

2012 New Songs for Crossroads Explained

New 2012 Songs for Both Sites

1. Come, O Redeemer Come (Fernando Ortega)
2. Kwake Yesu Nasimama/My Hope Is Built on Nothing Less
3. O Church, Arise (Keith Getty)
4. You Alone Can Rescue (Matt Redman)
5. You Are Good (Israel Houghton)
6. Apostles' Creed (Leonard Payton)
7. Sing Praise to the Father, Creator and King (Margaret Clarkson)
[same tune as "O Worship the King"]

Some people at the Maplewood site will remember the Apostles' Creed arrangement by Leonard Payton since we have sung it in the past. The last song "Sing Praise to the Father" is simply a new text for the tune LYONS, which we already sing for the hymn "O Worship the King" (including the same tune for the Chris Tomlin refrain), and so it is not technically a new song.

New 2012 Songs for the Maplewood site

8. All the Sacrifice Is Ended (Greg Scheer)
9. Beautiful Savior (Stuart Townend)
10. Come, People of the Risen King (Keith Getty)
11. Guide Me O, Thou Great Jehovah (Jeremy Casella)
12. Jesus Lives and So Shall I (William Bumphrey; Redeemer Pres. NYC)
13. Order My Steps (Glenn Burleigh)
14. The Garden Hymn

New 2012 Songs for the Olivette site

15. All to Us (Chris Tomlin)
16. Jesus, What a Friend for Sinners (Luke Smith)
17. O Living Bread from Heaven (Brian Moss; RUF)
18. Remembrance (Matt Redman)
19. Rejoice, the Lord is King
20. We Come, O Christ to You (Margaret Clarkson) [same tune as #19]
21. Soon (Brooke Fraser)
22. What a Savior (Laura Story)

Goals/Purposes for Selections

These new songs accomplish several important goals for the growth and development of music in worship at Crossroads.

1. Reinforcing stylistic foundations

The majority of selections for each site reflect its stylistic center. In Maplewood, the central stylistic voice is classic hymn texts sung with older classic tunes or newer, rewritten tunes, often in an acoustic folk genre. In Olivette, the central stylistic voice is modern worship songs in the pop/rock genre. The majority of new songs for each site maintains and reinforces the primary style that is most prevalent and familiar.

The lists of new songs include various combinations of texts and tunes from different time periods.¹

Old texts with old tunes: 14, 19

Old texts with new tunes: 2, 6, 7, 8, 11, 12, 16, 17

New texts with new tunes: 1, 3, 4, 5, 9, 10, 13, 15, 18, 21, 22

New texts with old tunes: 20

The new songs also contain a balanced variety of different song forms.²

Classic hymn: 3, 6, 8, 11, 13, 14, 17, 19, 20

Modern worship song: 4, 5, 15, 18, 21, 22

Hybrids: 1, 2, 7, 9, 10, 12, 16

2. Expanding stylistic and cultural diversity

While each of Crossroads's sites has stylistic center, each site also manifests musical diversity. Our church sings an eclectic mix of music, and many new selections for 2012 reinforce and stretch that existing diversity.

New songs that stretch beyond Maplewood's stylistic center: 2, 4, 5, 12, 13

New songs that stretch beyond Olivette's stylistic center: 1, 3, 6, 7, 16, 17, 19/20

¹ "Old" refers to texts and tunes prior to 1980; "new" refers to materials composed post-1980.

² While the boundary lines between these categories are fuzzy, a "hymn" typically has longer, more theologically dense texts and language and follows a fairly linear progression of thought with minimal repetition of texts. A modern worship song typically has shorter phrases and less theologically dense texts and language. Modern songs usually have repeated elements (refrains) and a stanza that is musically different from the others (a bridge). Some older and newer songs are hybrids having stanzas like classic hymns but repeated elements/refrains like modern songs.

A few of the 2012 songs also challenge both sites to embrace greater cultural diversity in our worship music. The new genres for 2012 include both a Kenyan arrangement of a classic hymn in an African reggae style as well as a few songs in the tradition of African-American gospel music.

African: 2

Black gospel: 5, 13 (and we will sing 12 with a black gospel style)

3. Expanding musical responses for all parts of the liturgy

The songs for 2012 provide a full array of new musical responses for the congregation that will fit each different part of the liturgy.

Praise/thanks for entering worship: 5, 7, 10, 19, 20

Confessing our sin: 1

Praise/thanks for God's forgiveness: 2, 4, 7, 9, 16, 20, 22

Praise/thanks for access to heavenly audience with God in Christ: 4, 8, 9, 12, 19

Offering ourselves to God: 2, 3, 11, 13, 16, 20, 21

Confessing the faith: 6

Praise/thanks for communion: 2, 4, 8, 9, 12, 14, 16, 17, 18, 21, 22

4. Building unity through music

Both the Maplewood and Olivette sites will learn songs 1–7. Also, some of the selections for the individual sites come from the current repertoire of the other. New song 9 for Maplewood is well known in Olivette, and new songs 16, 17, 19, and 20 for Olivette are already frequently sung in Maplewood. This common repertoire promotes strong, unified singing at joint worship services with substantial numbers from both sites, and it can facilitate transition of people who move from one site to the other.

At the Olivette site, four new songs (4, 15, 21, 22) have come from the repertoire of Grace Fellowship, the college ministry of Crossroads Presbyterian at Washington University. Singing these songs will help build musical bridges rather than walls between the worship life of students in mid-week campus meetings and the Sunday assembly with the whole church.

Methods and Resources for Learning New Songs

Each site will learn about one new song per month. In order to promote learning, the church will sing new songs for several consecutive weeks and then several more times over the following 2-3 months. The texts of each song as well as links to audio files will be available at Crossroads Worship website (<http://crossroadspresworship.net/>).