



MTO 28.4 Examples: Ng, Musical Eschatology in Contemporary Christian Worship Songs

(Note: audio, video, and other interactive examples are only available online)

<https://www.mtosmt.org/issues/mto.22.28.4/mto.22.28.4.ng.php>

Example 1. Baloché and Packiam, “Your Name,” intro (mm. 1–4)

$\text{♩} = 74$

Hypermeter: 1 2 3 4 1 2 3 4

B $\flat$ /D E $\flat$ F/A B $\flat$ B $\flat$ /D E $\flat$ F F/A B $\flat$

keyboard

cello

I⁶ IV⁽⁷⁾ V⁶ I I⁶ IV⁽⁷⁾ V I

T PD D T T PD D T

Example 2. “Your Name,” voice-leading analysis of intro (mm. 1–4)

$\hat{5}$ $\hat{5}$ $\hat{4}$ $\hat{3}$

a a' b

I⁶ IV V⁶ I (3̂) I⁶ IV (6) V (6) I

or V⁶/IV IV?

Example 3. “Your Name,” first verse and chorus

4-bar hypermeter: 1 2 3 4

2-bar hypermeter: 1 2 3 4

VERSE

As mor-ning dawns and eve-ning fades, You in-spi-re songs of praise that

19 no-thing has the pow-er to save but Your name.

INTRO

21

CHORUS

rise from earth to touch Your heart and glo-ri-fy Your name. Your name

13 is a strong and might-y tow-er, Your name is a

Harmonic loop:

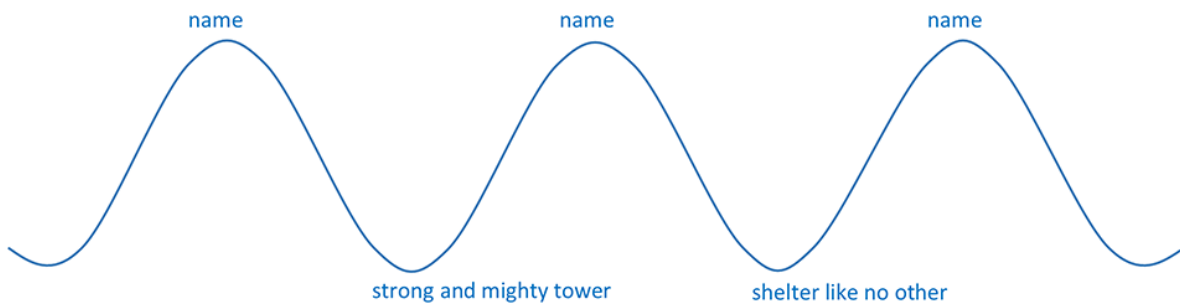
16 shel-ter like no o-ther Your name. let the na-tions sing it loud-er 'cause

Example 4. “Your Name,” correspondence between musical and theological units in the first verse

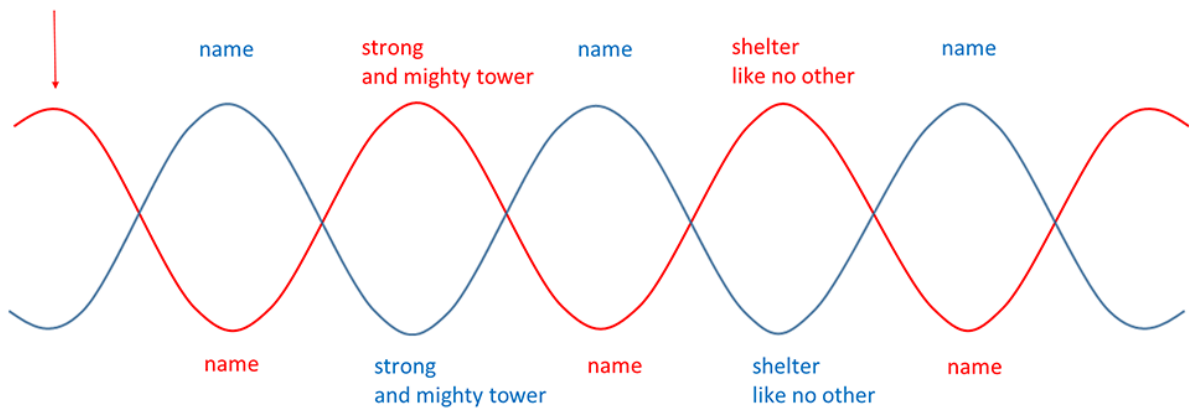
mm.	Sentential Function	Lyrics	Theological Unit
5-6	Basic Idea (presentation 1)	As morning dawns and even fades	In God's created time and space
7-8	Basic Idea (presentation 2)	You inspire songs of praise	...God's action...
9-10	Continuation	That rise from earth to touch your heart	...prompts human response...
11-12	Cadential	And glorify your name	...of glorification of His name.

Example 5. "Your Name," metric waves in the chorus

(a) Metric wave (based on grouping):
[1-2-3-4]



(b) Metric wave (based on harmonic stability):
[3-4-1-2] (superimposed over (a))



Example 6. “Your Name,” from end of C2 and to beginning of C3

Chorus (C2)

1 2 3 4 5 6

3 4 1 2 3 4

B $\flat$ E $\flat$ B $\flat$ /D E $\flat$ Fsus

38

let the na-tions sing it loud-er 'cause no-thing has the pow-er to save but Your name.

I IV I⁶ IV V

[illegible]

46

3 F 4 1 C 2 3 Eb 4 (extension)

Chorus (C3)

V II IV Your name

50

3 4 1 2

1 2 3 4

F Gm⁷ B^b E^b

is a strong and might - y tow - er, Your name

V vi⁷ I IV

Example 7. “Your Name,” (a) transition from C3 to C4 (=C4 to C5), and (b) transition from C5 to outro

(a)

Chorus (C3 = C4)

Chorus (C4 = C5)

(b)

Chorus (C5)

OUTRO

1 2 3 4 5 6 1 2 3 4

B $\flat$ Eb 2 B $\flat$ /D Eb 2 Fsus 4 B $\flat$ /D Eb F/A B $\flat$

let the na-tions sing it loud-er 'cause no-thing has the pow-er to save but Your name. Scott: Your name O Lord

Baloché: Je - sus give me strength for an - o - ther day name

Scott: Give me strength for an - o - ther day

3 4 1 2 3 4

F/A Give me strength B $\flat$ O Lord B $\flat$ /D Eb F B $\flat$

Your name Your name V I

Example 8. "Your Name," coda

Scott: O_ Lord_____

Baloch: Your name Je - sus Give me strength for an-o-ther day, There's heal-ing in your name___ sal-va-tion in your name_____

B $\flat$ B $\flat$ /D E $\flat$ F/A O B $\flat$ etc.

There's com-fort in your name There is joy___ in your name ten-der mer-cy in your name_____

There's no o-ther name there's no o-ther

name_____ Je - sus_____ Je - sus_____ O Je -

Je - sus___ sing out His name Je - sus___ Je - sus___ Je - sus___

sus___ Je - sus___ O Je - sus___ Je - sus

Je - sus

Example 9. Getty and Getty, “There is a Higher Throne”

[illegible]

Example 10. Lopez, "Jehovah Our Righteousness"

Verses [1-2-3-4]

♩. = 60

1 2 3 4 1 2

E $\flat$ A $\flat$ E $\flat$ A $\flat$ E $\flat$

1. I once was stran-ger to grace and to God. I knew not my dan-ger, and
free grace a-woke me, by light from on high, Then le-gal fears shook me, I
3. My ter-rors all van-ished be-fore the sweet name, My guil-ty fears ban-ished, with
tread-ing the val-ley, the sha-dow of death, This gos-pel will ral-ly my

3 4 1 2 3 4

Cm B $\flat$ E $\flat$ A $\flat$ E $\flat$ A $\flat$

felt not my__ need; though friends spoke in rap-ture of Christ on the tree, Je -
trem-bled to__ die; No re-fuge, no safe-ty in self could I see, Je -
bold-ness I came To drink at the foun-tain life giv-ing and free, Je -
fal-ter-ing breath; And when from life's_ fe-ver my God sets my free,_ Je -

Verses (last line) [1-2-3-4/1]

Elision with Intro

1 2 3 4/1 2 3 4 4/1 2

E $\flat$ /G A $\flat$ E $\flat$ /B $\flat$ B $\flat$ E $\flat$ Cm E $\flat$ /B $\flat$ B $\flat$ E $\flat$

ho-vah Our Right-eous-ness was no-thing to me. 2. When be.
ho-vah Our Right-eous-ness my Sa-vior must
ho-vah Our Right-eous-ness is all things to me. 4. E'en be.
ho-vah Our Right-eous-ness my love song shall

Chorus [4-1-2-3]

3 4 1 2 3 4 1 2

A $\flat$ Cm B $\flat$

We long for a King Who's per-fect and just

abbreviated to [4-1]

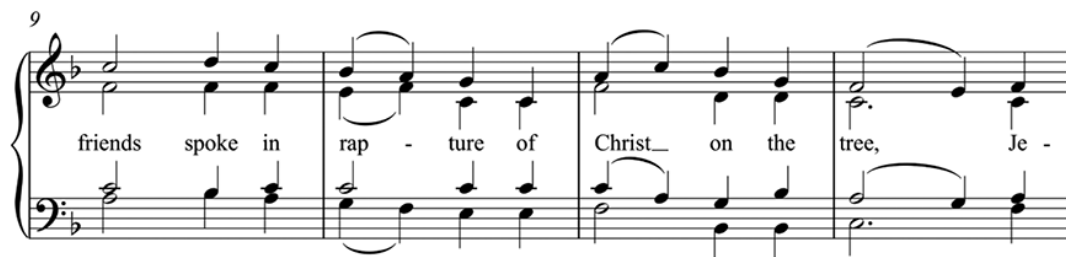
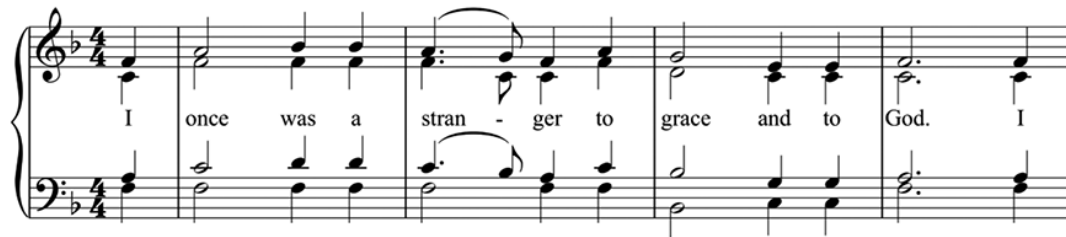
[2-3-4-1]

3 4 1 2 3 4 1

E $\flat$ A $\flat$ Cm B $\flat$ E $\flat$

Who saves us from sin And_ be-comes our right-eous-ness.

Example 11. "Jehovah Tsidkenu"



I oft read with pleasure, to sooth or engage,
Isaiah's wild measure and John's simple page;
But e'en when they pictured the blood-sprinkled tree
Jehovah Tsidkenu seem'd nothing to me.

Like tears from the daughters of Zion that roll,
I wept when the waters went over His soul;
Yet thought not that my sins had nail'd to the tree
Jehovah Tsidkenu – 'twas nothing to me.

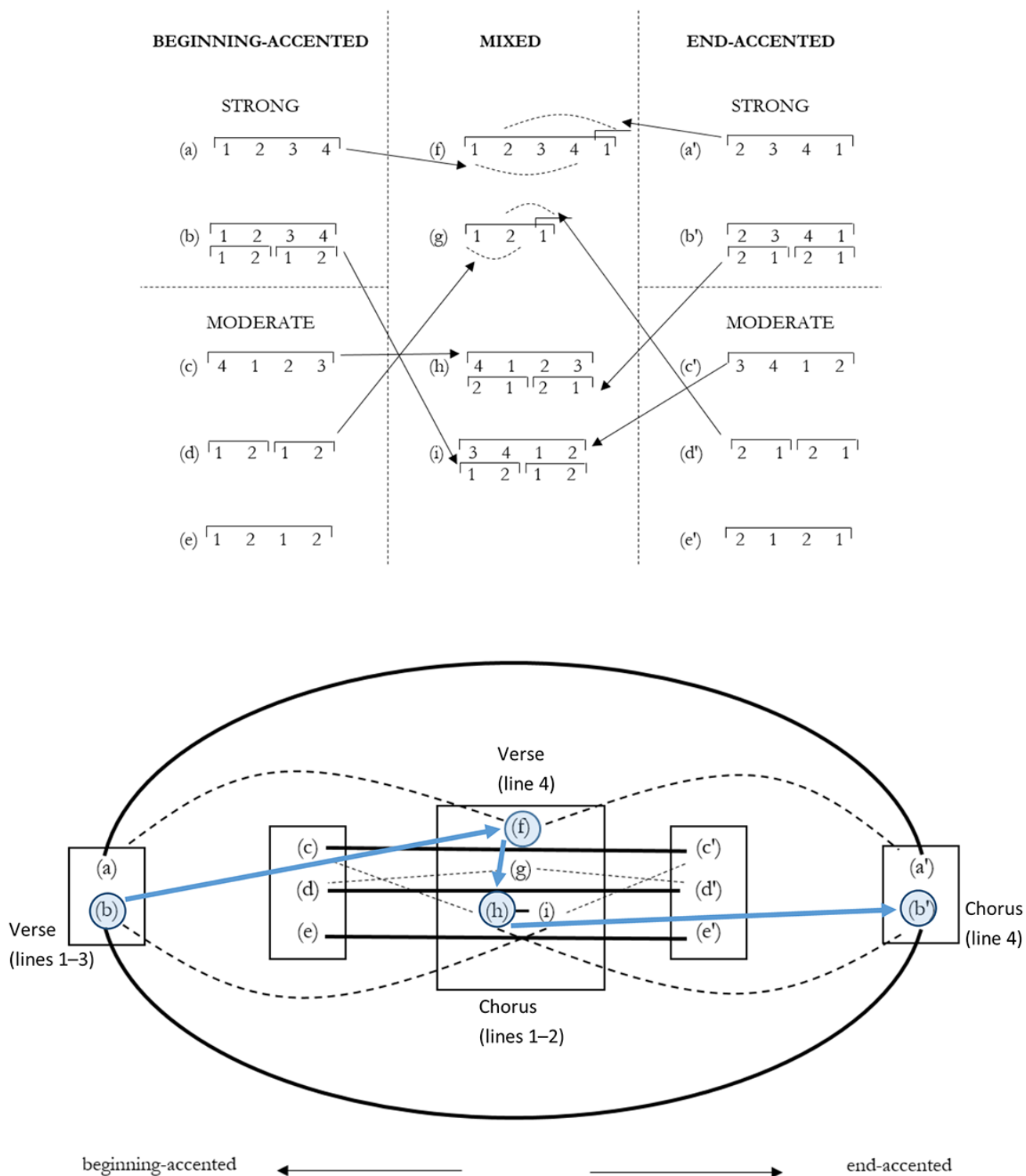
When free grace awoke me, by light from on high,
Then legal fears shook me, I trembled to die;
No refuge, no safety in self could I see,
Jehovah Tsidkenu my Saviour must be.

My terrors all vanished before the sweet name;
My guilty fears banished, with boldness I came
To drink at the fountain, life-giving and free,
Jehovah Tsidkenu is all things to me.

Jehovah Tsidkenu! My treasure and boast,
Jehovah Tsidkenu! I ne'er can be lost;
In thee I shall conquer by flood and by field,
My cable, my anchor, my breast-plate and shield!

Even treading the valley, the shadow of death,
This "watchword" shall rally my faltering breath;
For while from life's fever my God sets me free,
Jehovah Tsidkenu, my death song shall be.

Example 12. “Jehovah Our Righteousness,” phrase-rhythmic progression in Ng’s (2021) linear space



Intro

1 2 3 4 Verse

♩ = 78

G♭ C♯/G♭ G♭ C♯/G♭

(S) Don't

1 2 3 4

G♭ C♯/G♭ G♭ C♯/G♭

5

1 2 3 4

G♭ C♯/G♭ G♭

(R) Through And

drop a sin - gle an - chor; we're al - most home.
prom - ised land is call - in'; we're al - most home.

7

1 2 3 4

E♭m⁷ D♭

(D) How Make

ev - 'ry toil and dun - get, we're al - most home.
not a tear shall fall, we're al - most home.

9

1 2 3 4

G♭ G♭ /F♭ C♯

(C) No

man - y pil - grim saints have be - fore us gone?
read - y now your souls for that king - dom come.

11

3 4 2

G♭ C♯/E♭ G♭/D♭ D♭⁷ G♭ C♯/G♭ G♭ D♭

stop - ping now, we're al - most home.
turn - ing back, we're al - most home.

That

press on toward that blessed shore, O, praise the Lord, we're all - home.

Example 14. “Almost Home,” tonal and metrical profiles of “home”

	Formal Section	Harmony	Scale degree	Metric Position	2-bar Hypermetric Position	4-bar Hypermetric Position
Home 1	Verse	I	5	3	4	2.5
Home 2	Verse	V	2	3	4	4.5
Home 3	Verse	I	1	1	3 (1)	4
Home 4	Chorus	I	5	1	1	1
Home 5	Chorus	IV–I	6–5–3	1	3	2
Home 6	Chorus	1	1	1	1	1

Example 15. “Almost Home,” end of chorus renotated

14

4 Chorus 1 2

3 4 1 2 3 4

1. 2.

G^b C^b D^b G^b G^b/B^b C^b G^b

home. Al - most home, we're al - most home; _____ so

3 4 1

1 2 3 4 1 2

E^bm⁷ G^b /B^b C^b G^b/D^b D^b G^b C^b/G^b

press on t'ward that bless-ed shore. O, praise the Lord, we're al - most home.