

Liberty University

School of Music

**Christ's *Hallel* and the Christian's Hallelujah:  
A Comparative Analysis of Jesus' Last Supper Hymn with Contemporary Worship Songs**

A Dissertation Submitted to  
the Faculty of the School of Music  
in Candidacy for the Degree of  
Ph.D. in Christian Worship

by

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1 Corinthians 15:10

## Abstract

The Last Supper of Jesus Christ and his disciples is one of the most iconic events in Christendom. One of the fewer talked-about scenarios in this historical event is Matthew 26:30 and Mark 14:26, when Jesus and his disciples sang a hymn before his crucifixion. This study examines the *Hallel* or Psalms 113–118, which Bible scholars believe was the hymn that Jesus sang with his disciples. The primary themes and emphases of these psalms are identified and coded. The goal of this research is to provide a metric for how the teachings from the *Hallel* may serve as a reference for evaluating and selecting songs for local church worship. The psalm assessment is the resource for examining the Top 25 contemporary worship songs from 2021–2023 for comparable themes and emphases. The research used a convergent mixed methods design, including the process of cross-talking, to examine Psalms 113–118 and the contemporary worship songs from 2021–2023 for theme and topic comparison, word use, and categorical placement. The research identified several songs that align with similar themes and messages of the *Hallel*, which speak of God’s redemption, faithfulness, and praise from his people from all nations. However, the most consistent theme found in these contemporary worship songs is that of personal testimony, a theme not found in Psalm 113–118. Churches may benefit from studying the *Hallel* and using the themes of Psalms 113–118 to assess old and current worship songs for a more consistent thematic practice with that of the hymn likely led by Jesus himself.

*Keywords:* *Hallel*, cross-talking, convergent mixed methods, contemporary worship song, Jesus’ hymn, Passover, worship, CWS, worship song

## **Dedication Page**

This research is dedicated to the only source of wisdom: to God, from whom all blessings flow; to Jesus, whose finished work on the cross saved me; and to the Holy Spirit, who guided my path every step of the way.

“But what things were gain to me, those I counted loss for Christ.

Yea doubtless, and I count all things but loss for the excellency of the knowledge of Jesus Christ my Lord: for who I have suffered the loss of all things, and do count them but dung,

that I may win Christ,

That I may know him, and the power of his resurrection...”

Philippians 4:7, 8, 10, King James Version

“This is the Lord’s doing; it is marvelous in our eyes.” Psalm 118:23

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## **Abbreviations**

KJV—King James Version

OJB—Orthodox Jewish Bible

B.C.E.—Before the Common Era

CCLI—Christian Copyright Licensing International

CWS—Contemporary Worship Song

TLV—Tree of Life Version

## Chapter 1: Introduction to the Study

### Introduction

“And when they had sung a hymn, they went out unto the mount of Olives” (Matthew 26:30, Mark 14:26, King James Version).

The Last Supper of Jesus Christ is one of the Bible’s most pictured, illustrated, and portrayed scenes. The Bible mentions that they sang a hymn after the supper, and the English Bible translations say it is a “hymn.” The study of the hymn is one of the least-mentioned subjects for examination in the Christian church setting. There might be a subconscious assumption that the song referred to in the Gospels of Matthew and Mark are the songs we sing that speak of the blood, Calvary, crucifixion, and the cross.

Bible scholars, such as Matthew Henry, describe the song Jesus sang as the Great *Hallel*, as was customary for the Jews to sing Psalms 113–118 at the end of the Passover supper.<sup>1</sup> According to David Burns, what Jesus sang was part of the Temple Psalm about deliverance and the Israelites’ praise for God’s lovingkindness.<sup>2</sup>

### Background and Context

This study demonstrates a need for teaching and materials to know and understand what Jesus sang before his crucifixion and a deeper analysis and appreciation of the Jewish context in practice from where the *Hallel* came from. The collection of Psalms 113–118, known to the Jews as the *Hallel*, is what Bible scholars believe is the hymn mentioned in the two Bible verses. The themes of Psalms 113–118 are the standard to compare how many of CCLI’s top 25 songs from

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<sup>1</sup> Matthew Henry, “Matthew,” essay, in *Matthew Henry’s Commentary on The New Testament* (Grand Rapids, MI: Baker Book House, 1983).

<sup>2</sup> David Quiver Burns, “Jesus Singing,” 687 (1899): 1103–5, ProQuest Global Library.

2021–2023 speak of or include the topics of God’s praise, deliverance, and redemption based on the words of the *Hallel* Psalms.

It is a thought-provoking and intriguing study to investigate what Christ sang by examining the *Hallel*, the themes, and topics of each of the Psalms that comprise the collection and understand the function of the Psalms as God intended. Recognizing the use of the *Hallel* in Jewish celebrations can guide churches in understanding the role of the Psalms in the spiritual edification of the body of Christ. This information and instruction may help the church choose appropriate songs for corporate worship. The analysis results are the resource for comparing Christian worship’s most popular songs and hymns based on the Christian Copyright Licensing International (CCLI) data and how contemporary worship music (CWS) themes may align with what Jesus sang before his crucifixion. The study results are a valuable tool for church song planners and worship leaders to appraise the overall themes of the songs in their local corporate worship and to determine and identify if their song list includes the topics and themes of the *Hallel*.

### **Theoretical or Conceptual Framework**

A study about the Bible and its contents needs to be used to explain and interpret itself because it is the word of God, inerrant in all forms, and perfect for faith, practice, and learning about the God of the Bible. All other sources are secondary in comparison to the Word of God. Denis Lamoureux explains the drawing out of the author’s meaning in any passage requires bringing out the selection’s original intent, therefore reading the Scripture through ancient eyes with a venerable mindset.<sup>3</sup>

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<sup>3</sup> Denis O. Lamoureux, *The Bible & Ancient Science: Principles of Interpretation* (Tullahoma, TN: McGahan Publishing House, 2020), 34–35.

Mainline Christianity, namely evangelicals, fundamentalists, and Pentecostals, have long regarded the Bible as inerrant, divinely inspired, and the fundamental basis of religious authority.<sup>4</sup> Three Bible verses speak of God’s truthfulness: “God is not a man, that he should lie” (Numbers 23:19, King James Version), “In the hope of eternal life, which God, that cannot lie, promised before the world began;” (Titus 1:2), “That by two immutable things, in which God cannot lie” (Hebrews 6:18). Jesus used Scripture (Old Testament) to proclaim his message, quoting Deuteronomy 8:3 when tempted by the devil (Matthew 4:4), using Old Testament history as part of his teachings (Genesis 1:27, 2:4 in Mark 10:6–8), and expressing his pain on the cross by shouting Psalm 22:1 (Matthew 27:46, Mark 15:34). God is the ultimate basis of the Bible’s inerrancy by studying who he is and what he has done. He is the all-knowing, unchanging God who has given his word (Scripture) to define and demonstrate how to live and who to believe.

Psalms 113–118, which comprise the *Hallel*, is the collection of Psalms the Jews recite during their festivals and on the first day of the Passover.<sup>5</sup> Also known as the “Egyptian *Hallel*,” Psalms 113–118 have been a significant component of Jewish festival liturgy since the Tannaitic period (1<sup>st</sup>–3<sup>rd</sup> century C.E.<sup>6</sup>). It is honored in contemporary Passover celebrations and other major festivals.<sup>7</sup>

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<sup>4</sup> Ted G. Jelen, Clyde Wilcox, and Corwin E. Smidt, “Biblical Literalism and Inerrancy: A Methodological Investigation,” *Sociological Analysis* 51, no. 3 (1990): 307–13.

<sup>5</sup> Louis Finkelstein, “The Origin of the Hallel,” *Hebrew Union College Annual* 23, no. 2 (1950): 319–37.

<sup>6</sup> Peretz Segal, “Jewish Law During the Tannaitic Period,” *An Introduction to the History and Sources of Jewish Law*, March 28, 1996, 100–40. According to Segal, the Tannaitic period commenced after the destruction of the Second Temple by the Romans in 70 C.E. and ended in the early days of the third century.

<sup>7</sup> Elizabeth Hayes, “The Unity of the Egyptian Hallel: Psalms 113–118,” *Bulletin for Biblical Research* 9 (1999): 145–56. The Tannaitic period was between 10–220 C.E., characterized by teachers of the oral law, primarily mentioned in the *Mishnah* (book of instruction or tradition).

There are classifications to describe the *Hallel's* purpose and function. Psalms 113–118 is also known as the Complete *Hallel*. The Complete Hallel recitation happens during the Jewish Three Great Festivals, the Feast of Dedication, and the Feast of the New Moon.<sup>8</sup> Henry Gowan analyzes the collection of these specific psalms through a poetic lens. He describes the Psalms as follows:

Psalm 113 contains four tetrastich strophes in trimeter, 114 has a strophe and antistrophe with three trimeter couplets, 115 is independent and composite, 116 is a sequent<sup>9</sup> that resolves into eight four-lined strophes, 117 is a single strophe, a trimeter tetrastich.<sup>10</sup> The second classification is Psalms 113–114, read at home during the celebration of the Passover evening. The third classification is similar to the Complete Hallel but excludes Psalms 115:1–11 and 116:1–11, also called the Babylonian Hallel.<sup>11</sup>

### Statement of the Problem

The Last Supper of Jesus Christ and his disciples is one of the most iconic events in Christendom. One of the less-discussed aspects of this historical event is Matthew 26:30 and Mark 14:26, stating that Jesus and his disciples sang a *hymn* before going to the Mount of Olives. This study identifies what Jesus and his disciples might have sung the night of his betrayal. According to the Jewish standards, Bible scholars believed that the hymn they sang was the *Hallel* found in Psalms 113–118. These Psalms speak of the coming out of Egypt, the dividing of the Red Sea, the giving of the law, the resurrection of the dead, and the lot of the Messiah.<sup>12</sup>

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<sup>8</sup> Herbert Henry Gowan, "The Egyptian Hallel," *Anglican Theological Review* 9, no. 1 (1926): 21–41.

<sup>9</sup> Rebecca Seiferle describes a sequence as "a long poem that combines shorter pieces by relying on the association, juxtaposition, and connection rather than theme or narrative to create an organic poetic whole" (Rebecca Seiferle, "24PearlStreet Workshops," Fine Arts Work Center In Provincetown, accessed November 12, 2022.)

<sup>10</sup> Gowan, *Egyptian Hallel*, 27–41.

<sup>11</sup> Finkelstein, *Origin*, 320.

<sup>12</sup> "Psalm 113–118: The *Hallel* and the Passover," *Hallel* Fellowship, November 8, 2021.

Psalms 118 ends with the words, “O give thanks unto the Lord; for he is good: for his mercy endureth forever” (v. 29, KJV).

Outside of Jewish liturgy and culture, there is minimal teaching in the local church about what hymn Jesus sang before his final hours. There is an occasional mention of Jesus’ singing before his death during the celebration of the Lord’s Supper, and the theme chosen for the hymn centers around the blood, the cross, and the finished work of Christ. The research problem in this study seeks to what is currently not represented in the Christian music literature that is found in the *Hallel*. This study aims to connect the non-Jewish believer in understanding the *Hallel* (praise)<sup>13</sup> from a Jewish historical and liturgical perspective. The research examines the themes and subjects of these unique Psalms as a reference in assessing the songs of the current church repertoire. It inspects which typical song selections contain the themes and topics of the *Hallel*. The evaluation results of Psalms 113–118 are the comparison model for examining Christian worship’s most popular songs and hymns based on the Christian Copyright Licensing International (CCLI) data.

### **Purpose of the Study**

The study of the *Hallel* gives non-Jewish Christians a recognition of what hymn Jesus sang and educate churches about the meaning of Matthew 26:30 and Mark 14:26 regarding the song he sang before he was crucified. The knowledge and instruction from exploring Psalms 113–118 will hopefully inspire and equip church musicians and worship planners to choose songs with themes and topics of the *Hallel*. Everything that Jesus said, exemplified, performed, or acted on must carry a weight of importance to a Christian because he is the Christ and God—

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<sup>13</sup> Menachem Posner, “What Is Rosh Chodesh?,” Chabad.org, 2012, [https://www.chabad.org/library/article\\_cdo/aid/1928828/jewish/What-Is-Rosh-Chodesh.htm](https://www.chabad.org/library/article_cdo/aid/1928828/jewish/What-Is-Rosh-Chodesh.htm).



man, the example each Christian should aspire to—be like Christ (1 Peter 2:21). The last song he sang must be vital to him, for he knew what was coming and the sacrifice he was about to make.

The examination of Psalms 113–118 will help construct a comparison module to assess CCLI’s top 25 songs from 2021–2023 and distinguish the songs that align with the contents of the Psalms. The theological content and thematic consistency with the *Hallel* Psalms will be the basis of the song evaluation. Once the *Hallel* research is defined and described and the CCLI data are listed and categorized, the information will be assembled and compared to the existing list of CCLI songs used by English-speaking congregations. Paul Marshall writes, “[L]iturgy is to shape our faith; but in the long run, it is not accountable for being an adequate expression of what our faith is or becomes as lived in a changing environment.”<sup>14</sup> The fluidity of society contributes to the changing preferences in the arts, which affects the church’s liturgy. The song lyrics must then be theologically correct and scripturally based, for the church’s doxology solidifies what the pulpit teaches, and the pulpit supplies the theology of the songs.

### **Methodology**

The research uses a convergent mixed method of analysis, employing a qualitative case study approach<sup>15</sup> to analyze the role of the *Hallel* in Jewish temple music and the themes and topics they teach about God. The results of the *Hallel* examination are the standard to compare the themes of CCLI’s cumulative list of the top 25 songs for the past three years and evaluate the lyrics if the song choices include the topics of Psalm 113–118. An examination and exploration

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<sup>14</sup> Paul V. Marshall, “Reconsidering ‘Liturgical Theology’: Is There a Lex Orandi for All Christians?” *Studia Liturgica* 25, no. 2 (1995): 135.

<sup>15</sup> John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE, 2018), 14.

of Psalms 113–118 using Bible concordances, books, and scholarly articles to identify the *Hallel*'s themes, topics, and teachings will be an integral part of the study. The literature review will be the basis of historical data collection. The analysis and comparison of song lyrics with the findings from the *Hallel* study on its themes, topics, or exact phrases from the Psalms are used within the songs. The study also utilizes CCLI's list of the top 100 songs from 2021–2023 but only focuses on the top 25 songs and compares the lyrics with the themes and topics of Psalms 113–118. Compilation and evaluation of all the data and identification of whether *Hallel*'s teachings are present in the church's music repertoire will be part of the research. The quantitative part of the study will be numerical aspect of the analysis: how many topics do the *Hallel* teach, the number of songs that included the identified themes and topics, and the relationship of the topics to the songs by percentage comparison.

### **Research Questions**

RQ1: What type of song did Jesus sing before his crucifixion?

Thomas Weinandy writes that the hymns Jesus and his disciples sang must have been the thanksgiving Psalms that concluded the Passover, which looks back to Jewish history and prophetically to the future.<sup>16</sup> This insight would be new knowledge for a non-Jewish Christian believer and is worth pursuing to understand Jewish customs and Passover practices and gain an understanding of Jesus' mindset before his crucifixion through the Psalms he sang.

RQ2: What are the predominant themes and content of the *Hallel* Psalms that likely represent the content of the Last Supper hymn?

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<sup>16</sup> Thomas Gerard Weinandy, "Jesus' Agony, Arrest, and Trials," essay, in *Jesus Becoming Jesus* (Washington, D.C.: The Catholic University of America Press, 2022), 319–56.

This question is essential to understanding *Hallel* and why it is vital to the Jewish people. The Bible teaches and instructs children to study God’s Word for instruction. Jesus said: “Search the scriptures; for in them ye think ye have eternal life: and they are they which testify of me” (John 5:39, KJV). It is essential to a Christian’s growth to grasp the Bible’s teachings. Learning the themes and topics of the Hallel is a considerable addition to biblical understanding, particularly about the last song Jesus sang.

RQ3: What are the predominant themes of songs represented by CCLI’s cumulative list of the top 25 songs from 2021–2023 that embody the *Hallel* themes?

CCLI’s data of the most used songs show what most churches sing during corporate worship in different parts of the world. Examining the song themes and topics the congregation sing and evaluating if those lyrics include the teachings of Psalms 113–118 themes is central to this study. As mentioned above, the preaching or teaching about the *Hallel* is minimal outside of Jewish culture; therefore, it will be helpful if worship planners and song leaders know more about its themes and topics to include pieces that teach about the same themes, thus finding and including *Hallel*-themed worship songs as part of today’s church music repertoire as part of the complete edification of the body of Christ in corporate worship.

### **Rationale, Relevance, and Significance of the Study**

There are many dissertations and scholarly sources on *Hallel* from a Jewish perspective, including its history, etymology, liturgical use, and verse-by-verse explanations. Still, more studies need to be done specifically about what Jesus sang in Matthew 26:30 and Mark 14:26 as part of the Christian analysis and examination. There are books and scholarly articles on contemporary worship songs (CWS) about lyrics, themes, and Christian Copyright Licensing International’s top lists of worship songs and hymns. Still, there are no articles or dissertations

about the relation between the *Hallel* and the presence of its themes and topics in contemporary worship songs.

Songs are powerful motivators that move people to action or to respond as shaped by the lyrics or the emotion the music exudes. As God's gift to man, music is a worship act that, when rightly used, will honor the Almighty. Congregational singing is one of the most excellent and beautiful tools for declaring God's excellence and strengthening the body of Christ.<sup>17</sup> It is fitting to sing back to the Father the words of the Bible to remind God's people of his faithfulness and to memorize Scripture. When the church sings a psalm or a hymn, it is like taking an oath, committing themselves in a binding way to a set of beliefs embodied in the music, and embracing a lifestyle.<sup>18</sup>

The short phrase "and when they had sung a hymn" (Matt. 26:30, Mark 14:26) is a phrase that needs a closer inquiry using Jewish history, literature, and practice to understand better what Jesus sang that night. Most scholarly writings and journal articles about the passage come from Jewish rabbis and professors since they are the authority regarding Jewish customs and traditions. Christians need more information about and discover Jesus' last hymn, to interpret it for understanding, and apply the lessons for spiritual growth.

There are at least four reasons for the significance of the study of the *Hallel*: First, the examination of the *Hallel* provides an understanding of what Jesus might have sung during the commemoration of the Passover as recorded in Matthew and Mark. Second, the pastors and teachers have the added knowledge of discussing what the actual *hymn* Jesus and his disciples

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<sup>17</sup> Keith Getty and Kristyn Getty, *Sing!: How Worship Transforms Your Life, Family, and Church* (Nashville, TN: B & H publishing group, 2017), 19, Scribd.

<sup>18</sup> Gordon J. Wenham, *The Psalter Reclaimed: Praying and Praising with the Psalms* (Wheaton, IL: Crossway, 2013), 13.

sang to edify the body of Christ. Third, the topics of the Psalms may give song leaders and worship planners an added resource in appraising contemporary worship songs and evaluating the lyrics if they represent some of the themes of the Last Supper hymn. Fourth, music is one of the best communicators of biblical teaching because of repeated singing, and churches use music to convey messages and instructions easily forgotten without the aid of music.

The research surveys the top 25 contemporary worship songs (CWS) from 2021–2023 licensed under CCLI in the United States and their theological correctness, and it constructs a process to help a local church examine the songs in light of Scripture. The study seeks to enlighten church musicians and music pastors on choosing songs for worship and praise with a balance based on the teachings and patterns specifically from the *Hallel* Psalms, from noted Bible teachers, seasoned church music composers, and the leading of the Holy Spirit. The following statements are from the Faith Baptist Navigator Sunday School, adapted to capture the essence of this research based on Matthew 7:22–28:

1. What a person hears molds him.
2. A person must build on a solid foundation.
3. The foundation determines the future of the house.
4. The process of building takes time, effort, and skill.
5. How a person builds determines his destiny.
6. The things that we repeat are the things that stick.<sup>19</sup>

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<sup>19</sup> Tim Rasmussen, “The Practice of Prayer,” (Sunday School Lesson, Faith Baptist Church, September 4, 2022).

## Definition of Terms

*Hallel*—praise, Jewish liturgical designation for Psalms 113–118 (Egyptian *Hallel*) as read in synagogues on festive occasions. In ancient times, Jews recited these hymns during the three festivals when they offered their required sacrifices in the Temple of Jerusalem. The Psalms expressed faith in and gratitude for Divine Providence.<sup>20</sup>

Complete *Hallel*—the collection of Psalms 113–118, also known as the Egyptian *Hallel*<sup>21</sup>

*Haggadah*—the particular book containing the story of the biblical Exodus and retold at the Passover

*Hanukkah*—dedication<sup>22</sup>

*Minhagim*—customs

*Mishna*—repeated study

*Pesach*—Passover

*Seder*—order; a religious meal served in Jewish homes on the 15<sup>th</sup> and 16 of the month Nisan, commencing the Passover<sup>23</sup>

*Shavuot*—also called Pentecost, in full *Hag Shavuot* (Festival of the Weeks), second of the three festivals of the Jewish religious calendar<sup>24</sup>

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<sup>20</sup> *Encyclopædia Britannica*, July 20, 1998, s.v. “*Hallel*.” <https://www.britannica.com/topic/Hallel>.

<sup>21</sup> Yong Kyu Cho, “The Hallelujah Psalms in the Context of the Hebrew Psalter” (Ph.D. Diss., Southern Baptist Theological Seminary, 1998), 74.

<sup>22</sup> Klayman, *Sukkot from the Tanakh*, 151.

<sup>23</sup> “Seder,” *Encyclopædia Britannica*, September 21, 2023, <https://www.britannica.com/topic/seder-Passover-meal>.

<sup>24</sup> “Shavuot,” *Encyclopædia Britannica*, February 22, 2024, <https://www.britannica.com/topic/Shavuot>.

*Sukkot*—booths, the most common name for Israel’s ancient autumn festival<sup>25</sup>

*Talmud*—study or learning; a compilation of ancient teachings as sacred and normative by the Jewish people<sup>26</sup>

*Tanakh*—the acronym of the Jewish Bible’s division of books

## **Assumptions, Limitations, and Delimitations**

### Assumptions

The study has two main assumptions: First, most non-Jewish Christian communities do not know what Jesus sang before his crucifixion, hence the introduction and the analysis of the *Hallel*. Additionally, there is a lack of teaching about Jesus’ song before his crucifixion among non-Jewish believers and a minimal selection of CWS that contains the themes and topics of *Hallel* in the current music repertoire of churches.

This study assumes that the material found in Psalms 113–118 forms the content of the song(s) that Jesus sang before his crucifixion. Examining the *Hallel* and comparing their themes with those of the top CCLI CWS will help worship leaders and music planners understand the hymn Jesus sang in Matthew 26:30 and Mark 14:26.

### Limitations

The study of the *Hallel* will be limited to understanding the meaning and purpose of Psalm 113–118 in Jewish liturgy and culture. Examination of its meaning will be limited to inquiry based on scholarly sources, and inspection of its goal will be based on historical writings

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<sup>25</sup> Seth Nathaniel Klayman, “Sukkot from the Tanakh to Tannaitic Texts: Exegetical Traditions, Emergent Rituals, and Eschatological Associations” (Ph.D. diss., Duke University, 2008).

<sup>26</sup> Haim Zalman Dimitrovsky and Lou Hackett Silberman, “Talmud and Midrash,” *Encyclopædia Britannica*, October 10, 2023. <https://www.britannica.com/topic/Talmud>.

on *Hallel's* origin and its use in Jewish liturgy throughout the centuries. The study will survey journals, books, and articles in English since the researcher does not speak or write in Hebrew and will rely on translations as reviewed and investigated by other scholars.

The researcher's background as a non-Jew, lack of experience in any Jewish custom, and the need for an interpreter during a proposed festival observation are also part of the limitations of the research.

### Delimitations

The research will limit the song lyric analysis of CWS to the top twenty-five songs for the last three years. The study will use three Bible translations, the King James Version, the Tree of Life Version, and the Orthodox Jewish Bible, to help understand the Psalms more profoundly and comprehensively using Hebrew words and phrases presented by the translations. In the final coded analysis, the research will use the KJV. In the final coded analysis, the research will use the KJV.

As information is available, the data from CCLI's top songs will be limited to twenty-five from 2021– 2023. The *Hallel* themes and the top CCLI song comparisons will assess if the songs the churches sing bring out or contain the topics of Psalms 113–118.

### Qualifications of the Researcher

The songs we repeat become what we believe. As a musician, the researcher has a solid theological foundation. She studied under the tutelage of Bible teachers and professors to strengthen her theological and philosophical background. The Lord also used skilled church musicians in Bible college with combined secular music and performance backgrounds to pursue God's call to be full-time church musicians. She trained to understand what makes a good song and how music affects people and taught others to worship in spirit and truth. It has been her



continual passion to seek which songs or hymns help edify the body of Christ and which choruses or anthems help instruct the whole counsel of God through music. She wants to continue training others to hone their musical skills and use them to serve and glorify the Lord. Her exposure to multiple churches during college and performing with other Christians from other denominations have given her more open-mindedness regarding music, practice, culture, and appreciation of God's artistry and the diversity of his creation.

With degrees in BCM in Choral Conducting, MRE in Church Music, DWS-Ethnomusicology, and now a Ph.D. candidate in Worship Studies at Liberty University, she continually commits to pursuing excellence for herself and the students she teaches. Earning a doctorate in Worship Studies has not stopped her from answering questions that will equip Christ's body of believers. Her continuing passion for learning and research motivates her to invest time, find answers to the research questions, and bridge the knowledge gap to help churches learn about the *Hallel*, its teachings and significance as part of church instruction, and choose *Hallel*-themed worship and congregational songs as part of the church's repertoire.

### **Summary of the Study**

More research needs to be done about *Hallel* and Christian worship. There is an abundance of material covering what the *Hallel* is from a Jewish perspective, and there are numerous books and articles about the Lord's Supper, authentic worship, contemporary worship music, and worship leading from the Christian's point of view. However, there is not enough material to bridge the study and significance of the *Hallel* as part of the church's knowledge and appreciation of the mind of Jesus during his last days. His singing is an impactful act of humility, obedience, and worship that will help a Christian understand a glimpse of what he went through before his ultimate sacrifice.

It is the passion of the researcher to equip the saints of God through music and the study of a portion of the mind of Christ. Apostle Paul writes in Philippians 2:5. “Let this mind (mindset) be in you, which was also in Christ Jesus,” (KJV) which speaks of his journey to the cross, his sacrifice, and victory. The in-depth study of the song Jesus sang will be an excellent resource as a filter for choosing appropriate songs for corporate and individual worship and to have a grasp and deeper appreciation of his sacrifice at the cross through the study of the *Hallel*.

## Chapter 2: Literature Review

The *Hallel*—the name given in the *Talmud* and rabbinical writings of Psalms 113–118, is considered a single composition unit and distinctively known as the *Hallel* of Egypt.<sup>1</sup> Bible scholars believe that the collection of Psalms is what Jesus and his disciples sang at the Last Supper. Benjamin Greene specifically states they sang together a part of the great *Hallel*, Psalms 115–118, to end the Last Supper.<sup>2</sup> The English Bible translations use the word *hymn* to refer to the song that Jesus and the disciples sang before they went to the Mount of Olives. Hebrew Bible translations use the word *Hallel* to describe the song sung at the end of the Passover:

לְוַיְהִי אַחֲרֵי קְרִיאַת אֶת-הַהַלֵּל וַיֵּצְאוּ אֶל-הַר הַזַּיְתִּים: 30

**30. way'hi 'acharey qar'am 'eth-hahallel wayets'u 'el-har haZeythim.**

**Matt26:30** And it came to pass after having sung a song,  
they went out to the Mount of the Zeythim (Olives).

〈30〉 Καὶ ὑμνήσαντες ἐξῆλθον εἰς τὸ Ὄρος τῶν Ἐλαιῶν.

**30 Kai hymnēsantes exēlthon eis to Oros tōn Elaiōn.**

**And having sung the hymn they went out to the Mount of Olives.**

Figure 2.1. *Sepher MattitYahu* (Matthew 26:30) from *B'rit haChadashah* (New Testament)<sup>3</sup>

<sup>1</sup> Mauro Brunstein, “NusachDB,” NusachDB - Festivals – Hallel, accessed August 3, 2023, <https://offtonic.com/nusach/index.html?service=FestivalsHallel>.

<sup>2</sup> Benjamin A. Greene, “Jesus’ Last Interviews,” *The Biblical World* 36, no. 4 (October 1910): 274–81.

<sup>3</sup> Lanny Mebust, ed., “Interlinear Matthew – Bayit Hamashiyach,” bayithamashiyach.com, Spring 2023, [http://www.bayithamashiyach.com/Interlinear\\_Matthew.pdf](http://www.bayithamashiyach.com/Interlinear_Matthew.pdf). New Testament (B'rit haChadashah) (in downward order of each verse of its texts of the paleo-Hebrew Phoenician, modern Hebrew at right, and its Hebrew color-coded transliterated text along with the transliterated names/titles and its color-coded translated English text if compared differently, and Greek New Testament and its color-coded transliteration, interlining with the translated color coded words mostly in English with the help of The New Greek English Interlinear New Testament, The Delitzsch Hebrew Gospels, The Apostolic Bible Polyglot, Jay Green's The Interlinear Bible, Franz Delitzsch Hebrew New Testament, Salkinson-Ginsburg Hebrew New Testament, HalleluYah English-Hebrew Parallel Edition, Interlinear Scripture Analyzer, Tyndale Bible [Coverdale, Rogers], Geneva Bible, NASB, NRSV, NKJV, Lamsa, New Jerusalem Bible, Peshitta Aramaic-English Interlinear NT) edited and translated by Lanny Mebust (Benyamin benQeath).

כּוֹנְנֵי חַרְי קְרָאָם אֶת-הַהַלֵּל וַיִּצְאֻ אֶל-הַר הַזַּיִתִּים: 26  
 מְכַלְכְּלֵי אֶת-הַלְלָהּ וַיֵּצְאוּ אֶל-הַר הַזַּיִתִּים 26

**26. w'acharey qar'am 'eth-hahallel wayets'u 'el-har HaZeythim.**

**Mark14:26** After their recital of the praise,  
they went out to the Mount of HaZeythim (Olives).

⟨26⟩ Καὶ ὑμνήσαντες ἐξῆλθον εἰς τὸ ὄρος τῶν Ἐλαιῶν.

**26 Kai hymnēsantes exēlthon eis to Oros tōn Elaiōn.**

**And having sung a hymn they went out to the mount of Olives.**

Figure 2.2. *Sepher Menachem* (Mark 14:26)<sup>4</sup>

While most of the English translations use *hymn* in the respective verses, three translations use *Hallel*: Complete Jewish Bible (CJB), Orthodox Jewish Bible (OJB), and Tree of Life Version (TLV).<sup>5</sup> The three translations use *Yeshua* (Jesus) in the New Testament and are similar in their focus on reaching out to Jews and non-Jews alike to understand the Bible. CJB's New Testament is David Stern's Jewish translation (*B'rit Hadashah*), which uses Hebrew names such as *Eliyahu* for Elijah and Hebrew and Yiddish phrases such as *matzah* for unleavened bread.<sup>6</sup> Similarly, OJB utilizes the Yiddish and Hasidic terms in the English language:

<sup>1</sup>And it came about when *Rebbe, Melech HaMoshiach* completed all these *divrei torah*, he said to his *talmidim*,<sup>2</sup> You know, that after two days, there is *Pesach*, and the *Ben HaAdam* is handed over for *talui al HaEtz* (*Mattityahu* 26:1-2).

<sup>4</sup> Lanny Mebust, "Final Complete Interlinear Mark - Bayit Hamashiyach," bayithamashiyach.com, Spring 2023, [http://www.bayithamashiyach.com/Interlinear Mark.pdf](http://www.bayithamashiyach.com/Interlinear%20Mark.pdf).

<sup>5</sup> Mark 14:26, Bible Gateway, accessed August 4, 2023. <https://www.biblegateway.com/verse/en/Mark%2014:26>.

<sup>6</sup> "Complete Jewish Bible, Messianic Jewish Publishers," Complete Jewish Bible (CJB)—Version Information, Phillip Goble, compiler, accessed August 4, 2023, <https://www.biblegateway.com/versions/Complete-Jewish-Bible-CJB/>.

<sup>1</sup>And when it came to pass, when Jesus had finished all these sayings, he said unto his disciples, <sup>2</sup>Ye know that after two days is the feast of the Passover, and the son of man is betrayed to be crucified (Matthew 26:1–2, KJV).

Jewish and Christian scholars produced the TLV to highlight and connect the present generation to the Hebrew roots of the Christian faith by arranging the Old Testament books according to Jewish tradition, reverencing the four-letter word for God, and using Hebrew words such as *Shabbat* and *shalom* throughout the translation.<sup>7</sup> The Hebrew-English translations' use of words and phrases in Yiddish and Hebrew makes Bible reading clearer. It brings today's reader to an ancient world of Hebrew history with a better perception of what it was like to live in biblical times.

### **The Use of the *Hallel* in Jewish History and Practice**

#### *Hallel* History

According to Solomon Zeitlin, the *Hallel* is much older than the Hasmonean period, which places the writing of the collection during the Persian period or earlier.<sup>8</sup> His argument stems from using specific phrases in ancient manuscripts: the Temple was called the House of Yahweh, and the Psalms mention the House of Aaron without saying David's name, indicating an earlier composition date.<sup>9</sup> Finkelstein establishes that the Complete *Hallel* was already a formed ritual and the completion of Psalm 115 in its complete form in 164 BCE.<sup>10</sup>

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<sup>7</sup> "Tree of Life Version - Baker Books," Tree of Life Version (TLV) - version information, accessed August 4, 2023, <https://www.biblegateway.com/versions/Tree-of-Life-Version-TLV-Bible/>.

<sup>8</sup> Solomon Zeitlin, "The *Hallel*: A Historical Study of the Canonization of the Hebrew Liturgy," *The Jewish Quarterly Review* 53, no. 1 (1962): 22–29. The Hasmoneans, known as the Maccabees, established their monarchy in Judea from 140 B.C.E to 37 B.C.E. Editor, "Davidic Line," Scholarly Community Encyclopedia, December 2, 2022. Ruth Sragow Newhouse, "The Music of the Passover Seder from Notated Sources (1644–1945), Volume 1" (Ph.D. Diss., University of Maryland, 1980), v.

<sup>9</sup> Zeitlin, *The Hallel: A Historical Study*, 24–25.

### Early Practice

Based on Louis Finkelstein's article, the *Hallel* is the Jewish festival *paean* (Webster: a joyous song of a hymn of praise, tribute, thanksgiving, or triumph<sup>11</sup>), consisting of Psalms 113–118 and recited in synagogue liturgy of *Shavuot*, *Sukkot*, Hanukkah, and the first day of the Passover, and is called the Complete *Hallel*.<sup>12</sup> He describes two other forms of the *Hallel*: one form is part of the Passover *Haggadah* and divides the *Hallel* by reciting Psalms 113–114 before the meal and Psalms 115–118 after the dinner; this is the Passover *Hallel*.<sup>13</sup> The third form is the *Hatsi* or Half *Hallel*, which omits Psalms 115:1–11 and 116:1–11. The excluded Psalms speak of prayers instead of praise and do not bear the message of the Exodus compared to the other *Hallel* Psalms.

Josiah Derby states that the temple authorities developed the *Hallel* to enhance the celebration of the three major festivals, and it became a permanent synagogue liturgy after the Temple's destruction.<sup>14</sup> Using standards of Jewish practice, Jesus and his disciples sang the *Hallel* on the night of the Passover. They brought the elements of temple liturgy into the upper room, thus observing the Passover *Haggadah*. He explains why the *Hallel* is not recited during *Purim* and gives a historical account of the Psalms' lack of use during the festival. The *Purim* celebration evolved with the *Hallel*'s exclusion and became widespread and codified in the

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<sup>10</sup> Louis Finkelstein, "The Origin of the Hallel," *Hebrew Union College Annual* 23, no. 2 (1950): 319–37.

<sup>11</sup> Edward Sackville-West, "Paeon Definition & Meaning," Merriam-Webster, accessed April 19, 2024, <https://www.merriam-webster.com/dictionary/paeon>.

<sup>12</sup> Finkelstein, *The Origin*, 322–23.

<sup>13</sup> Finkelstein, *The Origin*, 320.

<sup>14</sup> Josiah Derby, "Purim and Hallel," *Dor Le Dor: Our Biblical Heritage* 11, no. 2 (1982): 104–10.

*Mishna*. The Jews associate the festival with a secular festivity. Hence, the non-inclusion of the *Hallel* recitation is accepted, especially since *Purim* happened when they were in exile.<sup>15</sup>

Tzvee Zahavy's list of reasons for the *Hallel*'s historical and theological uses gives an overview of its early history and the three rabbinic sources for the explanations.<sup>16</sup> First, the use of the *Hallel* presents the philological (grammatical) reconstruction of the early and late versions of the Psalm collection. It emphasizes that reciting the *Hallel* may have started as early as the canon of *Tanakh*.<sup>17</sup> The *Tanakh* or *TaNaKh* is the acronym for the division of books of the Jewish Bible: *Torah* (Instruction or Law or Pentateuch), *Nevi'im* (Prophets), and *Ketuvim* (Writings).<sup>18</sup> Zahavy explains the various aspects of essential texts and historical accounts about the rituals involving the *Hallel* in prayer. He also includes short descriptions of the Jewish holidays: *Sukkot*, Passover, *Shavuot*, *Hanukkah*, the new moons, and when *Hallel* became part of the festivals, and discussion of these celebrations will appear later in the chapter. Herman Pollack reiterates that the recitation of the *Hallel* of the festivals of *Sukkot*, Passover, and *Shavuot* stemmed from *Minhagim* (customs) as a tradition of the forefathers and became part of regular Jewish practice.<sup>19</sup> Traditional practices in life and celebrations embody the Hebrew nation, which developed throughout its historical existence and continues to the present.

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<sup>15</sup> Derby, *Purim*, 105.

<sup>16</sup> Tzvee Zahavy, "Sources of the מקורות לסדר תפילות השנה בארץ-ישראל בתקופת האמוראים / Seasonal Ritual in the Third through Fifth Centuries C.E.," *World Union of Jewish Studies*, Division D, 2 (1985): 103–10.

<sup>17</sup> Zahavy, *Sources of the Seasonal Ritual*, 104–5.

<sup>18</sup> *Encyclopædia Britannica*, s.v. "Old Testament Canon, Texts, and Versions," October 1998, <https://www.britannica.com/topic/biblical-literature/Old-Testament-canon-texts-and-versions>.

<sup>19</sup> Herman Pollack, "A Historical Explanation of the Origin and Development of Jewish Books of Customs ('Sifre Minhagim'): 1100-1300," *Jewish Social Studies* 49, no. 3/4 (1987): 195–216.

The *Mishna* (repeated study) is the oldest systematical collection of Jewish oral laws compiled by the *tannaim* (early scholars) as early as the 3<sup>rd</sup> century.<sup>20</sup> The ancient rabbis wrote and compiled their interpretations of the *Torah* for practical daily living, and the *Mishna* contains the opinions of more than one hundred Jewish scholars.<sup>21</sup>

Erich Zenger describes *Yehallelukha* or Hallelujah as the shout of praise composed of the plural verb פלל פלל II *Piel* (exalt, praise) and the short form of the divine name יה Yah.<sup>22</sup> He characterizes the Hallelujah as a festival cheer by the liturgical community on joyful occasions, prayer, and song or as a superscript (beginning) or subscript (ending) of a cry.<sup>23</sup> The *Nishmat Kol Hai*, the soul of every being) is a prayer recited in gratitude to God's goodness and mercies and became a part of the Passover *Haggadah*.<sup>24</sup> The main thrust of this prayer is for every part of one's being to bless the Lord for all he has done and his continuous faithfulness. *Nishmat Kol Hai* is an artfully put-together appeal for the worshiper to utilize the entire body in expressing praise and gratitude to God.<sup>25</sup>

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<sup>20</sup> *Encyclopædia Britannica*, s.v. "Mishna," accessed October 22, 2023, <https://www.britannica.com/topic/Mishna>.

<sup>21</sup> J. Gordon Melton and Martin Bauman, eds., *Religions of the World: A Comprehensive Encyclopedia of Beliefs and Practices*, vol. 1 (Santa Barbara, CA: ABC-CLIO, 2002), 735.

<sup>22</sup> Erich Zenger, "Excursus: The Functions of the Hallelujahs in the Redaction of the Psalter," essay, in *Psalms 3: A Commentary on Psalms 101-150, Hermenia Series*, ed. Klaus Baltzer (Minneapolis, MN: 1517 Media, Fortress Press, 2011), 39–41.

<sup>23</sup> Zenger, *Functions*, 39.

<sup>24</sup> "Nishmat Kol Hai," Nishmat Kol Hai, 2008, <https://www.jewishvirtuallibrary.org>.

<sup>25</sup> Jeffrey Hoffman, "Nishmat Kol Hai: A Literary and Spiritual Commentary," essay, in *Hakol Kol Yaakov: The Joel Roth Jubilee Volume*, ed. Robert A. Harris and Jonathan S. Milgram (Leiden, The Netherlands: BRILL, 2021), 139–48.



## Jewish Pilgrimage Festivals

The three Jewish Pilgrimage Festivals reflect the act of the Jews when, in ancient times, they had to travel to the Temple in Jerusalem to pray and offer their sacrifices. The festivals observe the recitation of the *Hallel* as part of the customary observance of each gathering.

### *Sukkot*

*Sukkot*, or booths, is the common name for ancient Israel's autumn festival,<sup>26</sup> a symbol of clouds of glory through Midrashic exegesis of the biblical text<sup>27</sup> and connected with a future or eschatological hope.<sup>28</sup> The Jews celebrate *Sukkot*, or the Feast of Booths, to remember and commemorate the wandering years of the Israelites after the Exodus.<sup>29</sup> The following verses describe what God expects when his chosen people celebrate the festival:

<sup>13</sup>You are to keep the Feast of *Sukkot* for seven days after gathering the produce from your threshing floor and winepress. <sup>14</sup>So you will rejoice in your feast—you, your son and daughter, enslaved person and maid, Levite, and outsider, orphan and widow within your gates. <sup>15</sup>Seven days you will feast to *Adonai* your God in the place He chooses, because *ADONAI* your God will bless you in all your produce and all the work of your hand, and you will be filled with joy. <sup>16</sup>Three times a year, all your males are to appear before *ADONAI*, your God, in the place He chooses—at the Feast of *Matzot*, the Feast of *Shavuot*, and the Feast of *Sukkot*. No one should appear before *ADONAI* empty-handed—<sup>17</sup>the gift of each man's hand according to the blessing *ADONAI* your God has given you (Deut. 16:13-17, TLV).

The Jews recite the *Hallel* during the seven-day festival of *Sukkot* in remembrance of God's provision in the wilderness after Israel went out of Egypt (Ps. 114:1), a testimony to rejoice in the day that he has made (Ps. 118:24). The Exodus story of the Israelites transcends all

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<sup>26</sup> Seth Nathaniel Klayman, "Sukkot Form the Tanakh to Tannaitic Texts: Exegetical Traditions, Emergent Rituals, and Eschatological Associations," (Ph.D. Diss., Duke University, 2008), 1.

<sup>27</sup> Klayman, *Sukkot*, vi.

<sup>28</sup> Klayman, *Sukkot*, 2.

<sup>29</sup> *Encyclopædia Britannica*, s.v. "Sukkot," accessed October 18, 2023, <https://www.britannica.com/topic/Sukkoth-Judaism>. The seven-day celebration consists of erecting booths using branches of four specific plants. The commemoration includes the *Hallel* recitation, prayers, and thanksgiving to God.

time, and retelling the story keeps the message alive and Jewish culture not forgotten. Psalm 114 remembers the Exodus story with past, present, and future tenses interlaced, narrating the history but making the stories and lessons available for the current and future generations.<sup>30</sup> Judith Gärtner describes Psalm 114 as a fragment and analyzes the Psalm as a description of “the heritage of *YHWH* in condensed form.”<sup>31</sup>

### *Shavuot*

*Shavuot*, or the Festival of Weeks, is a one-day celebration commemorating the day God gave the Torah on Mount Sinai. However, the Bible does not specify the festival’s association with the Sinai experience.<sup>32</sup> Because of the *Diaspora*, tradition added a second day to include those outside Israel.<sup>33</sup> In the Hebrew Bible, the *Shavuot* festival has other names concerning the agricultural celebrations: Feast of Weeks (Exo. 34:22, Deut. 16:10, 2 Chron. 8:13), Feast of Harvest (Exo. 23:16), Day of First Fruits (Num. 28:26), and First Fruits of the Wheat Harvest (Exo. 34:22).<sup>34</sup> Aside from the *Hallel* recitation and reading of the Torah, the celebration also includes reading the book of Ruth, possibly because of the story’s harvest season setting.<sup>35</sup> An excerpt from Maher’s article contains the following description of the *Hallel*’s inclusion in the celebration:

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<sup>30</sup> Judith Gärtner, “Exodus Psalm 114--the Hermeneutical; Centre of the so-Called Egyptian Hallel?” essay, in *Exodus Rezeptionen in Deuterokanonischer Und Frühjüdischer Literatur* (Berlin, Germany: De Gruyter, 2016), 71–87.

<sup>31</sup> Gärtner, “Exodus Psalm 114,” 74.

<sup>32</sup> Sid Z. Leiman, “Pilgrim Festivals,” *Encyclopædia Britannica*, 1998, <https://www.britannica.com/topic/Jewish-religious-year/Pilgrim-festivals>.

<sup>33</sup> Richard M. Davidson, “Shavuot: Spiritual Lessons,” *Shabbat Shalom*, Andrews University, 2009, 5–11.

<sup>34</sup> Davidson, *Shavuot*, 5.

<sup>35</sup> Leiman, *Festivals*.

The Jews chanted the *Hallel* hymns during the festivals, including sacrifices such as the *Sukkot* and offering the first fruits (*Shavuot*). The antiphonal and responsorial nature of the *Hallel* meant that the people took part in the chanting but not in the offering of the sacrifices.<sup>36</sup>

### Passover

The Passover, also known as *Pesach*, celebrates Israel's Exodus from Egypt, ending the Jews' bondage for hundreds of years. The festival reenacts the events and celebrates their freedom and covenant with God.<sup>37</sup> The practitioners of the Passover agree that the festival observance happens in the spring with family and friends, complete with the prescribed meal and the recitation of the *Haggadah* liturgy.<sup>38</sup> The celebration lasts eight days and includes traditional meals, remembrances, and the *Torah* and *Hallel* recitations. Jeremy Schonfield writes about the *Hallel* as a description of the Exodus in the context of the Passover *Haggadah* and its other uses within Jewish liturgy.<sup>39</sup> He cites scholars' disputations and arguments on the exact composition of the *Hallel* and the "reasons for when and how the shortened *Hallel* recitations for certain festivals."<sup>40</sup> His conclusion provides a clear proposal of what the *Hallel* is: the collection of the Psalms is more than just praise. Still, it is a reiteration of the promise of the Messiah and bringing the Jews back home.<sup>41</sup>

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<sup>36</sup> Michael Maher, "The Psalms in Jewish Worship," *Proceedings of the Irish Biblical Association* 17 (1994): 9–36. The passage is from Joseph Heinemann's "Prayer in the Talmud", p. 125.

<sup>37</sup> Kathy Black et al., "The Jewish Year," essay, in *Rhythms of Religious Ritual: The Yearly Cycles of Jews, Christians, and Muslims*, (Claremont, CA: Claremont Press, 2018), 9–74.

<sup>38</sup> Jacob F. Love, "The Passover Seder: The History of a Memory" (dissertation, TRACE: Tennessee Research and Creative Exchange, 2019).

<sup>39</sup> Jeremy Schonfield, "Psalms 113–118: Qualified Praise?" *European Judaism* 50, no. 2 (2017): 147–57.

<sup>40</sup> Schonfield, "Psalm 113–118," 149–50.

<sup>41</sup> Schonfield, "Psalm 113–118," 156.

David Block presents Israel's festivals in a circular form to show when they happen according to Israel's Cultic Calendar:

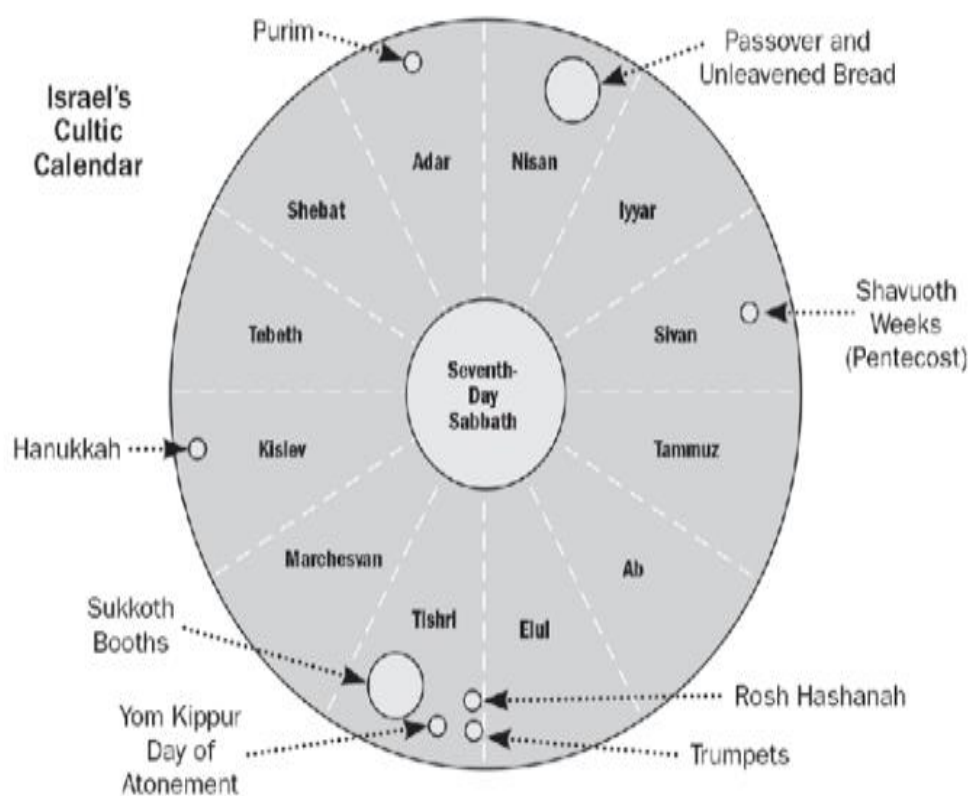


Figure 2.3. Jewish Calendar for Major Festivals<sup>42</sup>

Block gives four reasons why God instituted the festivals and the drama of celebrations in Jewish life and practice: First, the practice instilled a high view of God in the worshippers; second, it provided historical instruction; third, the celebrations gave a corporate sense of identity to the Jews; fourth, the festivals provided a social and ethical purpose in providing a community to every Jew and express compassion to the needy.<sup>43</sup>

<sup>42</sup> Daniel Isaac Block, *For the Glory of God: Recovering a Biblical Theology of Worship* (Grand Rapids, 2016: Baker Academic, 2016), 378.

<sup>43</sup> Block, *For the Glory of God*, 404.

### ***Hallel: Worship, Music, and Drama***

The recitation of the *Hallel* in its complete form happens eighteen days a year—the first day of the Passover, the Festival of Weeks, the Festival of the Tabernacles, and *Hanukkah*.<sup>44</sup> The following sources detail the *Hallel*'s recitation, music, and unique place in specific festivals.

Macy Nulman's article recounts the *Hallel*'s origin and role in temple worship and how the Levites, early cantors, and musicians recited or sang the Psalms. Hebrew scholars, such as Rabbi Eleazar, date the chanting of the *Hallel* during Moses' time, and the Levites recited them at the Temple according to the *Talmud*.<sup>45</sup> Michael Maher's article supports the period of the *Talmud* and other rabbis that *Hallel* chanting existed before David's time.<sup>46</sup> Music, chanting, and recitations are part of the worship life of the Hebrew people. Exodus 15:1-9 records Moses' song after the Israelites walked across the Red Sea:

Then sang Moshe and *Bnei-Yisrael* this *Shirah* to *HASHEM*, and spoke, saying, I will sing unto *HASHEM* for He hath triumphed gloriously: the *sus* and its rider hath he cast into the *yam*. *HASHEM* is my *oz* and *zimrah* (song of praise), and He is become to me *Yeshu'ah* (salvation); He is *Eli* (my G-d), and I will praise Him; *Elohei Avi*, and I will exalt Him (Exodus 15:1–2, OJB).

After Moses sang his praise to God, Miriam responded:

Then Miriam, the prophetess, Aaron's sister, took a tambourine in her hand. All the women went out after her with tambourines and with dancing as Miriam sang to them, "Sing to *ADONAI*, for He is highly exalted! The horse and its rider He has thrown into the sea!" (Exodus 15: 20-21, TLV).

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<sup>44</sup> Solomon Zeitlin, "The *Hallel*: A Historical Study of the Canonization of the Hebrew Liturgy," *The Jewish Quarterly Review* 53, no. 1 (1962): 22–29.

<sup>45</sup> Macy Nulman, "The Development of the *Hallel* Chant as Reflected in Rabbinic Literature," *Musica Judaica* 5, no. 1 (1982): 72–78.

<sup>46</sup> Michael Maher, "The Psalms in Jewish Worship," *Proceedings of the Irish Biblical Association* 17 (1994), 9–36. (In his footnote, Maher includes Heineman's quote that "The recitation of the *Hallel* dates back to the time of the Second Temple" (Prayer in the *Talmud*) and reiterates Finkelstein's position that the *Hallel* became part of the *Seder* in the second century B.C.).

Exodus 15 documents the earliest musical worship style of the Jews: Moses, as the leader and prophet of the nation, led them in praise and worship for God’s deliverance and the people’s response by singing and playing instruments in agreement with the leader.

Michael Maher gives an overview of the Psalms and how they may or may not have been part of Jewish life in the pre-exilic period.<sup>47</sup> He provides a table of the Psalms used every day of the week from historical accounts—*Sirach* and *Tamid*. He also discusses the titles of some of the Psalms and explains their meaning, which coincides with the importance of specific Psalms in certain festivals. His research gives an approximate time when the *Hallel* existed as part of the Jewish practice—as part of the *Seder*<sup>48</sup> when the Temple still existed.<sup>49</sup> One crucial fact to consider in his article is the mention of the *Hallel*, the ceremony during the lamb sacrifice, Passover *Seder*, of which the Jews partook of the lamb in their homes<sup>50</sup>

The School of Shammai<sup>51</sup> reiterated that reciting the first chapter of the *Hallel* (Psalms 113) should happen before grace and be completed after grace. At the same time, the School of Hillel<sup>52</sup> maintained the inclusion of Psalms 114 in the first recitation. The School of Hillel’s view

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<sup>47</sup> Maher, *The Psalms*, 14.

<sup>48</sup> Merriam-Webster.com Dictionary, s.v. “seder,” accessed August 6, 2023, <https://www.merriam-webster.com/dictionary/seder>. The English *seder* is a transliteration of the Hebrew word *sēdher*, meaning “order.” The courses in the meal, as well as blessings, prayers, stories, and songs, are recorded in the *Haggadah*, a book that lays out the order of the Passover feast and recounts the story of Exodus. [webster.com/dictionary/seder](https://www.merriam-webster.com/dictionary/seder)).

<sup>49</sup> Maher, *The Psalms*, 14.

<sup>50</sup> Maher, *The Psalms*, 14–15.

<sup>51</sup> “Shammai Ha-Zaken (‘The Elder’),” *Encyclopædia Britannica*, May 12, 2020. Shammai the Elder was one of the leaders that led the Sanhedrin. He competed against Hillel and observed a strict and literal interpretation of the Jewish law.

<sup>52</sup> Judah Goldin, “Hillel,” *Encyclopædia Britannica*, October 24, 2008. Hillel was an excellent teacher in biblical commentary and interpreter of Jewish tradition, but, unlike Shammai, advocated for more flexible interpretations and was well-liked by his peers.

in reciting Psalms 113–114 before grace became the standard in *Hallel* recitations, and the *Haggadah* agrees with the practice.<sup>53</sup>

There are two versions of the *Hallel* in Jewish traditions—*Hallel Ha-Gadol* (the Great Hallel, Psalm 136 with the refrain *ki l-olam hasdo* (His lovingkindness is eternal) and *Hallel Mitzrayim* (Egyptian *Hallel*, Psalms 113–118).<sup>54</sup> This research focuses on the *Hallel Mitzrayim*, which discusses God’s redemption, protection, and providence. The word *Mitzrayim* (מצרים) represents Egypt; it is from the Hebrew *tzar*, meaning narrow or constricted.<sup>55</sup>

וְגַר לֹא תִלְחָץ וְאַתֶּם יָדַעְתֶּם אֶת־נַפְשׁ הַגֵּר כִּי־גֵרִים הָיִיתֶם בְּאֶרֶץ מִצְרָיִם:  
 You shall not oppress a stranger, for you know the feelings of the stranger,  
 You yourselves have been strangers in the land of Egypt.  
 (v'-GER lo tikh-TZ, v'-A-TEM ye-da-TEM et NE-fesh ha-GER, kee-GEREEM  
 he-yi-TEM b'-E-retz mitz-RA-yim.) *Exodus 23:9*

In Psalms 118:5, the writer speaks of a tight, narrow place and *ADONAI*’s answer by bringing him to a spacious or significant place. *Mitzrayim* represents Egypt and the connotation of hardship, slavery, fear, and estrangement.

### *Hallel* in the Temple

The Temple authorities developed the *Hallel* to enhance the celebrations and festivals in response to the large attendance of people who gathered there.<sup>56</sup> The call-and-response method used by Moses at the crossing of the Red Sea is one of the patterns of recitation in a Temple

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<sup>53</sup> Zeitlin, *The Hallel*, 26.

<sup>54</sup> Raymond Apple, “Understanding the ‘Split’ and ‘Half’ *Hallel*,” *Jewish Bible Quarterly* 45, no. 4 (2017): 253–59.

<sup>55</sup> Clarinda Yuvienco, “*Mitzrayim*/Egypt,” *The Israel Bible*, September 16, 2023, <https://theisraelbible.com/bible-basic/mitzrayim-egypt/>.

<sup>56</sup> Derby, *Purim and Hallel*, 110.

setting. Klayman describes that the recitation is part of the ritual obligation to rejoice, coupled with petitions for salvation, help, and offering their praises in the sanctuary.<sup>57</sup>

Judith Hauptman describes the instruments used by the Levites for temple worship during the recitation of the *Hallel*. The article speaks of *halil*, a hollow reed, and *abuv*, a musical instrument similar to a flute made of a reed.<sup>58</sup> She is confident that the *abuv* is the modern-day oboe that produces a high, piercing sound, and its etymological meaning comes from the Arabic and Semitic *abuv*.<sup>59</sup>

Nulman mentions three different forms of public singing: after the leader sings half of a verse, the congregation repeats the verse as a song refrain; the second style makes the congregation repeat the verse in a chant after the leader recites it; the third style has the leader say the first half of the verse, and in turn, the congregation responds by speaking the second half of the verse.<sup>60</sup>



Figure 2.4. A Transcription of an Ancient *Hallel* Melody<sup>61</sup>

<sup>57</sup> Klayman, *Sukkot from the Tanakh*, 277-78.

<sup>58</sup> Judith Hauptman, "Ethnomusicological Research: The Talmudic Debate About the Hallel," *Journal of Synagogue Music* 43, no. 1 (2018): 3-12.

<sup>59</sup> Hauptman, *The Talmudic Debate*, 4.

<sup>60</sup> Nulman, *The Development of the Hallel*, 72-73.

<sup>61</sup> Nulman, *The Development of the Hallel*, 73.



Ho - du La - do - nai ki tov, ki l' - o - lam,  
 ki l' - o - lam chas - do. Yo - mar na, yo - mar na, yo - mar na Yis - ra - el, ki  
 l' - o - lam, ki l' - o - lam chas - do. Yom' ru na, yom' ru na, yom' ru na.  
 Yom' ru na, yom' ru na, yom' ru na yir'  
 veit A - ha - ron, ki l' - o - lam, ki l' - o - lam chas - do.  
 ei A - do - nai, ki l' - o - lam, ki l' - o - lam chas - do.

Figure 2.5. A Modern Rendition of Psalm 118 *Hodu Ladonai*, sung in *Pesach* and *Haggadah*<sup>62</sup>

### Jesus, the Passover, and the *Hallel*

The Festival of the Passover has multiple names depending on the occasion it commemorates: *Hag ha-Pesah* and *Hag ha-Mazzot* are biblical names because God passed over (*pesah*) the houses of the children of Israel when God had the angel of death plague Egypt (Exo. 12:23); *Pesah* was the *Paschal* lamb offered as a sacrifice on Passover eve.<sup>63</sup>

Jesus' Last Supper commemoration highlights his obedience to the Father's will, draws attention to the strengths and weaknesses of each disciple, and the importance of understanding the components of his last meal as they relate to today's Christian practice.

Before the Last Supper took place, the high priests planned to abduct Jesus and kill him for he taught a new way of living and loving God, which was very different from the norm and the ways of society that day:

It was two days before the Passover and the Feast of *Matzah*. The ruling *kohanim* and *Torah* scholars were searching for a way to grab *Yeshua* by stealth and kill him. "But not

<sup>62</sup> Mauro Braunstein, "NusachDB," NusachDB - Festivals – Hallel, 2014.

<sup>63</sup> Ruth Sragow Newhouse, "The Music of the Passover Seder from Notated Sources (1644–1945), Volume 1," (Ph.D. Diss., University of Maryland, 1980), 3.

during the festival,” they were saying, “so there won’t be a riot among the people (*Markos* 14:1–2, TLV).

The Passover Meal took place in a room in the city of Jerusalem that the Master, Jesus Christ, knew had already been prepared: Go into the city, and a man carrying a jar of water will meet you. Follow him. He will show you a large upper room, furnished and ready. Make preparations for us there (*Mark* 14:13, 16 TLV).

E.K. Taylor contends that the Last Supper of Jesus was the Paschal Meal or Passover Meal, during Christians commemorate Jesus and his work on the cross:<sup>64</sup>

For I received from the Lord what I also passed on to you—that the Lord *Yeshua*, on the night He was betrayed, took *matza*; and when He had given thanks, He broke it and said, “This is my body, which is for you. Do this in memory of Me.” In the same way, He also took the cup after supper, saying, “This cup is the new covenant in My blood. Do this as often as you drink it, in memory of Me” (1 Cor. 11:23–25, TLV).

Kim Huat Tan writes the sequence of the Passover meal structure as celebrated traditionally at home, which the biblical account of the Lord’s Supper also portrays:

1. The Preliminary Course: words of dedication over the first cup of wine, a meal of green herbs, bitter herbs, and fruit puree, served but not eaten.
2. The Passover Liturgy: observance of liturgy through the recitation of the Passover Haggadah and Psalms 113–114 and the drinking of the second cup.
3. The Main Meal: saying of the grace over the unleavened bread; meal consists of Passover lamb, unleavened bread, bitter herbs, fruit puree, and wine, grace over the third cup of wine.
4. The Conclusion: recitation of the second part of the Passover *Hallel* (Ps. 115-118). Praise over the fourth cup of wine.<sup>65</sup>

The Hebrew translation of the *hymn to Hallel* in *Mark* 14:26 indicates that Jesus performed the Jewish custom of the *Seder* with his disciples: the upper room in Bethany (v.3 Passover location), the evening Paschal meal (v:16), dipping in the dish (v. 20), breaking of

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<sup>64</sup> E. K. Taylor, “Jewish Forms in the Liturgy,” *The Furrow* 14, no. 8 (August 1963): 510–18.

<sup>65</sup> Kim Huat Tan, “The Climax of the Gospel: The Messiah and Jerusalem (11:1-16:18),” essay, in *Mark: A New Covenant Commentary* (London, England: The Lutterworth Press, 2016), 149–225.

bread (v. 22), drinking from the cup (v. 23), and the singing of the *Hallel* (v.26). The OJB translates it remarkably:

And at *Seudah*, while they were eating, Rebbe, Melech HaMosiach, having taken the *matzah* (bread), giving the *afikomen* to Mosiach's *talmidim* and said, Take and eat, this is my *basar*. And having taken the Cup of Redemption and having made the *bracha* (blessing), he gave to Mosiach's *talmidim*, and everyone drank of it. And Rebbe, Melech HaMosiach said to them, *Hinei Dahm Habrit*, the *dahm* of me, which is being poured out lama'an *Rabbim*. *Omein*, I say to you that no longer will I by any means drink of the *p'ri hagefen* (fruit of the vine) until *Yom HaHu* when I drink it *chadash* (new) in the *Malchut Hashem* (*Markos* 14: 22-26, OJB).

### The Language of the Psalms

Israel Slotki teaches that the Psalms' poetic construction, critiques, and assessments may be helpful for songwriters in creating music using the verses of the Psalms. He quotes the idea of William Henry Cobb that most of the Psalms and other biblical texts have three classifications in terms of line length: a portion is fully metrical, another section is unmetrical, and a third is partially metrical, a design as part of the tradition of Hebrew poetry.<sup>66</sup>

Gordon Wenham examines the ethics of the Psalms, the people in the book, and Christ's prominence. He mentions that in the biblical context, a remark like "God is holy" constitutes worship and expresses an attitude and a commitment to God, the object of worship.<sup>67</sup> His book provides a historical basis for the use and practice of the Psalms in temple worship as part of teaching in the Gospels, the early church, and up to the present. The personalized approach of the Psalms adds a confident demeanor to reciting or singing of the verses—the speaker commits to

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<sup>66</sup> Israel W. Slotki, "The Stichometry and Text of the Great Hallel," *The Journal of Theological Studies* os-XXIX, no. 115 (1928): 255–68.

<sup>67</sup> Gordon J. Wenham, *The Psalter Reclaimed: Praying and Praising with the Psalms* (Wheaton, IL: Crossway, 2013), 35-36.

the truth in more than a verbal way—the truths shape the mind and heart of the speaker, which Wenham calls *commissive*.<sup>68</sup>

Derek Suderman and Timothy Sandoval describe the Psalms as voices from the writer or the psalmist, the hostile speech of his adversaries, and God.<sup>69</sup> The Psalms' unique characteristic is its use of poetry throughout and the consistent appearance of parallelism, whether antithetical parallelism—to make a stark contrast or synonymous parallelism—to say the same thing twice.<sup>70</sup> Some sample parallel verses from the *Hallel*: They have mouths, but they speak not: eyes have they, but they speak not (Psalms 115:5, KJV antithetical); The Lord is high above all nations, and his glory above the heavens (Psalms 113:4, KJV, synonymous). In the two-line parallel writing style, the second line reinforces the first line's message, heightening the precept's significance.

Barry Davis identifies the corpus or the body of texts of the *Hallel*, including Psalms 107–112, by the following:

The Psalms are closer to each other and share themes; these themes occur in the areas of praise, distress, deliverance, and God's character; two of the themes—God deserving praise and God delivering his people from distress—appear at least ten times; the structure of the corpus is tightly knit with Psalms 108–110 linked by Davidic superscription, Psalm 114 connecting to the hallelujah rubric psalms (Psalms 111–113) to the hallelujah colophon psalms (Psalms 115–117) and Psalms 113–118 also known as the Egyptian *Hallel* used in Israel's worship.<sup>71</sup>

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<sup>68</sup> Wenham, *The Psalter*, 32–33.

<sup>69</sup> W. Derek Suderman and Timothy J. Sandoval, "Psalms," essay, in *Wisdom, Worship, and Poetry*, ed. Gale A. Yee, Hugh R. Page, and Matthew J. M. Coomber (Minneapolis, MN: 1517 Media: Fortress Press, 2016), 547–600.

<sup>70</sup> Suderman and Sandoval, *Psalms*, 548.

<sup>71</sup> Barry Craig Davis, "A Contextual Analysis of Psalms 107–18," (Ph.D. Diss., Trinity Evangelical Divinity School, 1996), iv.

Fred R. Anderson assigns a standard hymn tune to each Psalm in his book and suggests what meter and melody the Psalms might be, if applicable. His book is an excellent resource for adapting and singing the Psalms using familiar melodies that most Western churches already know. Anderson includes church tunes and suggestions on singing the Psalms that Gentile churches may use.<sup>72</sup> One example is Psalm 113 (his paraphrase to the tune of Melita, which is associated with the hymn “Eternal Father Strong to Save”):

**Psalm 113**  
Tune: Melita Fred R. Anderson



Sing prai ses to the name of God; Come, ser vants now, and of fer laud, from

5 this time forth and ev er more o'er all the world from shore to shore. Blest is Your name o

10 Liv ing Lord; O may Your name be long a dored.

Figure 2.6. Anderson’s Paraphrase of Psalm 113 to the Tune of MELITA<sup>73</sup>

<sup>72</sup> Fred R. Anderson, *Singing God’s Psalms: Metrical Psalms and Reflections for Each Sunday in the Church Year* (Grand Rapids, MI: William B. Eerdmans Publishing Company, 2016).

<sup>73</sup> Anderson, *Singing God’s Psalms*, 17–18. Anderson patterns his work to the Reformed tradition of metrical psalm—a poetic paraphrase of a biblical psalm text set in contemporary vernacular, versified in strict meter, and usually rhymed.

### ***Hallel Themes: An Overview***

The Psalms reveal Israel's history through each collection's themes, topics, and lyrics. Gartner states that the narratives of the past are actual events and are available for present learning and future understanding, interlacing the tenses and creating a situation of remembrance and relevance.<sup>74</sup> Remembering history through music is a powerful tool to recall the victories, hardships, and lessons of a life, situation, or community.

The research uses the King James Authorized Version, The Orthodox Jewish Bible by the Artists for Israel International, and the Tree of Life by the Messianic Jewish Family Bible Society as the primary sources of translation of the *Hallel*, or as the *Talmud* specifies the name as *Hallel Mistri* or the Egyptian Hallel.<sup>75</sup>

#### Psalm 113

*Halleluyah!* Praise, o servants of ADONAI, praise the name of ADONAI.  
He settles the barren woman in her home as a joyful mother of children. *Halleluyah!*  
(Psalm 113:1, 9, TLV)

In the Passover *Haggadah*, Psalms 113 and 114 are the climax before the meal and an exhortation to praise the Lord.<sup>76</sup> The beginning of the Psalm is a call to praise, a summon to exalt the Almighty. The summons, local and immediate, spoken by man but rooted in divine pleasure: it is God's will for humans to engage in praise, for it glorifies the One who created all.<sup>77</sup> Psalm 113's thematic structure includes the call to praise and assemble, and the basis of praise is

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<sup>74</sup> Gärtner, Psalm 114, 72.

<sup>75</sup> Schonfield, Psalms 113–118, 148.

<sup>76</sup> Schonfield, Psalms 113–118, 149.

<sup>77</sup> Peter C. Craigie, "Psalm 113," *Interpretation: A Journal of Bible and Theology* 39, no. 1 (1985): 70–74.

YHWH's power, sovereignty, mercy, and deliverance.<sup>78</sup> The dominant theological theme is proclaiming YHWH as the all-powerful one who delivers the helpless and downtrodden yet exercises mercy instead of destruction.<sup>79</sup> Matthew Henry comments, "We are called upon and urged to praise God in singing and holy fear for his grace and goodness."<sup>80</sup>

#### Psalm 114

When *Yisroel* went out of *Mitzrayim*, *Bais Ya'akov* from a people of a foreign tongue, *Yehudah* was His *Kodesh* (sanctuary), and *Yisroel* His dominion (*Tehillim* 114:1–2, OJB).

According to Gärtner, Psalms 114 has no beginning or ending. Because of this uniqueness, the Septuagint and Vulgate translations used the ending of Psalms 113 as the beginning of 114 and combined the ending of 114 with 115, making the combination Psalms 113.<sup>81</sup> Psalm 114's main thrust is Israel's deliverance from the land of Egypt and a constant reminder of his salvation. Michael Ayars also adds that the theological core of Psalm 114 is the powerful saving presence of YHWH as the Creator and God of Jacob.<sup>82</sup>

#### Psalm 115

Psalm 115 is a general hymn on trust, affirming God's faithfulness and love for his people amid the taunts of the surrounding nations:<sup>83</sup>

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<sup>78</sup> Martin A. Sweeney, "The Book of Psalms," essay, in *TANAK: A Theological and Critical Introduction to the Jewish Bible* (Minneapolis, MN: 1517 Media: Fortress Press, 2012), 375–97.

<sup>79</sup> Matthew I. Ayars, *The Shape of Hebrew Poetry: Exploring the Discourse Function of Linguistic Parallelism in the Egyptian Hallel* (Leiden, Netherlands: Brill, 2019), 68.

<sup>80</sup> Matthew Henry, "Psalm 113," *The Kings Bible - Matthew Henry's Commentary*, accessed April 19, 2024, <https://mhc.thekingsbible.com/MHC/19000>.

<sup>81</sup> Gärtner, "Psalm 114," 73.

<sup>82</sup> Ayars, "The Shape of Hebrew Poetry," 95.

<sup>83</sup> Suderman and Sandoval, "Psalms," 585.

The ones fearing *Hashem* trust in Hashem; He is their *ezrah* (help) and their *mogen* (shield). *Hashem* hath been mindful of us; *Yevarech. Yevarech es Bais Yisroel; Yevarech es Bais Aharon (Tehillim 115:11–12, OJB).*

At the heart of this Psalm is a contrast between the powerlessness of idols and the power and life-giving ability of YHWH in whose presence is a promise of life and blessing.<sup>84</sup> For the psalmist, the greatest need is his blessing, given to those continually seeking his face.

Psalm 115 is a dialogue, perhaps between the Levites and the people or between the different sections of the Levite choir.<sup>85</sup> It represents a responsorial psalm between the leader and the congregation or between two groups of church ministers.

### Psalm 116

Psalm 116 artistically combines the themes of redemption, public praise, and the worship of YHWH.<sup>86</sup> The opening “I love YHWH” identifies a love beyond emotion and connotes a solid loyalty to the Almighty Creator and a public testimony of praise and thanksgiving, with *Halleluya* ending the chapter.<sup>87</sup> Psalm 116 becomes a partial *Hallel* during *Rosh Hadesh*<sup>88</sup> and the last six days of the *Pesah*,<sup>89</sup> eliminating verses 1–11. This particular Psalm is significant concerning Jesus’ crucifixion as he recites verses 3–4: “The ropes of death entangle me, and the

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<sup>84</sup> Ayars, *The Shape of Hebrew Poetry*, 123.

<sup>85</sup> Reuven Hammer, “Hallel,” essay, in *Or Hadash: A Commentary on Siddur Sim Shalom, for Shabbat and Festivals* (New York, NY: Rabbinical Assembly/ The United Synagogue of Conservative Judaism, 2003), 132–37.

<sup>86</sup> Ayars, *The Shape of Hebrew Poetry*, 171.

<sup>87</sup> Suderman and Sandoval, *Psalms*, 585.

<sup>88</sup> Menachem Posner, “What Is *Rosh Chodesh*?” Chabad.org, 2012. *Rosh Hadesh* or *Rosh Chodesh* is a minor Jewish festival that means the head of the new moon, which is the beginning of each month in the Hebrew calendar.

<sup>89</sup> *Encyclopædia Britannica*, s.v. “Passover,” October 7, 2023, <https://www.britannica.com/topic/Passover>. *Pesah* is also the Passover, commemorating the Jews’ liberation from bondage to Egypt.



torments of *Sheol*<sup>90</sup> found me. I found trouble and sorrow. Then I called upon the name of *ADONAI*: “*ADONAI*, save my soul!” Jesus offered himself as a thanksgiving sacrifice for the people he loves and a forever atonement for all humankind.

### Psalm 117

<sup>1</sup> O praise *HASHEM*, all ye *Goyim*!  
Praise Him, all ye peoples.

<sup>2</sup> For His *chesed* is mighty toward us,  
And the *Emes HASHEM* endureth *l’olam*.  
Praise ye *HASHEM*. (OJB)

<sup>1</sup> O praise the LORD, all ye nations:  
Praise him. all ye people.

<sup>2</sup> For his merciful kindness is great toward us:  
And the truth of the Lord endureth forever.  
Praise ye the LORD. (KJV)

The word *peoples* defines the uniqueness of what God’s word is teaching in this passage. According to John Piper, the word is not mainly about location, but culture—language, customs, even physical features—hence, people groups or cultural groupings based on a country’s political state.<sup>91</sup> Psalm 117 is the shortest among the *Hallel* Psalms that encourage all nations and peoples to praise God for his lovingkindness and faithfulness. The unifying theological theme of the psalm is the call for all people to praise YHWH because of his eternal *hesed* (lovingkindness) and *’emet* (truth).<sup>92</sup> Henry continues to say that Psalm 117 is essential to what the Apostle Paul writes in his epistle to the Romans: “And again, praise the Lord, all ye Gentiles, and laud him, all

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<sup>90</sup> *Sheol* is the realm of the dead and the underworld, an end of relationship with YHWH. Jesus suffered distress and anguish. S.D. Snyman, “Juxtaposition as Literary Feature in Psalm 116,” *In Die Skriflig / In Luce Verbi* 56, no. 1 (2022), 4.

<sup>91</sup> Andrew J. Schmutzer and David M. Howard, eds., *The Psalms: Language for All Seasons of the Soul* (Chicago, IL: Moody Publishers, 2013), 446-47.

<sup>92</sup> Ayars, *The Shape of Hebrew Poetry*, 220.

ye people” (Romans 15:11, KJV), a foreshadowing and fulfillment in his ministry to the Gentile nations.<sup>93</sup>

### Psalm 118

Psalm 118 is a song of thanksgiving and praise for God’s mercy and deliverance and quotes the Song of the Sea, which quotes Moses’ song in Exodus 15:1–19.<sup>94</sup> The psalmist promises to praise God for his goodness and faithfulness in keeping his covenant with his people and rejoice for the day the Lord has made (v. 24). John Peters describes Psalm 118 as a processional hymn of a very elaborate character, the entrance of sacrificial procession through the gates in the courts.<sup>95</sup> The unifying theme that permeates the Psalm is confession, commitment, and YHWH’s ultimate praise for his saving power and deliverance of his people, Israel.<sup>96</sup>

### The Christian and Worship Music

Christopher Bryan poses an essential question in his article: when the Messiah comes, what place will there be for the Judaism of the past—in particular, what place will there be for Jewish religious practice?<sup>97</sup> The writer analyses the portrayal of Jesus in John’s gospel and the

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<sup>93</sup> Henry, *Commentaries*.

<sup>94</sup> John J. Parsons, “The Song of the Sea: Further Thoughts on Parashat Beshalach,” *Shabat Shirah and Beshalach*, accessed November 10, 2023, [https://www.hebrew4christians.com/Scripture/Parashah/Summaries/Beshalach/Song\\_of\\_the\\_Sea/song\\_of\\_the\\_sea.html](https://www.hebrew4christians.com/Scripture/Parashah/Summaries/Beshalach/Song_of_the_Sea/song_of_the_sea.html).

<sup>95</sup> John P. Peters, “Notes On Some Ritual Uses of the Psalms,” *Journal of Biblical Literature* 29, no. 2 (1910): 113–25.

<sup>96</sup> Ayars, *The Shape of Hebrew Poetry*, 230.

<sup>97</sup> Christopher Bryan, “Shall We Sing Hallel in the Days of the Messiah?” *Saint Luke’s Journal of Theology* 29, no. 1 (1985): 25–36.

biblical background concerning his preaching to the Jews. The article clarifies Jesus' relationship with Judaism and briefly describes the first Christians' participation in temple worship (Acts 2:46).<sup>98</sup>

Scott Aniol gives insight into music's purpose and meaning, pop culture's nature, and the emotions that are part of worship.<sup>99</sup> He describes worship from the Old and New Testament perspectives and submits that worship begins with understanding biblical truth about God.<sup>100</sup> Realizing the truth in what worship truly is will help align music choices for corporate worship.

W. David Taylor presents an argument by well-known Christian composers that Christians should write new and spontaneous songs based on their reading of the Psalms.<sup>101</sup> He explains the phrase "a new song" in the context of the Psalms and how they are used, and he gives various perspectives based on Jewish liturgy, history, and practice. New music material propels contemporary worship music business and worship bands, composers, and recording companies, which promotes a "theologically skewed idea of newness," on which Taylor contends that a *new song* may also mean a new grace experience and a new future.<sup>102</sup>

David Lemley discusses the role of music in worship in the lives of worshipers. He states that music offers a means to receive and proclaim their faith, bridging *agendi* (ritual worship) and *vivendi* (lived worship).<sup>103</sup> He studies the song lyrics that express genuine and heartfelt

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<sup>98</sup> Bryan, "Shall We Sing the Hallel," 26.

<sup>99</sup> Scott Aniol, *Worship in Song: A Biblical Approach to Music and Worship* (Winona Lake, IN: BMH Books, 2009), 16.

<sup>100</sup> Aniol, *Worship in Song*, 59.

<sup>101</sup> W. David Taylor, "The 'New Song' of the Psalter as a Vision for Contemporary Worship Music," *Artistic Theologian* 7 (2019): 7–23.

<sup>102</sup> Taylor, *The 'New Song'*, '9.

<sup>103</sup> David Lemley, *Becoming What We Sing: Formation Through Contemporary Worship Music* (Grand Rapids, MI: William B. Eerdmans Publishing Company, 2021), 201.

emotion, the way God’s people worship and sing, and whether these characteristics become the visible interpretation of a life lived in the presence of God.

According to Daniel Read, recorded congregational singing started when Moses composed the song now known as the Song of the Sea from Exodus 15.<sup>104</sup> Exodus 15 describes Moses spontaneously singing his praise to God after walking through the Red Sea, providing safe passage for the nation of Israel, and experiencing God’s power that they had never seen before. The Israelites, led by Miriam and the other women, responded with a song in jubilant praise. She exemplifies the *Torah*’s call to love the LORD, expressing a primal function of religion—the soul’s response to the world’s wonder through her joy and faith that resulted in a joyous response in song and dancing.<sup>105</sup>

Bryan Chapell calls the church to minister the gospel to the world and for Christian worship as an intentional expression of the gospel-oriented biblical purpose.<sup>106</sup> The main thrust of the church is to proclaim the kingdom of Christ and declare his finished work on the cross. The ultimate response of the believer is to love God with his heart, soul, and mind (Matthew 22:37-39). The highest act a child of God can do is to offer oneself as a living sacrifice, the reasonable service the Almighty expects from each of his children (Romans 12:1). Worship is the overflow of a heart that is thankful, praiseful, and grateful for everything God has done. God

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<sup>104</sup> Daniel L. Read, “Why We Sing Along: Measurable Traits of Successful Congregational Songs” (Masters Thesis, University of Kentucky, 2017), 1.

<sup>105</sup> Barry L. Schwartz, “Miriam’s Celebration: The Path of Joy,” essay, in *Path of the Prophets: The Ethics-Driven Life* (Philadelphia, PA: The Jewish Publication Society, 2018), 161–69.

<sup>106</sup> Bryan Chapell, *Christ-Centered Worship: Letting the Gospel Shape Our Practice* (Grand Rapids, MI: Baker Academic, 2017), 168.

inhabits the praises of his people, the gospel forms the worship, and his children become the face of the world that needs his salvation.<sup>107</sup>

### **Conclusion: Why did Jesus Uphold the Singing of the *Hallel* during the Last Supper?**

Throughout the Gospels, Jesus participated in Jewish traditions and practices in the Temple and outside, where he ministered to people. The Jewish people's festivals and celebrations require offerings for various needs. In upholding the Hallel recitation during his last supper, he presented himself as the Lamb of God who takes the world's sins (John 1:29). Jesus is the only sacrifice that sufficed the wrath of God (Hebrews 9:1–18). He is the fulfillment of the law and the prophets and the only propitiation for all the world's sins.

Jesus reminds his disciples by commemorating the Passover and the liturgy (*Hallel* recitation) that God cares for his people. The eleven disciples will constitute the team of Jesus' chosen men to continue bringing God's message—the fulfillment of Messianic prophecies in the Person of Jesus Christ. Jesus exemplified the principle of remembering, recounting, and reciting who God is and what he has done through the recitation of the *Hallel*, which teaches that it is good, helpful, and essential to commemorate and recognize God's faithfulness in every aspect and season of life.

Josiah Hall states that by connecting the Exodus to God's presence, the Psalms indicate that YHWH's presence inherently connotes divine חסד (*chesed*, lovingkindness, grace) and his superiority over the nations and their futility in serving and believing in idols.<sup>108</sup> Psalms 113–118 magnify God's supreme authority over all, evidenced by the declaration of the Psalm writers

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<sup>107</sup> Chapell, *Christ-Centered Worship*, 165.

<sup>108</sup> Josiah D. Hall, "Let the Nations Sing Hallelujah: The Influence of the Egyptian Hallel on the Citation of Psalm 117 OG in Mark 12:10–11," *Journal of Biblical Literature* 141, no. 1 (2022): 137–56.

(Psalms 113:4–5, 114:7, 115:1, 15–16, 117:2, 118:27). The *Hallel* Psalms praise YHWH for his grace in rescuing Israel from Egypt. The Last Supper account reveals Jesus Christ’s mindset on that memorable night. By chanting the *Hallel*, he thanked the Father for his mission of salvation accomplished through Jesus’ death.<sup>109</sup>

The most important aspect of the *Hallel* recitation during the Passover is that it ushered the commencement of the disciples’ ministry that will affect the whole world for generations to come. Everything the disciples and their respective disciples and followers—proclaiming the Gospel beyond Jerusalem—is the continuous fulfillment of Psalm 117: Praise all you nations! Glorify Him, all you peoples. For great is His lovingkindness toward us, and *Adonai*’s truth endures forever. *Halleluyah!* (TLV). Hall defines the importance of the *Hallel* in light of its use during the Last Supper:

The prominence of Gentile inclusion in the worship of YHWH in the *Hallel* (especially in Psalm 116) resonates with (the book of) Mark’s emphasis on the priority, though not exclusivity, in the kingdom. By quoting Psalm 118, Jesus claims to be the new cornerstone of the eschatological Temple, and God is leading his people out of the exile of sin and death. The *Hallel* depicts the Temple where the Gentiles join with Israel to worship God; the place of worship is not the physical Temple but Jesus himself.<sup>110</sup>

Every aspect of the Last Supper that night before Jesus was crucified has an extraordinary and perpetual impact on the life of every individual who has walked on the face of the earth. The *Hallel* or Psalms 113–118 encapsulates the tremendous power of God, his love for his people, the inclusion of the Gentile nations in praising YHWH, the care he extends to those who call on him, the salvation and redemption that awaits those who trusts in him, and the terrible punishment for those who reject his lordship.

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<sup>109</sup> Block, *For the Glory of God*, 222.

<sup>110</sup> Hall, *Let the Nations*, 156.

## Chapter 3 Methodology

### Introduction

Celebrating the Lord's Table is an integral part of the life and purpose of the Christian church and the family of God. Although most churches observe and revere the practice of what is commonly called the Holy Communion, there is more to learn about the practice concerning the hymn Jesus likely sang on that memorable occasion. In 1 Corinthians 11:24–25, he gave the following reminders:

And when he had given thanks, he brake it, and said, "Take, eat, this is my body, which is broken for you: this do in remembrance of me." After the same manner, he also took the cup when he had supped, saying, "This cup is the new testament in my blood: this do ye, as often as ye drink it, in remembrance of me" (King James Version).

And, having made the *HaMotzi*, *Rebbe*, *Melech HaMoshiach* offered the *betzi'at halechem* (breaking of the bread) and said, "*Zeh hu vesari hannivtza ba'adchem; zot asu l'zirkoni.*" (This is my flesh, which is broken on your behalf. Do this in memory of me.) In like manner, after eating the [*Pesach*] *Seudah*, also [after the *bracha* over] the [*kiddush*] cup, *Rebbe*, *Melech HaMoshiach* said, "This *kos* (cup) is the *brit chadasha* in my *dahm* (blood). This do, as often as you drink, in *zikaron* (remembrance) of me" (Orthodox Jewish Bible 2011).

Jesus desires his children to remember his sacrifice and the finished work on the cross through the celebration of the Lord's Table. This research intends to understand what words he may have sung during the initiation of the first Lord's Table and gain further knowledge of his frame of mind before his crucifixion. These insights will then be used to assess the top contemporary worship songs of the past three years to see if the lyrics include messages or topics similar to those of the *Hallel* (Psalms 113–118).

The overarching foci of the study are twofold: first, the research will discover, analyze, and seek to understand the hymn Jesus and his disciples likely sang at the Lord's Supper, as mentioned in Matthew 27:46 and Mark 15:34 following the Passover celebration. Second,

compare the themes and topics of the *Hallel* to the top twenty-five contemporary worship songs (CWS) data as recorded by the Christian Copyright Licensing International (CCLI) from 2021–2023 to help churches, worship planners, and song leaders evaluate the songs sung in churches today to determine if they contain similar themes and topics as the *Hallel* sung after that first Lord’s Supper.

### **Research Questions**

This study is conducted by examining the following three questions:

**RQ1:** What type of song did Jesus sing before his crucifixion?

**RQ2:** What are the predominant themes and content of the *Hallel* Psalms that likely represent the content of the Last Supper hymn?

**RQ3:** What are the predominant themes of songs represented by CCLI’s cumulative list of the top 25 songs from 2021–2023 that embody the *Hallel* themes?

### **Research Methodology**

This research uses the convergent mixed methods described by John Creswell and David Creswell in their book *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*.<sup>111</sup> The authors characterize the technique as merging quantitative and qualitative data to analyze the research problem comprehensively.<sup>112</sup> For this study, each verse of the half verse of the *Hallel* and each phrase of the songs is assigned markers created by the researcher to identify key topics or themes that the Psalms chapter and the songs teach. The results will be

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<sup>111</sup> John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE, 2018).

<sup>112</sup> Creswell, *Research Design*, 15.



presented visually in a graph to recognize the differences and similarities through the markers and will be combined for comparison. The data integration will bring access to the knowledge presented by the separate studies<sup>113</sup> from the qualitative examination of the *Hallel* and the quantitative report from the CCLI data. The purposeful synthesis of the two fields of inquiry about the qualitative *Hallel* research and the quantitative/qualitative data of the top twenty-five CWS from CCLI's reports from 2021–2023 are the benchmarks for answering the research questions.

Ellen Moseholm and Michael Fetters developed more precise and concise explanations of mixed methods research (MMR) in an article on convergent mixed methods studies. In the convergent MMR, the researcher intends to merge the two data sets for this inquiry. The writers define the relational dimension of merging: the *separative* approach analyzes the qualitative and quantitative data and finds commonality between the two research types. At the same time, the *iterative* process involves cross-talking (simultaneous analysis) during the data collection.<sup>114</sup>

For this research, the qualitative data of the *Hallel* includes the background of Matthew 26:30 and Mark 14:26, when Jesus and his disciples sang the *Hallel* about the Passover celebration, the analyses of Psalms 113–118, and their themes and topics. The data explains the hymn Jesus likely sang, the *Hallel*, from the Psalms 113–118 collection, its functions and purposes in Jewish history and practice, and why historians and Bible scholars believe the Psalms are what Jesus and his disciples chanted on that significant occasion before his crucifixion. Each chapter of these Psalms is examined using commentaries and scholarly sources

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<sup>113</sup> Ellen Moseholm and Michael D. Fetters, "Conceptual Models to Guide Integration During Analysis in Convergent Mixed Methods Studies," *Methodological Innovations* 10, no. 2 (2017), 1–11.

<sup>114</sup> Moseholm and Fetters, *Conceptual Models*, 4.

to assess the themes and topics, with a brief historical background of each Psalm chapter or its use in Jewish festivals.

The quantitative data from CCLI contains the top 25 CWS from 2021–2023 as provided by CCLI and the songs' lyric analyses. The song lyrics and the Psalm verses will be examined through crosstalk to determine if the songs align with the language of the *Hallel* Psalms.

### **Research Design**

The research spotlights two significant areas of design. The first area of inquiry will examine the commemoration of the Passover and the recitation of the *Hallel*. Matthew Ayars' book, *The Shape of Hebrew Poetry*, offers a pattern of linguistic parallelism and provides the *Hallel* translation with notes, a unifying theological theme, a stylistic overview, text analysis, macrostructure analysis, and a conclusion for each chapter of the *Hallel* Psalms.<sup>115</sup> Using Ayar's pattern and Michael Fell and Caroline Sporleder's project of lyric analysis on vocabularies, style, and semantics structure (based on the *Hallel*),<sup>116</sup> the researcher will construct a table of linguistic markers to identify key topics and themes as taught and described by the verses of the *Hallel*. A percentages pie graph will show a visual representation of each semantic analysis result.

The song lyrics that made it into the top 25 of CCLI's list will also undergo the same level of semantic marker analysis and will include a percentage pie graph to show the results. This helps visualize the frequency of the occurrence of the markers, which will indicate the themes, topics, and ideas that both the *Hallel* and the CWS teach.

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<sup>115</sup> Matthew I. Ayars, *The Shape of Hebrew Poetry: Exploring the Discourse Function of Linguistic Parallelism in the Egyptian Hallel* (Leiden, Netherlands: Brill, 2019).

<sup>116</sup> Michael Fell and Caroline Sporleder, "Lyrics-Based Analysis and Classification of Music," *Proceedings of COLING 2014, the 25th International Conference on Computational Linguistics: Technical Papers* C14, no. 1059 (August 2014): 620–31.

The second level of inquiry is a united song analysis patterned on Mawaddah and Rahmat's procedure based on their article "Semantic Analysis of Meaning in the Song."<sup>117</sup> Their project analyzes a specific song, evaluating words and phrases to understand the meaning of the emotions based on semantic meaning studies and classifies them as conceptual meanings and idioms.<sup>118</sup> The following features will combine Fell and Sporleder's system:<sup>119</sup>

1. Vocabulary richness (number of words excluding tags and repeated phrase endings) and the use of non-standard words.
2. Style: commonly used words.
3. Semantics: imagery, thought, sensation, perception.
4. Orientation: the lyrics' comparison to the themes and topics of the *Hallel*.

The third level of inquiry will use the following analysis questions derived from Lester Ruth's thematic research of hymns, which are adapted to examine the CWS that were part of the top 25 songs from the CCLI database:

1. Assessing Trinitarian Quality: How did the nouns in the lyrics name the divine? Without naming the Persons of the Godhead, there can be no recognition of their relationship to each other and their roles within the economy of salvation.
2. Assessing Divine and Human Activity: How do the songs describe the divine activity and human action? This section will identify how the divine and humans interact regarding salvation and worship.
3. Direct and Indirect Address of Divinity: How frequently is God's name mentioned?
4. Different Eschatology: Do the lyrics present a worldview different from the *Hallel*?
5. The Loveliness of the Divine: How balanced is the presentation of the Godhead in the songs?<sup>120</sup>

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<sup>117</sup> Andi Musyahidah Mawaddah and Subhan Rahmat, "Semantic Analysis of Meaning of the Song 'Life Too Short' by Aespa," *Strata Social and Humanities Studies* 1, no. 1 (April 2023): 30–35.

<sup>118</sup> Mawaddah and Rahmat, *Semantic Analysis*, 30.

<sup>119</sup> Fell and Sporleder, *Lyrics-Based Analysis*, 622–23.

<sup>120</sup> Lester Ruth, "Some Similarities and Differences Between Historic Evangelical Hymns and Contemporary Worship Songs," *Artistic Theologian* 3 (2015): 68–86.

### Sources of Data

There are two primary sources of data for this research: the first set of information utilizes available scholarly studies and books about the celebration of Jesus, and his disciples performed before the crucifixion, the Passover, the *Hallel* recitation as part of the festival, and the commentaries and examinations of Psalms 113–118—the chapters that comprise the *Hallel*. This section aims to identify the themes and topics of the *Hallel* to reiterate the importance of learning about Jesus’ song during one of the most critical nights in Christianity. Books published and peer-reviewed articles are part of the researched materials.

The second data source are the lyrics of the top 25 CWS from CCLI’s list from 2021 to 2023. The collection of songs and will include the composers’ names, publishing house(s), year of publication, and all pertinent information regarding each song. All lyrics and corresponding data will come from the CCLI repository of lyrics with permission to use (yearly paid subscription).

### Validity

The verse-by-verse study of the *Hallel* using commentaries and Ayars’ linguistic approach gives substance and legitimacy to comparing the themes and topics of the *Hallel* Psalms and the songs from the CCLI list. The topic and word comparison highlights the songs’ popular themes in today’s culture and provides guidelines for finding a balance in choosing CWS for a local church repertoire. The use of multiple patterns of studies—Moseholm and Fetters, Ayars, Mawaddah and Rahmat, Fell and Sporleder, Hussey, Ruth, and Marini—including the various sources and resources, as well as scholarly books and articles, contribute to the data gathering process of the research.

### Data Collection and Management

All cited sources are published and available for public use. Each journal article, book chapter, commentary, peer-reviewed publication, and book about worship is chosen based on the merits and validity of expertise concerning the study of the *Hallel*. Every scholarly cited source is downloaded with permission through Liberty University's Jerry Falwell Library access. The examination includes all the legal identifiers for each song in the survey (composer names, publishing houses, ownership, and publication date). No interviews, survey instruments, or necessary permissions are required for this research. The researcher stored all the downloaded sources in a password-protected laptop, which will be deleted after three years.

### Data Analysis Procedures

The results from the historical and biblical critique of the *Hallel* will be the lens through which to examine each of the CWS's and identify if the songs relay themes or contain topics found in the *Hallel*. The study's results classify each song using the features mentioned earlier, which, in turn, may help worship programmers and song planners choose appropriate *Hallel*-themed CWS. Most studies on lyric classification have used simple features enriched by synonymy and hypernymy information, simple text statistics (average word length, words per minute), and simple end-of-line rhyme features.<sup>121</sup> The research used these simple techniques of classification and investigation on the *Hallel* and CWS. Evaluating the correlation with each song increases the feasibility of the truthfulness and agreement of their themes and topics with the teachings of *Hallel*.

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<sup>121</sup> Fell and Sporleder, *Lyrics-Based Analysis*, 620.

Finally, the examination provides a compilation table of the songs using Marini's research design in his article "Hymnody as History: Early Evangelical Hymns and the Recovery of American Popular Religion."<sup>122</sup> The table includes the year the song became part of the list, the title, the song's first line, the composer(s), the theme, and the *Hallel* chapter or verse that matches the music, which will be included in the research's appendix page.

The procedures used in this study may be replicated by anyone seeking to research song comparisons using various identifiable, peer-reviewed, and proven instruments. It is highly encouraged for someone in the future to compare the CWS and how close their theme or topic is to the Bible and use the procedures that this study has undertaken:

1. Identify the biblical topic of study.
2. Identify the length of the song research (in years).
3. Compile the list of songs and their lyrics for CCLI's top CWS for the chosen year(s).
4. Analyze the Bible topic using concordances, scholarly articles, books, and linguistic studies such as that of Ayars'.
5. Use various instruments to examine each song's lyrics to establish the study's validity.
6. Combine the findings of both biblical topic and song analyses into one comprehensive analysis and provide valuable, profitable information for practical use by churches and other areas of need.

### **Limitations and Delimitations**

The inquiry and exploration of the *Hallel* focuses on the primary historical background (biblical and extra-biblical sources) and its use in Jewish culture. The historical accounts also include the Passover transition from a holiday for men to a family celebration and a shift in the mood from solemn to a joyous festival.<sup>123</sup> The research also consists of the Last Supper account,

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<sup>122</sup> Stephen Marini, "Hymnody as History: Early Evangelical Hymns and the Recovery of American Popular Religion," *Church History* 71, no. 2 (2002): 273–306 (The table is on p. 280–81).

<sup>123</sup> Rachel Scheinerman, "Throughout Your Generations: The Tannaitic Passover Ritual" (dissertation, Yale University, 2016), 21.

the importance of how Jesus performed the *Hallel*, and its significance to the Christian practice of commemorating the Lord's Supper. For Israel, tradition functions as a fundamental root and frame of reference, a positive norm, and an essential cultural identifier.<sup>124</sup> Hebrew words and phrases are limited to their spelling and phonetic sounds, available with translations from scholarly sources and Jewish dictionaries.

The CWS chosen for the study are limited to the top twenty-five songs from 2021–2023 from CCLI's United States data, although each list includes the top 100. CCLI tracks the week-to-week use of CWS from reporting churches and uploads the results biannually.<sup>125</sup> CCLI serves more than 150,000 churches in the United States and has published lists of the top Christian songs since 1989.<sup>126</sup> The top 25 song lists for 2021–2023 include the composer's name, year of publication, producer(s), and any other information pertinent to the research.

### Summary

Studying the lyrics of the songs for the new millennia with the themes of the *Hallel* “presupposes and affirms the mighty deeds of Yahweh, inscribed in the songs of Zion” (Psalm 137:3).<sup>127</sup> In W. David Taylor's article *The “New Song” of the Psalter*, he quotes John Goldingay, who states, “We repeat the words that have been used before as a reminder that we

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<sup>124</sup> W. David O. Taylor, “The ‘New Song’ of the Psalter as a Vision for Contemporary Worship Music,” *Artistic Theologian* 7, no. 23 (2019): 7–23.

<sup>125</sup> “CCLI Top 100® (United States),” CCLI Top 100® (United States), 2023, <https://www.praisecharts.com/song-lists/ccli-top-100-united-states>. PraiseCharts website explains: While PraiseCharts tracks music purchasing in real-time, CCLI tracks the week-usage of worship songs and reports twice a year. Without a doubt, having a song land in the CCLI Top 100® is a significant benchmark for any Christian songwriter. The list may be static, and the songs might be dated. But it still represents a snapshot of significant trends in worship from churches all across the nation. This list is based on results from the USA and gets updated twice a year. Results from other countries are also available.

<sup>126</sup> Ruth, *Some Similarities and Differences*, 69.

<sup>127</sup> Taylor, *The “New Song,”* 16.

are not alone when we pray; we adapt them to say what we need to say in our context.”<sup>128</sup>

Remembering encourages a heart of gratitude and focusing on looking to the hope that God controls the future.

There will always be cultural differences between the times of song composition that will affect the totality of the musical style, lyric use, chordal progressions, and presence in the church repertoire. Ian Hussey declares:

It is well-known that the character of its song, almost equal to the character of its preaching, controls the theology of the church (Trinity Hymnal). Church music is more than entertainment or even a vehicle to help the relationship with God—it shapes the theology of congregations. As Barth writes, “The Christian community sings. It is not a choral society. Its singing is not a concert, but from inner material necessity, it sings.”<sup>129</sup>

The objective of this study is multifaceted: First, the research seeks to understand the Passover better for the benefit of a non-Jewish believer and discern the importance of the recitation of the *Hallel* during the celebration. Second, the study aims to know the themes, foci, and lessons of the hymn that Jesus likely sang. It is believed that Jesus chose to sing the *Hallel* and celebrate that night with his disciples on the night that precedes the most crucial and influential historical events. God included Jesus’ singing of the *Hallel* as an example and a teaching moment regarding what to sing to remember this sacrifice. Third, the goal of this study is to strengthen the future generation’s desire to continually seek the biblical truthfulness of each song in the church’s repertoire through in-depth research and careful analysis of the lyrics of each song to provide wisdom for those who will sing the songs and realize the impact of the teachings the song lyrics offer. Evaluating song texts with biblical truth is the foundation of

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<sup>128</sup> Taylor, *The “New Song,”* 16.

<sup>129</sup> Ian Hussey, “The Songs We Sing: A Textual Analysis of Popular Congregational Songs of the 20th and 21st Century,” *Ecclesial Practices* 6, no. 2 (2019): 217–34. Karl Barth, *Church Dogmatics*, trans. G. W. Bromiley, vol. IV (Edinburgh: T. and T. Clark, 1962), 867.



knowledge of the Triune God, his abounding praise, and genuine worship for each believer's heart. Music plays a crucial role in equipping and strengthening every believer, for the repeated doxology of songs becomes the theology of the church.

## Chapter 4: Data Analysis and Results

### Introduction

The study of the life of Christ centers on His ministry, preaching, healing, and finished work on the cross as the only propitiation for the world's sins. However, there is minimal teaching about the events leading to his crucifixion, specifically about the night of the Lord's Table concerning the hymn Jesus sang on that crucial night. This research seeks to identify the priority of understanding and teaching that Jesus and his disciples may have sung the night they gathered in the upper room in preparation for his impending sacrifice. Since Jesus was a Jew, his practices centered on Jewish culture; Jewish history ascertains that the *Hallel* Psalms (Psalms 113–118) are the source of the “hymn” he sang. Outside of Jewish tradition, a non-Jewish believer has minimal understanding of what Jesus sang.

The research uses a qualitative method of analysis, precisely a case study approach, of which John Creswell and J. David Creswell describe as the research of inquiry and evaluation, developing an in-depth analysis of an event;<sup>1</sup> in this case, the study of the hymn sung that night—the *Hallel*. Creswell and Creswell also state that a case study uses time and activity. This research compiles the song lyrics of the top 25 Christian Worship Songs (CWS) as reported by the Christian Copyright Licensing International (CCLI) yearly. The study uses the list of CWS included in the 2021–2023 published reports.

The research examines various sources to answer the following research questions:

RQ1: What type of song did Jesus sing before his crucifixion?

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<sup>1</sup> John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Los Angeles: SAGE, 2018), 14.

RQ2: What are the predominant themes and content of the *Hallel* Psalms that likely represent the content of the Last Supper hymn?

RQ3: What are the predominant themes of songs represented by CCLI's cumulative list of the top 25 songs from 2021–2023 that embody the *Hallel* themes?

The research results presented in this chapter aim to enlighten readers in understanding the background of the events during the Lord's Table, the hymn Jesus and his disciples may have sung, and the themes and lessons the verses teach. Furthermore, an inquiry also discusses if the top 25 CWS from 2021–2023 contain the teachings of the hymn, also known in Jewish literature as the *Hallel*.

### **Descriptive Findings**

The case study highlights two areas of significant scrutiny. First, the investigation seeks to explain the scenario of the Passover, the Lord's Table, and the events leading up to the moment of Jesus and his disciples singing the *Hallel*. The inquiry also leads to a deeper evaluation of the significance of each activity during the commemoration of the *Pesach* or the Passover. In addition, the research also analyzes the themes and topics of the hymn that Jesus sang, which is the compilation of Psalms 113–118, also known as the Egyptian *Hallel*. Second, the examination of the *Hallel* leads to the analysis of the top CWS from CCLI's list from 2021–2023, limited to the top 25 songs, and compares the song lyrics and themes of these songs with the lyrics and themes of Psalms 113–118.

## Data Analysis Procedures

### The *Hallel* Analyses

The study begins by reading Matthew 26:30 and Mark 14:26, using various English Bibles to compare the translations. The researcher chose the King James Bible (KJV) as the primary biblical source and included the Orthodox Jewish Bible (OJB) and the Tree of Life Version (TLV) for the Jewish Bible translation in English. The research surveys various scholarly articles, Jewish journals, and historical accounts to clarify and elucidate the activities of the Passover and its events to describe the meanings to non-Jewish readership. After identifying the *Hallel* as the hymn that Jesus and his disciples likely sang the night before the crucifixion, Psalms 113–118 was examined carefully using commentaries and scholarly articles to identify the themes and topics resounding within the verses. Michael Ayars' book *The Shape of Hebrew Poetry: Exploring the Discourse Function of Linguistic Parallelism in the Egyptian Hallel*<sup>2</sup> is the primary resource utilized in examining each verse and chapter and demonstrates the pattern for creating the simple yet systematic assessment of each verse. The researcher codified a grammatical formula for evaluating the verses of the *Hallel*, which she aptly called Silbol's *Hallel* Survey Semantics. The study assigns a set of letters or markers to each verse to denote the meaning of their general theme, which then becomes the catalyst to identify the topic, theme, or meaning of the verse, which helps formulate the general idea of the chapter. The table of marker identification is as follows:

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<sup>2</sup> Matthew I. Ayars, *The Shape of Hebrew Poetry: Exploring the Discourse Function of Linguistic Parallelism in the Egyptian Hallel* (Leiden, Netherlands: Brill, 2019).

**Table 4.1. Silbol's *Hallel* Survey Semantics Markers**

Meaning	Marker	Explanation
God's Character	GCr	God's character description of who He is.
God's General Act	GA	God's general act because of who He is.
God's Act: Specific	GACS	God's action about a specific event.
God's Answer	GAN	God's answer to man's prayer or question.
God's Promise	GP	God's promise to man.
Man's Declaration	MDG	Man's declaration of who God is.
Man's Vow	MVG	Man's vow or promise to God.
Man's Response: Worship	MRWo	Man's response to worship to God.
Man's Response: Praise	MRP	Man's response to praise to God.
Man's Response: Thanksgiving	MRT	Man's response to thank God.
Man's Response: Wait	MRWa	Man's response to waiting for God's answer.
Mans' Response: Obey	MRO	Man's response to obey to God.
Man's Prayer: Supplication	MPS	Man's supplication or surrender to God.
Man's Prayer: Thanksgiving	MPT	Man's prayer of thanksgiving to God.
Man's Prayer: Imprecatory	MPI	Man's imprecatory prayer for his enemies.
Man's Pronouncement	MPB	Man's pronouncement of God's blessing.
Man's Demands	MDM	Man's demands to God.
Man's Questions	MQS	Man's questions to God.
Man's Question to Man	MQM	Man's question to man.
Statement	MSTM	Statement of truth.
Testimony	MPTes	Personal testimony of what God has done.
Invitation	MInv	An invitation to man.
Literary Devices <sup>3</sup>		
History	LHist	Historical accounts of God's acts and deliverance.
Restatement of the Previous	LROP	Restatement of the previous phrase or sentence that is a paraphrase of the former.
Metaphor	LDM	Direct comparisons.
Simile	LDSi	Indirect comparisons.
Analogy	LDAna	Argumentative comparisons of two different ideas.
Imagery	LDIm	The use of figurative language to describe something else.
Symbolism	LDSy	The use of an object to represent a concept.
Personification	LDPer	Giving human attributes to nonhuman objects.
Hyperbole	LDH	An exaggerated description.

<sup>3</sup> Sean Glatch, "112 Common Literary Devices: Definitions & Examples," Writers.com, January 26, 2023, <https://writers.com/common-literary-devices>. Added explanation about the table: All the symbols that start with G are God's actions, statements, or responses. All the symbols that start with M are Man's responses. All the symbols that start with L are Literary devices and annotations.

Irony	LDIr	A description using opposing thoughts.
Juxtaposition	LDJ	Using two contrasting ideas to produce an ironic or thought-provoking effect.
Paradox	LDPar	Two contrasting ideas that reveal a more profound truth.

The research also revisits the topics and general ideas of each *Hallel* Psalm in chapter 2. The examination further develops the concepts and teachings of each psalm chapter. It uses them as the basis of the second level of analysis for the CWS comparison of themes and topics.

### The Contemporary Worship Song Analyses

Parallel to the examination, the research identified the top 25 CWS that made CCLI's list within a three-year span—from 2021 to 2023. The song lyrics include the composer(s) names, publishing house(s), and year of publication. The lyrics are examined with the same marker scrutiny as the Psalms, with the theme and topic summary for comparison with the themes and topics of the *Hallel*.

The result of the graph comparison presentation is not about the length (the number of *Hallel* verses is not equal to the number of lines in each song and vice versa); instead, it is to find out which themes, topics, and ideas occur the most often in both *Hallel* and the CWS. A visual graph representation is included to see the results at a glance.

## Results

The results of the study include a commentary on the themes and topics of the *Hallel* and the examination of the top 25 songs from the CCLI's 2021–2023 lists. Each level of inquiry and the corresponding outcomes answered the research questions.

## The Voice of the *Hallel*

Chapter 2 gives the research an overview of the teachings of each *Hallel* Psalm. The overview of the teachings highlights the themes and topics of each Psalm that one may use as a guide to choose songs sung in worship, whether personal worship or corporate worship.

In E. K. Taylor's article, "Jewish Forms in the Liturgy," he explains the order of the *Paschal* meal:

Pronouncement of a short blessing, tasting of the first wine, eating of the bitter herbs, recitation of the first part of the *Hallel* (Psalms 113–114:8), passing of the second wine cup, saying of the central grace, the feast, passing the third cup of wine (each one taking a sip), the exhortation, the benediction cup, saying of grace, passing the fourth cup of wine and ending with the singing of the second half of the *Hallel*, which Matthew and Mark describe as the hymn singing of Jesus and his disciples to end the supper.<sup>4</sup>

Exodus 12 explains the pattern for the ritual when God spoke to Moses and Aaron in preparation for the Israelites' exodus from Egypt. F. C. Burkitt reiterates that the consideration of the *Paschal* meal as the Passover meal is strengthened by the fact that Paul speaks of Christ as the Passover (1 Corinthians 5:7) and the events surrounding the supper (the preparation, food, and ritual), the place (in Bethany), and the historical date (14 *Nisan*) occurred during the remembrance of the Passover.<sup>5</sup>

The writer of Psalm 113 invites God's servants to praise him from morning until nighttime, from the beginning to the end of time. Peter Craigie explains that this psalm is a classical Hebrew hymn and became associated with the Passover celebration.<sup>6</sup> He categorizes the

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<sup>4</sup> E. K. Taylor, "Jewish Forms in the Liturgy," *The Furrow* 14, no. 8 (August 1963): 510–18.

<sup>5</sup> F. C. Burkitt, "The Last Supper and the Paschal Meal," *The Journal of Theological Studies* 17, no. 67 (April 1916): 291–97.

<sup>6</sup> Peter C. Craigie, "Psalm 113," *Interpretation: A Journal of Bible and Theology* 39, no. 1 (1985): 70.

verses as an invitation to praise (1–4), God’s majesty (4–6), his mercy to humankind, specifically to the barren (7–9), and ending with another invitation to praise him.

Psalm 114 starts with the account of the Exodus: “When Israel went out of Egypt (KJV),” the commencement of Israel’s salvation story from the nation of Egypt and the tribe of Judah becoming “God’s sanctuary and Israel as God’s chosen people to show his acts throughout history.”<sup>7</sup> The verses depict the start of Israel’s departure from Egypt and its immense effects on the people and the surrounding nations. The imagery of these verses—the fleeing sea (2), the mountains skipping (3), and the Jordan going back (3, 5) are also a picture of Exodus 15:8: “With the blast of thy nostrils, the waters were gathered together, the floods stood upright as a heap” from the song of Moses and show the power of God over nature and nations.

Judith Gartner describes Psalms 113 and 115 as God’s praise, starting and ending with the Hallelujah framework, and places 114 in the middle to tell the Exodus story.<sup>8</sup> In Psalm 115:3, God’s depiction as the all-powerful one contrasts the description of inanimate idols (v. 4–8) and the appeal to trust in the mighty Lord (v. 9–11). The psalm is also a communal hymn on the issue of trust,<sup>9</sup> affirming God as the trustworthy one whose power is incomparable to man’s idols made by hands.

Psalm 116 starts with a declaration of love to the Lord for listening and answering prayers (v. 1), salvation in distress (v. 2), praise for his goodness and care (v. 3–11), and vows to God (v. 12–14, 16–19). Verse 16 characterizes the value of the death of God’s people: precious

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<sup>7</sup> Judith Gärtner, “Exodus Psalm 114—the Hermeneutical; Centre of the so-called Egyptian *Hallel*?” essay, in *Exodus Rezeptionen in Deuterokanonischer Und Frühjüdischer Literaturm* (Berlin, Germany: De Gruyter, 2016), 74.

<sup>8</sup> Gärtner, “Exodus Psalm 114,” 79.

<sup>9</sup> Gale A. Yee, Hugh R. Page, Coomber Matthew J M., *Wisdom, Worship, and Poetry* (Minneapolis, MN: Fortress Press, 2016), 359, Everand.



in his sight. Marvin Sweeney reiterates that Psalm 116 is a thanksgiving song, attesting to God's love and the promise to serve him for all he has done.<sup>10</sup>

Psalm 117 is the shortest in the *Hallel* collection and calls the nation to allegiance and loyalty to the Lord. The psalm, although brief, contains the components of a hymn or a song of worship: the object of the song—the Lord (1), the manner-praise (1), who—all nations and people (1), the reason—mercy, kindness, and God's truthfulness (2). The pattern implies a Hallelujah praise at the beginning and ending of the song.

Psalm 118 is an antiphonal praise. The leader starts with a statement of truth to invoke praise to the Lord, and the congregation responds with a reason, an acknowledgment, or a reiteration of that truth. The psalms begin and end with the same truth: "O give thanks unto the Lord; for he is good; for his mercy endureth forever" (v. 1, 29). Erich Zenger suggests two definitions for this Psalm—a king's thanksgiving psalm after a military victory or as a collective Israelite praise in response to innumerable rescues from threats from other nations.<sup>11</sup>

#### Level One Inquiry: SHSS Markers and the *Hallel*

This section of the research analyzes each verse of the *Hallel* using the SSSS Markers. Each verse comes from the King James Version. The section provides verse comparisons and grouped according to each Psalm chapter, which yielded the following results:

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<sup>10</sup> Martin A. Sweeney, "The Book of Psalms," essay, in *TANAK: A Theological and Critical Introduction to the Jewish Bible* (Minneapolis, MN: 1517 Media: Fortress Press, 2012), 392.

<sup>11</sup> Erich Zenger, "Psalm 118 (Z)," essay, in *Psalms 3: A Commentary on Psalms 101–150, Hermenia Series* (Minneapolis, MN: 1517 Media, Fortress Press, 2011), 227–46.

**Psalms 113**

1 Praise ye the Lord. Praise, o ye servants of the Lord, praise the name of the Lord. [MRP]

[MInv]

2 Blessed be the name of the Lord from this time forth and forevermore. [MRP] [MDG]

3 From the rising of the sun unto the going down of the same, the Lord's name is to be praised.

[MRP] [LDAna]

4 The Lord is high above all nations, and his glory above the heavens. [MDG] [LROP] [LDIm]

5 Who is like unto the Lord our God, who dwelleth on high, [GCr] [MQM]

6 Who humbleth himself to behold the things that are in heaven, and in the earth! [GCr] [LDIm]

[LDJ]

7 He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill; [GCr] [LROP]

[LDM]

8 That he may set him with princes, even with the princes of his people. [GCr] [LROP]

9 He maketh the barren woman to keep house and to be a joyful mother of children. Praise ye the Lord. [GCr] [LROP] [LDM]

**Psalms 114**

1 When Israel went out of Egypt, the house of Jacob from a people of strange language; [LHist]

2 Judah was his sanctuary, and Israel his dominion. [LHist] [LDM]

3 The sea saw it, and fled; Jordan was driven back. [LHist] [LDPer]

4 The mountains skipped like rams and the little hills like lambs. [LDPer]

5 What ailed thee, o thou sea, that thou fleddest? Thou Jordan, that thou wast driven back?

[LDPer]

6 Ye mountains that skipped like rams; and ye little hills, like lambs? [LDPer]

7 Tremble, thou earth, at the presence of the Lord, at the presence of the God of Jacob, [LDPer]  
[MDG]

8 Which turned the rock into a standing water, the flint into a fountain of waters. [LDAna]  
[LDSy]

### **Psalms 115**

1 Not unto us, o Lord, not unto us, but unto thy name give glory, for thy mercy, and for thy  
truth's sake. [MDG] [MRWo] [GCr]

2 Wherefore should the heathen say, where is now their God? [MQM]

3 But our God is in the heavens: he hath done whatsoever he hath pleased. [MDG] [GA]

4 Their idols are silver and gold, the work of men's hands. [MSTM]

5 They have mouths, but they speak not: eyes have they, but they see not: [MSTM] [LDIm]

6 They have ears, but they hear not: noses have they, but they smell not. [MSTM] [LDIm]

7 They have hands, but they handle not: feet have they, but they walk not: neither speak they  
through their throat. [MSTM] [LDIm]

8 They that make them are like unto them; so is every one that trusteth in them. [LDSi] [LDM]

9 O Israel, trust thou in the Lord: he is their help and their shield. [MDG] [GCr]

10 O house of Aaron, trust in the Lord: he is their help and their shield. [MDG] [LROP] [GCr]  
[GA]

11 Ye that fear the Lord, trust in the Lord: he is their help and their shield. [MDG] [LROP]  
[GCr] [GA]

12 The Lord hath been mindful of us: he will bless us; he will bless the house of Israel; he will  
bless the house of Aaron. [MDG] [GACS] [GP]

13 He will bless them that fear the Lord, both small and great. [MDG] [GACS] [GP]

14 The Lord shall increase you more and more, you and your children. [MDG] [GACS] [GP]

15 Ye are blessed of the Lord which made heaven and earth. [MDG] [GA]

16 The heaven, even the heavens, are the Lord's: but the earth hath he given to the children of men. [MDG] [GP] [GA]

17 The dead praise not the Lord, neither any that go down into silence. [LROP] [LDM]

18 But we will bless the Lord from this time forth and forevermore. Praise ye the Lord. [MRP] [MVG]

### **Psalms 116**

1 I love the Lord, because he hath heard my voice and my supplications. [MRP] [GCr] [GA] [GAN] [GACS]

2 Because he hath inclined his ear unto me, therefore will I call upon him as long as I live. [GAN] [MPS] [GA] [GACS] [MVG]

3 The sorrows of death compassed me, and the pains of hell gat hold upon me: I found trouble and sorrow. [LROP] [LDM] [LDIm]

4 Then called I upon the name of the Lord; O Lord, I beseech thee, deliver my soul. [MPS] [MDM]

5 Gracious is the Lord, and righteous; yea, our God is merciful. [GCr] [MDG] [LROP]

6 The Lord preserveth the simple: I was brought low, and he helped me. [GCr] [GA] [GACS]

7 Return unto thy rest, o my soul; for the Lord hath dealt bountifully with thee. [MSTM] [MDG] [MPT] [GACS]

8 For thou hast delivered my soul from death, mine eyes from tears, and my feet from falling. [LDIm] [GACS]

9 I will walk before the Lord in the land of the living. [MRO] [MVG]

10 I believed, therefore have I spoken: I was greatly afflicted: [MSTM] [LDH]

11 I said in my haste, All men are liars. [MSTM]

12 What shall I render unto the Lord for all his benefits toward me? [MQM]

13 I will take the cup of salvation and call upon the name of the Lord. [LDIm] [MRP] [MPS]

14 I will pay my vows unto the Lord now in the presence of all his people. [MV]

15 Precious in the sight of the Lord is the death of his saints. [MSTM]

16 O Lord, truly I am thy servant; I am thy servant, and the son of thine handmaid: thou hast loosed my bonds. [MSTM]

17 I will offer to thee the sacrifice of thanksgiving and will call upon the name of the Lord. [MV]

18 I will pay my vows unto the Lord now in the presence of all his people, [MV]

19 In the courts of the Lord's house, in the midst of thee, o Jerusalem. Praise ye the Lord. [MV]

[MRP]

### **Psalms 117**

1 O praise the Lord, all ye nations: praise him, all ye people. [MRP] [MInv]

2 For his merciful kindness is great toward us: and the truth of the Lord endureth forever. Praise ye the Lord. [GCr] [MDG]

### **Psalms 118**

1 O give thanks unto the Lord; for he is good: because his mercy endureth forever. [MV] [MRP] [MDG] [MRT]

2 Let Israel now say, that his mercy endureth forever. [MDG] [MInv]

3 Let the house of Aaron now say, that his mercy endureth forever. [MDG] [MInv]

4 Let them now that fear the Lord say, that his mercy endureth forever. [MDG] [MInv]

5 I called upon the Lord in distress: the Lord answered me, and set me in a large place. [MPS]  
[GACS] [LROP]

6 The Lord is on my side; I will not fear: what can man do unto me? [GA] [MDG] [MRP]  
[MQM]

7 The Lord taketh my part with them that help me: therefore shall I see my desire upon them that  
hate me. [GACS] [MPI]

8 It is better to trust in the Lord than to put confidence in man. [MDG] [MSTM] [LDAna]

9 It is better to trust in the Lord than to put confidence in princes. [MDG] [LDAna]

10 All nations compassed me about: but in the name of the Lord will I destroy them. [MPI]  
[LDIm]

11 They compassed me about; yea, they compassed me about: but in the name the name of the  
Lord will I destroy them. [LDIm] [MPI]

12 They compassed me about like bees; they quenched as the fire of thorns: for in the name of  
the Lord I will destroy them. [LDSi] [MPI]

13 Thou hast thrust sore at me that I might fall; but the Lord helped me. [LDIm] [LDM]

14 The Lord is my strength and song and is become my salvation. [LDIm] [ROP] [GCr] [MDG]

15 The voice of rejoicing and salvation is in the tabernacles of the righteous: the right hand of the  
Lord doeth valiantly. [LDIm] [LDSy] [MDG]

16 The right hand of the Lord is exalted: the right hand of the Lord doeth valiantly. [LDIm]  
[LDSy] [MDG]

17 I shall not die, but live, and declare the works of the Lord. [LDIm] [MDG]

18 The Lord hath chastened me sore: but he hath not given me over unto death. [LDAna]

19 Open to me the gates of righteousness: I will go into them, and I will praise the Lord: [MV]  
[MRP]

20 This gate of the Lord, into which the righteous shall enter. [MSTM]

21 I will praise thee: for thou hast heard me, and art become my salvation. [MRP] [MDG]

22 The stone which the builders refused is become the head stone of the corner. [LDAna]  
[LROP]

23 This is the Lord's doing: it is marvelous in our eyes. [MDG]

24 This is the day which the Lord hath made; we will rejoice and be glad in it. [MDG] [MRP]  
[MRT]

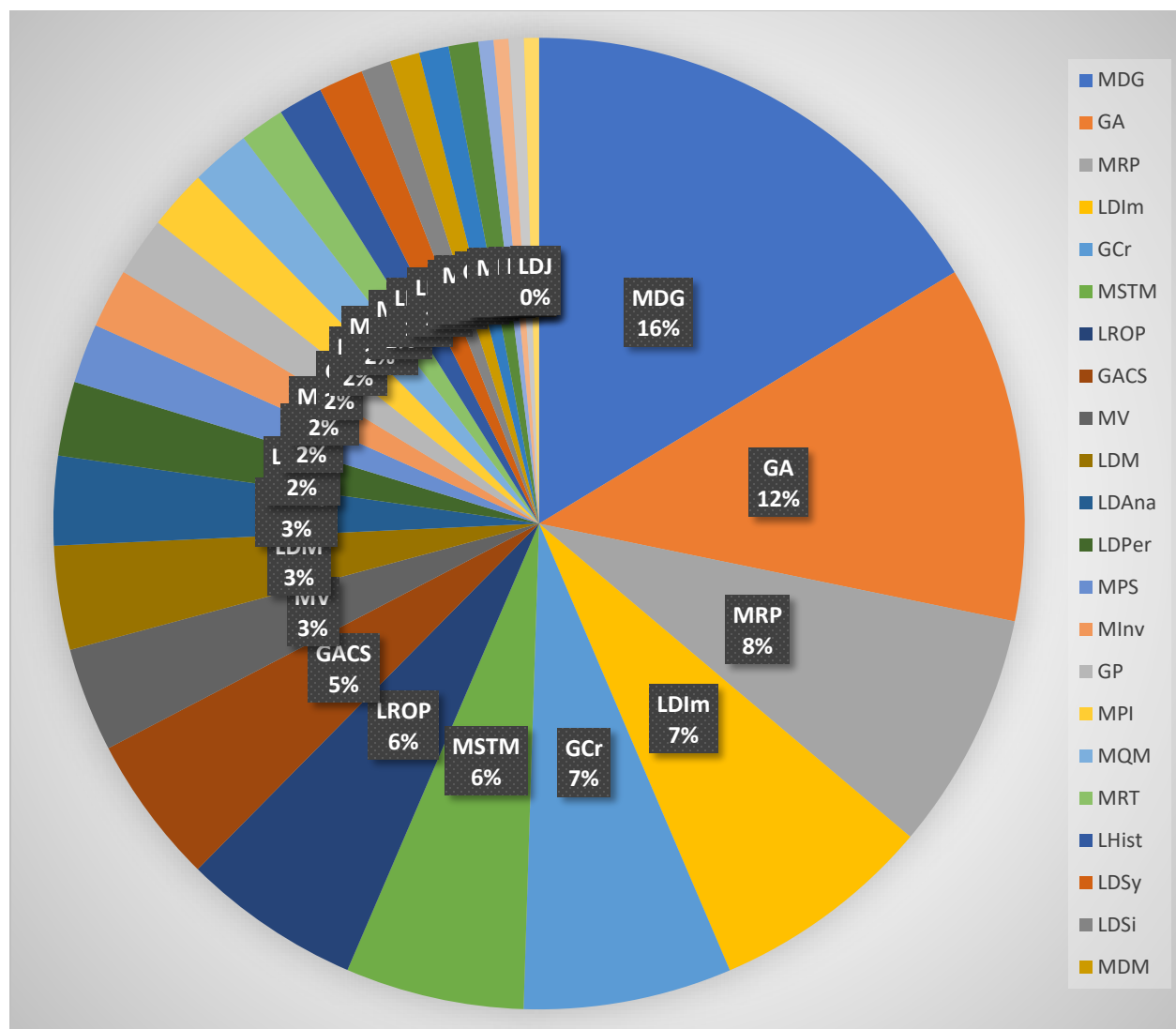
25 Save now, I beseech thee, o Lord: o Lord, I beseech thee, send now prosperity. [MDM]

26 Blessed be he that cometh in the name of the Lord: we have blessed you out of the house of  
the Lord. [MRP] [MSTM] [MRT]

27 God is the Lord, which hath shewed us the light: bind the sacrifice with cords, even unto the  
horn of the altar. [MDG] [MRO]

28 Thou art my God, and I will praise thee: thou art my God, I will exalt thee. [MDG] [MRP]  
[MV]

29 O give thanks unto the Lord, for he is good: for his mercy endureth forever. [MDG] [MRP]



**Figure 4.1. Occurrences of SHSS Markers in *Hallel***

Marker Percentage Legend (Occurrences):

MDG	16.37	MPS	2.1	MRWo	0.53
GA	12.63	MInv	2.1	MPT	0.53
MRP	8.42	GP	2.1	LDH	0.53
LDIm	7.89	MPI	2.1	LDJ	0.53
GCr	7.37	MQM	2.1		
MSTM	6.32	MRT	1.58		
LROP	6.32	LHist	1.58		
GACS	5.26	LDSy	1.58		
MV	3.68	LDSi	1.05		
LDM	3.68	MDM	1.05		
LDAna	3.15	GAN	1.05		
LDPer	2.63	MRO	1.05		



Based on the markers, most of the *Hallel* verses speak of man’s declaration of who God is [MDG], proclaiming what he has done based on his character and attributes [GA], and man’s response of praise to the Lord [MRP].

### SHSS Markers and the Top 25 Contemporary Worship Song Lyrics from 2021–2023

The top songs that made the list were analyzed using the SSSS Markers, and the following are the results:

2021<sup>12</sup>

1. “House of the Lord”<sup>13</sup>

We worship the God who was, we worship the God who is. [MDG] [MRWo]  
 We worship the God who evermore will be; [MRWo]  
 He opened the prison doors. [MRWo] [GACS]  
 He parted the raging sea. My God, He holds the victory. [GACS] [MDG]

There’s joy in the house of the Lord, there’s joy in the house of the Lord today. [MSTM]  
 And we won’t be quiet, we shout out Your praise. [MRP]  
 There’s joy in the house of the Lord, our God is surely in this place. [MSTM]  
 And we won’t be quiet, we shout out Your praise. [MRP]

We sing to the God who heals; we sing to the God who saves. [MRP] [MDG]  
 We sing to the God who always makes a way. [MRP] [GCr]  
 ‘Cause He hung up on that cross. [MRP] [MDG] [GACS]  
 Then He rose up from that grave, my God’s still rolling stones away. [GACS] [LDIm]

We were the beggars; now we’re royalty. [LDJ]  
 We were the prisoners, now we’re running free. [LDJ]  
 We are forgiven, accepted, redeemed by His grace. [MSTM]  
 Let the house of the Lord sing praise. [MRP]

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<sup>12</sup> “Top Worship Songs of 2021,” PraiseCharts, 2022, <https://www.praisecharts.com/song-lists/top-worship-songs-of-2021>.

<sup>13</sup> Jonathan Smith and Phil Wickham, “House of the Lord,” Be Essential Songs; Cashagamble Jet Music; Phil Wickham Music; Simply Global Songs, CCLI License # 1764150, 2020.

2. “Battle Belongs”<sup>14</sup>

When all I see is the battle, You see my victory. [LDJ]  
 When all I see is a mountain, You see a mountain moved. [LDJ]  
 And as I walk through the shadow, Your love surrounds me. [LDJ]  
 There's nothing to fear now, for I am safe with You. [MSTM]

So, when I fight, I'll fight on my knees with my hands lifted high; [MPS] [MRP]  
 O God, the battle belongs to You [MSTM]  
 And every fear I lay at Your feet, I'll sing through the night; [MRWa] [MPS] [MRW]  
 O God, the battle belongs to You. [MSTM]

And if You are for me, who can be against me? [LDJ]  
 For Jesus, there's nothing impossible for You. [MDG]  
 When all I see are the ashes, You see the beauty. [LDJ]  
 When all I see is a cross: God, You see the empty tomb. [LDJ]

Almighty Fortress, You go before us. [MDG]  
 Nothing can stand against the power of our God. [MDG]  
 You shine in the shadows; You win every battle. [LDIm]  
 Nothing can stand against the power of our God. [MDG]

3. “Graves into Gardens”<sup>15</sup>

I searched the world, but it couldn't fill me. [LDJ]  
 Man's empty praise and treasures that fade are never enough. [MSTM]  
 Then You came along and put me back together [GACS]  
 And every desire is now satisfied here in Your love. [MSTM]

Oh, there's nothing better than You; there's nothing better than You. [MSTM]  
 Lord, there's nothing, nothing is better than You. [MSTM]

I'm not afraid to show You my weaknesses, my failures, and my flaws. [MSTM]  
 Lord, You've seen them all, and You still call me friend. [GCr] [MSTM]  
 'Cause the God of the mountain is the God of the valley. [GACS]  
 There's not a place Your mercy and grace won't find me again. [GACS]

You turn mourning to dancing; You give beauty for ashes. [LDJ]  
 You turn shame into glory; You're the only one who can. [LDJ] [MDG]

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<sup>14</sup> Brian Johnson and Phil Wickham, “Battle Belongs,” Phil Wickham Music; Simply Global Songs; Bethel Music Publishing, CCLI License # 1764150, 2020.

<sup>15</sup> Brandon Lake, Chris Brown, Steven Furtick, and Tiffany Hudson, “Graves into Gardens,” Brandon Lake Music; Maverick City Publishing Worldwide; Music by Elevation Worship Publishing; Bethel Music Publishing, CCLI License # 1764150, 2019.

You turn graves into gardens, You turn bones into armies. [LDJ]  
 You turn seas into highways; You're the only one who can. [LDJ] [MDG]

4. "Thank You, Jesus, for the Blood"<sup>16</sup>

I was a wretch; I remember who I was. [MPTes]  
 I was lost, I was blind, I was running out of time. [MPTes]  
 Sin separated; the breach was far too wide. [MSTM] [LDIm]  
 But from the far side of the chasm, You had me in Your sight. [LDIm]

So, You made a way across the great divide, [GACS] [LDSy]  
 Left behind Heaven's throne to build it here inside. [GACS] [LDSy]  
 There at the cross, You paid the debt I owed. [GACS]  
 Broke my chains, freed my soul, for the first time, I had hope. [LDIm] [MPTes]

Thank You, Jesus, for the blood applied. [MRT] [GACS] [MSTM]  
 Thank You, Jesus, it has washed me white. [MRT] [MSTM]  
 Thank You, Jesus, You have saved my life: [MRT] [MPTes]  
 Brought me from the darkness into glorious light. [MPTes] [LDJ]

You took my place, laid inside my tomb of sin. [LDIm]  
 You were buried for three days, but then You walked right out again. [GACS]  
 And now death has no sting, and life has no end, [LDIm]  
 For I have been transformed by the blood of the Lamb. [MPTes]

There is nothing stronger than the wonder-working power of the blood. [MSTM]  
 The blood that calls us sons and daughters. [MSTM]  
 We are ransomed by our Father through the blood, the blood. [GACS]

Glory to His name, glory to His Name [MRP]  
 There to my heart was the blood applied, glory to His name. [GACS] [MRP]

5. "King of Kings"<sup>17</sup>

In the darkness, we were waiting without hope, without light [LDIm] [LDSy]  
 Till from heaven, You came running, there was mercy in Your eyes. [LDIm]  
 To fulfill the law and prophets to a virgin came the Word. [GACS]  
 From a throne of endless glory to a cradle in the dirt. [LDIm] [LDPar]

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<sup>16</sup> Bryan McCleery, Charity Gayle, David Gentiles, Elisha Albright Hoffman, John Hart Stockton, Ryan Kennedy, and Steven Musso, "Thank You, Jesus, for the Blood," Centricity Music Publishing; ComissionMusic; Gather House Music; McCleery MSC; Steven Musso Music; Watershed Worship Publishing; Remaining portion is unaffiliated, CCLI License # 1764150, 2021.

<sup>17</sup> Brooke Ligertwood, Jason Ingram, and Scott Ligertwood, "King of Kings," Hillsong Music Publishing Australia; Fellow Ships Music; So Essential Tunes, CCLI License # 1764150, 2019.

Praise the Father, praise the Son, praise the Spirit three in one. [MRP] [GCr]  
 God of Glory, majesty, praise forever to the King of kings. [MRP] [GCr]

To reveal the kingdom coming and to reconcile the lost, [GACS]  
 To redeem the whole creation, You did not despise the cross. [GACS]  
 For even in Your suffering, You saw to the other side: [GACS] [GA] [MSTM]  
 Knowing this was our salvation, Jesus, for our sake, You died. [GACS] [LROP]

And the morning that You rose, all of heaven held its breath. [GACS] [LDIm]  
 Till that stone was moved for good, for the Lamb had conquered death. [GACS]  
 And the dead rose from their tombs, and the angels stood in awe. [MSTM]  
 For the souls of all who'd come to the Father are restored. [MSTM] [GACS]

And the Church of Christ was born, then the Spirit lit the flame. [GACS] [LHist] [LDIm]  
 Now, this Gospel truth of old shall not kneel shall not faint. [MSTM] [GA]  
 By His blood and in His Name, in His freedom, I am free. [GA] [GACS]  
 For the love of Jesus Christ who has resurrected me. [GACS] [MSTM]

6. "Goodness of God"<sup>18</sup>

I love You, Lord. Oh, Your mercy never fails me. [MRWo] [GACS] [GCr]  
 All my days, I've been held in Your hands. [GA]  
 From the moment that I wake up until I lay my head. [LDAna] [MV]  
 I will sing of the goodness of God. [MRP] [MV]

All my life, You have been faithful, all my life, You have been so, so good. [MRP]  
 [MPTes]  
 With every breath that I am able, I will sing of the goodness of God. [MV]

I love Your voice. You have led me through the fire. [MV] [MPTes] [GACS]  
 In darkest night, You are close like no other. [LDIm]  
 I've known You as a father; I've known You as a friend. [MPTes]  
 I have lived in the goodness of God. [MPTes]

Your goodness is running after, it's running after me. [MPTes] [LDIm]  
 With my life laid down, I'm surrendered now; I give You everything. [MV]  
 Your goodness is running after, it's running after me. [MPTes] [LDIm]

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<sup>18</sup> Ben Fielding, Brian Johnson, Ed Cash, Jason Ingram, and Jenn Johnson, "Goodness of God," Capitol CMG Paragon; SHOUT! Music Publishing Australia; Fellow Ships Music; So Essential Tunes; Bethel Music Publishing, CCLI License # 1764150, 2018.

7. “God So Loved”<sup>19</sup>

Come all you weary, come all you thirsty, [MInv]  
 Come to the well that never runs dry. [MInv]  
 Drink of the water, come and thirst no more. [MInv]

Come, all you sinners, come find His mercy; come to the table He will satisfy. [MInv]  
 Taste of His goodness; find what you're looking for. [GCr] [MInv]

For God so loved the world that He gave us His one and only Son to save us. [GACS]  
 Whoever believes in Him will live forever. [MSTM]

Bring all your failures, bring your addictions; [MInv]  
 Come lay them down at the foot of the cross. [MInv]  
 Jesus is waiting there with open arms. [MDG]

For God so loved the world that He gave us His one and only Son to save us. [GACS]  
 Whoever believes in Him will live forever. [MSTM]  
 The power of hell forever defeated, now it is well, I'm walking in freedom. [MPTes]  
 For God so loved God, so loved the world. [GACS]

Praise God, praise God from whom all blessings flow. [MRP]  
 Praise Him, praise Him for the wonders of His love. [MRP]  
 For God so loved the world that He gave us His one and only Son to save. [GACS]

8. “The Blessing”<sup>20</sup>

The Lord bless you and keep you. [MPB]  
 Make his face shine upon you and be gracious to you. [MPB]  
 The Lord turn his face toward you and give you peace, Amen. [MPB]  
 May his favor be upon you and a thousand generations. [MPB]  
 And your family, and your children, and their children. [MPB]

May his presence go before you and behind you. [MPB]  
 And beside you, all around you, and within you. He is with you. [MPB]  
 In the morning, in the evening, in your coming and your going. [MPB]  
 In your weeping and rejoicing, He is for you. [MPB]

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<sup>19</sup> Andrew Bergthold, Ed Cash, Franni Cash, Martin Cash, and Scott Cash, “God So Loved,” Angie Feel Good Songs; Bay19; Capitol CMG Genesis; Capitol CMG Paragon; Scott Mctyeire Cash Music; We The Kingdom Music, CCLI License # 1764150, 2019.

<sup>20</sup> Chris Brown, Cody Carnes, Kari Jobe, and Steven Furtick, “The Blessing,” Capitol CMG Paragon; Kari Jobe Carnes Music; Worship Together Music; Writer’s Roof Publishing; Music by Elevation Worship Publishing, CCLI License # 1764150, 2020.

9. “Yet Not I, But Through Christ in Me”<sup>21</sup>

What gift of grace is Jesus, my redeemer, [MPTes]  
 There is no more for heaven now to give. [MPTes]  
 He is my joy, my righteousness, and freedom, [MPTes] [LDSy]  
 My steadfast love, my deep and boundless peace. [MPTes] [LDSy]  
 To this, I hold my hope is only Jesus, for my life is wholly bound to his. [MPTes]  
 Oh, how strange and divine I can sing all is mine; [MPTes]  
 Yet not I but through Christ in me. [MPTes]

The night is dark, but I am not forsaken, [LDIm] [MPTes]  
 For by my side, the Saviour, he will stay. [MPTes] [GP]  
 I labour on in weakness and rejoicing; [MPTes]  
 For in my need, his power is displayed. [MPTes] [GCr]  
 To this, I hold my Shepherd will defend me [MPTes] [GACS]  
 Through the deepest valley he will lead. [MPTes] [GACS]  
 Oh, the night has been won, and I shall overcome. [MPTes]  
 Yet not I but through Christ in me. [MPTes]

No fate I dread, I know I am forgiven. [MPTes]  
 The future sure, the price it has been paid. [MSTM] [MPTes]  
 For Jesus bled and suffered for my pardon, [GACS]  
 And he was raised to overthrow the grave. [GACS]  
 To this, I hold my sin has been defeated. Jesus now and ever is my plea. [MPTes]  
 [GACS]  
 Oh, the chains are released. I can sing; [MRP]  
 I am free, yet not I but through Christ in me. [MPTes]

With every breath, I long to follow Jesus, [MV]  
 For he has said that he will bring me home. [GP]  
 And day by day, I know he will renew me. [GP]  
 Until I stand with joy before the throne. [MV]  
 To this, I hold my hope is only Jesus, all the glory evermore to him. [MPTes]  
 When the race is complete, still my lips shall repeat, [MPTes] [MRP]  
 Yet not I but through Christ in me. [MPTes]

10. “Jireh”<sup>22</sup>

I’ll never be more loved than I am right now, wasn’t holding You up. [MPTes]  
 So, there’s nothing I can do to let You down; [MPTes]

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<sup>21</sup> Jonny Robinson, Michael Farren, and Rich Thompson, “Yet Not I, But Through Christ in Me,” CityAlight Music; Farren Love And War Publishing; Integrity’s Alleluia! Music, CCLI License # 1764150, 2018.

<sup>22</sup> Chandler Moore, Chris Brown, Naomi Raine, and Steven Furtick, “Jireh,” For Humans Publishing; Maverick City Publishing; Heritage Worship Music Publishing; Maverick City Publishing; Music by Elevation Worship Publishing; Naomi Raine Music. CCLI License # 1764150, 2021.

It doesn't take a trophy to make You proud. [MPTes]  
 I'll never be more loved than I am right now. [MPTes]

Going through a storm, but I won't go down. [MPTes]  
 I hear Your voice carried in the rhythm of the wind to call me out. [LDIm]  
 You would cross an ocean so I wouldn't drown. [LDIm]  
 You've never been closer than You are right now. [MPTes]

Jireh, You are enough, Jireh, You are enough. [GCr]  
 I will be content in every circumstance; Jireh, You are enough. [MPTes]  
 I don't wanna forget how I feel right now on the mountaintop. [MPTes]  
 I can see so clear what it's all about. [MPTes]  
 Stay by my side when the sun goes down; [MDM]  
 Don't wanna forget how I feel right now. [MPTes]

I'm already loved, I'm already chosen, I know who I am, [MPTes]  
 I know what You've spoken. [MPTes]  
 I'm already loved more than I could imagine, and that is enough. [MPTes]

If He dresses the lilies with beauty and splendor, [LDSy] [LDIm]  
 How much more will He clothe you? [MQM]  
 If He watches over every sparrow, how much more does He love you? [LDIm] [MQM]

11. "O Come All Ye Faithful (His Name Shall Be)"<sup>23</sup>

O come all ye faithful, joyful and triumphant, [MInv]  
 O come ye O come ye to Bethlehem. [MInv]  
 Come and behold Him born the King of angels. [MInv]  
 O come let us adore Him, Christ the Lord. [MInv] [MDG]

Sing choirs of angels, sing in exultation, sing all ye citizens of heaven above. [MInv]  
 Glory to God, all glory in the highest MRP]

Yea, Lord, we greet thee born this happy morning. [MRP]  
 Jesus to Thee be all glory given Word of the Father now in flesh appearing. [MDG]

His name shall be Wonderful Counselor. His name shall be Everlasting Father. [MDG]  
 His name shall be Prince of Peace, Mighty God, His name shall be Emmanuel. [MDG]

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<sup>23</sup> JD Myers and Kristian Stanfill, "O Come All Ye Faithful (His Name Shall Be)," KPS 1.0; sixsteps Music; worshiptogether.com songs; Thank The Maker Music, CCLI License # 1764150, 2020.

12. “Living Hope”<sup>24</sup>

How great the chasm that lay between us. [[LDIm]  
 How high the mountain I could not climb. [LDIm]  
 In desperation, I turned to heaven and spoke Your name into the night. [MPS]  
 Then through the darkness, Your lovingkindness [[GCr]  
 Tore through the shadows of my soul. [LDIm] [GA]  
 The work is finished, the end is written Jesus Christ, my living hope. [MPTes]

Who could imagine so great a mercy, [GCr]  
 What heart could fathom such boundless grace? [GCr]  
 The God of ages stepped down from glory to wear my sin and bear my shame. [GACS]  
 The cross has spoken. I am forgiven; the King of kings calls me His own. [LDSy]  
 [MPTes]  
 Beautiful Savior, I’m Yours forever: Jesus Christ, my living hope. [GCr] [MPTes]

Hallelujah, praise the One who set me free. [MPTes]  
 Hallelujah, death has lost its grip on me. [MPTes]  
 You have broken every chain; there’s salvation in Your name: [MDG]  
 Jesus Christ, my living hope. [MDG] [MPTes]

Then came the morning that sealed the promise: [LHist] [GACS]  
 Your buried body began to breathe. [GACS]  
 Out of the silence, the Roaring Lion [GCr]  
 Declared the grave has no claim on me. [MPTes] [LDIm]

13. “Believe for It”<sup>25</sup>

They say this mountain can’t be moved; they say these chains will never break. [MPTes]  
 But they don’t know You like we do; there is power in Your name. [MPTes] [MDG]

We’ve heard that there is no way through; [MPTes]  
 We’ve heard the tide will never change. [MPTes]  
 They haven’t seen what You can do; there is power in Your name, [MPTes] [MDG]  
 So much power in Your name. [MPTes] MDG]

Move the immovable, break the unbreakable; [MDG]  
 God, we believe, God, we believe for it. [MDG]  
 From the impossible, we’ll see a miracle: [MDG]  
 God, we believe, God, we believe for it. [MDG]

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<sup>24</sup> Brian Johnson and Phil Wickham, “Living Hope,” Phil Wickham Music; Simply Global Songs; Sing My Songs; Bethel Music Publishing, CCLI License # 1764150, 2017.

<sup>25</sup> CeCe Winans, Dwan Hill, Kyle Lee, and Mitch Wong, “Believe For It,” Vessl Songs; Big Buddy Music; A Wong Made Write Publishing; Integrity’s Praise! Music; Little Pooky’s Music, CCLI License # 1764150, 2021.



We know that hope is never lost, for there is still an empty grave. [MPTes]  
 God, we believe no matter what: there is power in Your name, [MDG] [MPTes]  
 So much power in Your name! [MDG]  
 You are the way when there seems to be no way. [MDG]  
 We trust in You, God You have the final say. [MPTes] [MDG]

14. “Hymn of Heaven”<sup>26</sup>

How I long to breathe the air of heaven [LDIm]  
 Where pain is gone, and mercy fills the streets. [LDIm]  
 To look upon the one who bled to save me [MPTes]  
 And walk with Him for all eternity. [MV] [MPTes]

There will be a day when all will bow before Him, [MDG]  
 There will be a day when death will be no more. [GP]  
 Standing face to face with He who died and rose again; holy, holy is the Lord. [MRWo]

And every prayer we prayed in desperation, [MPTes]  
 The songs of faith we sang through doubt and fear [MPTes]  
 In the end, we’ll see that it was worth it when He returns to wipe away our tears.  
 [MPTes]  
 And on that day, we join the resurrection and stand beside the heroes of the faith; [MPT]  
 With one voice, a thousand generations sing worthy is the Lamb who was slain: [MRWo]  
 Forever He shall reign! [MDG]

So, let it be today we shout the hymn of Heaven. [MInv]  
 With angels and the saints, we raise a mighty roar. [MInv] [MRP]  
 Glory to our God who gave us life beyond the grave: [MRWo]  
 Holy, holy is the Lord! MRP [MRWo]

15. “Great Things”<sup>27</sup>

Come, let us worship our King, come let us bow at His feet: [MInv] [MRWo]  
 He has done great things. [MDG]  
 See what our Savior has done, see how His love overcomes: [MDG]  
 He has done great things. [MDG]

O Hero of Heaven, You conquered the grave; [MDG]  
 You free every captive and break every chain. [MDG]

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<sup>26</sup> Bill Johnson, Brian Johnson, Chris Davenport, and Phil Wickham, “Hymn of Heaven,” Brian and Jenn Publishing; CDavs Music; Songs For TIM; Phil Wickham Music; Simply Global Songs; Bethel Music Publishing, CCLI License # 1764150, 2020.

<sup>27</sup> Jonas Myrin and Phil Wickham, “Great Things,” Capitol CMG Paragon; Son of the Lion; Phil Wickham Music; Simply Global Songs; Sing My Songs, CCLI License #1764150, 2018.

O God, You have done great things; [MDG]  
 We dance in Your freedom, awake and alive. [MRP]  
 O Jesus our Savior, Your name lifted high, o God You have done great things. [MDG]

You've been faithful through every storm; You'll be faithful forevermore: [MDG]  
 You have done great things. [MDG]  
 And I know You will do it again, for Your promise is yes and amen; [MDG] [GCr]  
 You will do great things. [MDG]  
 Hallelujah, God above it all. Hallelujah, God unshakable. [GCr] [MDG]  
 Hallelujah, You have done great things. [MDG]

16. "Way Maker"<sup>28</sup>

You are here moving in our midst: I worship You; I worship You. [GA] [MRWo]  
 You are here working in this place. I worship You; I worship You. [GA] [MRWo]

Way Maker, miracle worker, promise keeper, light in the darkness, [GCr]  
 My God, that is who You are. [MDG]

You are here touching every heart: I worship You; I worship You. [GA] [MRWo]  
 You are here healing every heart: I worship You; I worship You. [GA] [MDG]

You are here turning lives around: I worship You; I worship You. [GA] [MRWo]  
 You are here mending every heart: I worship You; I worship You, Lord. [GA] [MRWo]  
 That is who You are. [GCr]

Even when I don't see it, You're working. [MPTes]  
 Even when I don't feel it, You're working. [MPTes]  
 You never stop, You never stop working. [MPTes]

17. "Joy to the World (Joyful, Joyful)"<sup>29</sup>

Joy to the world the Lord is come, let earth receive her King. [MDG] [MInv]  
 Let every heart prepare Him room, and heaven and nature sing. [MInv]  
 We will sing, sing, sing joy to the world. [MRP]

Joy to the world the Savior reigns let men their songs employ. [MInv]  
 While fields and floods, rocks, hills, and plains repeat the sounding joy. [MRP]

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<sup>28</sup> Osinachi Kalu Okoro Egbu, "Way Maker," Integrity Music, CCLI License # 1764150, 2016.

<sup>29</sup> Edward Hodges, George Frederic Handel, Henry Van Dyke, Isaac Watts, Ludwig van Beethoven, and Phil Wickham, "Joy to the World (Joyful, Joyful)," Phil Wickham Music; Simply Global Songs; Sing My Songs, CCLI License # 1764150, 2018.

He rules the world with truth and grace and makes the nations prove [GCr]  
The glories of His righteousness and wonders of His love. [GCr]

Joyful, joyful we adore Thee, God of glory, Lord of love. [MRP]  
Hearts unfold like flowers before Thee, opening to the sun above. [LDSy]

18. “Run to the Father”<sup>30</sup>

I’ve carried a burden for too long on my own; I wasn’t created to bear it alone. [MPTes]  
I hear Your invitation to let it all go; I see it now. I’m laying it down: [MPTes] [MPS]  
And I know that I need You. [MPTes]

I run to the Father, I fall into grace; I’m done with the hiding, no reason to wait. [MPTes]  
My heart needs (found) a surgeon, my soul needs (found) a friend. [MPTes] [LDIm]  
So, I’ll run to the Father again and again. [MPS]

You saw my condition had a plan from the start: [MPTes]  
Your Son for redemption, the price for my heart. [MPTes]  
I don’t have a context for that kind of love. [MPTes]  
I don’t understand, I can’t comprehend all I know is I need You. [MPTes]

My heart has been in Your sights long before my first breath. [LDIm] [MPTes]  
Running into Your arms is running to life from death. [MPTes] [LDSi]  
I feel this rush deep in my chest: Your mercy is calling out. [LDIm]  
Just as I am, You pull me in, and I know I need You now. [MPTes]

19. “Go, Tell It On The Mountain”<sup>31</sup>

While shepherds kept their watching over silent flocks by night. [LHist]  
Behold throughout the heavens, there shone a holy light. [LHist]

I say go tell it on the mountain over the hills and everywhere. [MInv]  
Go tell it on the mountain that Jesus Christ is born. [MInv]

The shepherds feared and trembled when lo, above the earth. [LHist]  
Rang out the angel chorus that hailed our Savior’s birth. [LHist]

Down in a lowly manger, our humble Christ was born. [LHist] [LDIm]  
And God sent us salvation on that blessed Christmas morn. [GACS]

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<sup>30</sup> Cody Carnes, Matt Maher, and Ran Jackson, “Run to the Father,” Capitol CMG Paragon; Writer’s Roof Publishing; Be Essential Songs; I Am A Pilgrim Songs; Songs From Richmond Park, CCLI License # 1764150, 2019.

<sup>31</sup> John W. Work Jr., Jonathan Smith, and Zach Williams, “Go, Tell It On the Mountain,” Anthems of Hope; Be Essential Songs; Cashagamble Jet Music; Wisteria Drive, CCLI License # 1764150, 2020.

I was a lonely seeker; I sought both night and day: [MPTes]  
I asked the Lord to help me, and he showed me the way. [MPS] [MPTes]

He made me a watchman upon a city wall. [MPTes]  
And if I am a Christian, I am the least of all. [MPTes]

20. “Christ Be Magnified”<sup>32</sup>

Were creation suddenly articulate with a thousand tongues to lift one cry? [LDIm]  
Then, from north to south and east to west, we’d hear Christ be magnified. [LDIm]  
Were the whole earth echoing His eminence, [LDIm] [LDSy]  
His name would burst from sea and sky, [LDIm]  
From rivers to the mountaintops, we’d hear Christ be magnified. [LDIm]

And oh! Christ be magnified, let His praise arise; Christ be magnified in me. [MRP]  
And oh! Christ be magnified from the altar of my life; Christ be magnified in me. [MRP]

When every creature finds its inmost melody, [LDIm]  
And every human heart its native cry. [LDIm]  
Oh, then in one enraptured hymn of praise, we’ll sing, Christ be magnified. [MRP]

I wanna be holy; I wanna be sanctified. Jesus, burn in me, Jesus. [MV]  
I won’t bow to idols; I’ll stand strong and worship You. [MV] [MRP]  
And if it puts me in the fire, I’ll rejoice ‘cause You’re there too [MV]  
I won’t be formed by feelings; I hold fast to what is true. [MPTes]

And if the cross brings transformation, then I’ll be crucified with You; [MV] [LDIm]  
‘Cause death is just the doorway into resurrection life. [LDIm] [LDSy]  
And if I join You in Your suffering, then I’ll join You when You rise, [LDIm] [MV]  
And when You return in glory with all the angels and the saints. [GA]

21. “Who You Say I Am”<sup>33</sup>

Who am I that the highest King would welcome me? [MDG]  
I was lost, but He brought me in: oh, His love for me. [MPTes]

Who the Son sets free, oh, is free; indeed, I’m a child of God, yes, I am. [MP] [MPTes]  
Free at last, He has ransomed me. [MPTes] [GACS]  
His grace runs deep while I was a slave to sin. [GA]  
Jesus died for me: yes, He died for me. [MPTes]

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<sup>32</sup> Cody Carnes, Cory Asbury, and Ethan Hulse, “Christ Be Magnified,” Cory Asbury Publishing; Capitol CMG Paragon; Writer’s Roof Publishing; Be Essential Songs; EGH Music Publishing; Bethel Music Publishing, CCLI License # 1764150, 2019.

<sup>33</sup> Ben Fielding and Reuben Morgan, “Who You Say I Am,” Hillsong Music Publishing Australia, CCLI License # 1764150, 2017.

In my Father's house, there's a place for me. [MPTes]  
 I'm a child of God; yes, I am. [MPTes]  
 I am chosen, not forsaken, I am who You say I am. [MPTes] [GP]  
 You are for me, not against me; I am who You say I am. [MPTes] [GP]

22. "This is Amazing Grace"<sup>34</sup>

Who breaks the power of sin and darkness? [MQM]  
 Whose love is mighty and so much stronger? [MQM]  
 The King of glory, the King above all kings. [GCr]

Who shakes the whole earth with holy thunder? [MQM]  
 And leaves us breathless in awe and wonder? [MQM]  
 The King of glory, the King above all kings. [GCr]

This is amazing grace; this is unfailing love: [MDG]  
 That You would take my place, that You would bear my cross. [MDG]  
 You laid down Your life that I would be set free. [MDG]  
 Oh, Jesus, I sing for all that You've done for me. [MRP]

Who brings our chaos back into order? [MQM]  
 Who makes the orphan a son and daughter? [MQM]  
 The King of glory, the King of glory. [MDG]

Who rules the nations with truth and justice, [MQM]  
 Shines like the sun in all of its brilliance? [MQM]  
 The King of glory, the King above all kings. [MDG]

Worthy is the Lamb who was slain. [GCr]  
 Worthy is the King who conquered the grave. [MRP]

23. "My Testimony"<sup>35</sup>

I saw Satan fall like lightning; I saw darkness run for cover. [MSTM]  
 But the miracle that I just can't get over: my name is registered in heaven. [MPTes]  
 I believe in signs and wonders. [MPTes]  
 I have resurrection power; still, the miracle that I just can't get over: [MPTes]  
 My name is registered in heaven, my praise belongs to You forever. [MPTes]

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<sup>34</sup> Jeremy Riddle, Josh Farro, and Phil Wickham, "This Is Amazing Grace," Phil Wickham Music; Seems Like Music; Sing My Songs; Bethel Music Publishing; WC Music Corp, CCLI License # 1764150, 2012.

<sup>35</sup> Brandon Lake, Chris Brown, Steven Furtick, and Tiffany Hudson, "My Testimony," Brandon Lake Music; Maverick City Publishing Worldwide; Music by Elevation Worship Publishing; Bethel Music Publishing, CCLI License # 1764150, 2020.

This is my testimony from death to life ‘cause grace rewrote my story, I’ll testify.

[MPTes]

By Jesus Christ, the Righteous, I’m justified; this is my testimony. [MDG] [MPTes]

Come together, sons and daughters bought with blood and washed in water. [MInv]

Sing the praises of the Spirit, Son, and Father, [MRP]

Our God will finish what He started. [MPTes]

If I’m not dead, You’re not done; greater things are still to come, oh, I believe. [MPTes]

24. “Psalm 150 (Praise the Lord)”<sup>36</sup>

You made the starry hosts. You traced the mountain peaks. [MSTM]

You paint the evening skies with wonders. [MSTM]

The earth, it is Your throne from desert to the sea; [MSTM]

All nature testifies Your splendor. [MDG]

Praise the Lord, praise the Lord. Sing His greatness, all creation. [MRP]

Praise the Lord, raise your voice, you, heights, and all you, depths. [MRP]

From furthest east to west, let everything that has breath praise the Lord. [MRP]

You reached into the dust, in love, Your Spirit breathed. [LDIm] [GA]

You formed us in Your very likeness. [GA]

To know Your wondrous works, to tell Your mighty deeds, [MSTM]

To join the everlasting chorus. [MRP]

Let symphonies resound; let drums and choirs ring out. [MRP]

All heaven hear the sound of worship. [MRP]

Let every nation bring its honors to the King a roar of harmonies eternal. [MRP]

25. “Light of the World (Sing Hallelujah)”<sup>37</sup>

Light of the world, treasure of Heaven, [LDIm]

Brilliant like the stars, in the wintery sky. [LDSi]

Joy of the Father, reach through the darkness. [MDG]

Shine across the earth, send the shadows to flight [LDIm]

Light of the world, from the beginning. [GCr]

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<sup>36</sup> Matt Boswell and Matt Papa, “Psalm 150 (Praise the Lord),” Getty Music Hymns and Songs; Getty Music Publishing; Love Your Enemies Publishing; Messenger Hymns, CCLI License # 1764150, 2020.

<sup>37</sup> Andrew Bergthold, Ed Cash, Franni Cash, Martin Cash, and Scott Cash, “Light of the World (Sing Hallelujah),” Angie Feel Good Songs; Bay19; Capitol CMG Genesis; Capitol CMG Paragon; Scott Cash Publishing Designee; We The Kingdom Music, CCLI License # 1764150, 2020.

The tragedies of time were no match for Your love [LDIm]  
 From great heights of glory, You saw my story, God, [LDIm]  
 You entered in and became one of us. [GACS]  
 Sing hallelujah, sing hallelujah; sing hallelujah for the things He has done. [MRP]

Come and adore Him; bow down before Him, [MInv]  
 Sing hallelujah to the light of the world. [MRP] [MInv] [LDIm]  
 Light of the world, crown in a manger; [LDIm]  
 Born for the Cross, to suffer, to save. [LDIm] [GA] [LDSy]  
 High King of Heaven, death is the poorer. [LDIm] [LDSy]  
 We are the richer by the price that He paid. [LDIm] [LDSy]

Come and adore Him; bow down before Him, [MInv]  
 Sing hallelujah to the light of the world. [MRP] [MInv] [LDIm]  
 You're the light of the world; light up the dark [LDSy] [GCr]  
 Light of the world soon will be coming [LDIm] [GCr]  
 With fire in His eyes, He will ransom His own. [LDIm] [GA]  
 Through clouds He will lead us, straight into glory. [LDIm] [GA]  
 And there He shall reign, forevermore [GCr]

2022<sup>38</sup>

1. Goodness of God: this song has been analyzed, 2021 #6. See above.
2. “Build My Life”<sup>39</sup>

Worthy of every song we could ever sing, [MRP]  
 Worthy of all the praise we could ever bring; [MRP]  
 Worthy of every breath we could ever breathe, we live for You. [MRP] [MV] [MPTes]

Jesus, the name above every other name. [MDG]  
 Jesus, the only one who could ever save. [MDG]  
 Worthy of every breath we could ever breathe, we live for You. [MRP] [MV] [MPTes]

Holy, there is no one like You; there is none beside You. [MDG]  
 Open up my eyes in wonder and show me [MPS]  
 Who You are and fill me with Your heart, [MDM]  
 And lead me in Your love to those around me. [MPS]

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<sup>38</sup> “CCLI Top 100® (United States) 2022,” CCLI Top 100® (United States), 2023,  
<https://www.praisecharts.com/song-lists/ccli-top-100-united-states>.

<sup>39</sup> Brett Younker, Karl Martin, Kirby Kaple, Matt Redman, and Pat Barrett, “Build My Life,” Kaple Music; Capitol CMG Genesis; Housefires Sounds; Said And Done Music; sixsteps Music; Thankyou Music; Vamos Publishing; worshiptogether.com songs; Martin, Karl Andrew; Bethel Music Publishing, CCLI License # 1764150, 2016.

I will build my life upon Your love; it is a firm foundation. [MV]  
 I will put my trust in You alone, and I will not be shaken. [MV]

3. Living Hope: this song has been analyzed, 2021 #12. See above.
4. “House of the Lord”<sup>40</sup>

We worship the God who was, we worship the God who is; [MRWo] [MDG]  
 We worship the God who evermore will be. [MRWo] [MDG]  
 He opened the prison doors; He parted the raging sea. [GCr] [LHist]  
 My God, He holds the victory. [GCr] [GA]

There’s joy in the house of the Lord; there’s joy in the house of the Lord today. [MRP]  
 And we won’t be quiet, we shout out Your praise; [MRP]  
 There’s joy in the house of the Lord. [MRP]  
 Our God is surely in this place, and we won’t be quiet; we shout out Your praise. [MRP]

We sing to the God who heals, we sing to the God who saves, [MRP]  
 We sing to the God who always makes a way. [MRP]  
 ‘Cause He hung up on that cross, then He rose up from that grave; [GACS]  
 My God’s still rolling stones away. [LDIm]

We were the beggars, now we’re royalty. [LDIm]  
 We were the prisoners, now we’re running free. [LDIm]  
 We are forgiven, accepted, redeemed by His grace: [MPTes]  
 Let the house of the Lord sing praise. [MRP]

5. “Great Are You Lord”<sup>41</sup>

You give life, You are love, You bring light to the darkness. [GCr]  
 You give hope, You restore every heart that is broken, [GCr] [MDG]  
 And great are You, Lord. [MRP]

It’s Your breath in our lungs, so we pour out our praise; [LDIm] [MRP]  
 We pour out our praise. [MRP]

And all the earth will shout Your praise. [MRP]  
 Our hearts will cry, these bones will sing: great are You, Lord. [MRP]

6. “Graves Into Gardens”: this song has been analyzed, 2021 #3. See above.

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<sup>40</sup> Jonathan Smith and Phil Wickham, “House of the Lord,” Be Essential Songs; Cashagamble Jet Music; Phil Wickham Music; Simply Global Songs, CCLI License # 1764150, 2020.

<sup>41</sup> David Leonard, Jason Ingram, and Leslie Jordan, “Great Are You Lord,” Open Hands Music; So Essential Tunes; Integrity's Praise! Music; Little Way Creative, CCLI License # 1764150, 2012.



7. “What A Beautiful Name”<sup>42</sup>

You were the Word at the beginning, one with God the Lord Most High. [GCR]  
 Your hidden glory in creation now revealed in You, our Christ. [GCr]

What a beautiful Name it is, what a beautiful name it is, [GCr]  
 The name of Jesus Christ, my King. [GCr]  
 What a beautiful name it is; nothing compares to this: [GCr]  
 What a beautiful name it is, the Name of Jesus. [GCr]

You didn’t want heaven without us, so Jesus, You brought heaven down. [GACS]  
 My sin was great, Your love was greater; what could separate us now? [GA]

What a wonderful name it is, what a wonderful name it is, [GCr]  
 The name of Jesus Christ, my King. [GCr]  
 What a wonderful name it is; nothing compares to this: [GCr]  
 What a wonderful name it is, the name of Jesus. [GCr]

Death could not hold You, the veil tore before You; [GA] [LHist]  
 You silence the boast of sin and grave. [LDIm]  
 The heavens are roaring the praise of Your glory, [LDIm]  
 For You are raised to life again. [GACS]

You have no rival; You have no equal, now and forever, God, You reign. [GCr]  
 Yours is the kingdom, Yours is the glory, Yours is the name above all names. [GCr]

What a powerful name it is, what a powerful name it is, [GCr]  
 The name of Jesus Christ, my King. [GCr]  
 What a powerful name it is; nothing compares to this: [GCr]  
 What a powerful name it is, the name of Jesus. [GCr]

8. “Way Maker”: this song has been analyzed, 2021 #16. See above.
9. “King of Kings”: this song has been analyzed, 2021 #5. See above.
10. “Battle Belongs”: this song has been analyzed, 2021 #2. See above.

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<sup>42</sup> Ben Fielding and Brooke Ligertwood, “What A Beautiful Name,” Hillsong Music Publishing Australia, CCLI License # 1764150, 2016.

11. “10,000 Reasons”<sup>43</sup>

Bless the Lord, o my soul. O my soul, worship His holy name. [MRP] [MRWo]  
Sing like never before, O my soul; I’ll worship Your holy name. [MRP] [MRWo]

The sun comes up, it’s a new day dawning; it’s time to sing Your song again. [MRP]  
Whatever may pass and whatever lies before me, [MSTM]  
Let me be singing when the evening comes. [MRP]

You’re rich in love, and You’re slow to anger; [GCr]  
Your name is great, and Your heart is kind. [GCr]  
For all Your goodness, I will keep on singing: [MRP]  
Ten thousand reasons for my heart to find. [GCr]

And on that day when my strength is failing, [MSTM]  
The end draws near, and my time has come. [MSTM]  
Still, my soul will sing Your praise unending: [MRWo]  
Ten thousand years and then forevermore. [MSTM]

## 12. “This Is Amazing Grace”: this song has been analyzed, 2021 #23. See above.

13. “Glorious Day”<sup>44</sup>

I was buried beneath my shame; who could carry that kind of weight? [MQM]  
It was my tomb ‘til I met You. [MPTes]

I was breathing but not alive; all my failures I tried to hide. [MPTes]  
It was my tomb ‘til I met You. [MPTes]

You called my name, I ran out of that grave, [GA]  
Out of the darkness into Your glorious day. [GA]

Now Your mercy has saved my soul; now Your freedom is all that I know. [MPTes]  
The old made new, Jesus, when I met You. [MPTes]

I needed rescue my sin was heavy; [MPTes] [LDIm]  
But chains break at the weight of Your glory. [MPTes] [LDIm]  
I needed shelter, I was an orphan, now You call me a citizen of Heaven. [MPTes] [LDIm]  
When I was broken, You were my healing now. [MPTes] [LDIm]  
Your love is the air that I’m breathing. I have a future; my eyes are open. [MPT] [LDIm]

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<sup>43</sup> Jonas Myrin and Matt Redman, “10,000 Reasons,” Atlas Mountain Songs; sixsteps Music; Thankyou Music; worshiptogether.com songs, CCLI License # 1764150, 2011.

<sup>44</sup> Jason Ingram, Jonathan Smith, Kristian Stanfill, and Sean Curran, “Glorious Day,” KPS 1.0; sixsteps Music; sixsteps Songs; Sounds Of Jericho; Worship Together Music; worshiptogether.com songs; Fellow Ships Music; Hickory Bill Doc; So Essential Tunes, CCLI License # 1764150, 2017.

14. “How Great is Our God”<sup>45</sup>

The splendor of the King, clothed in majesty, [GCr]  
 Let all the earth rejoice, all the earth rejoice. [MInv]  
 He wraps Himself in light and darkness, tries to hide, and trembles at His voice. [GCr]

How great is our God, sing with me how great is our God. [GCR] [MRP]  
 And all will see how great, how great is our God. [GCr]

And age to age, He stands, and time is in His hands, beginning and the end. [GCr]  
 The Godhead three in one: Father, Spirit, Son; the Lion and the Lamb. [GCr]

Name above all names, worthy of all praise; [GCr]  
 My heart will sing how great is our God. [GCr] [MRP]

15. “Great Things”: this song has been analyzed, 2021 #5. See above.

16. “Who You Say I Am”: this song has been analyzed, 2021 #22. See above.

17. “In Christ Alone”<sup>46</sup>

In Christ alone, my hope is found; He is my light, my strength, my song. [MPTes] [GCr]  
 This Cornerstone, this solid ground, [GCr]  
 Firm through the fiercest drought and storm. [MPTes] [GCr]  
 What heights of love, what depths of peace [LDIm]  
 When fears are stilled when strivings cease. [LDIm]  
 My Comforter my all in All, here in the love of Christ, I stand. [MPTes]

In Christ alone, who took on flesh, fullness of God in helpless babe. [GCr]  
 This gift of love and righteousness, scorned by the ones He came to save. [GCr]  
 Till on that cross, as Jesus died, the wrath of God was satisfied. [GACS]  
 For every sin on Him was laid here in the death of Christ I live. [GCr] [GACS] [MPTes]

There in the ground, His body lay, light of the world by darkness slain. [GACS]  
 Then, bursting forth in glorious day, up from the grave, [LDIm]  
 He rose again. [LHist] [GACS]  
 And as He stands in victory, sin’s curse has lost its grip on me. [LDIm] [GACS]  
 For I am His, and He is mine, bought with the precious blood of Christ. [GP]

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<sup>45</sup> Chris Tomlin, Ed Cash, and Jesse Reeves, “How Great Is Our God,” Rising Springs Music; Vamos Publishing; worshiptogether.com songs; Wondrously Made Songs, CCLI License # 1764150, 2004.

<sup>46</sup> Keith Getty and Stuart Townend, “In Christ Alone,” Thankyou Music, CCLI License # 1764150, 2001.

No guilt in life, no fear in death; this is the power of Christ in me. [GA]  
 From life's first cry to final breath, Jesus commands my destiny. [GA]  
 No power of hell, no scheme of man can ever pluck me from His hand. [GA]  
 Till He returns or calls me home here in the power of Christ, I'll stand. [GA]

18. "Raise A Hallelujah"<sup>47</sup>

I raise a hallelujah in the presence of my enemies. [MRP]  
 I raise a hallelujah louder than the unbelief. [MRP]  
 I raise a hallelujah my weapon is a melody. I raise a hallelujah. [MRP]  
 Heaven comes to fight for me. [MPTes]

I'm gonna sing in the middle of the storm, louder and louder; [MRP]  
 You're gonna hear my praises roar. [MRP]  
 Up from the ashes, hope will arise, death is defeated, the King is alive. [MRP]

I raise a hallelujah with everything inside of me. [MRP]  
 I raise a hallelujah; I will watch the darkness flee. [MRP]  
 I raise a hallelujah in the middle of the mystery. [MRP]  
 I raise a hallelujah; fear you lost your hold on me. [MRP]

Sing a little louder, sing a little louder in the presence of my enemies. [MRP]  
 Sing a little louder, louder than the unbelief, [MRP]  
 Sing a little louder, my weapon is a melody. [MRP]  
 Sing a little louder, heaven comes to fight for me. [MRP]

19. "Lord, I Need You"<sup>48</sup>

Lord, I come, I confess; bowing here, I find my rest. [MPS]  
 And without You, I fall apart; You're the one that guides my heart. [MPTes]

Lord, I need You, oh I need You; every hour I need You. [MPS]  
 My one defense, my righteousness, oh God, how I need You. [MPTes] [MPS]

Where sin runs deep, Your grace is more; [LDIm] [GCr]  
 Where grace is found is where You are. [GCr]  
 And where You are, Lord, I am free; holiness is Christ in me. [MPTes] [MDG]

So, teach my song to rise to You when temptation comes my way. [MPS]

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<sup>47</sup> Jake Stevens, Jonathan David Helsler, Melissa Helsler, and Molly Skaggs, "Raise A Hallelujah," Bethel Music Publishing, CCLI License # 1764150, 2018.

<sup>48</sup> Christy Nockels, Daniel Carson, Jesse Reeves, Kristian Stanfill, and Matt Maher, "Lord, I Need You," sixsteps Music; Sweater Weather Music; Thankyou Music; Valley Of Songs Music; worshiptogether.com songs, CCLI License # 1764150, 2011.

And when I cannot stand, I'll fall on You, Jesus, [MPS]  
 You're my hope and stay. [MPS] [MPTes]

20. "O Praise the Name (Anastasis)"<sup>49</sup>

I cast my mind to Calvary, where Jesus bled and died for me. [LDIm] [GACS]  
 I see His wounds, His hands, His feet, my Saviour on that cursed tree. [LDIm]

His body bound and drenched in tears; they laid Him down in Joseph's tomb. [LHist]  
 The entrance sealed by heavy stone, Messiah still and all alone. [LHist] [GACS] [LDIm]

O praise the Name of the Lord our God, o praise His name forevermore. [MRP]  
 For endless days, we will sing Your praise, oh Lord, oh Lord our God. [MRP]

Then on the third at break of dawn, the Son of heaven rose again. [GACS]  
 O trampled death, where is your sting? The angels roar for Christ the King. [LDAna]

He shall return in robes of white. The blazing sun shall pierce the night. [LDIm] [GCr]  
 And I will rise among the saints, my gaze transfixed on Jesus' face. [MDG] [MPTes]

21. "Amazing Grace (My Chains Are Gone)"<sup>50</sup>

Amazing grace, how sweet the sound that saved a wretch like me. [MPTes]  
 I once was lost, but now I'm found, was blind but now I see. [MPTes]

'Twas grace that taught my heart to fear and grace my fears relieved. [MPTes]  
 How precious did that grace appear the hour I first believed. [MPTes]

My chains are gone, I've been set free. My God, my Savior, has ransomed me. [MPTes]  
 And like a flood, His mercy rains; unending love, amazing grace. [LDIm] [GCr]

The Lord has promised good to me, His word my hope secures. [GP]  
 He will my shield and portion be as long as life endures. [GP]

The earth shall soon dissolve like snow, the sun forbear to shine. [LDIm]  
 But God, who called me here below, will be forever mine. [GP]

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<sup>49</sup> Benjamin Hastings, Dean Ussher, and Marty Sampson, "O Praise the Name (Anastasis)," Hillsong Music Publishing Australia; Small City Music, CCLI License # 1764150, 2015.

<sup>50</sup> Chris Tomlin, John Newton, and Louie Giglio, "Amazing Grace (My Chains Are Gone)," Rising Springs Music; Vamos Publishing; worshiptogether.com songs, CCLI License # 1764150, 2006.

22. “How Great Thou Art”<sup>51</sup>

O Lord my God when I in awesome wonder; [MQS]  
 Consider all the worlds Thy hands have made. [GCr]  
 I see the stars; I hear the rolling thunder. [MDG]  
 Thy power throughout the universe displayed. [MDG]

Then sings my soul, my Saviour God to Thee; [MRP]  
 How great Thou art, how great Thou art. [MDG]

And when I think of God His Son not sparing sent Him to die, [GCr]  
 I scarce can take it in. [MQM]  
 That on the cross my burden gladly bearing, [GACS]  
 He bled and died to take away my sin. [GACS] [MPTes]

When Christ shall come with shout of acclamation and lead me home, [GP]  
 What joy shall fill my heart. [MPTes]  
 Then I shall bow with humble adoration and then proclaim: [MRWo]  
 My God, how great Thou art. [MDG]

23. “God So Loved”: this song has been analyzed, 2021 #7 and #20. See above.

24. “Cornerstone”<sup>52</sup>

My hope is built on nothing less than Jesus’ blood and righteousness. [MPTes]  
 I dare not trust the sweetest frame but wholly trust in Jesus’ Name. [MPTes]

Christ alone cornerstone; weak made strong in the Saviour’s love. [MDG]  
 Through the storm, He is Lord, Lord of all. [MDG]

When darkness seems to hide His face, I rest on His unchanging grace. [LDIm] [MDG]  
 In every high and stormy gale, my anchor holds within the veil. [LDIm] [MPTes]

When He shall come with trumpet sound, oh, may I then in Him be found. [GP]  
 Dressed in His righteousness alone, faultless stand before the throne. [LDIm] [GP]

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<sup>51</sup> Stuart Wesley Keene Hine, “How Great Thou Art,” (1949), Stuart K. Hine Trust, CCLI License # 1764150, 2014.

<sup>52</sup> Edward Mote, Eric Liljero, Jonas Myrin, Reuben Morgan, and William Batchelder Bradbury, “Cornerstone,” Hillsong MP Songs; Hillsong Music Publishing Australia; Hillsong Music Publishing UK, CCLI License # 1764150, 2011.

25. “I Speak Jesus”<sup>53</sup>

I just want to speak the Name of Jesus over every heart and every mind. [MDG]  
 ‘Cause I know there is peace within Your presence, I speak Jesus. [MDG]

I just want to speak the Name of Jesus ‘til every dark addiction starts to break. [MDG]  
 Declaring there is hope, and there is freedom, I speak Jesus. [MDG]

Your Name is power, Your Name is healing, Your Name is life. [MDG]  
 Break every stronghold, shine through the shadows, burn like a fire. [LDIm]

I just want to speak the Name of Jesus over fear and all anxiety. [MDG]  
 To every soul held captive by depression, I speak Jesus. [MDG]

Shout Jesus from the mountains, Jesus in the streets, [MRP]  
 Jesus in the darkness over every enemy. [MPS]  
 Jesus, for my family, I speak the holy name: Jesus. [MPS]

2023<sup>54</sup>1. “This Is Our God”<sup>55</sup>

Remember those walls that we called sin and shame? [MQM]  
 They were like prisons that we couldn’t escape. [MSTM]  
 But He came, and He died, and He rose; those walls are rubble now. [GACS]  
 Remember those giants we called death and grave? [MQM]  
 They were like mountains that stood our way. [LDSi]  
 But He came, and He died, and He rose; those giants are dead now. [GACS]

This is our God; this is who He is: He loves us. [MDG]  
 This is our God; this is who He is: He saves us. [MDG]  
 He bore the cross, beat the grave, let heaven and earth proclaim. [GACS] [MRP]  
 This is our God, King Jesus. [MDG]

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<sup>53</sup> Abby Benton, Carlene Prince, Dustin Smith, Jesse Reeves, Kristen Dutton, and Raina Pratt, “*I Speak Jesus*,” BEC Worship; Raina Pratt Publishing Designee; WriterWrong Music; For Me and My House Songs; Integrity’s Praise! Music; Worship Coalition Songs CCLI License # 1764150, 2019.

<sup>54</sup> “Top 100 Worship Songs of 2023,” PraiseCharts, 2024, <https://www.praisecharts.com/song-lists/top-100-worship-songs-of-2023>.

<sup>55</sup> Brandon Lake, Pat Barrett, Phil Wickham, and Steven Furtick, “This is Our God,” Brandon Lake Music; Capitol CMG Genesis; Housefires Sounds; Music by Elevation Worship Publishing; Phil Wickham Music; Simply Global Songs, CCLI License # 1764150, 2023.

Remember that fear that took our breath away? [MQM]  
 Faith so weak that we could barely pray. [MSTM]  
 But He heard every word, every whisper. [GA]  
 Now those altars in the wilderness tell the story of His faithfulness. [LDAna]  
 Never once did He fail, and He never will. [GA]

Who pulled me out of the pit? He did, He did. [MQM] [GA]  
 Who paid for all of our sin? Nobody but Jesus. [MQM] [MDG]  
 Who rescued me from that grave? Yahweh, Yahweh. [MQM] [MDG]  
 Who gets the glory and praise? Nobody but Jesus. [MQM] [MDG]

## 2. “Holy Forever”<sup>56</sup>

A thousand generations falling down in worship to sing the song of ages to the Lamb.  
 [MDG]  
 And all who’ve gone before us, and all who will believe [MSTM]  
 Will sing the song of ages to the Lamb. [MRP]

Jesus, Your name is the highest. Your name is the greatest. [MDG]  
 Your name stands above them all. [MDG]  
 All thrones and dominions, all power, and positions: [LROP] [LDSy]  
 Your name stands above them all. [MDG]

And the angels cry, “Holy.” All creation cries, “Holy.” [LDIm]  
 You are lifted high, holy, holy forever. [MDG]  
 Hear your people sing, “Holy to the King of kings, holy.” [LDIm]  
 You will always be holy forever. [MDG]

## 3. “Behold with O Holy Night”<sup>57</sup>

Behold, the King has come, divinely incarnate, Creator of the world. [GACS]  
 Breathing our air, behold what light has come. [LDM] [LDIm]  
 And the dark cannot contain it: the Savior of the world is finally here. [LDIm] [GACS]

Behold the Father’s love beyond comprehension. [LDSy] [GCr]  
 He gave His only Son to die in our place. [GACS]  
 Go and see that empty tomb. He’s not there, for He is risen. [GACS]  
 Every heart prepare Him room, Jesus Christ, King of heaven. [MInv] [MDG]

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<sup>56</sup> Brian Johnson, Chris Tomlin, Jason Ingram, Jenn Johnson, and Phil Wickham, “Holy Forever,” Brian and Jenn Publishing; Capitol CMG Paragon; S. D. G. Publishing; Be Essential Songs; My Magnolia Music; Phil Wickham Music; Simply Global Songs; Bethel Music Publishing, CCLI License # 1764150, 2022.

<sup>57</sup> Dallas Jenkins, Phil Wickham, Steven Furtick, “Behold,” Music by Elevation Worship Publishing; Phil Wickham Music; Simply Global Songs; the remaining portion is unaffiliated, 2022. CCLI License # 1764150, this arrangement with Travis Cottrell, 2023.



Fall on your knees, o hear the angel voices. [MInv] [MRP]  
 O night divine, o night when Christ was born. [LDIm] [GACS]  
 O night divine, o night, o night divine. [LDIm]

Come, let us adore Him, come let us adore Him. [MInv] [MRP]  
 For He alone is worthy, Christ, the Lord. [MDG]

4. “Thank You, Jesus, for the Blood”: this song has been analyzed, 2021 #4. See above.
5. “I Speak Jesus”: this song has been analyzed, 2022 #25. See above.
6. “Same God”<sup>58</sup>

I’m calling on the God of Jacob, whose love endures through generations. [GCr] [MPS]  
 I know that You will keep Your covenant. [GP]  
 I’m calling on the God of Moses, the one who opened up the ocean. [MPS]  
 I need you now to do the same thing for me. [MPS]

Oh God, my God, I need You. Oh God, my God, [MPS]  
 I need You now; how I need You now. [MPS]  
 Oh, Rock, oh, Rock of ages, I’m standing on Your faithfulness. [MDG]

I’m calling on the God of Mary, whose favor rests upon the lowly. [MDG] [MPS]  
 I know with You; all things are possible. [GP]  
 I’m calling on the God of David, who made a shepherd boy courageous. [MDG] [MPS]  
 I may not face Goliath, but I’ve got my own giants. [MPTes]

You heard Your children then; You hear Your children now, [MPS]  
 You are the same God. [MDG]  
 You answered prayers back then and will answer now; You are the same God. [MDG]  
 You were providing then; You are providing now; You are the same God. [MDG]

You moved in power then; God move in power now; You are the same God. [MDG]  
 You were a healer then; You are a healer now; You are the same God. [MDG]  
 You were a Savior then; You are a Savior now; You are the same God. [MDG]

You freed the captives then; You’re freeing hearts right now; [MDG]  
 You are the same God. [MDG]  
 You touched the lepers then; I feel Your touch right now. You are the same God. [MDG]  
 I’m calling on the Holy Spirit: Almighty river, come and fill me again. [MPS] [MDM]

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<sup>58</sup> Brandon Lake, Chris Brown, Pat Barrett, and Steven Furtick, “Same God,” Brandon Lake Music; Maverick City Publishing Worldwide; Capitol CMG Genesis; Housefires Sounds; Music by Elevation Worship Publishing, CCLI License # 1764150, 2022.

7. “Firm Foundation (He Won’t)”<sup>59</sup>

Christ is my firm foundation, the rock on which I stand. [MDG]  
 When everything around me is shaken, I’ve never been more glad. [MPTes]  
 That I put my faith in Jesus ‘cause He’s never let me down. [MPTes]  
 He’s faithful through generations, so why would He fail now? He won’t, He won’t. [GCr]

I’ve still got joy in chaos; I’ve got peace that makes no sense. [MPTes]  
 So, I won’t be going under, I’m not held by my own strength. [MPTes]  
 ‘Cause I’ve built my life on Jesus; He’s never let me down [MPTes]  
 He’s faithful in every season, so why would He fail now? [GCr]

Rain came, and wind blew, but my house was built on You. [MPTes]  
 I’m safe with You; I’m going to make it through. [MPTes]

8. “Trust in God”<sup>60</sup>

Blessed assurance, Jesus is mine. [MPTes]  
 He’s been my fourth man in the fire time after time. [MPTes] [LDIm] [LDSy]  
 Born of His Spirit, washed in His blood. [GCr]  
 And what He did for me on Calvary is more than enough. [GACS] [MPTes]

I trust in God, my Savior, the One who will never fail; He will never fail. [MPTes]

Perfect submission, all is at rest. [MPTes]  
 I know the author of tomorrow has ordered my steps. [MPTes] [GA]  
 So, this is my story, and this is my song: [MPTes]  
 I’m praising my risen King and Savior all the day long. [MPTes] [MRP]

I sought the Lord, and He heard me, and He answered, [MPTes]  
 That’s why I trust Him. [MPTes] [MRT]

9. “The Lord’s Prayer (It’s Yours)”<sup>61</sup>

Father, let your kingdom come (holy, holy). [MDM]  
 Father, let your will be done on earth as in heaven (let it be done) [MDM]

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<sup>59</sup> Austin Davis, Chandler Moore, and Cody Carnes, “Firm Foundation (He Won’t),” For Humans Publishing; Maverick City Publishing; A.L.K.D. Music; Capitol CMG Paragon; Writer’s Roof Publishing, CCLI License # 1764150, 2021.

<sup>60</sup> Brandon Lake, Chris Brown, Mitch Wong, and Steven Furtick, “Trust in God,” Brandon Lake Music; Music by Elevation Worship Publishing; A Wong Made Write Publishing; Integrity’s Praise! Music, CCLI License # 1764150, 2023.

<sup>61</sup> Bryan Fowler, Jacob Sooter, and Matt Maher, “The Lord’s Prayer (It’s Yours), Be Essential Songs; bryanfowersongs; Caroco Songs; Just When Publishing; So Essential Tune, CCLI License # 1764150, 2022.

Right here in my heart. [MPS]

Give us this day our daily bread. Forgive us, forgive us. [MPS]  
 As we forgive the ones who sinned against us, forgive them. [MPS]  
 But deliver us from the evil one; let your kingdom come. [MPS] [MDM]

It's yours, it's yours, all yours, all yours. [MPS]  
 The kingdom, the power, the glory are yours. [GCr]  
 It's yours, it's yours, all yours, all yours. [MPS]  
 Forever and ever, the kingdom is yours. [GCr]

10. "Hymn of Heaven": this song has been analyzed 2021 #14. See above.
11. "House of the Lord": this song has been analyzed, 2021 #1 and 2022 #4. See above.
12. "Gratitude"<sup>62</sup>

All my words fall short, I got nothing new. [MPTes]  
 How could I express all my gratitude? [MQS]  
 I could sing these songs as often as I do. [MV]  
 But every song must end, and You never do. [MPTes]

So, I throw up my hands and praise You again and again. [MRP]  
 'Cause all that I have is a hallelujah, hallelujah. [MRP]  
 And I know it's not much, but I've nothing else fit for a king. [MPTes]  
 Except for a heart singing hallelujah, hallelujah. [MRP]

I've got one response. I've got just one move: [MRP]  
 With my arms stretched wide, I will worship you. [MRP]  
 Come on, my soul, don't you get shy on me. [MInv]  
 Lift up your song 'cause you've got a lion inside of those lungs. [MInv] [MRP]  
 Get up and praise the Lord. [MInv] [MRP]

13. "Praise"<sup>63</sup>

Let everything that has breath praise the Lord. Praise the Lord. [MRP] [MInv]  
 I'll praise in the valley, praise on the mountain. [MV] [MRP]  
 I'll praise when I'm sure, praise when I'm doubting. [MV] [MRP]

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<sup>62</sup> Benjamin Hastings, Brandon Lake, and Dante Bowe, "Gratitude," Bethel Worship Publishing; Brandon Lake Music; Maverick City Publishing; Maverick City Publishing Worldwide; SHOUT! Music Publishing Australia; Bethel Music Publishing, CCLI License # 1764150, 2019.

<sup>63</sup> Brandon Lake, Chandler Moore, Chris Brown, Cody Carnes, Pat Barrett, and Steven Furtick, "Praise," Brandon Lake Music; For Humans Publishing; Maverick City Publishing; Capitol CMG Genesis; Capitol CMG Paragon; Housefires Sounds; Writer's Roof Publishing; Music by Elevation Worship Publishing, CCLI License # 1764150, 2023.

I'll praise when I'm outnumbered, praise when surrounded. [MV] [MRP]  
 'Cause praise is the water my enemies drown in. [LDIm] [LDSy]

As long as I'm breathing, I've got a reason to praise the Lord, o my soul. [MV] [MRP]

I'll praise when I feel it, and praise when I don't. [MV] [MRP]  
 I'll praise 'cause I know You're still in control. [MV] [MRP] [MDG]  
 It's more than a sound; my praise is the shout that brings Jericho down. [LDIm] [LDSy]

Praise the Lord, o my soul, praise the Lord, o my soul. [MV] [MRP]  
 I won't be quiet; my God is still alive. [MV] [MRP]  
 How could I keep it inside? Praise the Lord, o my soul. [MV] [MRP]

I'll praise 'cause You're sovereign; praise 'cause You reign. [MV] [MRP] [MDG]  
 Praise 'cause You rose and defeated the grave. [MV] [MRP] [GACS]  
 I'll praise 'cause You're faithful, praise; cause You're true. [[MV] [MRP] [MDG]  
 Praise cause there's nobody greater than You. [MV] [MRP]

Praise the Lord, o my soul. Praise the Lord, o my soul. [MV] [MRP]  
 I won't be quiet. My God is alive. [MV] [MRP]  
 How could I keep it inside? Praise the Lord, o my soul. [MV] [MRP]

#### 14. "O Come All You Unfaithful"<sup>64</sup>

O come all you unfaithful, come, weak and unstable. [MInv] [LDIm]  
 Come, you are not alone. [MInv]  
 O come, barren and waiting ones, weary of praying. [MInv] [LDIm]  
 Come, see what God has done. [MInv]

Christ is born, Christ is born; Christ is born for you. [GACS]  
 O come, bitter and broken; come with fears unspoken. [MInv] [LDIm]  
 Come, taste of His perfect love. [MInv] [LDIm] [LDSy]  
 O come, guilty and hiding ones, there is no need to run. [MInv] [LDIm]  
 See what your God has done. [MInv]

He's the Lamb who was given, slain for our pardon. [GACS] [MDG]  
 His promise is peace for those who believe. [GP]

So come, though you have nothing. Come, He is the offering. [MInv] [GCr]  
 Come, see what your God has done. [MInv] [GA]

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<sup>64</sup> Bob Kauflin and Lisa Clow, "O Come All You Unfaithful," Sovereign Grace Praise, CCLI License # 1764150, 2020.

15. “King of Kings”: this song has been analyzed, 2021 #5 and 2022 #9. See above.

16. “You’ve Already Won”<sup>65</sup>

There’s peace that outlasts darkness, hope that’s in the blood. [LDM] [LDSy]  
There’s future grace that’s mine today that Jesus Christ has won. [LDAna]

So, I can face tomorrow for tomorrow’s in Your hands. [LDM] [GP]  
All I need, You will provide just like You always have. [GP]

I’m fighting a battle You’ve already won. [GA]  
No matter what comes my way, I will overcome. [MPTes]  
Don’t know what You’re doing, but I know what You’ve done. [GA]  
I’m fighting a battle You’ve already won. [MPTes]

There’s mercy in the waiting, manna for today. [MRWa] [MPTes]  
And when it’s gone, I know You’re not; You are my hope and stay. [GP] [GA]

When the sea is raging, Your Spirit is my help. [LDIm] [GP] [GA]  
He’ll fix my eyes on Jesus Christ; I’ll say it is well. Oh, I know it is well. [GA] [GP]  
I know how the story ends: we will be with You again. [GP] [GA]  
You’re my Savior, my defense, no more fear in life or death. [MDG] [MPTes]

17. “Living Hope”: this song has been analyzed, 2021 #12 and 2022 #3. See above.

18. “Sing We the Song of Emmanuel”<sup>66</sup>

Sing we the song of Emmanuel, this is the Christ who was long foretold. [GACS] [GP]  
Lo, in the shadows of Bethlehem, [LDIm]  
Promise of dawn now our eyes behold. [LDIm] [GACS]

God Most High in a manger laid. [MDG] [GACS]  
Lift your voices and now proclaim. [MInv] [MRP]  
Great and glorious Love has come to us. [LDSy] [GACS]  
Join now with the hosts of heaven. [MInv]

Come we to welcome Emmanuel, King who came with no crown or throne. [MRP]  
Helpless He lay, the Invincible Maker of Mary, now Mary’s Son. [LDAna]

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<sup>65</sup> Bryan Fowler and Shane Barnard, “You’ve Already Won,” Songs From Wellhouse; Be Essential Songs; bryanfowersongs, CCLI License # 1764150, 2022.

<sup>66</sup> Keith Getty, Matt Boswell, Matt Papa, and Stuart Townend, “Sing We the Song of Emmanuel,” Getty Music Hymns and Songs; Getty Music Publishing; Love Your Enemies Publishing; Messenger Hymns; Townend Songs, CCLI License # 1764150, 2015.

O, what wisdom to save us all. Shepherds, sages before Him fall. [LDIm]  
 Grace and majesty, what humility, cone on bended knee, adore Him. [LDM] [MInv]

Go spread the news of Emmanuel, joy, and peace for the weary heart. [MRP]  
 Lift up your heads, for your King has come. [MInv] [MDG]  
 Sing, for the light overwhelms the dark. [MRP] [LDIm]

Glory shining for all to see, Hope alive, let the gospel ring. [LDIm] [LDSy]  
 God has made a way; He will have the praise. [GACS] [MDG]  
 Tell the world His name is Jesus. Gloria! [MDG]

19. “Battle Belongs”: this song has been analyzed, 2021 #2 and 2022 #21. See above.

20. “I Believe”<sup>67</sup>

I believe there is one salvation, one doorway that leads to life. [MSTM]  
 One redemption, one confession, I believe in the name of Jesus Christ. [MSTM]

I believe in the crucifixion; by His blood, I have been set free. [MSTM] [MPTes]  
 I believe in the resurrection. Hallelujah, His life is death’s defeat. [MSTM] [LDM]

All praise to God the Father, all praise to Christ the Son. [MDG] [MRP]  
 All praise to the Holy Spirit; our God has overcome. [MDG] [MRP]  
 The King who was and is and evermore will be, in Jesus’ mighty name I believe. [MDG]

I believe in the hope of heaven. He’s preparing a place for me. [MDG] [MP]  
 Far beyond what hearts imagine, ears have heard, or eyes have seen. [LDAna]

I believe the day is coming; He’s returning to claim His bride. [GP]  
 Light the altar; keep it burning. See the Lamb who rose a roaring Lion. [MInv] [LDIm]

No, I’ll never be ashamed of the gospel of Jesus Christ. [MV]  
 How could I ever walk away from the One who saved my life? [MV] [MQM]

21. “Rejoice”<sup>68</sup>

Rejoice in the Lord now and always. Sing it again; we rejoice. [MIN] [MRP]  
 Delight in the love He has shown us. Gratefully lift up your voice. [MRP]

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<sup>67</sup> Chris Davenport, Jonathan Smith, and Phil Wickham, “I Believe,” CDavs Music; Songs For TIM; Be Essential Songs; Cashagamble Jet Music; Phil Wickham Music; Simply Global Songs, CCLI License # 1764150, 2023.

<sup>68</sup> Ben Shive, Bryan Fowler, Keith Getty, Kristyn Getty, and Skye Peterson, “Rejoice,” Getty Music Hymns and Songs; Getty Music Publishing; Junkbox Music; Be Essential Songs; bryanfowersongs, CCLI License # 1764150, 2022.

His gentleness among us will join our hearts with praise. [LDIm]  
 We gather in His goodness, a family of grace. [MPTes]

With each breath He's given, praise the Lord. [MRP]  
 In these times we live, praise the Lord. [MRP]  
 Throughout every season, I am sure: [MPTes]  
 We have every reason to praise the Lord. [MRP]

Rejoice and be anxious for nothing, praying for all that you need. [MInv] [MRP]  
 Come with a song of thanksgiving; lay your requests at His feet. [MInv] [MPS]  
 His peace will fall upon us to guard our hearts and minds. [GP]  
 In Christ who reigns eternal, Shepherd of our lives. [MDG]

Rejoice in the Lord now and always, tell of the good He has done. [MRP] [MPTes]  
 Worship the Lord to remember all of the joys yet to come. [MRP]  
 The hope that burns within us, the dark cannot destroy. [LDIm]  
 With praise that's never-ending, we say again, rejoice. [MRP]

## 22. "Beauty of the Cross"<sup>69</sup>

O, the beauty of the cross drenched in mercy's ever-cleansing blood. [GACS] [LDIm]  
 There, my sins were swept away in the torrent of that crimson flood. [LDIm] [LDSy]

O wondrous love that called me out by name [MPTes] [LDIm]  
 The One who made it all died to make a way. [GA] [GACS]  
 And every earthly gain, I will count as loss. [MPTes] [MV]  
 I am redeemed; that's the beauty of the cross. [MPTes] [LDIm]

O the healing of the rugged cross flowing down from mercy's violent wounds. [GACS]  
 [LDIm]  
 Every stripe and every sacred scar laid on Him so that I would be made new. [LDIm]  
 [GACS]

O the power of the rugged cross where He crushed the vile serpent's head. [GACS]  
 [LDIm]  
 There my victory broke the curse of sin. Three days later, cursed the sting of death.  
 [GACS]

I am redeemed; that's the beauty of the cross. [MPTes] [LDIm]  
 I am redeemed; that's the healing of the cross. [MPTes] [LDIm]  
 I am redeemed; that's the power of the cross. [MPTes] [LDIm]  
 I am redeemed; that's the beauty of the cross. [MPTes] [LDIm]

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<sup>69</sup> Michael Neale, "Beauty of the Cross", Capitol CMG Paragon, Michael Neale Music, CCLI License #1764150, 2021.

23. “What a Beautiful Name”: this song has been analyzed, 2022 #7. See above.

24. “Worthy Of It All”<sup>70</sup>

All the saints and angels; they bow before Your throne. [MSTM]  
 All the elders cast their crowns before the Lamb of God and sing. [MSTM]  
 You are worthy of it all, You are worthy of it all. [MRP]  
 For from You are all things, and to You are all things: You deserve the glory. [MDG]  
 Day and night, night and day, let incense arise. [MRP]

25. “I’m So Blessed”<sup>71</sup>

I’m so blessed, hallelujah, I’m blessed. I’m so blessed, hallelujah, I’m blessed. [MPTes]

Trouble knocking at my door today; I ain’t gonna let in. [MPTes]  
 Worry wanna steal my joy away; I ain’t gonna let it win. [MPTes]

On my best day, I’m a child of God. On my worst day, I’m a child of God. [MPTes]  
 Oh, every day is a good day, You’re the reason why. [MPTes]

I’m so blessed, I’m so blessed, got this heartbeat in my chest. [MPTes]  
 No. it doesn’t matter about the rest if I got You, Lord, I’m so blessed. [MPTes]

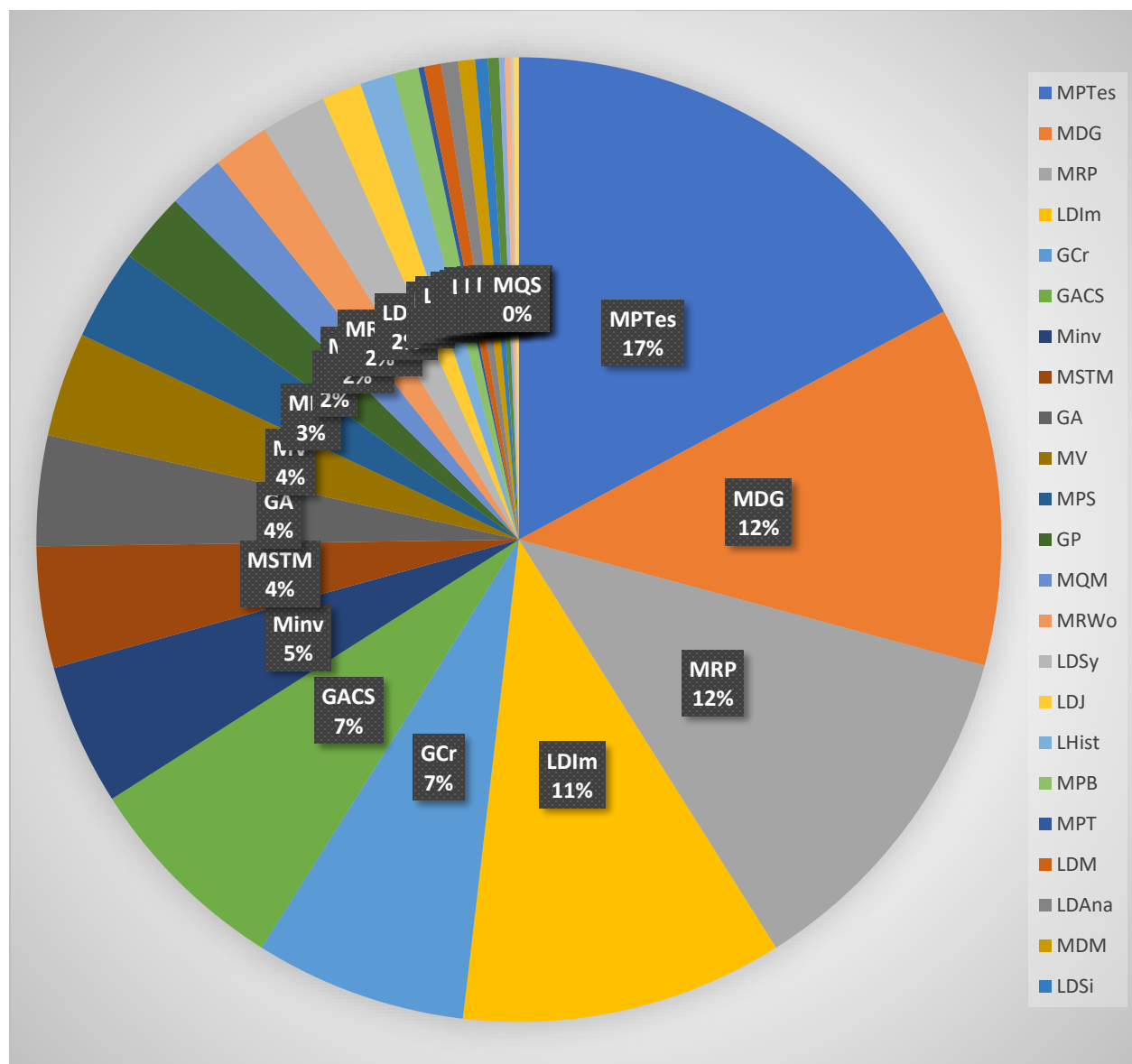
When I count the problems that I see, hope looks all but gone. [LDM]  
 But when I count the ways You’re good to me, You got me counting all day long.  
 [MPTes]

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<sup>70</sup> David Brymer and Ryan Hall, “Worthy of It All,” Common Hymnal Publishing; Innerland; Underground Treasure; Wayfinder Music, CCLI License # 1764150, 2012.

<sup>71</sup> Jonathan Smith, Logan Cain, Madison Cain, Matthew West, and Taylor Cain, “I’m So Blessed,” All Essential Music; Be Essential Songs; Cashagamble Jet Music; Logan Cain Music; Madison Cain Music; Taylor Cain Music; Combustion Five; Third Story House Music, CCLI License # 1764150, 2021.

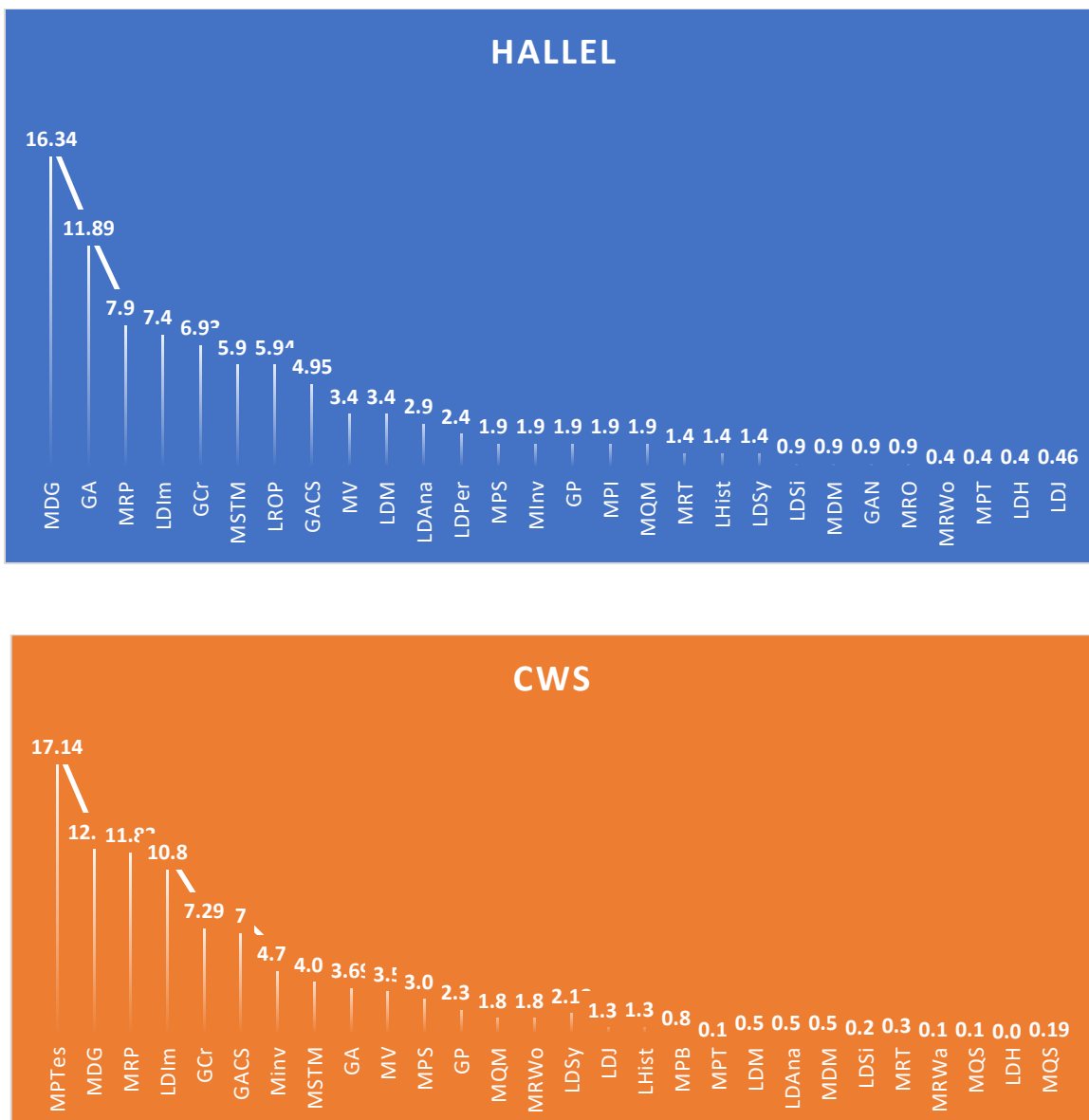




**Figure 4.2. Occurrences of SHSS Markers in Contemporary Worship Songs**

Marker Percentage Legend (Occurrences):

MPTes	17.14	MPS	3.03	LDAna	0.57
MDG	12.02	GP	2.37	MDM	0.57
MRP	11.83	LDSy	2.18	LDSi	0.41
LDIm	10.8	MRWo	1.89	MRT	0.38
GCr	7.29	MQM	1.89	MRWa	0.19
GACS	7	LHist	1.37	MQS	0.19
MInv	4.73	LDJ	1.33	LDH	0.19
MSTM	4.07	MPB	0.85		
GA	3.69	MPT	0.19		
MV	3.5	LDM	0.57		



**Figure 4.3. Comparison Graphs**

The purpose of the comparison graph is to show the markers with the highest percentage frequency of occurrences, which may identify the most common themes prevalent in both *Hallel* and CWS. The top three themes of the *Hallel* are based on the SHSS markers are about man's declaration of who God is [MDG], God's general acts because of who he is [GA], man's response to praise God [MRP] and literary devices of imagery to describe either God's actions or man's responses. On the other hand, the CWS top themes speak of personal testimonies [PTES],

man’s declaration of who God is [MDG], man’s response of praise to God [MRP], and literary devices of imagery to describe either God’s actions or man’s responses.

### Level Two Inquiry: Semantics, Sensory, and Subject

The second level of examination pattern is from Mawaddah and Rammat’s *Semantic Analysis*<sup>72</sup> combined with the questions of Fell and Sporleder’s *Lyric-Based Analysis*.<sup>73</sup> The researcher constructed a category table called Semantics, Sensory, and Subject to inventory the vocabulary used. The assessment will be limited to each *Hallel* chapter (KJV) and each of the CWS songs and will answer four questions:

1. Vocabulary richness (number of words excluding tags and repeated phrase endings) and the use of non-standard words.
2. Style: commonly used words.
3. Semantics: imagery, thought, sensation, perception.
4. Orientation: the lyrics’ comparison to the themes and topics of the *Hallel*.

**Table 4.2. Semantics, Sensory, and Subject: Commonly Used Words in Psalms 113–118, KJV**

Psalms	Vocabulary	Semantics	Sensory	Subject
113	141 words dunghill	Lord–8 praise– 5, he/his–4	Simile, analogy, imagery, metaphor	Praise, declaration
114	105 words Strange language flint	Jordan–2, Jacob–2, waters-2 Israel–2	Simile, metaphor, imagery, personification	History (Exodus)
115	274 words	Lord–13, they– 14, he–12 their–9, not–9, bless–6, trust–4	Metaphor, analogy, simile, personification	Praise, promise, declaration
116	287 words	I–19, Lord–16, my–10, upon–	Imagery, metaphor	Declaration, affirmation,

<sup>72</sup> Andi Musyahidah Mawaddah and Subhan Rahmat, “Semantic Analysis of Meaning of the Song ‘Life Too Short’ by Aespa,” *Strata Social and Humanities Studies* 1, no. 1 (April 2023): 30–35.

<sup>73</sup> Ellen Moseholm and Michael D. Fetters, “Conceptual Models to Guide Integration During Analysis in Convergent Mixed Methods Studies,” *Methodological Innovations* 10, no. 2 (2017): 205979911770311.

		5, call-4, death-3		praise, prayer, vow, trust, loyalty
117	32 words	Praise -3, ye-3, Lord-3	Metaphor	Praise
118	462 words Gates of righteousness Head stone	Lord-28, I-15, his-8, my-8, them-7, mercy-5, endureth-5, forever-5, thee-5, name-5 God-3	Metaphor, analogy	Praise, prayer, promise, vow, declaration, affirmation
Total words		1301		

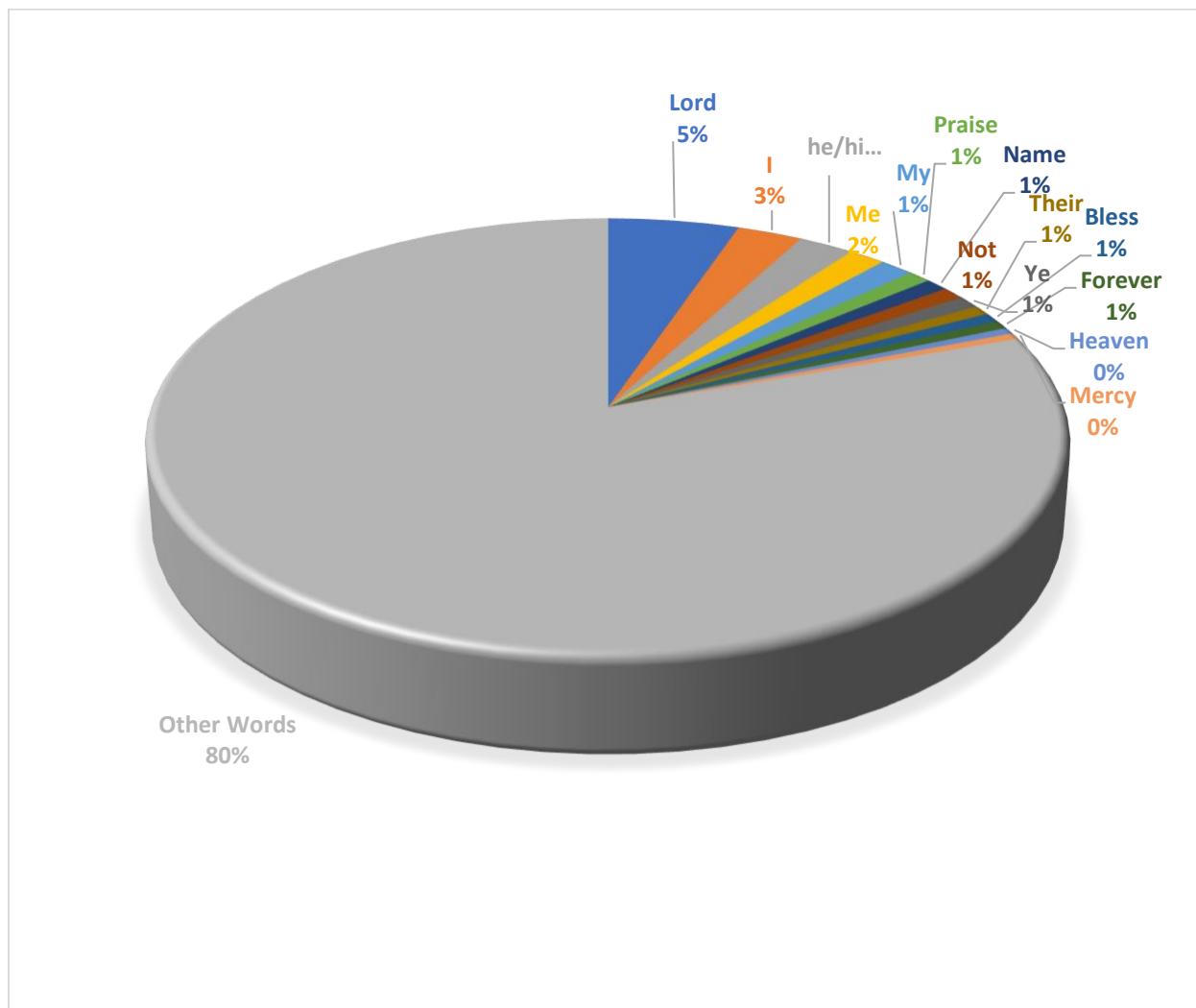


Figure 4.4. Commonly Used Words, Psalms 113-118, KJV

## Percentage Legend:

<i>Lord</i>	5.3	<i>ye</i>	0.92	<i>God</i>	0.61	<i>salvation</i>	0.3
<i>I</i>	2.61	<i>name</i>	0.92	<i>mercy</i>	0.54	<i>our</i>	0.3
<i>He</i>	1.54	<i>them</i>	0.92	<i>heaven</i>	0.46	Other words.	82.38%
<i>His</i>	1.52	<i>thee</i>	0.76	<i>trust</i>	0.46		
<i>my</i>	1.38	<i>their</i>	0.69	<i>endureth</i>	0.46		
<i>they</i>	1.38	<i>me</i>	0.69	<i>people</i>	0.38		
<i>praise</i>	0.92	<i>bless</i>	0.69	<i>us</i>	0.38		

The verses of the *Hallel* in the King James Version translation repeated God's name, *Lord*, many times, followed by the pronoun *I*, then *Me*. Perhaps the Lord is reminding his people to remember him for who he is and what he has done more often, and the response of praise, thanksgiving, and testimony are the results of his people's acknowledgment of who God is.

**Table 4.3. Semantics, Sensory, and Subject: Commonly Used Words In CWS**

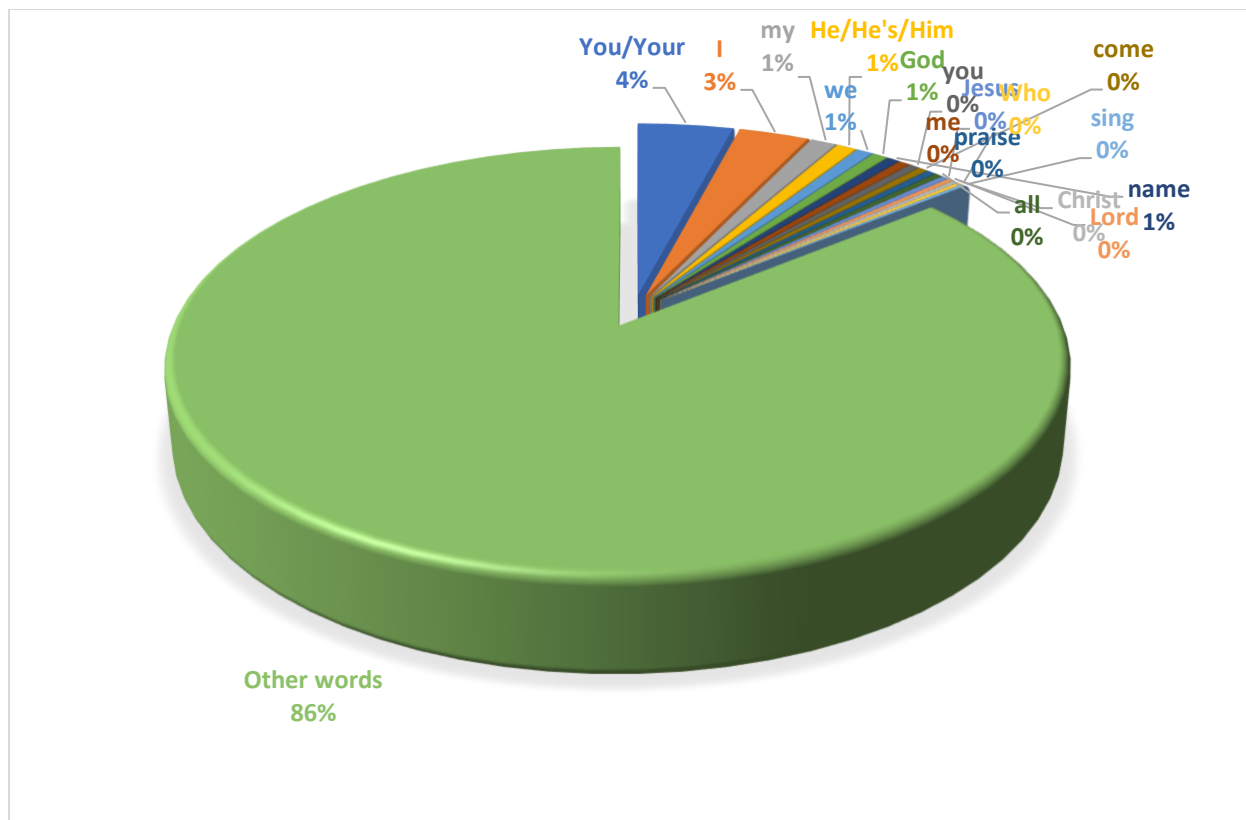
Song Title	Vocabulary	Semantics	Sensory	Subject
10,000 Reasons	125 words	You-7, Your-6, my-7	Metaphor, symbolism, imagery	The magnanimity of God's love
Amazing Grace (My Chains Are Gone)	123 words Amazing Forbear	My-7, me-6, grace-5	Metaphor	Testimony
Battle Belongs	161 words Almighty Fortress	You/Your-16, I-8 see-8, God-5	Comparison, analogy, imagery	Praise and warfare
Beauty of the Cross	142 words Drenched Crimson	Cross-8, I-7, me-8, redeemed-5	Imagery, symbolism, and paradox	The cross
Behold	116 words Incarnate	Night-5, divine-4 He/He's-5	Imagery	Jesus' birth to his resurrection
Believe for It	144 words	We-16, You-10, God-6, believe-5, Your-5, name-5, power-5	Imagery, symbolism, paradox	Declaration of God's power and that he can do the impossible
Build My Life	123 words	You/Your-9, we-6, ever-5, worthy-4	Metaphor.	God's traits and man's promise to praise and live for him.

Christ be Magnified	203 words Articulate Enraptured Eminence	Christ-7, we/we'd-8 I/I'll-8, magnified-7,	Analogy	Jesus is higher.
Cornerstone	95 words	He-7, I-3	Analogy, simile, imagery.	
Firm Foundation	120 words	I/I've/I'm-10, He/He's-9	Metaphor, imagery, symbolism, paradox	
Glorious Day	140 words	I-13, You-11 my-9, Your-5	Analogy, metaphor, imagery	God's work of salvation
Go Tell It on the Mountain	128 words	I-6, Christ-4	Imagery	Birth of Christ
God So Loved	207 words Addictions	Come-9, so-9, you-8, God-8, love-7, loved- 6, world-5	Imagery, analogy	John 3:16, salvation
Goodness of God	140 words	You-13, I-9, me-6, goodness-5,	Symbolism, personification	Testimony of the goodness of God
Gratitude	137 words Lion	All-8, I-8, You-6		God's praise
Graves Into Gardens	147 words	You-17	Analogy, symbolism, juxtaposition, paradox.	God's works
Great are You, Lord	64 words	You-9, praise- 3	Imagery	God's greatness against man's weakness
Great Things	129 words Hero of heaven	You/Your-13, done-7, great- 7, things-7	Imagery, symbolism	God's divine acts
Holy Forever	100 words	All-8, holy-7, You/Your-7	Imagery, symbolism	God's preeminence
House of the Lord	162 words	We-12, God-9	Symbolism, analogy	Testimony of salvation
How great is Our God	102 words Godhead	God-5, great-5,	Symbolism, imagery, personification	God's greatness
How Great Thou Art	120 words Acclamation	My-7, I-6	Imagery, symbolism	God's greatness and works
Hymn of Heaven	179 words	We-6, holy-4, day-4	Imagery, symbolism	Heaven's description
I Believe	137 words	I-8, believe-7	Imagery	Apostles' creed
I Speak Jesus	127 words	Jesus-11, I-8, Name-7	Metaphor, symbolism	Declaring Jesus over anything
I'm So Blessed	121 words	I'm-9, I-6, blessed-4, You-4	Personification, metaphor	Testimony of God's blessing

In Christ Alone	236 words Fiercest drought, Wrath of God	Christ-7, my-7 He-6	Imagery, symbolism	The Gospel story and the Christian's testimony
Jireh	199 words	I-15, You-13, loved-5	Imagery, symbolism	God is enough
Joy to the World (Joyful, Joyful)	120 words	Sing-10, we-4	Symbolism, simile, metaphor, personification	Rejoicing in the God who reigns
King of Kings	210 words	You-5, all-4, praise-4	Symbolism, imagery, paradox, personification	Gospel story
Light of the World (Sing Hallelujah)	188 words Tragedies of time	Light-9, world- 7, He-5, sing hallelujah-5,	Simile, metaphor, paradox, imagery, analogy	God's adoration for who he is
Living Hope	170 words Chasm	Your-5	Imagery, symbolism, personification	Christ's work on the cross
Lord, I Need You	105 words	You-12, I-10, my-7	Imagery	Confession
My Testimony	128 words	I-7, my-6	Straightforward biblical claims	Testimony
O Come All Ye Faithful	106 words	His-5, come-5, name-4	Metaphor	Birth of Christ
O come All You Unfaithful	109 words Fears unspoken	Come-12, you- 6	Metaphor, personification, imagery	God's work through Christ
O Praise the Name (Anastasis)	135 words Trampled death	His-5	Imagery, symbolism	Jesus' death and resurrection
Praise	194 words Praise is the water	Praise-26, my- 11, Lord-9, I'll-7, You-7, soul-7	Analogy, imagery	Praise of God
Psalm 150 (Praise the Lord)	131 words	You-11, praise- 4, Lord-4	Imagery, symbolism, personification	Worship and praise
Raise a Hallelujah	150 words	I raise a hallelujah-9, louder-9, me- 8, sing-6, my-6	Metaphor	Praise
Rejoice	164 words	Lord-6, praise- 5, rejoice-5, we-5	Metaphor	Praise
Run to the Father	172 words	I-16, You-10, my-9	Metaphor, symbolism	Surrender

Same God	252 words	You-32, God-17, now-11, I-8,	Metaphor, symbolism, analogy	Prayer and supplication
Sing we the Song of Emmanuel	161 words Promise of dawn	We-4, come-4	Imagery, metaphor, analogy	Christ's birth
Thank You, Jesus, for the Blood	210 words	You-11, I-9, blood-7,	Imagery, simile, metaphor	Christ's salvation thanksgiving
The Blessing	92 words	you-19, His-4	Hyperbole	Prayer
The Lord's Prayer (It's Yours)	92 words	Yours-10, us-5	Simile	Prayer
This is Amazing Grace	156 words	King-12, Who-7, You-5,	Simile, metaphor, imagery	Praise
This is Our God	185 words	He-15, Who-6	Simile, imagery, symbolism, metaphor	Praise
Trust in God	105 words	My-6, He-5	Metaphor	Praise
Way Maker	120 words	You-24, I-14, worship-12, here-6	Metaphor	Praise
What a Beautiful Name	230 words	Name-20, You-17, Jesus-7	Metaphor, imagery	Praise
Who You Say I Am	110 words	I-10, me-9,	Simile, metaphor	Testimony
Worthy of it All	60 words	All-6, You-6	Imagery	Praise
Yet Not I	274 words Strange and divine	I-20, my-15, Jesus-6		Jesus' work of salvation
You've Already Won	150 words Manna	You-12, I-7	Imagery	Testimony
Total Words		7,718		





**Figure 4.5. Commonly Used Words, CWS**

Percentage Legend:

<i>You/Your</i>	4.09%	<i>Come</i>	0.39%
<i>I</i>	3%	<i>Praise</i>	0.39%
<i>My</i>	1.11%	<i>All</i>	0.32%
<i>He/He's/Him</i>	0.86%	<i>Jesus</i>	0.31%
<i>We</i>	0.71%	<i>Lord</i>	0.25%
<i>God</i>	0.65%	<i>Christ</i>	0.23%
<i>Name</i>	0.54%	<i>Who</i>	0.19%
<i>Me</i>	0.48%	<i>Sing</i>	0.19%
Lower case <i>you</i> (man)	0.43%	Other Words	85.54%

The collection of the Contemporary Worship Songs from the CCLI list overwhelmingly repeated the capitalized pronouns *You* and *Your* to replace the names of God, and the use of personal pronouns *I* and *Me*. God's proper noun names were not as frequently used, except for the songs *God so Loved*, *I Believe*, *In Christ Alone*, *King of Kings*, and *O Come All Ye Faithful*, which included various names of God as part of the lyrics.

### Level Three Inquiry: United Song Analysis of CWS

The third level of research, as mentioned in chapter 3, uses the following analysis questions derived from Lester Ruth's thematic research of hymns, which are adapted to examine the CWS that were part of the top 25 songs from the CCLI database:

1. Assessing Trinitarian Quality: How did the nouns in the lyrics name the divine? Without naming the Persons of the Godhead, there can be no recognition of their relationship to each other and their roles within the economy of salvation.
2. Assessing Divine and Human Activity: How do the songs describe the divine activity and human action? This section will identify how the divine and humans interact regarding salvation and worship.
3. Direct and Indirect Address of Divinity: How frequently is God's name mentioned?
4. Different Eschatology: Do the lyrics present a worldview different from the *Hallel*?
5. The Loveliness of the Divine: How balanced is the presentation of the Godhead in the songs?<sup>74</sup>

The alphabetically arranged list includes the year each song appeared in the CCLI database, its corresponding number on the top 25 list, and the number of times the song made the list. Each song underwent scrutiny to answer the questions mentioned earlier, and the responses to each of the questions are as follows:

#### "10,000 Reasons" (2022 #11)

The song used *Lord* once in the chorus and *His* once in the chorus. The pronouns *You*, *Your*, and *You're* were used seven times, excluding the song tags, without mentioning the Holy Spirit. 10,000 Reasons describes man's worship of God through music, his response to his everyday faithfulness (v.1), his continuous affirmation of God's character and attributes (v.2), and man's promise of steadfast trust and praise to his God even in death (v.3). God's name is mentioned once (*Lord*) in the chorus, and his pronouns seven times throughout the song. The

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<sup>74</sup> Lester Ruth, "Some Similarities and Differences Between Historic Evangelical Hymns and Contemporary Worship Songs," *Artistic Theologian* 3 (2015): 68–86.

song encapsulates all the main themes of the *Hallel*: proclaiming YHWH as the all-powerful deliverer, his saving presence, the blessings that come to those who seek his face, encouraging his people to praise and worship God, and man's commitment to worship the Lord continually. The song presents man's response to God for all his goodness and attributes through worship in music, hence a balance of who he is and man's acknowledgment of his work.

“Amazing Grace (My Chains Are Gone”, 2022 #21)

God's names are used in the song as follows: *God, Savior, Lord*; the pronouns *His/He/You*, and there is no mention of the *Holy Spirit*. The song uses the words of the hymn by John Newton with the addition of a chorus and is a testimony of how a man's life is transformed by God's grace and mercy, presenting salvation's work of finding a lost soul and bringing him to God's presence. God's name and his pronouns appear eight times in the song. The themes of the song are Psalms 113 (deliverance and mercy), Psalms 116 (redemption), and Psalms 118 (confession and praise).

“Battle Belongs” (2021 #2, 2022 #10, 2023 #19)

The song mentions *God* (excluding the tag), *Jesus, Almighty Fortress*, and the pronoun *You/Your* without mentioning the Holy Spirit. The lyrics contrast man's actions and God's power, salvation, and deliverance against anything given to him. The song mentions God's name in every verse, chorus, and bridge. The lyrics show a view similar to *Hallel's* declaration of God fighting for his child, power, and deliverance. In the song, God is the conqueror and a warrior overcoming man's limitations.

“Beauty of the Cross” (2023 #22)

This anthem speaks of the cross and its importance in redemption. There is no direct use of God’s name in the song, only allusions to his work on Calvary. The only noun used is the capitalization of *The One*, which appeared in the chorus; all the representations of God were in the form of pronouns: *Who*, *His*, and *He*. The *Hallel* theme in the song is about deliverance, but not how God delivered the Israelites from Egypt. The lyrics’ focus is on the cross and redemption from sin.

“Behold” (with O Holy Night, 2023, #3)

The lyrics combine a new worship song with a Christmas hymn (O Holy Night) and use its chorus to end the song. The nouns in the song are *King*, *Creator*, *Savior*, *Father*, *Jesus*, and *Christ*, with the pronouns *He*, *His*, and *Him*. The song pictures Jesus’ birth and encourages everyone to worship the Lord. The response to this divine act is to praise and worship Christ, and the entire song revolves around the miracle of his birth without mentioning the Holy Spirit.

“Believe For It” (2021 #13)

The song’s lyrics are a declaration and a challenge to trust in the power of the Almighty God, whose name repeats as the object of faith. The songwriter writes about God’s miracles and the assurance that He is still the same God who does wonders. Although there are four times that *God’s* name appears, *You* and *Your* repeats frequently. The theme of the song coincides with Psalms 114, 115, and 118.

“Build My Life” (2022 #2)

The name *Jesus* appears twice in the song, and the pronouns *You* and *Your* occur multiple times. The song is a vow to live for God in response to his worth. The song’s topic is similar to the *Hallel* themes of praise and promise, and there is a balance of presenting who God is and man’s response to his greatness without mentioning the Holy Spirit.

“Christ Be Magnified” (2021 #21)

The use of *Christ* and *You* interchange within the lyrics. The song is a vow to be steadfast in faith in Jesus, suffer with him, and wait for his coming. There is clarity in presenting Christ as the object of the song and his finished work on the cross. God’s praise is the *Hallel* theme in the music, and the song magnifies his work without mentioning the Holy Spirit.

“Cornerstone” (2022 #24)

The lyrics come from a hymn and are refreshed with a new melody and chorus, using the nouns *Christ*, *Lord*, *Savior*, and pronouns *He* and *His*. The songwriter declares Christ as the cornerstone of faith in Psalms 118:22 (cf. Ephesians 2:20). God’s names occur multiple times, and the declaration of faith and God’s power is similar to the *Hallel* themes. There is a balance in emphasizing God’s acts and man’s responses without mentioning the Holy Spirit.

“Firm Foundation” (*He Won’t*, 2023 #7)

The music speaks of Jesus as the foundation of faith, using *Christ*, *He*, and *You* to represent his names. Psalms 118:22 (cf. Ephesians 2:20) starts the song and acknowledges his presence. God’s name does not appear frequently because the song focuses on man’s response to what Christ has done and what he will do because of who God is, without mentioning the Holy Spirit.

“Glorious Day” (2022 #13)

The song does not use any names of God but only capitalized pronouns of *You/Your*. The only claim of this song is ascribing God’s salvation wrapped in imagery. The song mentions love, care, and healing without the occurrence of God’s name in the lyrics. The song centers on man’s situations and actions with a vague presentation of the Lord.

“Go, Tell It On The Mountain” (Zach Williams cover, 2021 #19)

The song is about Christ’s birth and uses *Jesus, Savior, and God*, with the pronoun *He* that occurs twice. The lyrics speak more of God’s work for man since it is about the birth of Christ. The principle of declaring God to man is present, although it indirectly acknowledges a *Hallel* theme since it is about Jesus, without mentioning the Holy Spirit.

“God So Loved” (2021, #7, #20, 2022 #23)

*God, Son, and He* appear frequently in the lyrics, quoting the words of John 3:16. Jesus’ work of salvation is the song’s central theme and the invitation for man to be saved. There is no precise *Hallel* topic to associate with the music, and the Father and the Son are present in the lyrics without mentioning the Holy Spirit.

“Goodness of God” (2021 #3, 2022 #6)

The song starts with the words of Psalms 116:1 and affirms God’s love and care. *God, Lord, and You/Your* occur in the song. The lyrics acknowledge the goodness of God, and the music is all about him. Man’s response is surrender, and the work of the Godhead is presented in the song.

“Gratitude” (2023 #12)

The name *Lord* appears once, and the song has three *You* pronouns. The lyrics revolve around man’s situation, feelings, and response to singing in praise, which is the type of reaction in the music. There is only one name of God mentioned in the song.

“Graves Into Gardens” (2021 #3, 2022 #6)

*God* and *Lord* occur in the song, with more of the pronoun *You* throughout. The song speaks of God’s changes to a person without clearly indicating how man responds. The song speaks of man’s position in God’s family and provides a general yet vague presentation of the work of the Godhead.

“Great Are You, Lord” (2022 #5)

The short song mentions the *Lord* once and the pronoun *You*. The lyrics affirm the power of the Almighty and man’s singing as the praise response for him. The song is similar to the theme of praise and declaration of God’s power in general.

“Great Things” (2021 #15, 2022 #15)

The song uses various names of Christ: *King*, *Savior*, *God*, and *Jesus*, with the added Hero of Heaven and the pronouns *He/His* and *You/Your*. The song declares the power, greatness, and work of God/Jesus interchangeably. The theme closest to *Hallel* is declaring his power and affirming his care. There is no mention of the Holy Spirit.

“Holy Forever” (2023 #2)

The song includes the names *Jesus*, *Lamb*, and *King of Kings* and the pronouns *You/Your*. The theme is lifting Jesus as holy forever; the similarity with the *Hallel* is the act of praising and declaring his holiness. Jesus is the focal point of the song.

“House Of The Lord” (2021 #1, 2022 #4, 2023 #11)

*God*, *Lord*, and the pronoun *His* frequently repeat throughout the song. The lyrics speak of praise and declaration, similar to the *Hallel* topics of praise in Psalms 113 and 115 and the celebratory affirmation of Psalms 118. This song is a collective praise to the Godhead.

“How Great Is Our God” (2022 #14)

The song defines the Trinity with the words *The Godhead three in one: Father, Spirit, Son, the Lion, and the Lamb*. This song is a collective praise to the Lord and declares the greatness of God, which falls on the *Hallel* themes of praise and declaration.

“How Great Thou Art” (2022 #22)

The song includes *Lord*, *God*, *Son*, *Savior*, *Christ*, and *His* and *Thou* pronouns. This is a proclamation of the power and character of God and falls under the topics of declaration and praise. This song is a collective praise to the Godhead.

“Hymn of Heaven” (2021 #14, 2023 #10)

The name *Lord* appears twice, *Lamb* and *God* once, with a few pronouns *Him* and *He* throughout the song. The theme focuses on the future reign of Christ and man’s continual praise while waiting for his return. The music does not speak of any *Hallel* topic.



“I Believe” (2023 #20)

The lyrics speak of the Apostles’ Creed, mentioning the *Father, Son, and Holy Spirit*. The other names used are *Jesus, Christ, God, Lamb, and Lion*, and the pronoun *He*. The song’s theme is about the biblical doctrines outlined in the Creed. Although there is no direct *Hallel* topic, the declaration and confirmation of position are present in the song.

“I Speak Jesus” (2022 #25, 2023 #5)

The song is about Jesus, who he is, and what he does. The pronoun *You* appears thrice in the song, and *Jesus* appears multiple times. The song declares Jesus’ power over strongholds, specifically addiction. The song does not fall into any *Hallel* classification, and there is no mention of the Father or the Holy Spirit.

“I’m So Blessed” (2023 #25)

The song focuses on man as a blessed person because of the Lord. *God’s* name appears twice, *Lord* once, and *You* three times. The lyrics speak of man’s position as a child of God. The song falls under praise, position affirmation, and blessing promise.

“In Christ Alone” (2022 #17)

The song speaks of Jesus’ finished work, from birth to his second coming. Various names are used within the lyrics: *Christ, Cornerstone, Comforter, All in All, the fullness of God*, and *Jesus*, and the pronouns *He* and *His*. The music does not fall into any specific *Hallel* category, but the results and affirmations are similar to declaration, confirmation, promise of blessing, and trust in God.

“Jireh” (2021 #10)

The name *Jireh*, which has the pronouns *You/Your* and *He*, appears multiple times throughout the song. The lyrics describe divine acts and man’s prayer response for remembrance of all God has done. The music reflects the topics of declaration, affirmation, prayer, and position. *Jireh* is the only proper noun in the song, and there is no mention of Jesus or the Holy Spirit.

“Joy To The World” (Joyful, Joyful, 2021 #17)

The names *Lord, King, Savior, God*, and the pronouns *Him, He, and Thee* appear in the lyrics. The song’s focus is Jesus and his birth, and there is no mention of the holy Spirit. Although the song speaks mainly of Jesus, the declaration of God’s power, glory, and righteousness are part of the *Hallel* themes.

“King Of Kings” (2021 #5, 2022 #9, 2023 #15)

*Praise the Father, praise the Son, praise the Spirit three in one*—reflects the presence of the work of the Godhead in the song. The other names mentioned are *Word, God of Glory, King of Kings, Jesus, Lamb, Father, Christ*, and *You* and *His* pronouns. God’s name appears throughout the song and speaks of Jesus’ birth to the formation of his church. Although no specific *Hallel* topic is mentioned, the song’s pattern is similar to the declaration of God’s power.

“Light of the World” (Sing Hallelujah, 2021 #26\*)

The song’s core is the birth of Christ, and it uses imagery to tell the story of his birth. The divine names used are *Father, Light, God, and High King of Heaven*, with the pronouns *You, He,*

and *Him*. The song does not fall specifically into any *Hallel* theme, but the pattern of the lyrics is similar to praise and declaration of God's power. There is no mention of the Holy Spirit.

“Living Hope” (2021 #12, 2022 #3, 2023 #17)

The song speaks of the finished work of Christ and his saving power. The divine names used are *Jesus Christ, God of ages, King of kings, Beautiful Savior, Roaring Lion*, and the pronouns *Your, His, the One*, and *You*. The song does not fall specifically into any *Hallel* theme, but the pattern of the lyrics and tenor are similar to praise and declaration of God's power. There is no mention of the Holy Spirit.

“Lord, I Need You” (2022 #19)

The song's essence is a prayer of submission, supplication, and confession that only God can deliver and defend. The divine names are *Lord, God, Christ, Jesus*, and *You* and *Your* pronouns. The lyrics fall into prayer, promise, trust, and loyalty to God. There is no mention of the Holy Spirit.

“My Testimony” (2021 #23)

As the title implies, this is a testimony song of Jesus' work of justification. The divine names used are *Jesus Christ, Spirit, Son*, and *Father*, with the pronouns *You* and *He*. Although the design of the lyrics is similar to *Hallel*'s declaration pattern, the topic identical to *Hallel* is the promise of praising God.

“O Come All Ye Faithful” (His Name Shall Be, 2021 #11)

This song is about Jesus' birth, and the divine names used are *King, Christ, Lord, God, Jesus, Word, Wonderful Counselor, Prince of Peace, Mighty God, Emmanuel*, and *Everlasting*

*Father*, and the pronouns *Him* and *Thee*. The song does not fit into any *Hallel* topic, and the Holy Spirit is not mentioned in the lyrics.

“O Come All You Unfaithful” (2023 #14)

This song focuses on Christ’s birth and the invitation for people to see what God has done. The divine names used are *God*, *Christ*, *Lamb*, and *He* and *His* pronouns. The song does not fall under any specific *Hallel* topic, and the Holy Spirit is not mentioned.

“O Praise The Name” (Anastasis, 2022, #20)

The lyrics speak of Jesus’ death on Calvary, resurrection, and second coming. The divine names used are *Jesus*, *Savior*, *Messiah*, *Lord*, *God*, *Son*, *Christ*, and *King*, with the pronouns *His*, *Him*, *He*, and *Your*. The song does not explicitly fall under any *Hallel* topic, but it declares the power of God, and there is no mention of the Holy Spirit.

“Praise” (2023 #13)

This song is about praising God, no matter the time or situation. The divine names used are *Lord* and *God*, and the pronoun *You*. Most pronouns are I and my, indicative of man’s praise response to the Lord, which makes it a praise song under the *Hallel* description. There is no mention of Jesus or the Holy Spirit, making it a collective praise to the Godhead.

“Psalm 150” (Praise The Lord, 2021 #25)

The song’s lyrics are a transcription of Psalms 150 and fall under praise and declaration based on the *Hallel* themes. The divine names mentioned are *Lord*, *King*, and *Spirit*, with the *You* and *Your* pronouns. Jesus is not mentioned in the song.

“Raise A Hallelujah” (2022 #18)

The song is a declaration that speaks of using music as a weapon for battle. The only mention of a deity is the capitalization of *King* and *Heaven*; the rest of the pronouns are *I* and *my*. There is no specific *Hallel* theme or topic to classify the song, and the minimal use of God’s name signifies more about man’s work.

“Rejoice” (2023, #21)

The style of the song is reminiscent of Psalms 118, describing God’s work and man’s response. The divine names used are Lord, Christ, Shepherd, and *He/His* as pronouns. The music falls under the *Hallel*’s category of declaration, affirmation confirmation, praise, prayer, promise, and trust. There is no mention of the Holy Spirit.

“Run To The Father” (2021 #18)

The song’s topic is surrender, using *Father* and *Son* as divine names and *You* and *Your* as interchangeable pronouns. Most pronouns are *I* and *my*, which speaks of man’s acknowledgment of his need for God. Trust is the *Hallel* topic, and no divine name is mentioned.

“Same God” (2023 #6)

This song declares who God is and what he did in the past, mentioning biblical accounts when he either answered a prayer or performed miracles. The divine names used are *God of Jacob*, *God of Moses*, *Rock of Ages*, *God of Mary*, *God of David*, *Savior*, *Holy Spirit*, and *You/Your* as pronouns. The lyrics fall under the *Hallel* topics of declaration, affirmation, praise, prayer, promise, the Exodus, and trust.

“Sing We The Song Of Emmanuel” (2023 #18)

The song rejoices about the Savior’s birth using the divine names of *Emmanuel, Christ, God Most High, King, Son, and Jesus*, with *He/Him* as pronouns. The lyrics encourage God’s people to make Emmanuel known and are similar to the *Hallel* style of declaration, praise, and affirmation of God’s love. There is no mention of the Holy Spirit in the music.

“Thank You, Jesus, For The Blood” (2021 #4, 2023 #4)

The song is a salvation testimony story, concentrating on Christ’s finished work on the cross. The divine names mentioned are *Jesus, Lamb*, and *Father*, with *You* and *His* as pronouns. There is no direct *Hallel* topic to classify the song and no mention of the Holy Spirit in the lyrics.

“The Blessing” (2021 #8)

The song’s lyrics come from Numbers 6:24–27 with a cross-reference to Psalms 115:12–15, part of the *Hallel*. The divine name used is *Lord*, with *He/His* as pronouns. The song pronounces a blessing according to God’s promises; his work is evident through his benediction.

“The Lord’s Prayer” (It’s Yours, 2023 #9)

The song is a rewriting of the Lord’s prayer with an affirmation of submission at the end. *Father*, with *Your/Yours* as pronouns, is the only divine name used. There is no direct use of a proper noun for the sacred. The lyrics fall into *Hallel*’s category of vow to God.

“This Is Amazing Grace” (2021 #23, 2022 #12)

The song declares the kingship of Jesus, and his name appears once in the song; the word *Lamb* once and *King* occurs multiple times, with *You/Your* and *Who/Whose* as interchangeable pronouns. The theme is about Jesus’ work on the cross and mentions his power

and rule over nature, resonant with the *Hallel* theme from Psalms 114:7, a declaration of God's might. There is no mention of the name of God and the Holy Spirit.

“This Is Our God” (2023 #1)

This song is a testimony of salvation due to Jesus' work on the cross. The divine names mentioned are *God, King Jesus, and Yahweh*, with *He/Who* as interchangeable pronouns.

Although the song centers on Jesus, the lyrics mention God's power, love, and praise, thus classifying the music under the themes of declaration, affirmation, praise, and loyalty to him.

There is no mention of the Holy Spirit in the lyrics.

“Trust in God” (2023 #8)

The song uses phrases from the hymn Blessed Assurance and mentions the Triune God, mentioning the names of *Jesus, Spirit, Good, and Savior*, with *He/He's/Him* as pronouns. This short song affirms God's power, care, omniscience, and trustworthiness. The music falls on the *Hallel* themes of declaration, affirmation, confirmation praise, prayer, promise, trust, loyalty to God, and making a vow of surrender.

“Way Maker” (2021 #16, 2022 #8)

*God's* name is mentioned once in the song, and *You're/You* are the interchangeable pronouns. The names that appear speak of what God does: way maker, promise keeper, and light in the darkness. Most pronouns are *I*, which signifies man's worship of God. The song falls under the praise classification, and Jesus or the Holy Spirit is not mentioned.

“What A Beautiful Name” (2022 #7, 2023 #23)

The song proclaims Jesus’ lordship since creation began. The divine names used in the song are *God, Lord, Word, Christ, Jesus,* and *King*, with *You* as the only interchangeable pronoun. Even though Jesus is the focal point, God’s characteristics and works are evident; notwithstanding, there is no mention of the Holy Spirit. The *Hallel* themes are praise and declaration.

“Who You Say I Am” (2021 #22, 2022 #16)

The song is a testimony of what happens when a person gets saved from sin through the finished work of Jesus on the cross. The divine names used are *King, Son, God, Jesus,* and *Father*, with *You* and *He* as interchangeable pronouns. A similar theme from the *Hallel* is a declaration of position in God. There is no mention of the Holy Spirit.

“Worthy Of It All” (2023 #24)

The short song of five phrases is about God’s worship and praise. The divine name is *Lamb of God*, with *You/Your* as interchangeable pronouns. The *Hallel* theme classification is praise, without mentioning the Holy Spirit.

“Yet Not I” (2021 #9)

This song affirms and acknowledges Christ’s all-sufficiency for a Christian. The divine names used are *Jesus, Redeemer, Christ, Savior,* and *Shepherd*, with *He/His* as the interchangeable pronouns. Although Jesus is the focal point of the lyrics, the words mention God’s power and love, which makes the song fall under the category of declaration, affirmation, position, prayer, and trust in God. There is no mention of the Holy Spirit.



“You’ve Already Won” (2023 #16)

The song asserts Jesus’ preeminence and power over all situations. The divine names used are *Jesus Christ*, *Spirit*, and *Savior*, with *You/You’re/You’ve* as interchangeable pronouns. There is no mention of God in the song. The *Hallel* theme classification is a declaration of God’s power.

Level Four Inquiry: *Hallel* Themes and Topics and the CWS’s Classification

The final level of inquiry centers on the *Hallel* themes of:

- a. Declaration of God’s Power (114)
- b. Affirmation of God’s love and care (116)
- c. Praise (113, 115, 117, 118)
- d. Prayer (116)
- e. Promise of blessing (115)
- f. The Exodus (114)
- g. Vows to God (116)
- h. Trust in God (115)
- i. Loyalty to God (117)
- j. Confirmation of Position in God (118)

The following table lists the year the song made it to the CCLI list, its title, and its classification to a specific *Hallel* chapter. The songs that do not fall under any classification are marked with a ^.

**Table 4.4. Contemporary Worship Songs and *Hallel* Themes**

Year	Song Title	Theme
2022 #11	10,000 Reasons	Praise, 113, 115, 117, 118; Trust 115
2022 #21	Amazing Grace (My Chains Are Gone)	[Declaration], Praise 113, 115, 117, 118
2021 #2, 2022 #10, 2023 #22	Battle Belongs	Declaration 114
2023 #22	Beauty Of The Cross	Christ’s work on the cross^
2023 #3	Behold with O Holy Night	Jesus’ birth^
2021 #13	Believe For It	Declaration 114, Confirmation 118, Promise 115

2022 #2	Build My Life	Praise 113, 115, 117, 118, Promise 115
2021 #21	Christ Be Magnified	Declaration 114, Praise, Vow***
2022 #24	Cornerstone	Declaration, Praise 113, 115, 117, 118,115 Confirmation***
2023 #7	Firm Foundation (He Won't)	Declaration 114, Praise 113, 115, 117, 118, Trust 115
2022 #13	Glorious Day	Jesus' salvation^**
2021 #19	Go Tell It On The Mountain (Williams)	Jesus' birth^***
2021 #7, 20, 2022 #23	God So Loved	Invitation to Christ's salvation^***
2021 #6, 2022 #1	Goodness of God	Declaration 114, Praise 113, 115, 117, 118, Trust 151
2023 #12	Gratitude	Praise: this is a praise but not in the style of <i>Hallel</i> .
2021 #3, 2022 #6	Graves Into Gardens	Testimony^
2022 #5	Great Are You Lord	Declaration 114
2021 #15, 2022 #15	Great Things	Declaration 114, Praise 113, 115, 117, 118
2023 #2	Holy Forever	Declaration***, Praise***
2021 #1, 2022#4, 2023 #11	House Of The Lord	Declaration 114, Praise 113, 115, 117, 118
2022 #14	How Great Is Our God	Declaration 114, Praise 113, 115, 117, 118
2022 #22	How Great Thou Art	Declaration 114, Praise 113, 115, 117, 118
2021 #14, 2023 #10	Hymn Of Heaven	Second Coming, Heaven^
2023 #20	I Believe	Declaration^
2022 #25, 2023 #5	I Speak Jesus	Declaration^
2023 #25	I'm So Blessed	Declaration 114, Praise 113, 115, 117, 118 Position 118, Affirmation 116
2022 #17	In Christ Alone	Declaration^
2021 #10	Jireh	Declaration 114, Praise 113, 115, 117, 118
2021 #17	Joy to The World (Joyful, Joyful)	Jesus' birth^
2021 #5, 2022 #9, 2023 #15	King Of Kings	Jesus and the Gospel^
2021 #26*	Light of the World (Sing Hallelujah)	Jesus' work, Praise^

2021 #12, 2022 #3, 2023 #17	Living Hope	Jesus' work <sup>^</sup>
2022 #19	Lord, I Need You	Prayer 116
2021 #24	My Testimony	Jesus' work, man's testimony <sup>^</sup>
2021 #11	O Come All Ye Faithful	Jesus' birth <sup>^</sup>
2023 #14	O Come All You Unfaithful	Jesus' birth, ^ Prayer
2022 #20	O Praise The Name (Anastasis)	Jesus and the Gospel <sup>^</sup>
2023 #13	Praise	Praise 113, 115, 117, 118
2021 #25	Psalm 150 (Praise The Lord)	Praise 113, 115, 117, 118
2022 #18	Raise A Hallelujah	Declaration 114, Praise 113, 115, 117, 118
2023 #21	Rejoice	Praise 113, 115, 117, 118, Promise 115
2021 #18	Run To The Father	Prayer 116, Trust 115
2023 #6	Same God	Affirmation 116, Prayer 116, Declaration 114
2023 #18	Sing We The Song Of Emmanuel	Jesus' birth <sup>^</sup>
2021 #4, 2023 #4	Thank You, Jesus, For The Blood	Jesus' salvation <sup>^</sup>
2021 #8	The Blessing	Promise 115
2023 #9	The Lord's Prayer (It's Yours)	Prayer, Vow
2021 #23, 2022 #12	This Is Amazing Grace	Declaration 114, Jesus' work <sup>^</sup>
2023 #1	This Is Our God	Jesus' work, ^ Declaration 114
2023 #8	Trust In God	Confirmation 118, Affirmation 116, Prayer 116
2021 #6, 2022 #8	Way Maker	Praise 113, 115, 117, 118 Declaration 114
2022 #7, 2023 #23	What A Beautiful Name	Declaration 114, Jesus' work <sup>^</sup>
2021 #22, 2022 #16	Who You Say I Am	Confirmation 118
2023 #24	Worthy Of It All	Praise 113, 115, 117, 118
2021 #9	Yet Not I	Jesus' work <sup>^</sup>
2023 #16	You've Already Won	Declaration 114, Confirmation 118

Asterisk legend:

\*--The song is specific to Jesus' work on the cross, and his name is mentioned.

\*\*--The song is about Jesus' salvation using his other name/title.

\*\*\*--The song is about Jesus' worship.

<sup>^</sup>--The song is not part of any *Hallel* theme/topic.

## Summary

The multiple levels of assessments used in the research provided different ways of evaluation to clarify the findings and answer the research questions. The researcher sought to identify the word hymn according to Jewish customs. The Orthodox Jewish Bible and the Tree of Life Versions (English and Jewish Bible translations) use the term *Hallel* in place of the word *hymn* found in Matthew 26:30 and Mark 14:26. The biblical timeline when Jesus and his disciples commemorated the Passover coincides with what historians also believe to be the *Pesach* (Passover). The sequence of events—the preparation of the room in Jerusalem (Matthew 26:6, Mark 14:1–3, 16) and the rituals (blessing, breaking of bread, and passing of the cup) is akin to what Jews observe during the Passover commemoration. Mark clarifies in 14:16 that “they made ready the Passover (KJV),” “and they made preparations for the *Pesach* (OJB).” The various scholarly articles, Jewish journals, and historical accounts in Chapters Two and Four further clarified that the song Jesus and his disciples sang was most probably the *Hallel*, the collection of Psalms 113–118, also known as the Egyptian *Hallel* since the main historical account of the verses was Israel’s exodus from Egypt under Moses’ leadership. After establishing this fact, the research commenced to answer the second and third research questions using four analysis levels.

The first level of analysis used Ayar’s example of creating a code to assess each *Hallel* verse systematically. The researcher formulated Silbol’s *Hallel* Survey Semantics (SHSS) Markers and assigned letter codes that denoted the general idea of biblical teaching, such as [GCr]: God’s character description of who he is, or [MDG]: man’s declaration of who God is. The SHSS Markers helped identify the *Hallel* and CWS’s general topics. The scholarly article examination yielded the various general themes of the *Hallel*:

Psalms 113 invites God’s servant to praise him and precisely recognize his majesty and mercy to the barren.

Psalms 114 is a chapter that spotlights the Exodus and God’s power over acts of nature and nations.

Psalms 115: the *Halleluyah* chapter exemplifies God’s power, the Almighty, who is not to be equated with manufactured or manufactured idols.

Psalms 116 is an endearing chapter, a declaration of man’s love to the Lord for listening and answering prayers, salvation from different situations, and his mercy and goodness.

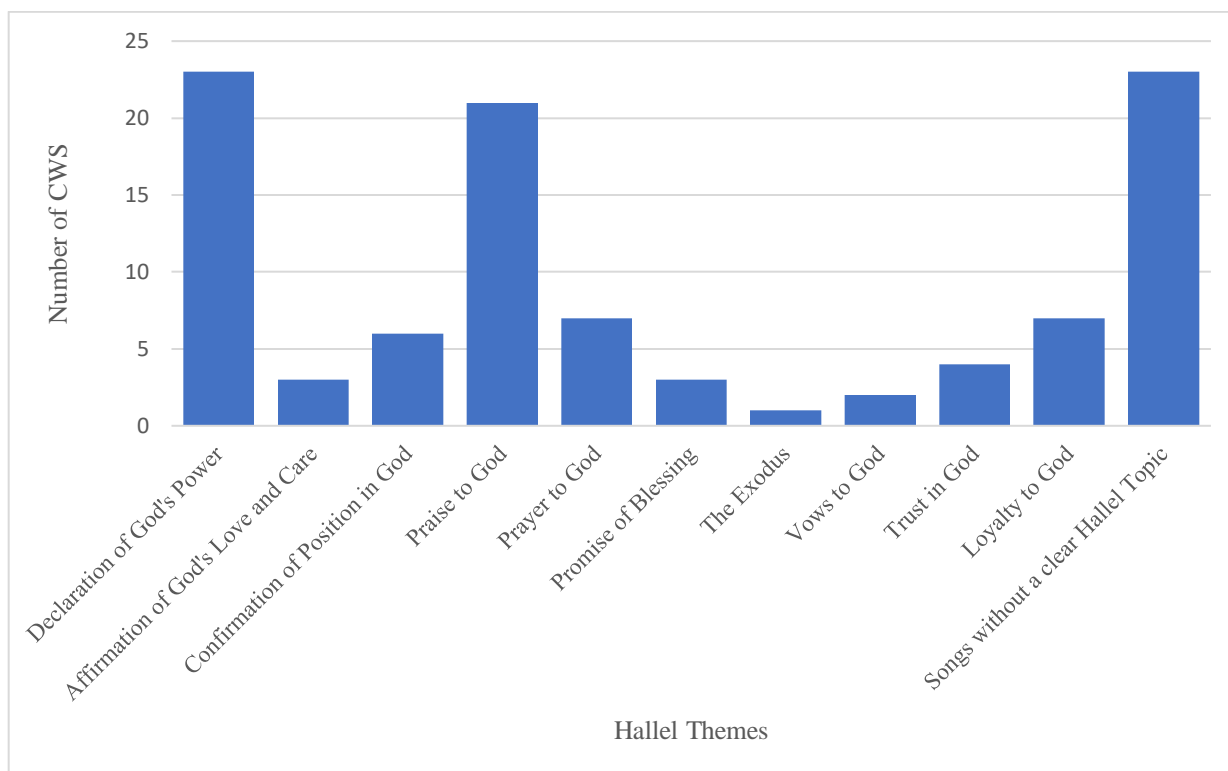
Psalms 117 has only two verses but briefly exemplifies what a hymn or a worship song is.

Psalms 118 is written antiphonally: a leader recites, chants, or sings a half verse, and the people respond. The chapter speaks of God’s goodness done in a celebratory manner.

The following table lists the number of CWS in the specific *Hallel* theme. The unclassified CWS are also on the list.

**Table 4.5. Table 4.8. *Hallel* Themes and Contemporary Worship Songs**

<i>Hallel</i> Theme	Number of CWS: Some songs appear multiple times on the list
Declaration of God’s Power	23
Affirmation of God’s Love and Care	3
Confirmation of Position in God	6
Praise to God	21
Prayer to God	7
Promise of Blessing	3
The Story of the. Exodus	1
Vows to God	2
Trust in God	4
Loyalty to God	7
*Songs without a <i>Hallel</i> Theme or unclear presentation of a <i>Hallel</i> -based topic	23
<b>Total Number of Songs Examined</b>	<b>56</b>



**Figure 4.6. *Hallel* Themes and Contemporary Worship Songs Graph**

In Level 1, Silbol's *Hallel* Survey Semantics Marker comparison reveals the three markers that yield the highest results. In the *Hallel*, the topics that had the highest results were man's declaration of who God is [MDG], God's general acts because of who he is [GA], and man's response to praise God [MRP]. In the CWS category, the highest repetitive topics were about man's personal testimonies [MPTes], man's declaration of who God is [MDG], and man's response to praise God [MRP]. The first level of inquiry generated a compelling result. The *Hallel* chapters and the CWS produced the same response of praise to God and declaring his works.

In Level 2 Inquiry of Semantics, Sensory, and Subject, the top three commonly used words are as follows: The name *Lord* appears in 5.3% of the words in the *Hallel*, with the pronouns *he*, *him*, and *his* in place for God's names totaling 3.6% (for a combined ratio of

8.36%). Man's pronouns *I* (2.61%), *me* (0.69%), *my* (1.38%), with *ye* (0.92 %), and *their* (0.69%) comprise 6.29% of the total word count. The CWS results are as follows: *You/Your* comprised 4.09%, all of God's names used (*God, Jesus, Lord, and Christ*, excluding titles such as Lamb and Creator) make up for 1.44% of the words; the pronouns *You/Your, Who*, and *He/His/Him* (replacing God's names in capital letters) have a combined percentage of 4.95%. Man's pronouns *I* (3%) and *my* (1.11%) combined with *we* and *me* account for 5.3%, 0.35% more than the use of God's names and corresponding pronouns.

In Level 3's United Song Analysis of CWS combined with Level 4 *Hallel* Themes and Topics and the CWS Classification, there were 56 songs in CCLI's list from 2021–2023. Multiple songs appeared on the list at least twice, with a few songs that appeared on each list for three consecutive years ("Battle Belongs", "House of the Lord", "King of Kings", and "Living Hope"). One hymn, "How Great Thou Art", made the list in 2022 (#22), while five "blended" songs (hymn with a new chorus) made it to the list ("Amazing Grace My Chains Are Gone" 2022 #21, "Cornerstone" 2022 #24, "Joy to the World/Joyful, Joyful" 2021 #17, "Behold with O Holy Night" 2023 #3, and "O Come All Ye Faithful" 2021 #11). Of the 56 analyzed songs, 23 CWS contained the declaration topic, 23 were about praising God, and 23 did not belong to a *Hallel* topic or were unclear in classification. Most of the songs that fell in this category were explicitly about Jesus' birth, the crucifixion, and the gospel story.

The four levels of inquiry used in the research provide several ways to analyze and classify. There may be more scientific ways to find a correlation between the Psalms/biblical teaching and contemporary worship songs and message similarity. The fundamental and vital aspect of the analysis of the song study is how often God's name, including his biblical

references, is used in the songs to be classified as a worship song since a worship song is all about God and who he is.



## Chapter 5: Summary, Conclusions, and Recommendations

### Introduction and Summary of Study

The study of the life of Jesus Christ is inexhaustible. In John 21:25, the beloved apostle states, “And there are also many other things which Jesus did, the which, if they should be written every one, I suppose that even the world itself could not contain the books that should be written. Amen” (King James Version). The four gospels detail the various events, activities, miracles, preaching, and teachings Jesus accomplished here. Still, only two verses in the Bible explicitly talk about Jesus and his disciples singing. Matthew 26:30 and Mark 14:26 say, “And when they had sung a hymn, they went out into the mount of Olives.” These two verses catalyze the desire for research to glimpse what Jesus and his disciples might have sung in preparation for what may be considered the most crucial event in Christianity—Jesus’ crucifixion, death, and, ultimately, his resurrection.

The study sought to answer three research questions, namely:

RQ1: What type of song did Jesus sing before his crucifixion?

RQ2: What are the predominant themes and content of the *Hallel* Psalms that likely represent the content of the Last Supper hymn?

RQ3: What are the predominant themes of songs represented by CCLI’s cumulative list of the top 25 songs from 2021–2023 that embody the *Hallel* themes?

John Creswell and J. David Creswell explain the convergent mixed methods, which this study employed, which is inquiry, evaluation, and in-depth analysis mentioned in chapter 4. An article by Karen Moseholm and Michael Feters about the convergent mixed methods approach became the research model for comparing contemporary worship songs (CWS) with the verses of the *Hallel*. The methodology introduced cross-talking, where the qualitative and the

quantitative data underwent simultaneous analysis during the data collection.<sup>1</sup> The “cross-talking” process is evident in examining and determining the topics of both the *Hallel* Psalms and the contemporary worship songs (CWS). During the CWS analysis, the researcher used markers, general themes, and topics from Psalms 113–118 to identify the song classifications.

There were two significant phases in exploring the answers to the research questions. In the first phase, the researcher used various scholarly articles, journals, books, and three Bible translations to investigate how the Jewish/English Bible translated the word *hymn*. Chapter 2 also explains the festivals in which the *Hallel* or the hymn was recited or sung and the historical background of temple worship. Chapter 4 explores each of the *Hallel* verses through four types or levels of inquiry and identifies the themes and topics through vocabulary and thematic analyses. The second phase gathered and surveyed the lyrics of the top 25 contemporary worship songs (CWS) from 2021–2023 using the CCLI’s database reporting. The song lyrics underwent the same four levels of inquiry, and the results are provided through graphs and percentage results.

The research is essential for believers, especially non-Jewish believers of Jesus, to understand what Jesus and his disciples likely sang that night. The teaching of the *Hallel* is uncommon outside of the Jewish custom and is rarely part of sermons commemorating the Lord’s Table. This study hopes to enlighten anyone who desires to identify the hymn Jesus sang, part of the *Hallel*, as was the Jewish custom. It also demonstrates a pattern of themes and topics that Psalms 113–118 teach to align with today’s song choices for individual or corporate worship using the teachings from the Psalm collection. Furthermore, the four levels of inquiry may help

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<sup>1</sup> Ellen Moseholm and Michael D. Fetters, “Conceptual Models to Guide Integration During Analysis in Convergent Mixed Methods Studies,” *Methodological Innovations* 10, no. 2 (2017), 1–11.

musicians and music planners assess CWS choices as suitable for use in their respective ministries and churches.

### **Summary of Findings and Conclusion**

Chapter 1 identifies why the study of the *Hallel* is beneficial and provides insight into the study of the *hymn* Jesus sang. As a recapitulation of the importance of the study, Chapter 1 states the reasons for the study of *Hallel*—to provide the content of the *hymn* Matthew and Mark reference, based on the analysis of the events of the Passover. This provides knowledge for the believers to understand what Jesus sang for the edification of the Christian church concerning the matter and learn the themes and topics of the *Hallel* for song selection for worship, which will help teach biblical truths through song.

Chapter 2 provides an overview of the history of Jewish festivals that use the *Hallel* as part of the recitation in commemorating their traditions. The research used three Bible translations to compare the verses of Psalms 113–118 and the two verses from Matthew and Mark, namely the King James Version (KJV), the Orthodox Jewish Bible (OJB), and the Tree of Life Version (TLV). The OJB and TLV translate the *hymn* to *Hallel*, which clarifies the specific song Jesus and his disciples sang. Louis Finkelstein describes the *Hallel* as a *paean* or a joyous song of triumph and thanksgiving<sup>2</sup> recited during the *Shavuot*, *Sukkot*, and Passover.

As previously mentioned, chapter 3 described this study's methodology utilized a convergent mixed methods design, clarified by the “cross-talking” of both the *Hallel* and each of the CWS selections on the list. The outcomes derived from the four levels of inquiry provide the answers to the research questions. Chapter 4 lists the table of linguistic/thematic markers used in the Psalms and CWS analysis phase. Various tables and graphs showcase the results, findings,

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<sup>2</sup> Louis Finkelstein, “The Origin of the Hallel,” *Hebrew Union College Annual* 23, no. 2 (1950), 322–23.

and comparisons of the different quantitative and qualitative inquiries employed during the research.

## **Results**

The study provides a significant addition to the knowledge beneficial to the Christians who aim to understand what the hymn Jesus and his disciples sang in the Upper Room during the Passover commemoration. The following are the research questions and corresponding answers:

RQ1: What type of song did Jesus sing before his crucifixion?

Since the singing in the upper room happened after the *Pesach* meal, the *hymn* that Matthew and Mark wrote about is believed to be from Psalms 115–118. Based on the order of the Passover *Haggadah* (the telling of the story of the Exodus), Psalms 113–114 are recited before the meal, then the observance of the Passover main meal, after which is the recitation of Psalms 115–118. In retrospect, Psalms 115–118 is the likely *hymn* Matthew and Mark wrote about, but it is the Complete *Hallel* of Psalms 113–118 that Jesus and his disciples recited and sang during the full commemoration of the Passover.

RQ2: What are the predominant themes and content of the *Hallel* Psalms that likely represent the content of the Last Supper hymn?

Based on the articles about the *Hallel*, the themes of the *Hallel* are about God's praise, thanksgiving, triumph, and deliverance from Egypt:

Psalm 113—a call to praise the Almighty for his power and deliverance.

Psalm 114—remembering God's deliverance of his people from Egypt.

Psalm 115—affirms trust in God for his faithfulness and protection.

Psalm 116—speaks of love and loyalty to God and provides a Messianic prophecy about Jesus' torment and death (v. 3–4).

Psalm 117—encourages all nations and people to praise God, Jews, and Gentiles.

Psalms 118—a psalm of commitment to praise the Lord continuously.

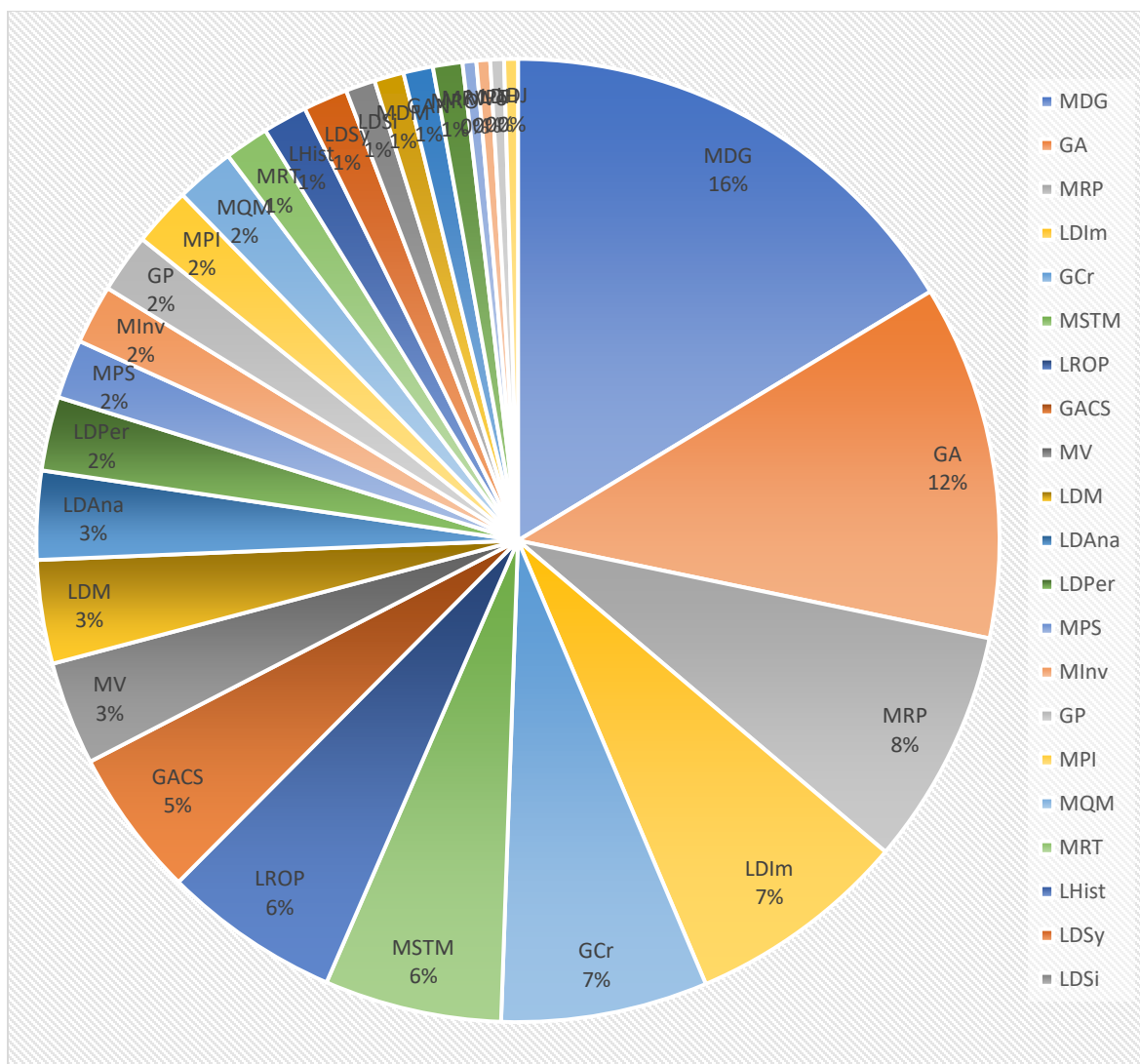
The first level of inquiry used Silbol’s *Hallel* Survey Semantic Marker table to assess the themes through a verse-by-verse analysis of the Psalms. The semantic markers provide information about the topics the *Hallel* verses most repeated. Table 5.1 provides the marker codes and their meanings.

**Table 5.1. Silbol’s *Hallel* Survey Semantics Markers**

Meaning	Marker	Explanation
God’s Character	GCr	God’s character description of who He is.
God’s General Act	GA	God’s general act because of who He is.
God’s Act: Specific	GACS	God’s action about a specific event.
God’s Answer	GAN	God’s answer to man’s prayer or question.
God’s Promise	GP	God’s promise to man.
Man’s Declaration	MDG	Man’s declaration of who God is.
Man’s Vow	MVG	Man’s vow or promise to God.
Man’s Response: Worship	MRWo	Man’s response to worship to God.
Man’s Response: Praise	MRP	Man’s response to praise to God.
Man’s Response: Thanksgiving	MRT	Man’s response to thank God.
Man’s Response: Wait	MRWa	Man’s response to waiting for God’s answer.
Mans’ Response: Obey	MRO	Man’s response to obey God.
Man’s Prayer: Supplication	MPS	Man’s supplication or surrender to God.
Man’s Prayer: Thanksgiving	MPT	Man’s prayer of thanksgiving to God.
Man’s Prayer: Imprecatory	MPI	Man’s imprecatory prayer for his enemies.
Man’s Pronouncement	MPB	Man’s pronouncement of God’s blessing.
Man’s Demands	MDM	Man’s demands to God.
Man’s Questions	MQS	Man’s questions to God.
Man’s Question to Man	MQM	Man’s question to man.
Statement	MSTM	Statement of truth.
Testimony	MPTes	Personal testimony of what God has done.
Invitation	MInv	An invitation to man.
Literary Devices <sup>3</sup>		

<sup>3</sup> Sean Glatch, “112 Common Literary Devices: Definitions & Examples,” Writers.com, January 26, 2023. Added explanation about the table: All the symbols that start with G are God’s actions, statements, or responses. All the symbols that start with M are Man’s responses. All the symbols that start with L are Literary devices and annotations.

History	LHist	Historical accounts of God's acts and deliverance.
Restatement of the Previous	LROP	Restatement of the previous phrase or sentence that is a paraphrase of the former.
Metaphor	LDM	Direct comparisons.
Simile	LDSi	Indirect comparisons.
Analogy	LDAna	Argumentative comparisons of two different ideas.
Imagery	LDIm	The use of figurative language to describe something else.
Symbolism	LDSy	The use of an object to represent a concept.
Personification	LDPer	Giving human attributes to nonhuman objects.
Hyperbole	LDH	An exaggerated description.
Irony	LDIr	A description using opposing thoughts.
Juxtaposition	LDJ	Using two contrasting ideas to produce an ironic or thought-provoking effect.
Paradox	LDPAr	Two contrasting ideas that reveal a more profound truth.



**Figure 5.1. Occurrences of SHSS Markers in *Hallel***

Marker Percentage Legend (Occurrences):

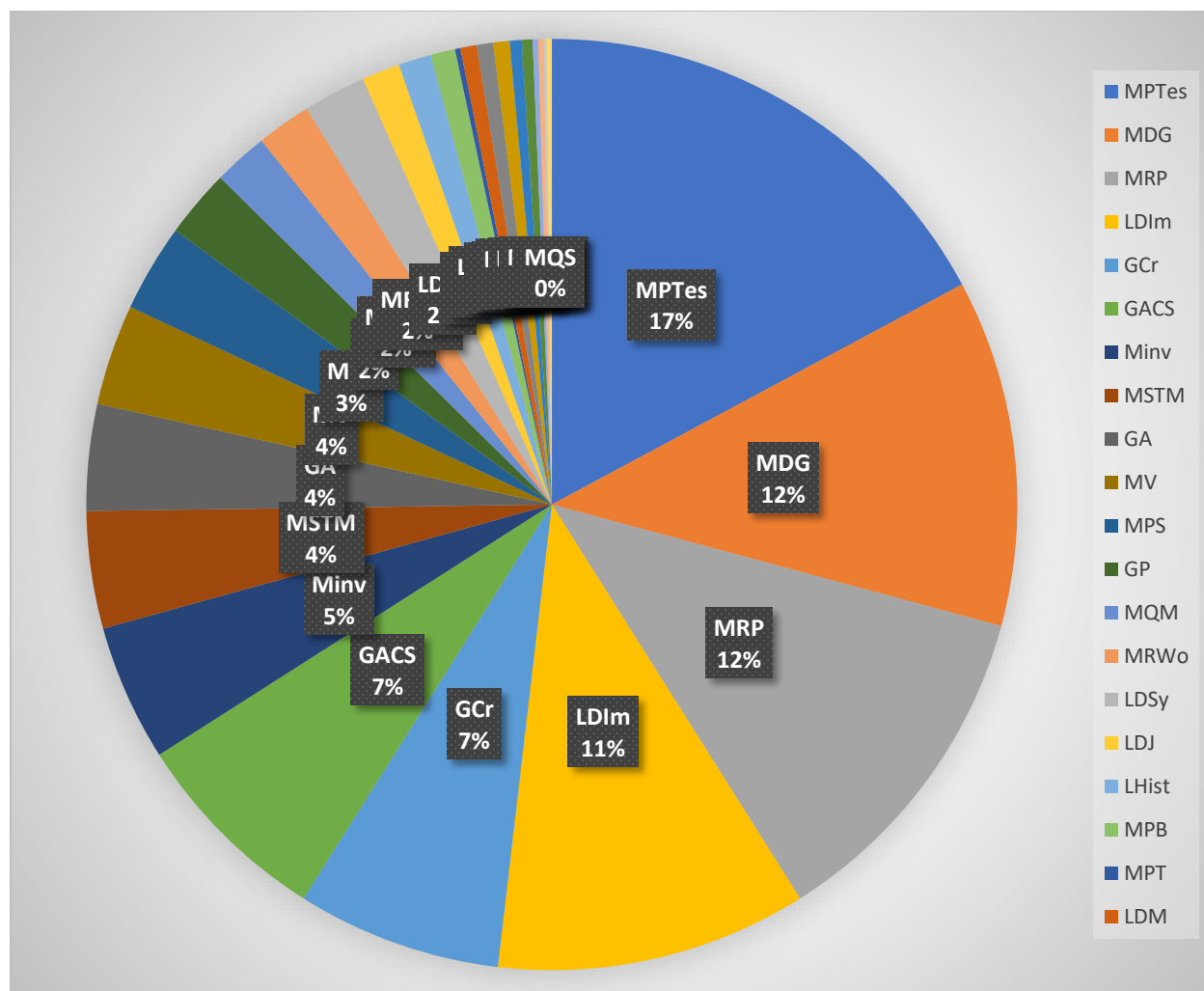
MDG	16.34	MPS	1.98	MRWo	0.46
GA	11.89	MInv	1.98	MPT	0.46
MRP	7.92	GP	1.98	LDH	0.46
LDIm	7.43	MPI	1.98	LDJ	0.46
GCr	6.93	MQM	1.98		
MSTM	5.94	MRT	1.49		
LROP	5.94	LHist	1.49		
GACS	4.95	LDSy	1.49		
MV	3.47	LDSi	0.99		
LDM	3.47	MDM	0.99		
LDAna	2.97	GAN	0.99		
LDPer	2.48	MRO	0.99		

Figure 5.1 shows that the markers for man's declaration of who God is [MDG], God's general acts because of who he is [GA], and man's response to praise God [MRP] were the most repeated topics of the *Hallel* (representing 36.15%). Other topics were God's character description of who he is [GCr], man's statement of truth [MSTM], the restatement of the previous phrase or truth [LROP], and the use of imagery [LDIm] as a literary style (representing 26.24%). These numbers, when combined, account for more than 60% of the content of the *Hallel*.

RQ3: What are the predominant themes of songs represented by CCLI's cumulative list of the top 25 songs from 2021–2023 that embody the *Hallel* themes?

The first level of inquiry for CWS used Silbol's *Hallel* Survey Semantic Marker table to assess the themes through phrase-by-phrase analysis for CWS. The cumulative list of themes presented in figure 5.2 reveals that the predominant topics of CWS are man's personal testimonies [MPTes], man's declaration of who God is [MDG], and man's response to praise God [MRP] (representing 40.99%). Other topics were God's character description of who he is [GCr], God's action about a specific event [GACS], man's invitation to praise [MInv], and the use of imagery [LDIm] (representing 29.82%). When combined, these themes account for more than 70% of the CWS lyric content.





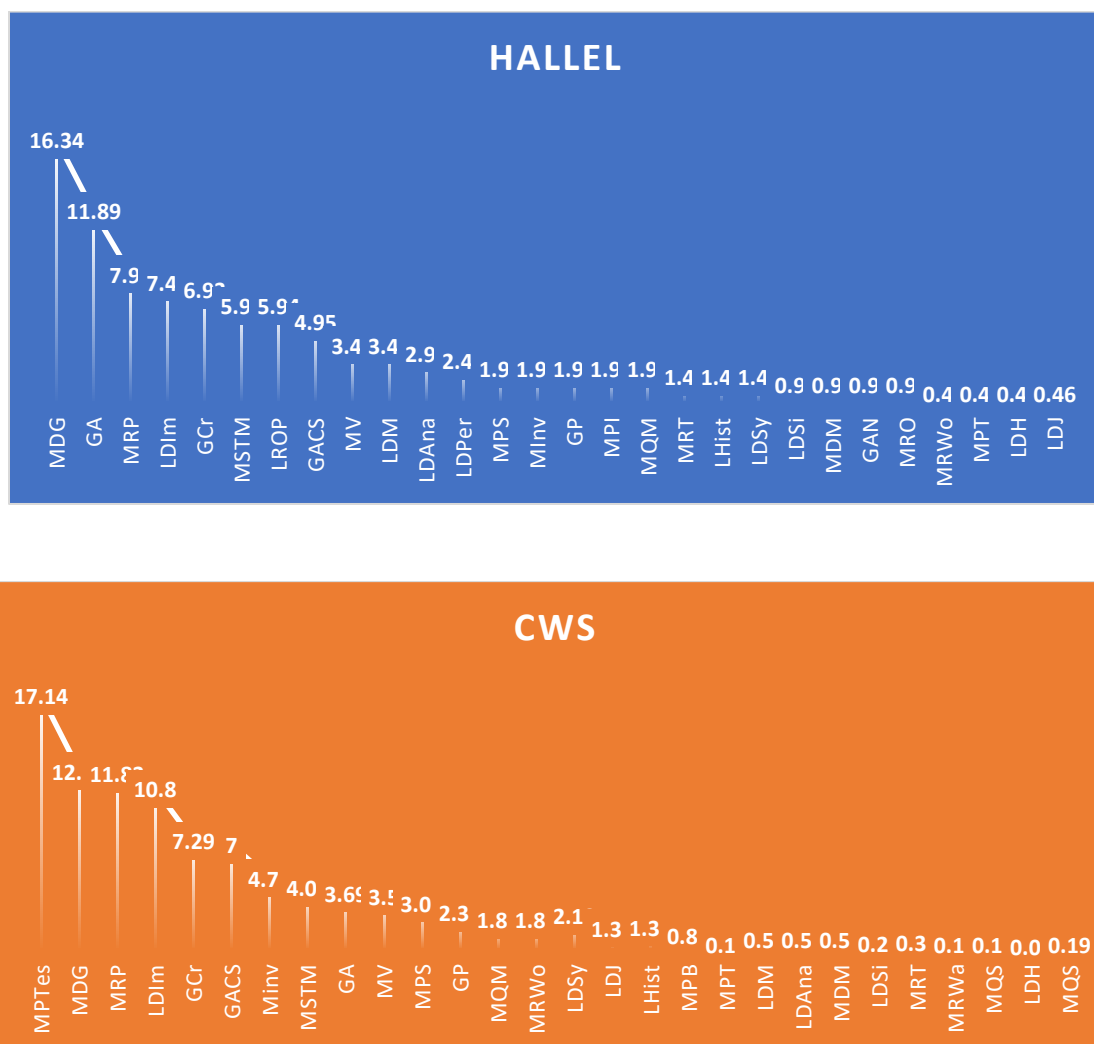
**Figure 5.2. Occurrences of SHSS Markers in Contemporary Worship Songs**

Marker Percentage Legend (Occurrences):

MPTes	17.14	MPS	3.03	LDAna	0.57
MDG	12.02	GP	2.37	MDM	0.57
MRP	11.83	LDSy	2.18	LDSi	0.41
LDIm	10.8	MRWo	1.89	MRT	0.38
GCr	7.29	MQM	1.89	MRWa	0.19
GACS	7	LHist	1.37	MQS	0.19
MInV	4.73	LDJ	1.33	LDH	0.19
MSTM	4.07	MPB	0.85		
GA	3.69	MPT	0.19		
MV	3.5	LDM	0.57		

The percentage results in the Comparison Graphs (see figure 5.3) present a remarkable difference in percentages regarding the top topics of both *Hallel* and CWS. Even though there

was a difference in the top marker of the *Hallel* (man's declaration of who God is [MDG] with CWS (man's personal testimony [MPTes]), the following top two markers are the same for both man's response of praise to God [MRP], God's character description [GCr], and the use of imagery [LDIm]. Man's personal testimony [MPTes] is not present in the *Hallel* themes, and most of man's statements are declarations of who God is [MDG] and man's response of praise to God [MRP], while [MPTes] accounts for 17.14% of the CWS topic.



**Figure 5.3. Comparison Graphs**

The second level of inquiry deals with word usage patterned after Mawaddah and Rammat's *Semantic Analysis*<sup>4</sup> fused with Fell and Sporleder's *Lyric-Based Analysis*<sup>5</sup> questions. The examination answered questions about commonly used words in both *Hallel* verses and CWS lyrics. Because of the discrepancy in word numbers (*Hallel*–1,288 in KJV; CWS–7,718, no repeats and no tags), the numerical results were turned into percentages for better result comparison. The name *Lord* appears in 5.3% of the words in the *Hallel*, with the pronouns *he*, *him*, and *his* in place for God's names totaling 3.6% (for a combined ratio of 8.36%). Man's pronouns *I* (2.61%), *me* (0.69%), *my* (1.38%), with *ye* (0.92 %), and *their* (0.69 %) comprise 6.29% of the total word count (see table 5.2 and figure 5.4). The use of God's names and replacement pronouns is 2.07% more than the personal pronouns in the *Hallel*.

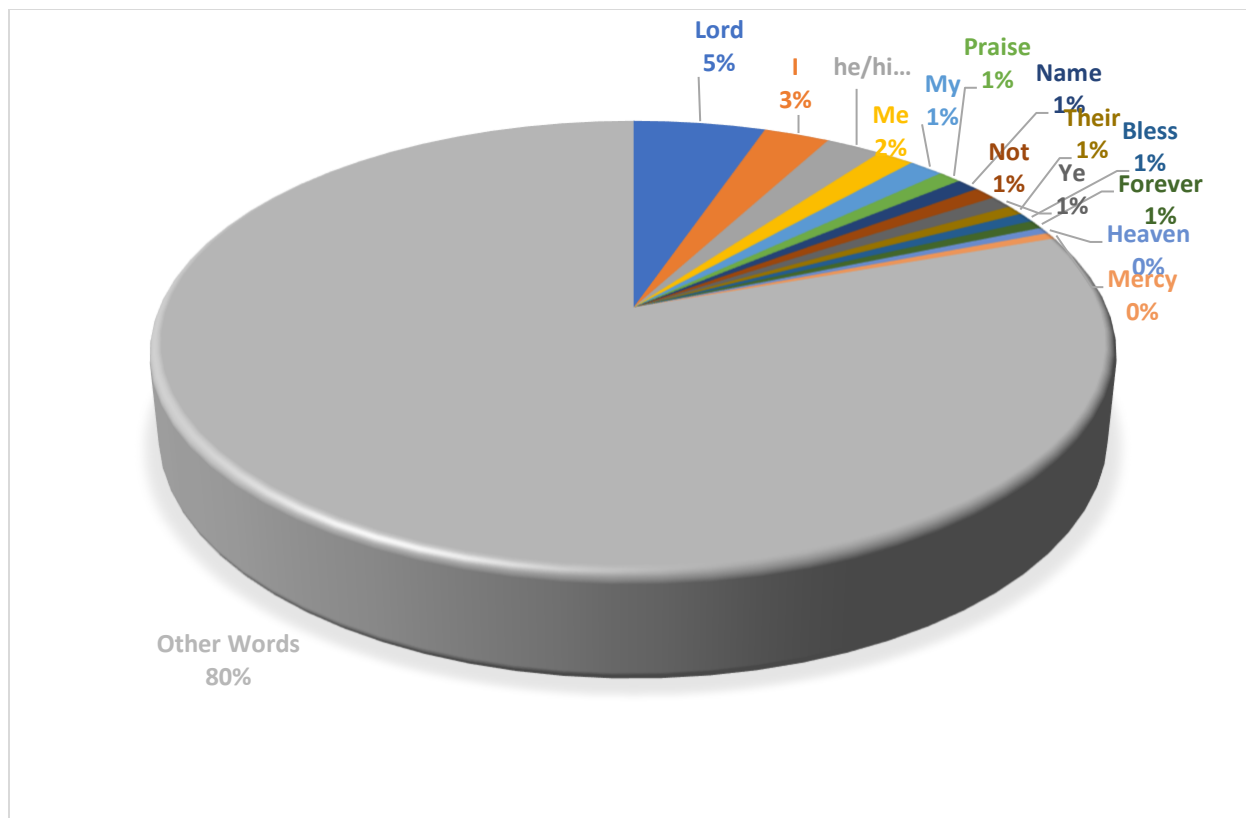
**Table 5.2. Semantics, Sensory, and Subject: Commonly Used Words in Psalms 113-118, KJV**

Psalms	Vocabulary	Semantics	Sensory	Subject
113	141 words dunghill	Lord–8 praise–5, he/his–4	Simile, analogy, imagery, metaphor	Praise, declaration
114	105 words Strange language flint	Jordan–2, Jacob–2, waters–2 Israel–2	Simile, metaphor, imagery, personification	History (Exodus)
115	274 words	Lord–13, they–14, he–12 their–9, not–9, bless–6, trust–4	Metaphor, analogy, simile, personification	Praise, promise, declaration
116	287 words	I–19, Lord–16, my–10, upon–5, call–4, death–3	Imagery, metaphor	Declaration, affirmation, praise, prayer, vow, trust, loyalty
117	32 words	Praise –3, ye–3, Lord–3	Metaphor	Praise

<sup>4</sup> Andi Musyahidah Mawaddah and Subhan Rahmat, "Semantic Analysis of Meaning of the Song 'Life Too Short' by Aespa," *Strata Social and Humanities Studies* 1, no. 1 (April 2023): 30–35.

<sup>5</sup> Ellen Moseholm and Michael D. Fetters, "Conceptual Models to Guide Integration During Analysis in Convergent Mixed Methods Studies," *Methodological Innovations* 10, no. 2 (2017): 205979911770311.

118	462 words Gates of righteousness Head stone	Lord-28, I-15, his-8, my-8, them-7, mercy-5, endureth-5, forever-5, thee-5, name-5 God-3	Metaphor, analogy	Praise, prayer, promise, vow, declaration, affirmation
Total words		1301		



**Figure 5.4. Commonly Used Words, Psalms 113-118, KJV**

Percentage Legend:

<i>Lord</i>	5.3	<i>ye</i>	0.92	<i>God</i>	0.61	<i>salvation</i>	0.3
<i>I</i>	2.61	<i>name</i>	0.92	<i>mercy</i>	0.54	<i>our</i>	0.3
<i>He</i>	1.54	<i>them</i>	0.92	<i>heaven</i>	0.46		
<i>His</i>	1.52	<i>thee</i>	0.76	<i>trust</i>	0.46		
<i>my</i>	1.38	<i>their</i>	0.69	<i>endureth</i>	0.46		
<i>they</i>	1.38	<i>me</i>	0.69	<i>people</i>	0.38		
<i>praise</i>	0.92	<i>bless</i>	0.69	<i>us</i>	0.38		

The CWS yielded the following findings: *You/Your* comprised 4.09%, all of God’s names used (*God, Jesus, Lord, and Christ*, excluding titles such as Lamb and Creator) make up for 1.44% of the words; the pronouns *You/Your, Who, and He/His/Him* (replacing God’s names in capital letters) have a combined percentage of 4.95%. Man’s pronouns *I* (3%) and *my* (1.11%) combined with *we* and *me* account for 5.3%, 0.35% more than the use of God’s names and corresponding pronouns (see table 5.3 and figure 5.5).

**Table 5.3. Semantics, Sensory, and Subject: Commonly Used Words In CWS**

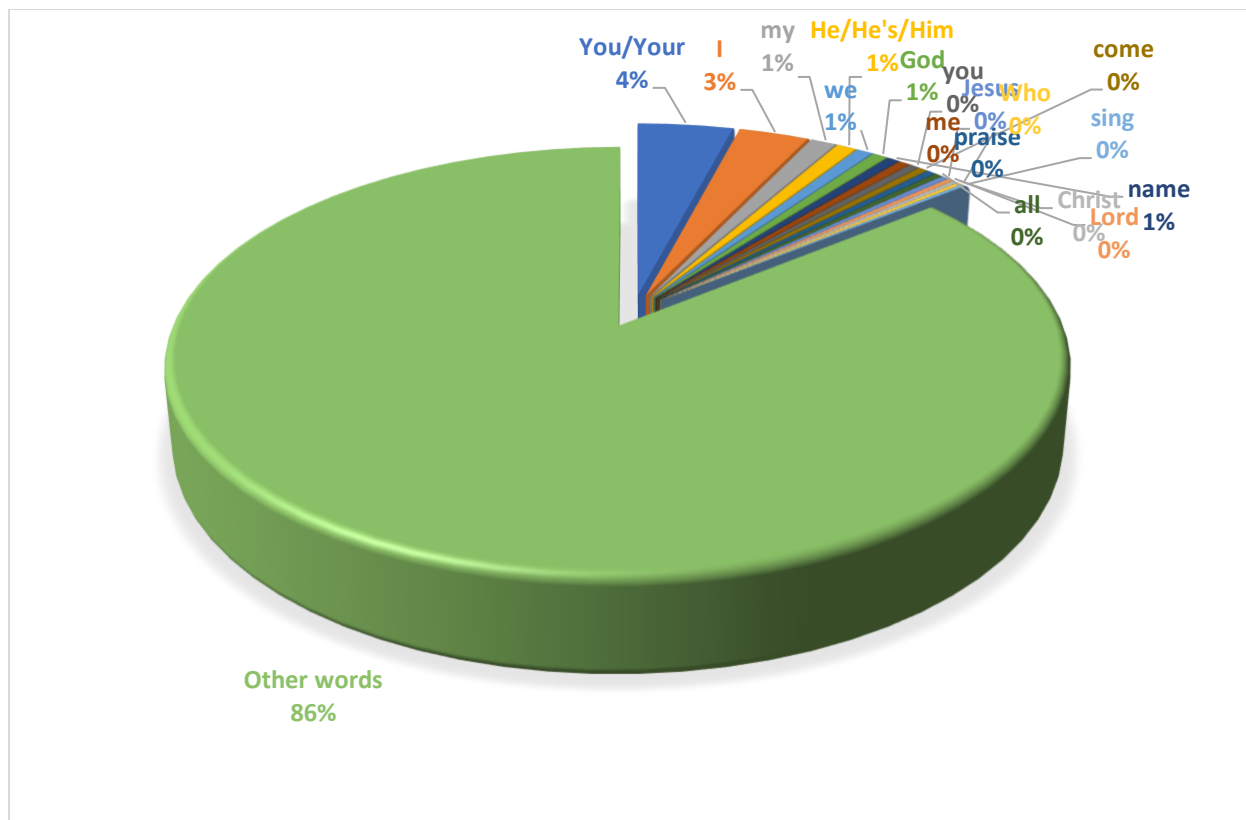
Song Title	Vocabulary	Semantics	Sensory	Subject
<i>10,000 Reasons</i>	125 words	You–7, Your–6, my–7	Metaphor, symbolism, imagery	The magnanimity of God’s love
<i>Amazing Grace (My Chains Are Gone)</i>	123 words Amazing Forbear	My–7, me–6, grace–5	Metaphor	Testimony
<i>Battle Belongs</i>	161 words Almighty Fortress	You/Your–16, I–8 see–8, God–5	Comparison, analogy, imagery	Praise and warfare
<i>Beauty of the Cross</i>	142 words Drenched Crimson	Cross–8, I–7, me–8, redeemed–5	Imagery, symbolism, and paradox	The cross
<i>Behold</i>	116 words Incarnate	Night–5, divine–4 He/He’s–5	Imagery	Jesus’ birth to his resurrection
<i>Believe for It</i>	144 words	We–16, You–10, God–6, believe–5, Your–5, name–5, power–5	Imagery, symbolism, paradox	Declaration of God’s power and that he can do the impossible
<i>Build My Life</i>	123 words	You/Your–9, we–6, ever–5, worthy–4	Metaphor.	God’s traits and man’s promise to praise and live for him.
<i>Christ be Magnified</i>	203 words Articulate Enraptured Eminence	Christ–7, we/we’d–8 I/I’ll–8, magnified–7,	Analogy	Jesus is higher.
<i>Cornerstone</i>	95 words	He–7, I–3	Analogy, simile, imagery.	

<i>Firm Foundation</i>	120 words	I/I've/I'm-10, He/He's-9	Metaphor, imagery, symbolism, paradox	
<i>Glorious Day</i>	140 words	I-13, You-11 my-9, Your-5	Analogy, metaphor, imagery	God's work of salvation
<i>Go Tell It on the Mountain</i>	128 words	I-6, Christ-4	Imagery	Birth of Christ
<i>God So Loved</i>	207 words Addictions	Come-9, so-9, you-8, God-8, love-7, loved-6, world-5	Imagery, analogy	John 3:16, salvation
<i>Goodness of God</i>	140 words	You-13, I-9, me-6, goodness-5,	Symbolism, personification	Testimony of the goodness of God
<i>Gratitude</i>	137 words Lion	All-8, I-8, You-6		God's praise
<i>Graves Into Gardens</i>	147 words	You-17	Analogy, symbolism, juxtaposition, paradox.	God's works
<i>Great are You, Lord</i>	64 words	You-9, praise-3	Imagery	God's greatness against man's weakness
<i>Great Things</i>	129 words Hero of heaven	You/Your-13, done-7, great-7, things-7	Imagery, symbolism	God's divine acts
<i>Holy Forever</i>	100 words	All-8, holy-7, You/Your-7	Imagery, symbolism	God's preeminence
<i>House of the Lord</i>	162 words	We-12, God-9	Symbolism, analogy	Testimony of salvation
<i>How great is Our God</i>	102 words Godhead	God-5, great-5,	Symbolism, imagery, personification	God's greatness
<i>How Great Thou Art</i>	120 words Acclamation	My-7, I-6	Imagery, symbolism	God's greatness and works
<i>Hymn of Heaven</i>	179 words	We-6, holy-4, day-4	Imagery, symbolism	Heaven's description
<i>I Believe</i>	137 words	I-8, believe-7	Imagery	Apostles' creed
<i>I Speak Jesus</i>	127 words	Jesus-11, I-8, Name-7	Metaphor, symbolism	Declaring Jesus over anything
<i>I'm So Blessed</i>	121 words	I'm-9, I-6, blessed-4, You-4	Personification, metaphor	Testimony of God's blessing
<i>In Christ Alone</i>	236 words Fiercest drought, Wrath of God	Christ-7, my-7 He-6	Imagery, symbolism	The Gospel story and the Christian's testimony

<i>Jireh</i>	199 words	I-15, You-13, loved-5	Imagery, symbolism	God is enough
<i>Joy to the World (Joyful, Joyful)</i>	120 words	Sing-10, we-4	Symbolism, simile, metaphor, personification	Rejoicing in the God who reigns
<i>King of Kings</i>	210 words	You-5, all-4, praise-4	Symbolism, imagery, paradox, personification	Gospel story
<i>Light of the World (Sing Hallelujah)</i>	188 words Tragedies of time	Light-9, world-7, He-5, sing hallelujah-5,	Simile, metaphor, paradox, imagery, analogy	God's adoration for who he is
<i>Living Hope</i>	170 words Chasm	Your-5	Imagery, symbolism, personification	Christ's work on the cross
<i>Lord, I Need You</i>	105 words	You-12, I-10, my-7	Imagery	Confession
<i>My Testimony</i>	128 words	I-7, my-6	Straightforward biblical claims	Testimony
<i>O Come All Ye Faithful</i>	106 words	His-5, come-5, name-4	Metaphor	Birth of Christ
<i>O come All You Unfaithful</i>	109 words Fears unspoken	Come-12, you-6	Metaphor, personification, imagery	God's work through Christ
<i>O Praise the Name (Anastasis)</i>	135 words Trampled death	His-5	Imagery, symbolism	Jesus' death and resurrection
<i>Praise</i>	194 words Praise is the water	Praise-26, my-11, Lord-9, I'll-7, You-7, soul-7	Analogy, imagery	Praise of God
<i>Psalm 150 (Praise the Lord)</i>	131 words	You-11, praise-4, Lord-4	Imagery, symbolism, personification	Worship and praise
<i>Raise a Hallelujah</i>	150 words	I raise a hallelujah-9, louder-9, me-8, sing-6, my-6	Metaphor	Praise
<i>Rejoice</i>	164 words	Lord-6, praise-5, rejoice-5, we-5	Metaphor	Praise
<i>Run to the Father</i>	172 words	I-16, You-10, my-9	Metaphor, symbolism	Surrender
<i>Same God</i>	252 words	You-32, God-17, now-11, I-8,	Metaphor, symbolism, analogy	Prayer and supplication

<i>Sing we the Song of Emmanuel</i>	161 words Promise of dawn	We-4, come-4	Imagery, metaphor, analogy	Christ's birth
<i>Thank You, Jesus, for the Blood</i>	210 words	You-11, I-9, blood-7,	Imagery, simile, metaphor	Christ's salvation thanksgiving
<i>The Blessing</i>	92 words	you-19, His-4	Hyperbole	Prayer
<i>The Lord's Prayer (It's Yours)</i>	92 words	Yours-10, us-5	Simile	Prayer
<i>This is Amazing Grace</i>	156 words	King-12, Who-7, You-5,	Simile, metaphor, imagery	Praise
<i>This is Our God</i>	185 words	He-15, Who-6	Simile, imagery, symbolism, metaphor	Praise
<i>Trust in God</i>	105 words	My-6, He-5	Metaphor	Praise
<i>Way Maker</i>	120 words	You-24, I-14, worship-12, here-6	Metaphor	Praise
<i>What a Beautiful Name</i>	230 words	Name-20, You-17, Jesus-7	Metaphor, imagery	Praise
<i>Who You Say I Am</i>	110 words	I-10, me-9,	Simile, metaphor	Testimony
<i>Worthy of it All</i>	60 words	All-6, You-6	Imagery	Praise
<i>Yet Not I</i>	274 words Strange and divine	I-20, my-15, Jesus-6		Jesus' work of salvation
<i>You've Already Won</i>	150 words Manna	You-12, I-7	Imagery	Testimony
<b>Total Words</b>		7,718		





**Figure 5.5. Commonly Used Words, CWS**

Percentage Legend:

<i>You/Your</i>	4.09%	<i>Come</i>	0.39%
<i>I</i>	3%	<i>Praise</i>	0.39%
<i>My</i>	1.11%	<i>All</i>	0.32%
<i>He/He's/Him</i>	0.86%	<i>Jesus</i>	0.31%
<i>We</i>	0.71%	<i>Lord</i>	0.25%
<i>God</i>	0.65%	<i>Christ</i>	0.23%
<i>Name</i>	0.54%	<i>Who</i>	0.19%
<i>Me</i>	0.48%	<i>Sing</i>	0.19%
Lower case <i>you</i> (man)	0.43%	Other Words	85.54%

The third level of inquiry analyzes the lyrics of each of the CWS selections using Lester Ruth's five thematic questions regarding the presence of the Trinity in the lyrics, God's interaction with man and vice versa, the frequency of God's name, and the topics of each song.<sup>6</sup>

<sup>6</sup> Lester Ruth, "Some Similarities and Differences Between Historic Evangelical Hymns and Contemporary Worship Songs," *Artistic Theologian* 3 (2015): 68–86.

The data from the third level became part of the final fourth level of cross-talking between the *Hallel* and CWS. Table 4.4 displays the following facts: the year and rank of the song and the corresponding *Hallel* theme, including the corresponding Psalm chapter. There were 56 analyzed contemporary worship songs since multiple songs were on the list for two or three years (e.g., “Battle Belongs”—three years, “Goodness of God”—two years). Some songs did not fall into any *Hallel* classification (23 songs) because the topics are about Christ’s birth, the gospel, his work on the cross, and an invitation to his salvation. In contrast, others are pronouncements about specific situations (e.g., addiction) and descriptions of heaven and marked with a ^.

Table 4.5 and figure 4.6 complete the cross-talking examination, and the topic of Psalm 114—the declaration of God’s power—had the most songs on the list (23 songs). Interestingly, 23 songs did not include part of any *Hallel* theme. Twenty-one songs of praise to God had a similar topic to Psalms 113, 115, 117, 118.

### **Theoretical Implications**

The study of the *Hallel* opened the way for the researcher to understand more about Jesus in light of his Jewish heritage, the Passover and its rituals, and the importance of the recitation of the *Hallel*, the hymn Matthew and Mark likely reference. The Passover meal ritual is similar to the Lord’s Supper—while the Passover centers on the Jews’ remembrance of their deliverance from Egypt, the Lord’s Table celebrates Jesus’ finished work on the cross. Both commemorations focus on deliverance and praise to God for his faithfulness and power. The scholarly sources in chapter 2 about the history and practice of Jewish festivals, including the *Hallel* recitation, show how the Jews continually celebrated their release from Egyptian bondage due to God’s supernatural powers.

Using the convergent mixed methods research design with the addition of cross-talking provides various ways and levels of evaluation that combine historical/biblical resources with the lyrics of the current top CWS songs on the CCLI database. The study introduces two types of study tables: Silbol's *Hallel* Survey Semantic Marker (phrase study) and Semantics, Sensory, and Subject: Commonly Used Words (phrasal study), which provide two distinct comparisons of *Hallel* verses and CWS lyrics. The marker and semantic appraisals prove the necessity of cross-talking between two bodies of information and offer comprehensive comparisons of the results.

The various levels of studying the *Hallel* and the intentional examination of songs and worship music sung in churches must be done consistently to ensure continuous cross-talking with biblical principles and the songs the people of the Lord sing. Cross-talking is an excellent principle to remember, with the Bible as the only standard for teaching doctrine, faith, and practice.

### **Practical Implications**

The comprehensive inspection and examination of the songs that individuals, churches, and music companies produce may help song planners, and music and worship pastors assess if the current songs in popularity are Biblically appropriate for the local church's congregational and corporate worship use. This research may provide a pattern of appraising songs through markers, word use, or phrase analysis to determine whether the lyrics balance proclaiming the Godhead or have themes and topics that align with biblical teaching.

The *Hallel* uses more God's names and replacement pronouns (2.07%) than personal pronouns. On the other hand, the CWS has only 1.44% of God's proper names, more *You/Your* pronouns (4.09%), and a higher use of personal pronouns (5.3%). The CWS speaks more of personal testimonies, while the Psalms proclaim God's praise and use his name more.

### Future Implications

The study answers the first research question about what Jesus sang during the commemoration of the Passover. Learning about the *Hallel* and using its teachings and topics as the basis for choosing worship songs for individual or corporate use for worship may be a worthwhile but tedious study. It is valuable because knowing the proper worship songs to sing with a correct and substantial theology will equip the individual and the body of believers in the local church. It is tedious because new songs are always produced for church use. The *Hallel* model of praise points to the Almighty God, who is worthy of worship, and represents God's idea of worship in song: praising his name for who he is, remembering his miraculous work of redemption of his people, his faithfulness, and his goodness. Psalm 115:1 emphasizes who is worthy of all praise and worship: "Not to us, o Lord, not to us, but unto thy name give glory, for thy mercy, and for thy truth's sake." Having the themes and topics of the *Hallel*, including the ratio of word and phrase use (more of God's name, his characteristics, and biblical teachings), will help strengthen the spiritual well-being of the body of Christ. Songs about personal testimony will always be a part of the repertoire of church music, but not as much as songs about God, salvation, and promises. Continually examining the songs sung in worship, whether individual or corporate, ensures the perpetuity of correct biblical teaching and theology because music is one great tool for teaching, memorization, remembrance, and expression, and as an avenue for a godly community.

Every generation has a unique musical sound for worship because art continually evolves and adapts to the people and the sounds of the culture and time. Music evolution also means new music, worship music representing and speaking to the generation it represents. Still,

regularly assessing the songs sung in church services based on biblical teaching ensures a stable flow of biblical truth in preaching and music.

### **Strengths and Weaknesses of the Study**

The examination of the *Hallel* and CWS has its limitations. First, the research only used the King James Bible for the final semantic assessment of Psalms 113–118 to ensure the stability of the numeric results since other translations undergo refinements and updates occasionally. Second, the inquiry delimited the research to the top 25 CWS songs from the CCLI database and Praise Charts for the last three years. Third, assessing the verses and the lyrics of the CWS could include more Bible passages to demonstrate theological accuracy.

While there are limits to the study, the various assessments produced applicable and relevant outcomes beneficial for churches in evaluating and determining appropriate CWS with biblical themes, or in this case, *Hallel* themes—the hymn Jesus and his disciples sang before the crucifixion. The models for examination employed in the research may be used to analyze and critique other CWS songs and see if they may be appropriate for corporate worship.

### **Recommendations for Future Research**

There are six primary suggestions for future research related to this study. First, it is recommended that the same study be conducted using more than one Bible translation for comparison and to analyze the verses using markers and a semantic table. Second, the song examinations may use more than 25 of the top songs on the CCLI list, with a broader period of over three years. Third, the research may expand to the changes in themes, word use, and style of music. Fourth, the research may include the individuals, churches, or music groups constantly producing CWS. Fourth, there needs to be a clear definition of what a praise song is and what a

worship song is. CCLI categorized the songs as CWS, but praise, worship, and testimony songs were also included. Defining each song could be more precise if the categorical definitions are accurate and specific. Fifth, it may help the church music planners consistently assess their music choices to strengthen Biblical content in worship so that the body of believers may grow spiritually through the music they sing. Sixth, the semantic markers may be used or even expanded to study other Psalms for a deeper understanding of their teachings and apply the themes and topics for assessing other CWS songs to see if the lyrics align with biblical teaching through the lens of the Psalms.

### **Recommendations for Future Practice**

Teaching about the hymn Jesus and his disciples sang in the church may offer a broader understanding of how Jesus may have strengthened his spirit as he embraced his Father's will for him. A deeper analysis of the *Hallel* in churches will edify the believers and help them find a new appreciation for celebrating the Lord's Table. The study of the whole counsel of God includes a more detailed analysis of what Jesus and his disciples sang, and the study of the Psalms will reinforce believers' spiritual attitudes in life. Since music is a practical tool for emphasizing a message to an individual or a group because of repetition, music planners and song leaders may use music's effectiveness through biblically-sound CWS songs and build a spiritually strong body of believers.

For the Jew, the *Hallel* recitation generally happens during the major festivals; for the Christian, reading Psalms 113–118 may be part of everyday Bible reading individually, and the songs with *Hallel* themes and topics may be an addition for song planners to add to the worship song repertoire during the commemoration of the Lord's Supper. It is essential to understand the relevance of Jewish celebrations, their deliverance from Egypt, and hundreds of years of

bondage. They celebrate their freedom from being enslaved people in Egypt and for God making them the nation that he has chosen to bless. The Christian's salvation is his Exodus—his deliverance from the bondage of sin into a life of victory and promise through the finished work of Jesus Christ on the cross. Remembering what Jesus has done and what he accomplished to save the souls of men is what Christians should be singing, just as he sang the hymn in the Upper Room—the verses of the *Hallel*.

### Appendix: Contemporary Worship Song Information

Year	Song Title and First Line	Composer and Producer
2022 #11	10,000 Reasons <i>Bless the Lord o my soul</i>	Jonas Myrin, Matt Redman 2011 Atlas Mountain Songs (Admin. By Capitol CMG Publishing) Sixsteps Music (Admin. by Capitol CMG Publishing) Thankyou Music (Admin. by Capitol CMG Publishing) worshiptogether.com songs (Admin. By Capitol CMG Publishing)
2022 #21	Amazing Grace (My Chains Are Gone) <i>Amazing grace how sweet the sound</i>	Chris Tomlin, John Newton, Louie Giglio 2006 Rising Springs Music (Admin. by Capitol CMG Publishing) Vamos Publishing (Admin. by Capitol CMG Publishing) worshiptogether.com songs (Admin. by Capitol CMG Publishing)
2021 #2, 2022 #10, 2023 #22	Battle Belongs <i>When all I see is the battle, You see my victory</i>	Brian Johnson   Phil Wickham © Phil Wickham Music (Fair Trade Music Publishing [c/o Essential Music Publishing LLC]) Simply Global Songs (Fair Trade Music Publishing [c/o Essential Music Publishing LLC]) Bethel Music Publishing
2023 #22	Beauty Of The Cross <i>O the beauty of the rugged cross</i>	Michael Neale © Capitol CMG Paragon; Michael Neale Music
2023 #3	Behold with O Holy Night	Jesus' birth^
2021 #13	Believe For It <i>They say this mountain can't be moved</i>	JD Myers, Kristian Stanfill 2020 KPS 1.0 (Admin. by Capitol CMG Publishing) Sixsteps Music (Admin. by Capitol CMG Publishing) worshiptogether.com songs (Admin. by Capitol CMG Publishing) Thank The Maker Music (Admin. by Jacob Myers)
2022 #2	Build My Life <i>Worthy of every song we could ever sing</i>	Brett Younker, Karl Martin, Kirby Kaple, Matt Redman, Pat Barrett 2016 Kaple Music (Admin. by Bethel Music Publishing)



		<p>Capitol CMG Genesis (Admin. by Capitol CMG Publishing)</p> <p>Housefires Sounds (Admin. by Capitol CMG Publishing)</p> <p>Said And Done Music (Admin. by Capitol CMG Publishing)</p> <p>Sixsteps Music (Admin. by Capitol CMG Publishing)</p> <p>Thankyou Music (Admin. by Capitol CMG Publishing)</p> <p>Vamos Publishing (Admin. by Capitol CMG Publishing)</p> <p>worshiptogether.com songs (Admin. by Capitol CMG Publishing)</p> <p>Martin, Karl Andrew (Admin. by Sentric Music)</p> <p>Bethel Music Publishing</p>
2021 #21	<p>Christ Be Magnified</p> <p><i>Were creation suddenly articulate with a thousand tongues to lift one cry</i></p>	<p>Cody Carnes   Cory Asbury   Ethan Hulse</p> <p>© 2019 Cory Asbury Publishing (Admin. by Bethel Music Publishing)</p> <p>Capitol CMG Paragon (Admin. by Capitol CMG Publishing)</p> <p>Writer's Roof Publishing (Admin. by Capitol CMG Publishing)</p> <p>Be Essential Songs (Admin. by Essential Music Publishing LLC)</p> <p>EGH Music Publishing (Admin. by Essential Music Publishing LLC)</p> <p>Bethel Music Publishing</p>
2022 #24	<p>Cornerstone</p> <p><i>My hope is built on nothing less</i></p>	<p>Edward Mote, Eric Liljero, Jonas Myrin, Reuben Morgan, William Batchelder Bradbury</p> <p>2011 Hillsong MP Songs (Admin. by Capitol CMG Publishing)</p> <p>Hillsong Music Publishing Australia (Admin. by Capitol CMG Publishing)</p> <p>Hillsong Music Publishing UK (Admin. by Capitol CMG Publishing)</p>
2023 #7	<p>Firm Foundation (He Won't)</p> <p><i>Christ is my firm foundation</i></p>	<p>Austin Davis, Chandler Moore, Cody Carnes</p> <p>2021 For Humans Publishing; Maverick City Publishing; A.L.K.D. Music; Capitol CMG Paragon; Writer's Roof Publishing</p>

2022 #13	<p>Glorious Day <i>I was buried beneath my shame; who could carry that kind of weight?</i></p>	<p>Jason Ingram, Jonathan Smith, Kristian Stanfill, Sean Curran 2017 KPS 1.0 (Admin. by Capitol CMG Publishing), Sixsteps Music (Admin. by Capitol CMG Publishing), Sounds Of Jericho (Admin. by Capitol CMG Publishing) Worship Together Music (Admin. by Capitol CMG Publishing) worshiptogether.com songs (Admin. by Capitol CMG Publishing) Fellow Ships Music (Admin. by Essential Music Publishing LLC) Hickory Bill Doc (Admin. by Essential Music Publishing LLC) So Essential Tunes (Admin. by Essential Music Publishing LLC)</p>
2021 #19	<p>Go Tell It On The Mountain (Williams) <i>While shepherds kept their watching over silent flocks by night</i></p>	<p>John W. Work Jr., Jonathan Smith, Zach Williams © Anthems of Hope (Admin. by Essential Music Publishing LLC) Be Essential Songs (Admin. by Essential Music Publishing LLC) Cashagamble Jet Music (Admin. by Essential Music Publishing LLC) Wisteria Drive (Admin. by Essential Music Publishing LLC)</p>
2021 #7, 20, 2022 #23	<p>God So Loved <i>Come all you weary, come all you thirsty</i></p>	<p>Andrew Bergthold, Ed Cash, Franni Cash, Martin Cash, Scott Cash 2019 Angie Feel Good Songs (Admin. by Capitol CMG Publishing) Bay19 (Admin. by Capitol CMG Publishing) Capitol CMG Genesis (Admin. by Capitol CMG Publishing) Capitol CMG Paragon (Admin. by Capitol CMG Publishing) Scott Mctyeire Cash Music (Admin. by Capitol CMG Publishing) We The Kingdom Music (Admin. by Capitol CMG Publishing)</p>
2021 #6, 2022 #1	<p>Goodness of God <i>I love You, Lord; oh, Your mercy never fails me</i></p>	<p>Ben Fielding, Brian Johnson, Ed Cash, Jason Ingram, Jenn Johnson 2018 Capitol CMG Paragon (Admin. by Capitol CMG Publishing)</p>

		SHOUT! Music Publishing Australia (Admin. by Capitol CMG Publishing) Fellow Ships Music (Admin. by Essential Music Publishing LLC) So Essential Tunes (Admin. by Essential Music Publishing LLC) Bethel Music Publishing
2023 #12	Gratitude <i>I could sing these songs as often as I do</i>	Benjamin Hastings, Brandon Lake, Dante Bowe 2019 Bethel Worship Publishing; Brandon Lake Music; Maverick City Publishing; Maverick City Publishing Worldwide; SHOUT! Music Publishing Australia; Bethel Music Publishing
2021 #3, 2022 #6	Graves Into Gardens <i>I searched the world, but it couldn't fill me</i>	Brandon Lake, Chris Brown, Steven Furtick, Tiffany Hudson 2019 Brandon Lake Music (Admin. by Bethel Music Publishing) Maverick City Publishing Worldwide (Admin. by Bethel Music Publishing) Music by Elevation Worship Publishing (Admin. by Essential Music Publishing LLC) Bethel Music Publishing
2022 #5	Great Are You Lord <i>You give life; you are love</i>	David Leonard, Jason Ingram, Leslie Jordan 2012 Open Hands Music (Admin. by Essential Music Publishing LLC) So Essential Tunes (Admin. by Essential Music Publishing LLC) Integrity's Praise! Music (Admin. by Integrity Music) Little Way Creative (Admin. by Integrity Music)
2021 #15, 2022 #15	Great Things <i>Come, let us worship our King</i>	Jonas Myrin, Phil Wickham 2018 Capitol CMG Paragon (Admin. by Capitol CMG Publishing) Son of the Lion (Admin. by Capitol CMG Publishing) Phil Wickham Music (Fair Trade Music Publishing [c/o Essential Music Publishing LLC]) Simply Global Songs (Fair Trade Music Publishing [c/o Essential Music Publishing LLC])

		Sing My Songs (Fair Trade Music Publishing [c/o Essential Music Publishing LLC])
2023 #2	Holy Forever <i>A thousand generations falling down in worship</i>	Brian Johnson, Chris Tomlin, Jason Ingram, Jenn Johnson, Phil Wickham 2022 Brian and Jenn Publishing; Capitol CMG Paragon; S. D. G. Publishing; Be Essential Songs; My Magnolia Music; Phil Wickham Music; Simply Global Songs; Bethel Music Publishing
2021 #1, 2022#4, 2023 #11	House Of The Lord <i>We worship the God who was</i>	Jonathan Smith, Phil Wickham 2020 Be Essential Songs (Admin. by Essential Music Publishing LLC) Cashagamble Jet Music (Admin. by Essential Music Publishing LLC) Phil Wickham Music (Fair Trade Music Publishing [c/o Essential Music Publishing LLC]) Simply Global Songs (Fair Trade Music Publishing [c/o Essential Music Publishing LLC])
2022 #14	How Great Is Our God <i>The splendor of the King clothed in majesty</i>	Chris Tomlin, Ed Cash, Jesse Reeves 2004 Rising Springs Music (Admin. by Capitol CMG Publishing) Vamos Publishing (Admin. by Capitol CMG Publishing) worshiptogether.com songs (Admin. by Capitol CMG Publishing) Wondrously Made Songs (Admin. by Music Services, Inc.)
2022 #22	How Great Thou Art <i>O Lord my God when I in awesome wonder</i>	Stuart Wesley Keene Hine Copyright 1949 and 1953 Stuart Hine Trust CIO Stuart K. Hine Trust (Administration: USA All rights by Capitol CMG Publishing, except print rights for USA, North, Central, and South America administered by Hope Publishing. All other non-USA Americas
2021 #14, 2023 #10	Hymn Of Heaven <i>How I long to breathe the air of heaven</i>	Bill Johnson, Brian Johnson, Chris Davenport, Phil Wickham 2020 Brian and Jenn Publishing (Admin. by Bethel Music Publishing) CDavs Music (Admin. by Capitol CMG Publishing)

		<p>Songs for TIM (Admin. by Capitol CMG Publishing)</p> <p>Phil Wickham Music (Fair Trade Music Publishing [c/o Essential Music Publishing LLC])</p> <p>Simply Global Songs (Fair Trade Music Publishing [c/o Essential Music Publishing LLC])</p> <p>Bethel Music Publishing</p>
2023 #20	<p>I Believe</p> <p><i>I believe there is one salvation</i></p>	<p>Chris Davenport, Jonathan Smith, Phil Wickham</p> <p>CDavs Music; Songs For TIM; Be Essential Songs; Cashagamble Jet Music; Phil Wickham Music; Simply Global Songs</p>
2022 #25, 2023 #5	<p>I Speak Jesus</p> <p><i>I just want to speak the name of Jesus</i></p>	<p>Abby Benton, Carlene Prince, Dustin Smith, Jesse Reeves, Kristen Dutton, Raina Pratt</p> <p>2019 Here Be Lions Publishing (Admin. by Integrity Music)</p> <p>Integrity's Praise! Music (Admin. by Integrity Music)</p> <p>BEC Worship (Admin. by Music Services, Inc.)</p> <p>Raina Pratt publishing designee (Admin. by Music Services, Inc.)</p> <p>Worship Coalition Songs (Admin. by Music Services, Inc.)</p> <p>WriterWrong Music (Admin. by Music Services, Inc.)</p>
2023 #25	<p>I'm So Blessed</p> <p><i>I'm so blessed hallelujah I'm blessed</i></p>	<p>Jonathan Smith, Logan Cain, Madison Cain, Matthew West, Taylor Cain</p> <p>All Essential Music; Be Essential Songs; Cashagamble Jet Music; Logan Cain Music; Madison Cain Music; Taylor Cain Music; Combustion Five; Third Story House Music</p>
2022 #17	<p>In Christ Alone</p> <p><i>In Christ alone, my hope is found</i></p>	<p>Keith Getty, Stuart Townend</p> <p>© 2001 Thankyou Music (Admin. by Capitol CMG Publishing)</p>
2021 #10	<p>Jireh</p> <p><i>I'll never be more loved than I am right now</i></p>	<p>Chandler Moore, Chris Brown, Naomi Raine, Steven Furtick</p> <p>For Humans Publishing (Admin by Essential Music Publishing)</p> <p>Maverick City Publishing (Admin by Essential Music Publishing)</p>

		Heritage Worship Music Publishing (Admin. by Bethel Music Publishing) Maverick City Publishing (Admin. by Bethel Music Publishing) Music by Elevation Worship Publishing (Admin. by Essential Music Publishing LLC) Naomi Raine Music (Admin. by Heritage Worship Publishing)
2021 #17	Joy to The World (Joyful, Joyful) <i>Joy to the world the Lord is come</i>	Edward Hodges, George Frideric Handel, Henry Van Dyke, Isaac Watts, Ludwig van Beethoven   Phil Wickham 2018 Phil Wickham Music; Simply Global Songs; Sing My Songs
2021 #5, 2022 #9, 2023 #15	King Of Kings <i>In the darkness, we were waiting without hope, without light</i>	Brooke Ligertwood   Jason Ingram   Scott Ligertwood © 2019 Hillsong Music Publishing Australia (Admin. by Capitol CMG Publishing) Fellow Ships Music (Admin. by Essential Music Publishing LLC) So Essential Tunes (Admin. by Essential Music Publishing LLC)
2021 #26*	Light of the World (Sing Hallelujah) <i>Light of the World, Treasure of heaven</i>	Andrew Bergthold, Ed Cash, Franni Cash, Martin Cash, Scott Cash 2020 Angie Feel Good Songs; Bay19; Capitol CMG Genesis; Capitol CMG Paragon; Scott Cash Publishing Designee; We The Kingdom Music
2021 #12, 2022 #3, 2023 #17	Living Hope <i>How great the chasm that lay between us</i>	Brian Johnson, Phil Wickham 2017 Phil Wickham Music (Fair Trade Music Publishing [c/o Essential Music Publishing LLC]) Simply Global Songs (Fair Trade Music Publishing [c/o Essential Music Publishing LLC]) Sing My Songs (Fair Trade Music Publishing [c/o Essential Music Publishing LLC]) Bethel Music Publishing
2022 #19	Lord, I Need You <i>Lord, I come, I confess</i>	Christy Nockels, Daniel Carson, Jesse Reeves, Kristian Stanfill, Matt Maher 2011 Sixsteps Music (Admin. by Capitol CMG Publishing) Sweater Weather Music (Admin. by Capitol CMG Publishing)

		Thankyou Music (Admin. by Capitol CMG Publishing) Valley Of Songs Music (Admin. by Capitol CMG Publishing) worshiptogether.com songs (Admin. by Capitol CMG Publishing)
2021 #24	My Testimony <i>I saw Satan fall like lightning</i>	Brandon Lake, Chris Brown, Steven Furtick, Tiffany Hudson Brandon Lake Music (Admin. by Bethel Music Publishing) Maverick City Publishing Worldwide (Admin. by Bethel Music Publishing) Music by Elevation Worship Publishing (Admin. by Essential Music Publishing LLC) Bethel Music Publishing
2021 #11	O Come All Ye Faithful <i>O come all ye faithful</i>	JD Myers, Kristian Stanfill 2020 KPS 1.0 (Admin. by Capitol CMG Publishing) Sixsteps Music (Admin. by Capitol CMG Publishing) worshiptogether.com songs (Admin. by Capitol CMG Publishing) Thank The Maker Music (Admin. by Jacob Myers)
2023 #14	O Come All You Unfaithful <i>O come all you unfaithful, come weak and unstable</i>	Bob Kauflin, Lisa Clow © 2020 Sovereign Grace Praise (Admin. by Integrity Music)
2022 #20	O Praise The Name (Anastasis) <i>I cast my mind on Calvary</i>	Benjamin Hastings, Dean Ussher, Marty Sampson 2015 Hillsong Music Publishing Australia (Admin. by Capitol CMG Publishing) Small City Music (Admin. by Music Services, Inc.)
2023 #13	Praise <i>Let everything that has breath praise the Lord</i>	Brandon Lake, Chandler Moore, Chris Brown, Cody Carnes, Pat Barrett, Steven Furtick Brandon Lake Music; For Humans Publishing; Maverick City Publishing; Capitol CMG Genesis; Capitol CMG Paragon; Housefires Sounds; Writer's Roof Publishing; Music by Elevation Worship Publishing
2021 #25	Psalm 150 (Praise The Lord)	Matt Boswell, Matt Papa



	<i>You made the starry hosts, You traced the mountain peaks</i>	2020 Getty Music Hymns and Songs (Admin. by Music Services, Inc.) Getty Music Publishing (Admin. by Music Services, Inc.) Love Your Enemies Publishing (Admin. by Music Services, Inc.) Messenger Hymns (Admin. by Music Services, Inc.)
2022 #18	Raise A Hallelujah <i>I raise a hallelujah in the presence of my enemies</i>	Jake Stevens, Jonathan David Helser, Melissa Helser, Molly Skaggs 2018 Bethel Music Publishing
2023 #21	Rejoice <i>Rejoice now and always</i>	Ben Shive, Bryan Fowler, Keith Getty, Kristyn Getty, Skye Peterson 2022 Getty Music Hymns and Songs; Getty Music Publishing; Junkbox Music; Be Essential Songs; bryanfowersongs
2021 #18	Run To The Father <i>I've carried a burden for too long on my own</i>	Cody Carnes, Matt Maher, Ran Jackson Capitol CMG Paragon; Writer's Roof Publishing; Be Essential Songs; I Am A Pilgrim Songs; Songs From Richmond Park
2023 #6	Same God <i>I'm calling on the God of Jacob</i>	Brandon Lake, Chris Brown, Pat Barrett, Steven Furtick Brandon Lake Music; Maverick City Publishing Worldwide; Capitol CMG Genesis; Housefires Sounds; Music by Elevation Worship Publishing; Bethel Music Publishing
2023 #18	Sing We The Song Of Emmanuel <i>Sing we the song of Emmanuel</i>	Keith Getty, Matt Boswell, Matt Papa, Stuart Townend 2015 Getty Music Hymns and Songs; Getty Music Publishing; Love Your Enemies Publishing; Messenger Hymns; Townend Songs
2021 #4, 2023 #4	Thank You, Jesus, For The Blood <i>I was a wretch, I remember who I was</i>	Bryan McCleery, Charity Gayle, David Gentiles, Elisha Albright Hoffman, John Hart Stockton, Ryan Kennedy, Steven Musso 2021 Come Up Kings Publishing (Admin. by Watershed Music Group (Admin. by Capitol CMG Publishing)) ComissionMusic (Admin. by Watershed Music Group (Admin. by Capitol CMG Publishing))



		Gather House Music (Admin. by Watershed Music Group (Admin. by Capitol CMG Publishing) McCleery MSC (Admin. by Watershed Music Group (Admin. by Capitol CMG Publishing) Steven Musso Music (Admin. by Watershed Music Group (Admin. by Capitol CMG Publishing) Watershed Worship Publishing (Admin. by Watershed Music Group (Admin. by Capitol CMG Publishing)
2021 #8	The Blessing <i>The Lord bless you and keep you</i>	Chris Brown, Cody Carnes, Kari Jobe, Steven Furtick 2020 Capitol CMG Paragon; Kari Jobe Carnes Music; Worship Together Music; Writer's Roof Publishing; Music by Elevation Worship Publishing
2023 #9	The Lord's Prayer (It's Yours) <i>Father, let your kingdom come</i>	Bryan Fowler, Jacob Sooter, Matt Maher Be Essential Songs; bryanfowersongs; Caroco Songs; Just When Publishing; So Essential Tunes
2021 #23, 2022 #12	This Is Amazing Grace <i>Who breaks the power of sin and darkness</i>	Jeremy Riddle, Josh Farro, Phil Wickham 2012 Phil Wickham Music (Admin. by BMG Rights Management [c/o Music Services, Inc.]) Seems Like Music (Admin. by BMG Rights Management [c/o Music Services, Inc.]) Sing My Songs (Admin. by BMG Rights Management [c/o Music Services, Inc.]) Bethel Music Publishing WC Music Corp.
2023 #1	This Is Our God <i>Remember those walls that we called sin and shame</i>	Brandon Lake, Pat Barrett, Phil Wickham, Steven Furtick Brandon Lake Music; Capitol CMG Genesis; Housefires Sounds; Music by Elevation Worship Publishing; Phil Wickham Music; Simply Global Songs
2023 #8	Trust In God <i>Blessed assurance, Jesus is mine, he's been my fourth man in the fire</i>	Brandon Lake, Chris Brown, Mitch Wong, Steven Furtick Brandon Lake Music; Music by Elevation Worship Publishing; A Wong

		Made Write Publishing; Integrity's Praise! Music
2021 #6, 2022 #8	Way Maker <i>You are here, moving in our midst</i>	<i>Osinachi Kalu Okoro Egbu</i> © 2016 Integrity Music
2022 #7, 2023 #23	What A Beautiful Name <i>You were the Word at the beginning</i>	Ben Fielding and Brooke Ligertwood 2016 Hillsong Music Publishing Australia (Admin. by Capitol CMG Publishing)
2021 #22, 2022 #16	Who You Say I Am <i>Who am I that the highest King would welcome me?</i>	Ben Fielding, Reuben Morgan 2017 Hillsong Music Publishing Australia (Admin. by Capitol CMG Publishing)
2023 #24	Worthy Of It All <i>All the saints angels they bow before Your throne</i>	David Brymer, Ryan Hall 2012 Common Hymnal Publishing; Innerland; Underground Treasure; Wayfinder Music
2021 #9	Yet Not I <i>What gift of grace is Jesus, my Redeemer</i>	Jonny Robinson   Michael Farren   Rich Thompson © 2018 CityAlight Music (Admin. by Integrity Music) Farren Love And War Publishing (Admin. by Integrity Music) Integrity's Alleluia! Music (Admin. by Integrity Music)
2023 #16	You've Already Won <i>There's peace that outlasts darkness</i>	Bryan Fowler, Shane Barnard © 2022 Songs From Wellhouse; Be Essential Songs; bryanfowersongs

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