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MISSIONAL PRAISE: OVERFLOWING WORSHIP IN TIMES OF REVIVAL

This session offers a theological foundation and a historical review of missional praise with examples drawn from the First Great Awakening to the present. Worship and praise are central to reorientation toward God. Revival leaves spiritual markers in the form of hymns and songs that deserve to be highlighted as expressions of people freshly connecting with God and His mission.

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Introduction

During the 1995 Wheaton College Revival, one interviewer asked a worship leader, who participated across the five nights of the spontaneous campus renewal, “Any of the songs become kind of an anthem?” That worship leader responded:

Oh, doubtless. I think that would have to be a song called, “We will dance.” And it’s ... real celebratory... The chorus goes, “We will dance on the streets that are golden, the glorious bride and the great Son of Man. From every tongue and tribe and nation, will join in the song of the Lamb.” (McLaughlin, p. 273)

That worship leader’s response, which surfaced during an earlier research project, now serves as a springboard into further research exploring the role of worship in other times of revival. Have other seasons of Christian spiritual renewal also been marked by overflowing worship? Hymns and songs are understandably only one category within worship, but they provide personal and corporate responses that can be gathered practically for research purposes. The two following questions will help focus this research effort:

- 1) What is the foundation theologically for missional praise or overflowing worship in times of revival?
- 2) What are examples historically of missional praise or overflowing worship in times of revival?

In order to address these questions, theology, history, and missiology all come into play. The theological foundations of worship and revival will first be examined.

Missional Praise - Foundation Theologically

Understanding Worship

What is worship? Harold Best, longtime dean of the Conservatory of Music at Wheaton College offers an intentionally broad definition, “Worship is the continuous outpouring of all that I am, all that I do and all that I can ever become in light of a chosen or choosing God.” (Best, p. 18). This definition brings together the entire human race in its differing theological understandings in a continual process of “outpouring”, which Best goes on to explain as implying “lavishness and generosity: when I pour something, I give it up; I let it go. Dripping is not pouring; there is space between the drops.” (ibid, pp. 18-19).

To this foundational understanding, A.W. Tozer helpfully interjects the concepts of awe, wonder, and humility:

And what will be expressed? A humbling but delightful sense of admiring awe and astonished wonder. It is delightful to worship God, but it is also a humbling thing; and the man who has not been humbled in the presence of God will never be a worshiper of God at all. He may be a church member who keeps the rules and obeys the discipline, and who tithes and goes to conference, but he'll never be a worshiper unless he is deeply humbled. (Tozer, p. 9)

While a creative tensions exists between a sense of humbling and a sense of delight, the heart of a growing Christian keeps being drawn back to Jesus and the original purposes for which we have been created. Sammy Tippit clarifies:

Thus, our worship must be wrapped in a life that is becoming like Christ. A growing Christian will be a worshiping Christian, and a worshiping Christian will be a growing Christian. The heart is what counts in worship. The heart that has beheld Jesus and is surrendered to Him is able to worship.

There is much talk of renewal of worship in this generation. If we are truly to obtain that renewal, we must fix our hearts on the Lord Jesus. He alone must be the object of our worship. We desperately need the wind of revival to blow across our hearts, restoring us to our original purpose of loving Him and becoming like Him.(Tippit, p. 28).

Up to this point, upward and inward dimensions of worship have been highlighted.

However, John Piper rounds out the picture connecting the outward dimension of worship through what has become an often quoted interweaving of worship and missions:

Missions is not the ultimate goal of the church. Worship is. Missions exists because worship doesn't. Worship is ultimate, not missions, because God is ultimate, not man. When this age is over, and the countless millions of the redeemed fall on their faces before the throne of God, missions will be no more. It is a temporary necessity. But worship abides forever.

Worship, therefore, is the fuel and goal of missions. It's the goal of missions because in missions we simply aim to bring the nations into the white-hot enjoyment of God's glory. The goal of missions is the gladness of the peoples in the greatness of God. (Piper, 1997, p. 11).

As a summary thus far, worship involves "continuous outpouring of all that I am, all that I do and all that I can ever become" in awe, wonder, and humility guiding us back to the original purposes of loving God and becoming like Him including a desire to draw all nations to God's greatness. In times of revival, we may see surges forward within individuals and groups who recapture a vision of God and His mission to the world.

Biblical Worship's Paradoxes and Providences

While there are cohesive upward, inward, and outward dimensions to worship, biblical theology also presents some foundational paradoxes. Warren Wiersbe provides biblical illustrations that reveal paradoxes in Christian worship:

This is the paradox of Christian worship: we seek to see the invisible, know the unknowable, comprehend the incomprehensible, and experience the eternal. Like David, we thirst after God and we are both satisfied and dissatisfied. Like Moses, we cry out for His glory, all the while knowing that our mortal eyes could never behold God's glory in its fullness. Like Peter, we wrestle with a tension within: we want to follow Him, and yet we cry out, "Depart from me, for I am a sinful man! (Wiersbe, p. 45)

Furthermore, another paradox exists between who God is and what we are called to do in response. A study of God's attributes will reveal that God is immutable, or unchanging (Ps 102:25-27; Mal 3:6; Jas 1:17) (Grudem, pp. 163-164). The New Testament book of Hebrews reinforces this teaching regarding Jesus specifically, "Jesus is the same yesterday, today and forever." (Heb 13:8 ESV), and then that same chapter in Hebrews teaches just a few verses later, "Through him then let us continually offer up a sacrifice of praise to God, that is, the fruit of lips that acknowledge his name." (Heb 13:15). We are continually to praise our unchanging Lord Jesus Christ. Yet, there is carry-over call to believers to sing "a new song" (Ps 33:3; 40:3; 96:1; 98:1; Isa 42:10). Where do God's *unchanging character* across history and our *new songs* meet? My proposal is that as we seek the Lord and His kingdom (2 Chron 7:14; Ps 27:8; Ps 34:4; 105:4; Jer 29:13; Zeph 2:3; Matt 6:33), God himself reveals more of Himself and his work by the Holy Spirit here on earth, which in turn provides us with fresh material for our new songs.

At times, it seems that people in Scripture and history simply find themselves thrust into circumstances that put right their perspective of God and worship. In reference to Isaiah's vision in chapter 6 of that prophet's Old Testament book, Louie Giglio shares these reflections:

It seems that it all happened in a very small window of time for Isaiah. He saw the Lord. He saw him high and lifted up, not low and watered down. He saw that just the hem of the Lord's robe filled the temple. That's glory. And Isaiah saw worship happening there as these marvelous angelic beings, crying out one to the other, back and forth antiphonally, echoed the praises of God. It's not recorded here, but perhaps in a moment, Isaiah realized that worship was happening with or without him. Worship didn't begin when Isaiah showed up. It was already going on. And worship doesn't begin when you and I decide to sing a song of praise. Worship happens wherever God is present. (Giglio, 2012, p. 32).

In the midst of looking closer at the revival under Jehoshaphat in 2 Chronicles 20, Old Testament scholar Walter Kaiser ties an immediate insight in that passage to other biblical accounts of revival, “In most of the revivals known to us from Scripture, there is the thrill of the great joy that accompanies the genuine revival of God’s people. Verse 27 tells us why: “The LORD had given them cause to rejoice.” (Kaiser, p. 113)

The Old Testament book of Psalms collects a range of responses individually and collectively to God’s work and relationship with the people of Israel. The Psalms serve as a community’s spiritual journal collecting markers that help a believing people to remember and to praise God. The lasting impact of the Psalms carries over into the New Testament sharing the knowledge of God with those who may not yet know Him and helping others to grow in relationship with the one true God. Chuck Fromm, who has researched the bridge between spiritual awakening and song notes this connection of the Old and New Testaments through the Psalms, “The Psalms were a rich source of inspiration for New Testament writers. Of the estimated 287 Old Testament quotations found in the New Testament, 116 are from the Psalter (Fromm, location 132). Therefore, the songs of the Hebrew people, the Psalms, lasted in people’s memories and even as a full book in the Old Testament scripture and some portions that carried over into New Testament scripture.

As Christians, the gospel provides us both with the unchanging basics of the faith (God’s character, sin, forgiveness, faith) and with specific fresh testimonies of changed lives and advances of Christianity’s influence which can overflow in praise to God. As Piper had connected worship and missions, Dr. Martyn Lloyd-Jones puts evangelism and God’s glory in proper alignment, “The supreme object of the work of evangelism is to glorify God, not to save souls.” (Lloyd-Jones, pp. 6-7). In other words, in process of loving our neighbor by sharing the

Christian message of forgiveness and reconciliation, we are first and foremost loving and glorifying God.

Across history, various Christians have brought together scripture, changed lives, spiritual songs, and God's glory. As an example from the Book of Acts during a missionary journey, Paul and Silas were singing hymns even while detained in prison, "About midnight Paul and Silas were praying and singing hymns to God, and the other prisoners were listening to them." (Acts 16:25 NIV). Later in one of his letters written from a different prison cell, Paul exhorted the Ephesian Church concerning worship in song as an expression of a Holy Spirit-filled life, "Do not get drunk on wine, which leads to debauchery. Instead, be filled with the Spirit, speaking to one another with psalms, hymns, and songs from the Spirit. Sing and make music from your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ." (Eph 5:18-20 NIV). In a refreshing look at the Book of Revelation, Dr. Robert Coleman gathers fourteen biblical songs from that closing book of the New Testament (Rev. 4:8; 4:11; 5:9-10; 5:12; 5:13-14; 6:10; 7:10; 7:12; 11:15; 11:17-18; 12:10-12; 15:3-4; 19:1-4; 19:6-7) and expounds devotionally on worship in heaven (Coleman, 1980).

As a wonderful example thousands of years afterward, the Moravian Church understood the value of Paul's exhortation and Revelation's many songs in what has been included as consistent part of the preface of their hymnals:

It is appropriate that this preface conclude, as have the prefaces of every edition of the hymn book since 1789: "May all who use these hymns experience, at all times, the blessed effects of complying with the Apostle Paul's injunction (Eph 5:18, 19), 'Be filled with the Spirit, speaking to yourselves in psalms, and hymns, and spiritual songs, singing and making melody in your heart to the Lord.' Yea, may they anticipate, while here below, though in an humble and imperfect strain, the song of the blessed above, who, being redeemed out of every kindred, and tongue, and people, and nation, and having washed their robes, and made them white in the blood of the Lamb, are standing before the throne, and singing in perfect harmony with the many angels round about it (Rev. 5:9-

12 and 7:9-14), “Worthy is the Lamb that was slain, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing, forever and ever. Amen!” (Moravian Church in America, p. iv)

Understanding Revival

Revival speaker and writer Richard Owen Roberts provides a broad definition, “In using the term *revival*, I am speaking of *an extraordinary movement of the Holy Spirit producing extraordinary results.*” (Roberts, pp. 16-17). Raymond C. Ortlund Jr. agrees and adds some further detail, “Revival is a season in the life of the church when God causes the normal ministry of the gospel to surge forward with extraordinary power.” (Ortlund, p. 9). What is the difference experienced in these times of revival? God draws near, or near-er. History records such times impacting individuals, communities, campuses, cities, and even nations. For instance, roughly 100 years ago, there was a season of spiritual renewal that included noteworthy works of God such as the Welsh Revival, the Azusa Street Revival, and the Great Korean Revival. One lesser known illustration from that time comes from a newspaper report in Denver, Colorado:

Entire city pauses for prayer even at the high tide of business.
Remarkable outburst of gospel sentiment... noonday meetings draw
congregations unprecedented in numbers.

For two hours at midday Denver was held in a spell... The marts of trade were deserted between noon and two o'clock this afternoon, and all worldly affairs were forgotten, and the entire city was given over to the meditation of higher things. The Spirit of the Almighty pervaded every nook. Going to and coming from the great meetings, the thousands of men and women radiated this Spirit which filled them, and the clear Colorado sunshine was made brighter by the reflected glow of the light of God shining from happy faces. Seldom has such a remarkable sight been witnessed – an entire city, in the middle of a busy weekday, bowing before the throne of heaven and asking and receiving the blessing of the King of the Universe. (DeMoss, p. 65)

This marked sense of the presence of God during revival corresponds with and heightens an emphasis on the first essential of worship. In developing a fuller understanding of worship,

Sally Morgenthauer explains,

A sense of God's supernatural presence is the first essential of real worship. When the person of God is revealed in our worship, there is an electricity, an atmosphere of expectancy, joy, hope, and peace. Without a sense of God's nearness, worship is about as exciting as reading the minutes to the last board meeting. We might as well go home and balance our checkbooks or clean the garage. (Morgenthauer, p. 96)

In terms of communication, longtime pastor and professor Eugene Peterson keenly summarizes when there is something above average to express, "Song and dance are the result of an excess of energy. When we are normal we talk, when we are dying we whisper, but when there is more in us than we can contain we sing." (Peterson, p. 30). In times when God's presence draws powerfully near, Christian believers are experiencing more than one can normally contain. The overflow can often take the form of worship in song. Such heart-felt responses to the God of the Bible then match both the advances during spiritual awakening and the normal life of the church. Kevin Vanhoozer provides a helpful conceptualization of the church's redemption in terms of drama:

The church is a celebratory theater that, through its liturgy and its life, inserts its members into the drama of redemption. This drama is really present in the life of the church, and the liturgy helps us see, taste, imagine, and live it. What the church finally celebrates in the liturgy is historical and eschatological reality: the reality of the already/not yet presence of Jesus Christ in our midst. (Vanhoozer, p. 410)

In revival, the drama and accompanying music regarding the advancement of God and his kingdom hits crescendo levels. While God's kingdom remains not fully here yet, his people are unmistakably experiencing more of his presence and his kingdom reality.

Missional Praise - Examples Historically

As we approach church history looking for examples of worship in the midst of seasons of revival, we will fast-forward through hundreds of years of history to reach some noteworthy

and more familiar breakthroughs. In general for hundreds of years, church music songs and structures had moved further from the average man and woman in the church in language (Latin) and in duty (institutionalized expressions of worship). Then, the Protestant Reformation came, and remarkable changes started to take place.

The role of worship in song related to Protestant Reformation deserves its own focused study as leading reformers like Luther, Calvin, and Zwingli worked from different perspectives through seismic shifts in the spiritual life of the church applied to liturgy, praise, and worship. For the purpose of this presentation, it is most important to note that the First Great Awakening (or the Evangelical Awakening as it is called in Europe) cannot be seen or appreciated as it should without recognizing that the Reformation had paved a new direction for the church not only regarding Scripture, grace, and faith, but worship in song as well. Mike Cosper explains the Protestant Reformation's turning point role:

The Protestant Reformation brought Scripture back to the people of God and with it restored a biblical vision of worship. As Luther once said regarding worship, "We can spare everything except the Word. We profit by nothing so much as by the Word." The Bible was translated into the native languages of the people, and worship gatherings in new, Protestant churches were full of prayers, songs, and sermons in the vernacular. The Word was made central to the life and worship of the church, and everything else that was done in the gathering was reformed and reinterpreted in light of God's Word—including the Communion meal. (Cospers, pp. 108-109)

For subsequent eras of church history, historians like Earle Cairns and J. Edwin Orr outline periods of time that represent leading eras of revival:

- The First Great Awakening (1726-1756)
 - The Second Great Awakening (1776-1810)
 - Protestant Transatlantic Revival (1813-1846)
 - Global Anglo-Saxon Lay Prayer Revival (1857-1895)
 - Early 20th Century Global Awakening (1900-1910)
- (Cairns, 1986; McDow & Reid, 1997; Orr, 1975a; Orr, 1975b; Orr, 1981; Riss, 1988).

In addition, following these particularly prominent times of revival, noteworthy regional revivals and campus revivals have continued to be influential in the advancement of God's work on earth. Consequently, for this study of missional praise, these same above historical eras will be used as a grid to determine whether a pattern of overflowing worship may reasonably be substantiated related to these leading seasons of revival. Effectively, this historical section is looking for examples of stacked stone altars, like the physical ones found in the Old Testament, but specifically hymns and spiritual songs that have lasted as spiritual markers from those leading times of revival to the present.

The First Great Awakening (1726-1756)

Co-authors Elmer Towns and Vernon Whaley address the notable shift that the First Great Awakening had related to hymn singing, other music expression, and missions:

Most historians agree that the "awakening" in Europe and America from 1727 to 1790 is easily one of the finest times in history when God used hymn singing and music expression as a means for introducing revival to his church. Although the First Great Awakening in Europe and America lasted only 50 years, it had an enduring influence on both church and society. The Moravians from Germany sent out more than 100 missionaries within 25 years and rejuvenated the foreign mission enterprise. (Towns & Whaley, p. 113)

While the Moravians' missionary impact gets highlighted more frequently, their commitment to corporate singing was wrapped together in their lifestyle and Christian spiritual formation. What did that look like? Moravian historian J.E. Hutton shares some snapshots:

Not a day passed without three meetings for the whole congregation. At first in the morning they met in the hall, and joined in a chorus of praise. At dinner hour they met again, and then, about nine o'clock, after supper, they sang themselves to rest. At an early period the whole congregation was divided into ninety unions for prayer, and each band met two or three times a week. The night was as sacred as the day. As the night-watchman went his rounds, he sang a verse at the hour..." (Hutton, p. 138)

Theology professor Dr. Robert Webber, who is known for his focused study on worship, provides this brief summary of the Moravians related to their worship through hymns:

One of the most prominent contributions of Moravianism to personal experiential worship is in hymnody. Hymn singing among the Moravians dates all the way back to their beginnings in pre-Reformation days. The special feature of Moravian hymns is the concern to create a subjective experience of the Savior's suffering... The concern of the worshiper was to feel the pain of the Savior and to cause, therefore, a turning to Him in love and adoration. One of the favorite hymns written by Zinzendorf is "Jesus Thy Blood and Righteousness." (Webber, p. 82)

The Moravians epitomize a community united in Jesus, in song, and in mission. In fact, the early Moravians sub-groups were called "Bands" [three to eight people who would meet to discuss personal spiritual experience] and "Choirs" [ten to twenty-five people grouped by gender, age, and marital status – one reason for this group was "to promote singing and active participation in the congregation in worship"] (Comiskey, pp. 133-165). To the wider good of the Christian church, the Moravian model of Christian life and ministry influenced John and Charles Wesley both in terms of small groups and corporate worship (Henderson, pp. 58-64).

In his series of books on hymn stories, Robert J. Morgan (2003, 2004, 2011) includes background that confirms emphatically the Moravian shared values of worship and missions:

It was in Herrnhut on August 18, 1732, in an extraordinary, emotion-packed service, that two men were commissioned for overseas missionary work. It was a historic moment, for virtually no Protestant group had previously sent out missionaries; but between 1732 to 1742, more than 70 missionaries left Herrnhut, a community of six hundred. This has been called "The Golden Decade," the dawn of Protestant missions...

The Moravians were a singing people. On the night the two missionaries were commissioned, the church sang one hundred hymns. Zinzendorf wrote many of these songs, the best-known of which is:

Jesus, Thy blood and righteousness
My beauty are, my glorious dress;
'Midst flaming worlds, in these arrayed,
With joy shall I lift up my head
(Morgan, 2004, p. 29)

From his visit to the Moravian settlement at Herrnhut, John Wesley kept good notes and made wise adjustments and applications of what he had learned to the early Methodist movement. From Charles' interactions with the Moravians both in America during his failed missionary effort and later by participating in the Moravian meetings in London, amazing fruit came related to the writing of hymns. Another hymn story specialist Kenneth Osbeck states, "Charles alone wrote no less than 6,500 hymn text, with hardly a day or an experience passing without a crystallization into verse." (Osbeck, 1982, p. 181) Charles apparently wove his own conversion into what has become a famous hymn, "On Tuesday, May 23 [1738], Charles wrote in his journal, 'I began a hymn upon my conversion.' We aren't certain which hymn he meant, but many historians think it was 'And Can It Be,' because of the vivid testimony of verse 4:

Long my imprisoned spirit lay,
Fast bound in sin and nature's night;
Thine eye diffused a quickening ray-
I woke, the dungeon flamed with light;
My chains fell off, my heart was free,
I rose, went forth, and followed Thee.
(Morgan, 2003, p. 45)

The Second Great Awakening (1776-1810)

The wide influence of Charles Wesley's hymns played a role in both the First and the Second Great Awakening in different lands and among different people groups. In fact from the connection from the Moravians to Charles Wesley forward, there are echoes of one spiritual movement inter-twining with a next spiritual movement specifically through song. For instance, Charles Wesley himself came to know the Lord during the First Great Awakening and then his song writing crossed to America during the Second Great Awakening. Charles wrote "Roll, Jordan, Roll," which was introduced in America during the 19th century. That hymn went on to serve as a regular tune at Christian camp meetings and as a hope for slaves desiring to escape:

Roll Jordan, roll
Roll Jordan, roll
I wante go to heav'n when I die
To hear ol' Jordan roll
O brethern
Roll Jordan, roll
Roll Jordan, roll
I wante go to heav'n when I die
To hear ol' Jordan roll

Oh, brothers you oughter been dere
Yes my Lord
A-sittin' in the Kingdom
To hear ol' Jordan roll

Sing it over
Oh, sinner you oughter been dere
Yes my Lord
A-sittin' in the Kingdom
To hear ol' Jordan roll

http://www.negrospirituals.com/songs/roll_jordan_roll.htm

As Charles Wesley's skills connect the First Great Awakening and the Second Great Awakening, this next hymn, "Amazing Grace," was written during the First Great Awakening, sung at camp meetings during the Second Great Awakening, and was matched with still later during Protestant Transatlantic Revival with the music is most familiar widely now. Steve Turner provides some historical background:

Newton's "Amazing Grace" never enthralled his country as it has ours... Whatever the reason, the words of "Amazing Grace" articulately express American Christianity's emphasis on the conversion experience and simultaneously describe America's cultural and historical journey...

At the time of Newton's death, the dramatic religious revival later known as the Second Great Awakening was in progress. Initially centered on the border of Tennessee and Kentucky, it was characterized by a huge emotional outpouring of dancing, wailing, jumping, laughing, and collapsing. The songs had to be memorable because out in the field, in the half light, there could be no hymnals. (Turner, 2004)

In retrospect, “Amazing Grace” has sustained across the eras of revival at least as well as any one hymn in American history; even described as “The American Anthem.” (ibid., 2004)

Protestant Transatlantic Revival (1813-1846)

In the United States, evidences of new songs show on either side of the substantial divide related to Charles Finney’s “New Measures”. A clear root producing this division can be found in Finney’s *Lectures on revival of religion*:

There is nothing in religion beyond the ordinary powers of nature. A revival is not a miracle, nor dependent on a miracle, in any sense. It is purely philosophical result of the right use of the constituted means... A revival is as naturally a result of the use of means as a crop is of the use of its appropriate means... (Finney, pp. 4-5)

While Joshua Leavitt produced a hymnal titled *Christian Lyre* with Finney’s revival campaigns in mind (Osbeck, 1985, p. 159), Finney instead choose to use Thomas Hastings & Lowell Mason’s *Spiritual Songs for Social Worship*. While Hastings’ musical contributions to the church had merit on their own, his name and influence have been carried forward by a strong wave of notoriety through Finney’s work. In this case, the providence of God again seems to have allowed the weak of this world to confound the wise (1 Cor 1:27). In the first of his two well researched hymn story books, Kenneth W. Osbeck provides a helpful introduction to Thomas Hastings:

Though his formal training was meager, and as an albino he was afflicted with eye problems throughout his life, yet he wrote no less than fifty volumes of church music, including 1000 hymn tunes and more than 600 original hymn texts as well as editing more than fifty music collections... Along with Lowell Mason, Thomas Hastings is generally credited with being the person most instrumental in shaping the development of church music in the United States... (Osbeck, 1982, pp. 217-218).

For the sake of perspective, Osbeck addresses the length and the breadth of the influence of Hastings’ familiar hymn “Rock of Ages”:

This hymn has traditionally been ranked as one of the most popular hymns ever written. It is certainly one of the best-known in the English language. It has been described as a “hymn that meets the spiritual needs of all sorts and convictions of men from the derelict snatched from the gutter by the Salvation Army to Prime Minister Gladstone, at whose funeral it echoed through the dim spaces of Westminster Abbey.”

Rock of Ages, cleft for me,
Let me hide myself in Thee
Let the water and the blood,
From Thy wounded side which flowed,
Be of sin the double cure,
Save from wrath and make me pure.
(Osbeck, 1982, p. 215)

On the other side of the “New Measures” issue of the day, Asahel Nettleton produced the hymnal titled *Village Hymns for Social Worship*. That hymnal’s sub-title reflects the progression of sacred song reaching back from the First Great Awakening to that point in time, “Selected and Original: designed as a supplement to the Psalms and Hymns of Dr. Watts” (Tawa, pp. 28-31). The tune associated with this next hymn, “Come, Thou Fount” shows as “Nettleton”, though the author was Robert Robinson and the composer John Wyeth. This association by name is generally credited to Nettleton due to the publication of the hymnal as a whole.

Come, Thou Fount of ev’ry blessing,
Tune my heart to sing Thy grace;
Streams of mercy, never ceasing,
Call for songs of loudest praise.
Teach me some melodious sonnet
Sung by flaming tongues above;
Praise the mountain-I’m fixed upon it
Mount of Thy redeeming love.
(Osbeck, 1982, pp. 51-53)

Global Anglo-Saxon Lay Prayer Revival (1857-1895)

During the time of the 1857-1858 Layman’s Prayer Revival, a name that emerged in leadership at that time of spiritual breakthrough was Dwight Lyman Moody. Moody would serve prominently during those years of Christian advance in various capacities. One lasting

influence that D.L. Moody left was a trail of meetings which he shared with singer Ira Sankey.

In order to set Moody and Sankey in proper context during that time though, church historian

Dr. J. Edwin Orr shared this anecdote:

Now I take it, you understand that D.L. Moody was a product of a great spiritual awakening. I was talking to Sydney Ahlstrom, the great Lutheran historian, and I told him I was researching the story of the 1858 revival. He said, "Who started that, Moody?" I said, "No, sir." He said, "You surprise me." I said, "Not Moody. Moody didn't start the 1858 revival. The 1858 revival started Moody." There is all the difference in the world. (Orr, 1987, p. 6)

The following hymn story provides background about one of the better known songs that came from the Moody/Sankey campaigns. From a Christian perspective, words like providence, provision, and timing are all appropriate in this case. In both the era that these servants lived and the resources from which they drew, God's hand was evident to them and to others:

Miss Clephane wrote the text for "The Ninety and Nine" especially for children a short time before her death. It was published in a magazine called *The Children's Hour*. Five years later the American evangelists, D.L. Moody and Ira Sankey, were in Great Britain for one of their noted revival campaigns. The story is told of Moody and Sankey riding a train one morning from Glasgow to Edinburgh to conduct a service in the Free Assembly Hall of Edinburgh. Sankey stopped to purchase a newspaper in the train depot, hoping to get news from America. As he idly turned the pages of the paper during the ride, he discovered Elizabeth Clephane's poem. He tried to interest Moody in its contents, but the evangelist was too busy preparing his sermon. Finally, Sankey simply cut out the poem and placed it in his pocket.

At the meeting that afternoon in Edinburgh, the subject of Moody's message was "The Good Shepherd," based on Luke 15:3-7. Finishing his address, Moody turned to Sankey and asked him to sing some fitting solo. Sankey could think of nothing that was appropriate. Then suddenly he recalled the little poem he had put into his vest pocket. Placing his newspaper clipping on the folding organ before him and breathing a prayer for divine help, he struck the chord of A flat and began to sing. Note by note the tune was given, and that same tune has remained unchanged to the present time. Sankey declared that it was one of the most intense moments of his life. He said that he could sense immediately that the song had reached the hearts of the Scottish audience. "When I reached the end of the song," reported Sankey, "Mr. Moody was in tears and so was I." When Moody arose to give the invitation for salvation, many "lost sheep" responded to the call of Christ. (Osbeck, 1982, p. 251)

1. There were ninety and nine that safely lay
In the shelter of the fold;
But one was out on the hills away,
Far off from the gates of gold.
Away on the mountains wild and bare;
Away from the tender Shepherd's care.
2. "Lord, Thou hast here Thy ninety and nine;
Are they not enough for Thee?"
But the Shepherd made answer: "This of Mine
Has wandered away from Me.
And although the road be rough and steep,
I go to the desert to find My sheep."
3. But none of the ransomed ever knew
How deep were the waters crossed;
Nor how dark was the night the Lord passed through
Ere He found His sheep that was lost.
Out in the desert He heard its cry;
'Twas sick and helpless and ready to die.
4. "Lord, whence are those blood-drops all the way,
That mark out the mountain's track?"
"They were shed for one who had gone astray
Ere the Shepherd could bring him back."
"Lord, whence are Thy hands so rent and torn?"
"They're pierced tonight by many a thorn."
5. And all through the mountains, thunder-riv'n,
And up from the rocky steep,
There arose a glad cry to the gate of heav'n,
"Rejoice! I have found My sheep!"
And the angels echoed around the throne,
"Rejoice, for the Lord brings back His own!"

http://library.timelesstruths.org/music/The_Ninety_and_Nine/

Conclusion

For this presentation, the two following questions have shaped this research effort:

- 1) What is the foundation theologically for missional praise or overflowing worship in times of revival?
- 2) What are examples historically of missional praise or overflowing worship in times of revival?

As a summary of what has been presented, worship involves “continuous outpouring of all that I am, all that I do and all that I can ever become” (Best, p. 18). This worship is set in awe, wonder, and humility guiding believers back to the original purposes of loving God and becoming like Him including a desire to draw all nations to God’s greatness. Then, Raymond C. Ortlund Jr. provided a helpful definition of revival, “Revival is a season in the life of the church when God causes the normal ministry of the gospel to surge forward with extraordinary power.” (Ortlund, p. 9). In such times of revival, the church and the world has seen surges forward within individuals and groups who recapture a vision of God and His mission to the world. In fact, God’s *unchanging character* across history and *new songs* meet. As God’s people seek the Lord and His kingdom (2 Chron 7:14; Ps 27:8; Ps 34:4; 105:4; Jer 29:13; Zeph 2:3; Matt 6:33), God himself reveals more of Himself and his work by the Holy Spirit here on earth, which in turn provides us with fresh material for our new songs.

In revival, the drama and accompanying music regarding the advancement of God and his kingdom hits crescendo levels. While God’s kingdom remains not fully here yet, his people are unmistakably experiencing more of his presence and his kingdom reality. In this research, these four historical eras of marked spiritual renewal have been examined:

- The First Great Awakening
- The Second Great Awakening
- Protestant Transatlantic Revival
- Global Anglo-Saxon Lay Prayer Revival

All four of these eras of Christian spiritual renewal have left lasting spiritual markers in hymn or song. In some cases, people like Charles Wesley or songs like “Amazing Grace” even span from one season of revival to a following one.

This research has been a preliminary effort that provides initial answers and prompts further exploration. For instance, in the research process, kindred-spirited writers and related

research paths have surfaced which can take this study still further. Since the introduction to this study noted that missional praise would draw upon elements from theology, history, and missiology, those three categories will be employed in a blend of findings and recommended next steps of research.

Theologically, Ruth A. Meyers wonderfully converges worship and mission in her book *Missional Worship, Worshipful Mission: Gathering as God's People, Going Out in God's Name*:

Missional worship is an understanding and practice of worship that engages worshipers in the mission of God, drawing them into God's self-offering of redemptive love through Christ and in the power of the Spirit. From this perspective, worship and mission are in a dynamic relationship. We can imagine not only missional worship but also worshipful mission. Both concepts are built upon contemporary understandings of mission and the missional church (Meyers, p. 12)

Dr. Robert Coleman brings the theologically eschatological and the personal together for a Christian:

This is the reality in which the Christian lives. Though our body is still held by the earth, our spirit can soar with the angels in the city of unceasing song. There we are at home. In the inner sanctuary of our being, we are already beginning to know something of that worship in which the King of heaven dwells. And the singing grows sweeter with the years. (Coleman, p. 158)

Historically, there are many seasons and places of renewal that are yet to be examined in this research: the Early 20th Century Global Awakening (including notably the Welsh Revival, the Azusa Street Revival, and the Great Korean Revival), numerous worldwide regional revivals, and repeating campus revivals. In the context of youth ministry in this very year, West Virginia offers a very encouraging example of parallel tracks of high school campus revival and local church revival which continues as this fall season began (Chandler, pp. 24-25). Regional Church of God Pastor Mitchell Bias, who has been wrapped deeply into the revival, communicates that the worship piece of what has occurred is critical. He sees the revival as an answer to the prayers

and songs related to the coming of God's kingdom in step with Matt 6:9-10 from the "Our Father" prayer requests, "Your kingdom come, Your will be done on earth as it is in heaven" (Bias, 2016). Bias' ministry colleague, Minister of Music and Worship Jenelle Martin, shared that there has not been one theme song that could be easily distinguished, but instead a list of songs have been sung as up to eight different churches have participated in city-wide events together in a local field house. The student-led "Jesus Is Better" events and the ripple effect of churches uniting and then going back to their home settings has produced an increased "one church" sense to the area, one large church meeting at times for events and then many varieties of church (Assembly of God, Baptist, Church of God, Methodist...) serving like cells connected to the wider movement of Holy Spirit (Martin, 2016).

In addition as an example of missional praise, the movie "Hillsong: Let Hope Rise" released nationally on Friday, September 16, 2016. This film embodies Christian worship and witness. This Australian church's worship team was recorded in different places on the globe on a journey through family life, song writing, local church activity, and big stage events. The words and actions of this worship team clearly desire to draw people into the presence of Jesus Christ. Any and all of these examples listed above potentially could help build and round out an understanding of overflowing worship in times of revival.

Missionally, in his book *The Forgotten Ways*, Alan Hirsh shares categories through which this initial missional praise data and further data may be processed in the future:

A true encounter with God in Jesus must result in:

- *Worship*, defined as offering our lives back to God through Jesus.
- *Discipleship*, defined as following Jesus and becoming increasingly like him (Christlikeness)
- *Mission*, defined as extending the mission (the redemptive purposes) of God through activities of his people.
(Hirsch, p. 41)

From a mindset seeking to break “the missional code,” Ed Stetzer contributes a clarification regarding the core issue as worship is encouraged:

We need worshipers, and figuring out music is not the answer to that. But, with the right heart, the right music becomes a tool to create biblically faithful and indigenous music. (Stetzer, p. 222)

In review, a shared “anthem” from a college revival just over 20 years ago prompted this study. As theology and history have been examined, that unofficial anthem, “We Will Dance”, from the 1995 Wheaton College Revival all the more appears directly on track with where missional praise is heading:

The chorus goes, “We will dance on the streets that are golden, the glorious bride and the great Son of Man. From every tongue and tribe and nation, will join in the song of the Lamb.” (McLaughlin, p. 273).

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