliver	Resurrection	
Days of Elijah (7)	Mark	Eschatology, Myriad of allusions	
Emmanuel (2)	McGee	Christ's birth	Matthew 1:23
Glorify Thy Name (5)	Adkins	God's name, Trinity	
In Christ Alone (5)	Getty/ Townsend	Atonement, Cross, Resurrection, myriad of allusions	
Indescribable (2)	Story	Greatness of God, Creation	Job 38
Jesus Messiah (2)	Tomlin/ Carson/Cash/ Reeves	Ransom, Redemption	Philippians 2:8, 2 Corinthians 5:21
Jesus, Name Above All Names (2)	Hearn	Christ's names	
Majesty (8)	Hayford	God's majesty	
More Precious Than Silver (6)	DeShazo	God's greatness	Psalms 119:72
Revelation Song (1)	Riddle	God's character, awe	Revelation 4:8
Shine, Jesus, Shine (10)	Kendrick	Evangelism, God's nature, Holy Spirit	John 8:12

*song listings: <http://ccli.com>

Table 2: Systematic Texts

The most common theological theme in these thirteen systematic texts (20 percent) is some aspect of the greatness of God, which is not surprising, since it was the most common among the narrative texts as well. However, there is a wider variety of other themes in addition to God's greatness, such as the resurrection, eschatology, Christ's birth, gratitude, the Trinity, atonement, creation, and evangelism. Jennie Lee Riddle's "Revelation Song" is an example of a text that focuses on the greatness of Christ. In verse three, it is noteworthy that even though it is implied that the person singing is the one filled with wonder the focus remains more on the character of Christ than the response of the person singing: "Filled with wonder, Awestruck wonder at the mention of Your

name. Jesus, Your name is power, Breath and living water, such a marvelous mystery.”¹⁸

“In Christ Alone” is perhaps the best and most complete example of a systematic text. Keith Getty and Stuart Townend are masterful in building from one verse to the next and using rich imagery that centers on the cross and the redemption story. For example, consider verse three: “There in the ground His body lay Light of the world by darkness slain. Then bursting forth in glorious day up from the grave He rose again. And as He stands in victory, sin’s curse has lost its grip on me, for I am His and He is mine, bought with the precious blood of Christ.”¹⁹ A simple yet effective Trinitarian text is found in Donna Adkins’s “Glorify Thy Name.” In typical Trinitarian structure, each verse begins with one member of the Trinity with a statement of worship and adoration, then ends with a complementary doxology: “Father, we love You, We worship and adore You, Glorify Thy Name in all the earth. Glorify Thy name, glorify Thy name, glorify Thy name in all the earth.”²⁰

The themes of evangelism and eschatology are not common in these texts. Graham Kendrick’s “Shine, Jesus, Shine” centers around the reoccurring theme of sharing the Good News around the world in the refrain: “Shine, Jesus, shine, fill this land with the Father’s glory. Blaze, Spirit, Blaze, set our hearts on fire. Flow, river, flow, flood the nations with grace and mercy, send forth Your word, Lord, and let there be light.”²¹ In Robin Mark’s, “Days of Elijah,” there is a blending of various scriptural allusions to convey its eschatological message. Here’s an example from the refrain: “Behold He comes riding on the clouds, shining like the sun at the trumpet call. So lift your voice, it’s the year of Jubilee, and out of Zion’s hill Salvation comes.”²²

One of the systematic texts above reflects hints of modalism. In the verses of Rich Mullins’s “Awesome God,” the text mentions how God evicted Adam and Eve out of the Garden and then in the next line addresses the same “He” as the one dying on the cross: “Our God is an awesome God, And the Lord wasn’t joking When He kicked ’em out of Eden, It wasn’t for no reason That He shed His blood.”²³ A similar section is found in the second verse: “Judgment and wrath He

¹⁸Jennie Lee Riddle, “Revelation Song,” © 2004 Gateway Create Publishing (Admin. by Intergrity’s Praise! Music).

¹⁹Keith Getty and Stuart Townend, “In Christ Alone,” © 2001 Thankyou Music (Admin. by EMI Christian Music Publishing).

²⁰Donna Adkins, “Glorify Thy Name,” © 1976, 1981 Maranatha! Music/CCCM Music (Admin. by Maranatha! Music/Admin. by Maranatha! Music).

²¹Graham Kendrick, “Shine, Jesus, Shine,” © 1987 Make Way Music (Admin. by Music Services).

²²Robin Mark, “Days of Elijah,” © 1996 Song Solutions Daybreak (Admin. in the United States and Canada by Integrity Music, Inc.).

²³Rich Mullins, “Awesome God,” © 1988 BMG Songs, Inc., (Admin. by BMG Music Publishing).

poured out on Sodom, Mercy and grace He gave us at the cross.”²⁴ The use of personal pronouns in English adds to the blurring of the understanding of who is responsible for the actions.

Analysis of Biblical Texts

The remaining eight texts (12 percent) fall in to a category that Bauer did not have, that of texts that were essentially quotations from Scripture. One characteristic of some of the contemporary genre is a musical setting of Scripture that is not restructured by metrical limits. One might call this type of song a new psalmody, harkening back to the days of the psalters.

Title (Number of Appearances)	Composer(s)	Scripture Reference or Allusion
Better is One Day (11)	Redman	Ps. 84:1, Ps. 27
Everlasting God (5)	Riley/Brown	Isa. 40:31
Forever (14)	Tomlin	Ps. 106:1-2
Give Thanks (12)	Smith	Joel 3:10
He Has Made Me Glad (7)	Brethorst	Isa. 25:9, Ps. 9:2, Ps. 100:3-4, Ps. 118:24
I Will Call Upon the Lord (4)	Klein	Ps. 18:46
Jesus, Name Above All Names (2)	Hearn	Matt. 1:23
This is the Day	Garrett	Ps. 118:24

*song listings: <http://ccli.com>

Table 3: Biblical Texts

Some of the texts are direct quotes from the Scripture, such as Laurie Klein’s “I Will Call Upon the Lord (Ps. 18:3, 46)”: “I will call upon the Lord who is worthy to be praised, so shall I be saved from my enemies.”²⁵ Others paraphrase portions of Scripture, as in Naida Hearn’s “Jesus, Name Above All Names”: “Jesus, name above all names, beautiful Savior, glorious Lord, Emmanuel, God is with us, blessed Redeemer, living Word.”²⁶

Conclusion

Given the limitations previously stated, that is, the lack of hard data as to what songs in public domain are being used in the churches that participate in the surveyed reports, and the fact that

²⁴Ibid.

²⁵Laurie Klein, “I Will Call Upon the Lord,” <http://ccli.com> © 1978, 1980 House of Mercy Music (Admin. by Maranatha! Music).

²⁶Naida Hearn, “Jesus, Name Above All Names,” © 1974, 1978 Scripture in Song (Admin. by Maranatha! Music).

although there are substantial numbers of congregations that do participate in the CCLI, the results are representative, at best. What can be said about the most often used songs over the past ten years?²⁷ Beginning comments must underscore that the song of the church is alive and well, it is not stagnant, and it continues to grow. To start anywhere else misses the point that the church has an unquenchable desire to worship and to do so with a new song. Another matter of rejoicing relates to the growth in the public expression of the worship of the nature and character of God. It is difficult to remember when the focus of worshipping God in all his attributes has become as important as it is now.

Along with the good news are some concerns. The variety of the theological themes being sung is very narrow. The CCLI reporting process only allows for the top twenty-five songs, so it is possible that other songs were being used; however concern must be expressed for the lack of some major themes that seem to be lacking. The limited number of theological themes may reflect a shallowness in the theology of the authors, or weakness in the ability to articulate more encompassing theological truth. For example, only two songs with an evangelistic missions theme made the list, only four even mention the Holy Spirit, only two have some focus on God's Word and some themes are not represented at all, such as the church as the Body of Christ, and judgment.

The majority [68 percent] of the texts are narrative, that is, the focus is personal experience, even with those texts which contain systematic elements. At times, one might consider some of the texts too internally focused. For example, consider the lines from the following text: "You took the fall and thought of me, above all" [Above All].²⁸ The purpose of the atonement was not just for one person, but to appease the wrath of God, which resulted in pardon for all those who would respond to God's grace. Sometimes in corporate worship, the personal pronoun "I" or "my" is used in a communal sense, more than just a personal experience. However, care must be taken with those texts that are designed for corporate worship that the expressions used are experiences common to all believers, and not just the personal experience of an individual.

The central focus and goal of the text must be consistent. Consider the following: "All hail King Jesus, all hail Emmanuel, King of kings and Lord of Lords, Bright Morning Star, and for all eternity I'm going to praise Him, and forevermore I will reign with Him" [All Hail King Jesus]²⁹. The song moves from praising Christ to a climax that rejoices in a position of personal power. Another one of the texts might easily be taken as a popular love song: "And I, I'm desperate

²⁷Only three songs were found on the list every year for the ten-year period: "Lord, I lift Your Name on High" (Founds), "Shout to the Lord" (Zschech), and "You Are My All in All" (Jernigan).

²⁸Lenny LeBlanc and Paul Baloche, "Above All," © 1999 Integrity's Hosanna@Music/ LenSongs Publishing.

²⁹Dave Moody, "All Hail King Jesus," © 1981 Dayspring Music, LLC (a div. of Word Music Group, Inc.

for You” [Breathe].³⁰ The focus could easily be interpreted more on personal desperation, than fulfillment in Christ.

While repetition in and of itself is not uncommon even among the Gospel song tradition, too much repetition of personal pronouns may be problematic: “I am a friend of God, I am a friend of God, I am a friend of God, He calls me friend” [Friend of God].³¹ Some confusion lies here with the personal emphasis. As Kimbrough reminds the reader, “the singing of hymns and spiritual songs should not be a manipulative process for the self-edification of worshippers.”³² The goal of corporate worship is the adoration and glorification of God. Even though corporate worship ministers to the individual participant, the goal of worship must not deteriorate to seeking God for personal self fulfillment.

While it is desirable and necessary that new authors and composers rise up to fill the needs of their generation’s expression of worship, the need for sound doctrine is just as great. Worship leaders must become sufficiently adept in theology to recognize doctrinal weaknesses and how to correct the textual issues, or when to refrain from using a text entirely. With the new song we need not fall into the trap that C. S. Lewis called “chronological snobbery,”³³ thinking that only the newest is the best and worthy of use. Balance is needed—balance in the use of older text and new, and balance in covering all of what is believed—lest a generation is raised having never heard the entirety of the great doctrines of the faith expressed in sung texts.

In addition to balance, deliverance from chronological snobbery, and modalistic confusions about the Trinity, care must be taken that the universalism of postmodern thought not be allowed to pass through the theological filters for congregational song. The postmodern cries that the only reality that exists is that which the individual creates for himself or for herself might easily find itself in worship proclaiming its message of the absence of absolute truth. Focus must be continually given to texts that are well written, well chosen and appropriate for the context presented and well executed in order to communicate biblical truth shared as a part of worship in the most effective manner possible. The Apostle Paul reminds us that we need to “sing with the spirit, and sing with the understanding also” (I Cor. 14:15).

³⁰Marie Barnett, “Breathe,” © 1995 Mercy/Vineyard Publishing (Admin. by Music Services).

³¹Israel Houghton and Michael Gungor, “Friend of God,” © 2003 Integrity’s Praise! Music/ Vertical Worship Songs (Admin. by Integrity Music, Inc.).

³²Kimbrough, *Lyrical Theology*, 28.

³³C. S. Lewis, *Surprised by Joy* (New York: Harcourt, 1955), 206-7.