

# THE EARLY HYMNODY OF THE APOSTOLIC PENTECOSTAL MOVEMENT

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## INTRODUCTION

The modern Pentecostal movement in the United States emerged from the Azusa Street Revival in Los Angeles, California (1906-1908). The three-year revival, known for its eschatological fervor and demonstrative worship, cultivated a culture of otherness. Revivalists did not perceive this distinction as something to be abhorred. Rather, they wore their otherness proudly and valued it as a seemingly impenetrable unifying agent. However, as the Revival and eschatological fervor waned, so did its ethos of unity and collective identity. These changes left many early American Pentecostals to think theologically about their Pentecostal identity.<sup>1</sup>

Initial efforts towards theological development were not without difficulty. Specifically, the Pentecostal movement in the United States was often challenged by its perception of the creeds as disposable remnants of the apostate church, and its proclivity towards biblical literalism and personal revelation. As a result, the movement was vulnerable to innumerable truths (often unsupported by the safeguards of tradition), doctrinal missteps, and controversies.<sup>2</sup>

Among those who trace their spiritual roots to the Azusa Street Revival and the subsequent time of theological development is Apostolic (Oneness) Pentecostalism.<sup>3</sup> The Apostolic Pentecostal movement is a

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<sup>1</sup> D. William Faupel, *The Everlasting Gospel: The Significance of Eschatology in the Development of Pentecostal Thought* (Sheffield, England: Sheffield Academic Press, 1996), 229-230.

<sup>2</sup> Faupel, *The Everlasting Gospel*, 229-230.

<sup>3</sup> Apostolic Pentecostal is synonymous with the more commonly known, Oneness Pentecostal. While both will be used throughout this study, preference will be given to the term Apostolic, as it is more often associated with Oneness organizations that are historically and/or predominately black/African-American, like the Pentecostal Assemblies of the World. See David A. Reed, *"In Jesus' Name": A History and Beliefs of Oneness Pentecostals* (Blandford Forum, UK: Deo Publishing, 2008), 229 and Estrelda Y. Alex-

byproduct of the New Issue Controversy (1913-1916), which began as an issue over water baptism and evolved into a re-visioned God-narrative involving the name and nature of God.<sup>4</sup> Besides its primitivist style of worship and apocalyptic worldview, Apostolic Pentecostalism also inherited the revival's legacy of using sacred song as a means of articulating, indoctrinating, and reinforcing faith.

Undoubtedly, Apostolic Pentecostalism was born out of religious avidity and theological controversy. Because "every fresh revival brings its own hymnology,"<sup>5</sup> Apostolic Pentecostalism, like the Azusa Revival before it, produced several original hymns. Beyond making doctrine palatable or even giving meaning to worship, these original hymns reflected the responsive relationship between new theology and new hymnody.

The responsive relationship between theology and hymnody is a testament to a community's decision to stray from what is accepted as normative and embrace a new revelation of God. Essentially, new hymnody that emerges from a new way of construing the divine is a re-visioned God-narrative put to music. For the Apostolic Pentecostal movement, its new hymnology, like its new theology, hinged upon the three major tenets of Apostolic doctrine: the plan of salvation according to Acts 2:38, the revelatory character of the name Jesus, and the mystery of God in Christ.

Furthermore, this responsive relationship between Apostolic doctrine and Apostolic hymnody confirms the latter as an intended coherent system of expression. In other words, the earliest collection of doctrinally specific Apostolic songs was essentially credal. Therefore,

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ander, *Black Fire: One Hundred Years of African American Pentecostalism* (Downers Grove, IL: IVP Academic, 2011), 24.

<sup>4</sup> God-narrative in this study refers to the Christian story of redemption (the Father, through the sacrifice of the Son and the power of the Holy Spirit, reconciled the world to Himself) and the Pentecostal apocalyptic hermeneutic (the restoration of the demonstrative work of the Holy Spirit inaugurates the kingdom age, empowers for missional service, seals the Bride of Christ, and fuels a passion for the imminent return of Christ and His kingdom). The Apostolic Pentecostal God-narrative, however, re-revisions orthodox soteriology and Pentecostal eschatology by replacing the perichoretic work of the Trinity with a unitarian-modalistic view of God in which Jesus Christ (as the full revelation of the Mighty God) is the exclusive agent behind creation, salvation, spiritual empowerment, and the eschaton.

<sup>5</sup> Frank Bartleman, *Azusa Street: The Roots of Modern-Day Pentecost* (S. Plainfield, New Jersey: Bridge Publishing, Inc., 1980) 56-57.

this examination of the songs found in the hymnal produced by Pentecostal Assemblies of the World (PAW) entitled, *The Bridegroom Songs*, demonstrates that although Apostolic pioneers rejected creeds and formal theological statements, such sentiments did not prevent them from publishing a theologically laden hymnody purposed to articulate the perimeters of the faith, reaffirm those practices accepted as normative, and establish a sense of collective identity.

The following discussion is indebted to previous studies performed by David Reed and Stephen Dove. David Reed, recognized for his extensive work in Oneness Pentecostalism, provides the theological context for study of music and doctrine's responsive relationship.<sup>6</sup> Stephen Dove's work on the liturgy and hymnody at the Azusa Street Revival examines the central role that music played in the Azusa Street Revival, and subsequent modern Pentecostal movement.<sup>7</sup> Neither, however, has examined the earliest hymnody of Apostolic Pentecostalism.

#### EARLIEST COLLECTION OF APOSTOLIC PENTECOSTAL SONGS

The Apostolic Pentecostal movement began as an eschatological-restorationist controversy within the larger developing Pentecostal movement in the United States. To be sure, the doctrinal conclusions that ensued were not intended to splinter the Church. Nevertheless, the emerging "apostolic gospel"<sup>8</sup> changed how one-third of the modern Pentecostal movement in the United States construed God.

Unquestionably, the new movement met with resistance, as its teachings were condemned as heretical. As tensions mounted and a resolution between opposing sides could not be reached, New Issue/Oneness ministers were disfellowshipped from the newly formed Assemblies of God. The dejected faction, however, did not disappear.

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<sup>6</sup> Reed, "In Jesus' Name". David A. Reed, "Oneness Pentecostalism: Problems and Possibilities for Pentecostal Theology," *Journal of Pentecostal Theology* 11 (October 1997): 73-93. David A. Reed, "Origins and Development of the Theology of Oneness Pentecostalism in the United States," *Pneuma*, 1 (Spring 1979): 31-37.

<sup>7</sup> Dove, Stephen. "Hymnody and Liturgy in the Azusa Street Revival, 1906-1908," *Pneuma* 31 (2009): 242-263.

<sup>8</sup> Frank J. Ewart, *The Phenomenon of Pentecost* (Hazelwood, Missouri: Word Aflame Press, 2000 revised), 96. Also see Frank J. Ewart, *The Name and the Book* (Hazelwood, Missouri: Word Aflame Press, 1936, reprinted 1986), 17 and 22.

Rather, in 1924 after one failed attempt to organize, several New Issue/Oneness ministers joined the preexistent Pentecostal Assemblies of the World (PAW) to form the first legally recognized Apostolic (Oneness) Pentecostal organization.

By 1925, the PAW had fully embraced a strict Apostolic identity and adopted an episcopal governing system, electing Garfield Thomas Haywood as its first presiding bishop (1925-1931). During Haywood's tenure as bishop the PAW produced the first known Apostolic hymnal, *The Bridegroom Songs*. The hymnal, first published in 1916<sup>9</sup>, is a small yet doctrinally embedded catalogue with themes pertaining to the ontology of God, Jesus' name, salvation, and the second coming. Its development represents the movement's need for a new hymnological response to its new theological framework.

### SIGNIFICANCE

In religion, doctrine establishes boundaries. These boundaries include how a religious community ought to construe and engage with the Divine. Moreover, through doctrine a religious community comes to know what is accepted as normative and gains a sense of collective identity. Consequently, a community is essentially defined, in part, by its doctrine. However, to know and to understand a community requires more than simple creeds and formal statements of faith. Rather, we must seek to observe the more common and even folksy means by which faith is enacted.<sup>10</sup> The responsive relationship between hymnody and theology is one such way.

Apostolic Pentecostalism continues to be a controversial and marginalized entity within the contemporary Pentecostal movement.<sup>11</sup> For the PAW the stigma of being affiliated with Apostolic Pentecostalism is exacerbated by its failure to develop academically or advance technologically. Because the PAW exists in obscurity and isolation it is

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<sup>9</sup> *The Voice in the Wilderness* 18 (1916): 4. An advertisement in the referenced newsletter strongly implies that *The Bridegroom Songs* was a new development within the PAW and the burgeoning Apostolic Pentecostal movement. However, it is indeterminate whether this is the earliest publishing date.

<sup>10</sup> Thomas A. Fudge, *Christianity without the Cross: A History of Salvation in Oneness Pentecostalism* (Parkland, Florida: Universal Publishers, 2003), 299.

<sup>11</sup> J. Roswell Flower, a founding member of the Assemblies of God, was the first to compare the New Issue to fourth century Sabellianism.

an institution neither of scholarly influence nor interest.<sup>12</sup> Consequently, no examination of the responsive relationship between its Apostolic hymnody and doctrine has been previously performed.

As Pentecostals, early members of the PAW were an oral religious culture centered on preaching, testimony, prayer, and singing. The Bridegroom Songs functions as a reflection of its orality, as well as the movement's shared theology.<sup>13</sup> For this reason study of the hymns provides a unique vantage point into the ways in which early Apostolic Pentecostals transmitted theology and nurtured spirituality.

### APOSTOLIC DOCTRINE

Apostolic doctrine consists of a three-part doctrinal revelation that developed during the New Issue Controversy. Succinctly, the movement's doctrinal formation began as an issue over water baptism. Following a suggested means to harmonize Matthew 28:19 with Acts 2:38 came a new truth concerning Acts 2:38 and the Apostolic plan of salvation (repentance, water baptism in Jesus' name, and Holy Spirit Baptism with evidential tongues).

Besides unveiling the plan of salvation and prophetically heralding the return of Christ and His Kingdom, Acts 2:38 was also interpreted as revealing the mystery of God and the revelatory character of Jesus' name. Following the logic that Jehovah is God's covenantal name, and Jesus in Hebrew is Joshua (*Yahoshua*) meaning Jehovah saves, doctrinal pioneers concluded that Jesus is the name of God. Moreover, as God's proper name, Jesus is the summation of every other divine name or title found in scripture.<sup>14</sup>

For early Apostolic Pentecostals a revelation of the Name constituted full knowledge of "the One and only true God"<sup>15</sup> and made them

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<sup>12</sup> This is not true of its predominantly white contemporary the United Pentecostal Church, Inc. (UPCI), which surpasses the PAW in publishing, education, and technology, making it much more accessible and user friendly to students, researchers, and curious outsiders alike. According to Calvin Beisner, the UPCI's publishing efforts, size and "aggressive evangelism" tactics make it the "most influential Oneness organization" (Calvin E. Beisner, *Jesus Only Churches* (Grand Rapids, MI: Zondervan, 1998), 8).

<sup>13</sup> Don E. Saliers, *Music and Theology* (Nashville, TN: Abingdon Press, 2007), 39-40.

<sup>14</sup> Garfield T. Haywood, *The Divine Names and Titles of Jehovah* (Privately Published, n.d.), 14.

<sup>15</sup> Frank J. Ewart, *The Name and the Book*, 15.

privity to the mystery of His nature. Using a simple one to one ratio (“One name” to “One Divine Essence”)<sup>16</sup> Apostolic doctrinal pioneers formulated an alternative to Trinitarianism. The Apostolic alternative rejected Trinitarianism as incipient tritheism, and embraced an uncompromising commitment to a form of monotheism in which God is radically one. In addition, the Apostolic alternative reduced the Trinity to a threefold transitory revelation of God, replaced the term persons with manifestations, and denied the distinct and eternal nature of the Father, Son, and Holy Spirit in the Trinity.<sup>17</sup>

Furthermore, the Apostolic alternative claims that Jesus in His deity bears the eternal Spirit of God the Father. As a result, Apostolic Pentecostals worship Jesus as the full glory and absolute revelation of God manifested in human flesh. Borrowing language from Colossians 2:9, Apostolic doctrine postulates Jesus as all the Godhead incarnate. Therefore, from the Apostolic perspective, God is revealed in the one person Jesus Christ.

#### THEOLOGICAL CATEGORIES: CHRISTOLOGY, PNEUMATOLOGY, SOTERIOLOGY, AND ESCHATOLOGY

Hymns are curt theological statements, and as a result each hymn may contain more than one theological theme. Such overlap can be challenging when classifying an entire body of songs, a task traditionally assigned to a compilation committee. Because the Christ Temple Edition of The Bridegroom Songs is not organized by liturgical use, theme, or alphabetical order the hymns surveyed in this study were classified using a simple sorting method. First, the hymns were sorted by title into five categories (christology, pneumatology, soteriology, eschatology and miscellaneous) and then read to see if the lyrical content matched the title. Those hymns whose title did not match their lyrical content were reassigned to a more appropriate category.<sup>18</sup>

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<sup>16</sup> William Phillips Hall, *What is the Name-The Mystery of God Revealed* (Greenwich, Connecticut: Public Domain, 1913), 43.

<sup>17</sup> David K. Bernard, *The Oneness View of Jesus Christ* (Hazelwood, MO: Word Aflame Press, 1999), 10. Also see, Bernard, David K. *Essentials of Oneness Theology* (Hazelwood, MO: Word Aflame Press, 1985) and Reed, “In Jesus’ Name”, 108-182.

<sup>18</sup> Categorization was often determined by the hymns’ choruses, as they generally contain the primary hymnological message. Hymn number 28, ‘Jesus, the Rock of Ages’ is

Beyond organization the above categories also provide a theological framework for the following hymnic survey. Furthermore, because Apostolic doctrine changed how one-third of American Pentecostals understood the person and work of Jesus Christ, the Holy Spirit, salvation, and the second coming, I feel it is only proper to study the movement's earliest hymnody through its reconstructed christology, pneumatology, soteriology, and eschatology.

### *Christology*

Using anti-Trinitarian theology early Apostolic Pentecostals taught, sung, and believed that God was radically one and that Jesus was His name. The hymns identified as christological evidence the centrality of the Name and unitarian-modalistic nature of God in Apostolic doctrine. Those hymns identified as christological were studied in three corresponding subcategories: Name and Nature, Christology-Soteriology, and Name as Power.

### *Name and Nature*

The hymns assigned to this subcategory affirm the Apostolic revelation that Jesus is the proper name of God. G. T. Haywood believed that the Name, hidden throughout the ages, was God's final revelation purposed to restore full apostolic faith and prophetically signaling the inauguration of the kingdom age. Furthermore, the "secret name,"<sup>19</sup> having been revealed "in the dispensation of the fulness of time," unveiled the monarchy of God, which is the "Mystery of the Father, Son, and Holy Spirit...fully comprehended in Christ Jesus."<sup>20</sup>

The correlation between the name and the mystery of God is the message of the christological "name and nature" hymns. In the hymn 'The Name of God,' God is no longer either an enigma or afar

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an example of a reassigned hymn. The hymn's title implies a christological focus; however, its content is primarily soteriological.

<sup>19</sup> G.T. Haywood, "Divine Names and Titles of Jehovah: The Names of God Comprehended] in Jesus," in *The Life and Writings of Eld. G.T. Haywood*, ed. Paul D. Dugas (Stockton, CA: Apostolic Press, 1968), 10.

<sup>20</sup> Haywood, "Divine Names and Titles of Jehovah: The Mystery of the Revelation," in *The Life and Writings of Eld. G.T. Haywood*, 18-19.

off. Rather, according to the author, the revealed Name makes him and other believers privy to the mystery of God in Christ.

1. Jesus, Thou art the Creator, Our God who is the One Lord;  
Thou art the Christ, the Anointed, the Comforter, Father,  
and Word. Prince of Peace, Master, Messiah, The truth, our  
Life, our Light, Counsellor, and our Wisdom, Physician and  
God of might.

2. Jesus, thou art the good Shepherd, Our gateway to enter in;  
Prophet Thou art, King and High priest, Who sacrifice made for  
sin, Altar Thou art, and the incense, Thou art the Lamb that  
was slain. Jesus, thou art the Temple, The Vail that was rent in  
twain.

3. Thou art the Star of Jacob, The Lion of Judah's tribe. Son of  
David, his root and offspring, His Lord, there's none else be-  
side. "I am the Resurrection," "I'm the First, the Last," "I'm the  
Way," "Satan I saw fall from heaven," And "Abram rejoiced in  
my day."

4. Tree of Life, Fruits of the Spirit, The Root, the Branch, the  
Vine, Gardener, Seed and the Sower, The Bread upon which we  
dine. Joint heir and Elder Brother, The first fruits of them that  
sleep, Dayspring and Living Water, The Husbandman coming  
to reap.

#### CHORUS

Jesus, who art our all in all, Our ev'ry need doth supply;  
Our God above, Our Savior of love, Thy name we magnify.<sup>21</sup>

Having embraced a modalist view of the Godhead, adherents believed the biblical terms Father, Son, and Holy Spirit were merely parabolic titles describing God's self-disclosure throughout salvation history. This teaching coupled with a form of Jesus-centric piety inspired Apostolic hymnodists to compose songs that truncated the full range of God's

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<sup>21</sup> F.R. Smith, "Jesus Our All in All," *The Bridegroom Songs*, Christ Temple Edition (Indianapolis, IN: Christ Temple Bookstore, n.d.), 34.



identity and activity into the person of Jesus Christ. As a result, Jesus was worshipped as the Mighty God in whom every powerful act, biblical metaphor, and divine title was fulfilled.

### *Christology-Soteriology*

As previously stated, Apostolic pioneers worshipped Jesus as the full revelation of the Mighty God. To develop hymns capable of positively responding to this new theology early hymnodists appealed to their belief in Jesus as the eternal righteous God and Father (not Son) incarnate [Isaiah 9:6]. To this end they wrote hymns like ‘We’ll Praise His Name,’ ‘The Great I Am,’ ‘The Author and the Finisher,’ and ‘Praise Our God’ extolling Him as omniscient, omnipresent, and omnipotent.

The above appellations ascribed to Jesus by Apostolic hymnodists not only affirmed His absolute deity, but also His absolute power to save. L. R. Ooton’s ‘I Know Him’ reiterates this Apostolic truth by positing Jesus at the helm of salvation. In addition, this hymn, along with several other christological-soteriological hymns, is careful to equate knowing Him (attaining salvation) with knowing His name. The interdependent relationship between the Apostolic revelation of the Name and salvation prompted two pioneers to write: “In Thy [His] name I have [find] salvation,”<sup>22</sup> and another to exclaim,

“No other name like Jesus is giv’n To save a soul and  
take him to heav’n. Oh how we laud and honor the name of  
Christ the Lord, forever the same.”<sup>23</sup>

### *Name as Power*

Because Jesus is worshipped as the exclusive active agent of redemption, He alone is “King,” “Excellent,” and “Rock of Our Salvation”<sup>24</sup>—all of which are expressions of His omnipotence. Therefore, from the Apostolic perspective, even His name is laden with power. The hymn ‘Yes, There is Power in His Name’ attempts to give voice to this aspect of

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<sup>22</sup> R.C. Lawson, “Praise Thy Name,” no. 10 and G.T. Haywood, “Lord of Lords,” no. 80.

<sup>23</sup> A.R. Schooler, “The Name,” no. 77.

<sup>24</sup> G.T. Haywood, “He Is Excellent” no. 82.

Apostolic doctrine by celebrating the power in Jesus' name to heal, save, and even make water baptism effectual.

The efficacy of the Name at water baptism is not just soteriological. Rather, through Jesus name baptism believers have access to the power of God for effective ministry. Therefore, as missional agents believers were expected to commit all of their exploits to the power of Jesus' name. The chorus of the well known Apostolic hymn, 'Do All in Jesus' Name reinforces this admonition:

Preach in Jesus name, teach in Jesus name, heal the sick in His name  
And always proclaim it was Jesus' name, In which the power came; Bap-  
tize in His name, Enduring the shame, For there is vict'ry in Jesus'  
name.<sup>25</sup>

### PNEUMATOLOGY

Apostolic pneumatology is met with a series of complexities due to the movement's rejection of Trinitarianism in favor of modalism. Essentially, Apostolic pneumatology confers onto Jesus (specifically His name) those qualities traditionally ascribed to the person and work of the Holy Spirit. As a result, Apostolic pneumatology is often indiscriminately blurred with Apostolic christology.

The following hymnic category is the smallest of the four, containing only three songs about the Baptism of the Holy Spirit. Moreover, each of the hymns, published before 1915, allies with classical Pentecostalism's understanding of Holy Spirit Baptism. Specifically, 'Since the Comforter Came' conveys the quintessential sentimentalities of those baptized in the Holy Spirit and 'These Signs Shall Follow Them' emphasizes Holy Spirit Baptism as spiritual empowerment and evidenced by glossolalia. 'Baptized into the Body,' however, stretches the Apostolic hermeneutic of Holy Spirit Baptism by identifying the event as the seal of the Bride of Christ:

1. Have you been baptized into the Body? Baptized with the Holy Ghost; There is but one way to enter in it, Just as they did on Pentecost.

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<sup>25</sup> G.T. Haywood, "Do All in Jesus' Name," no. 43.

2. There is but one Church, Bride or Body, And into it we're all baptized; By one, true, promised Holy Spirit; Tho' by the world we're all despised.

3. Ev'ry creed has claim'd to be the Body. But the "plumbline" proved untrue; All their dreams, For God has so determined, To bring His Son's true bride to view.

4. Many thought that they were in the Body, 'Til the Holy Ghost had come; When the Word of God was opened to them, They entered in, and yet there's room.

5. Those who died before the Holy Spirit Came upon us from on high May by faith with Saints of old departed, Arise to meet Him in the sky.

6. When the Bridegroom comes, will you be ready; And your vessel all filled and bright? You will be among the foolish virgins If you do not walk in the light.

#### CHORUS

Are you in the Church triumphant? Are you in the Savior's Bride? Come and be baptized into the Body, And forevermore abide<sup>26</sup>

On the surface it appears that the category is out of place since it fails to offer a distinct and affirmative hymnic response to Apostolic doctrine. Despite this obvious shortcoming neither the category nor its hymns are expendable or irrelevant to this study.

It is unknown why the hymnal's compilation committee chose to include the three hymns. In place of an official response, a simple inference may be drawn: Apostolic Pentecostals are Pentecostal. Apostolic Pentecostals like their Trinitarian counterparts recognize the baptism of the Holy Spirit with glossolalia as essential to Pentecostal doctrine (evidential tongues), faith (eschatological/restorationist fervor), and practice (experiential worship/missional identity). Furthermore,

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<sup>26</sup> G.T. Haywood, "Baptized into the Body," no. 22.

because this particular performance ritual is vital to Apostolic identity, it is not entirely strange that pioneers of the movement chose to retain hymns about Holy Spirit Baptism written from a Trinitarian perspective that did not challenge or negate their Apostolic ethos.

That said, we cannot overlook the fact that while the baptism of the Holy Spirit is significant to Apostolic Pentecostal spirituality and identity the hymnal only contains three songs on the subject. This is likely due to the pioneers' doctrine of salvation. Simply stated, as Apostolic christology reconstructs the orthodox presentation of the Holy Spirit, so too does Apostolic soteriology reconstruct Trinitarian Pentecostalism's doctrine of Holy Spirit Baptism.

### SOTERIOLOGY

Apostolic pioneers interpreted Acts 2:38 as being primarily, although not exclusively, soteriological. Although Apostolic theologians and hymnodists believed Acts 2:38 provided the normative and biblical three-part plan of salvation,<sup>27</sup> they differed on the issue of water baptism.<sup>28</sup> Specifically, Frank Ewart, the premiere doctrinal architect of the New Issue Controversy and subsequent Apostolic/Oneness movement, believed water baptism identified converts with Christ's death, burial, and resurrection.<sup>29</sup> Haywood, however held an opposing position. As he understood it water baptism was fundamental to Christian initiation;<sup>30</sup> or what he later termed, the New Birth. Haywood's New Birth doctrine emerged from his reading of Acts 2:38 alongside John 3:5. From these passages Haywood concluded that full salvation required converts be "born of the water" (Jesus name baptism) and "of the Spirit" (Holy Spirit Baptism with glossolalia).<sup>31</sup>

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<sup>27</sup> S.K. Grimes, "Acts 2:38," no. 92.

<sup>28</sup> Reed, "In Jesus' Name", 169. Among those divided on the meaning of Acts 2:38 were Franklin Small and Andrew Urshan. The former embraced Ewart's position, while the latter agreed with Haywood. This doctrinal difference between these pioneers resulted in "two distinct streams of thought with the Oneness movement."

<sup>29</sup> Ewart, *The Book and the Name*, 15.

<sup>30</sup> Garfield T. Haywood, "How to receive the Baptism of the Holy Ghost," *The Voice in the Wilderness* 6 (1932): 2.

<sup>31</sup> Haywood, "Birth of the Spirit in the Days of the Apostles," in *The Life and Writings of Eld. G.T. Haywood*, 34. According to David Reed, Haywood did not begin to formally publish his doctrine of the New Birth until 1921 (*In Jesus' Name*, 198-200).

Those hymns identified as soteriological were studied in three corresponding subcategories: The New Birth, The Blood of Jesus, and Soteriological Gratitude-Eschatological Hope.

### *The New Birth*

The Apostolic interpretation of the integrative relationship between repentance, water baptism, and Holy Spirit Baptism is well conveyed in the third verse of the hymn, 'Jesus Rock of Ages,' We are buried in His name, And of Him we're not ashamed, For the Spirit beareth witness to the blood.<sup>32</sup>

This portion of the song clearly identifies the role and responsibility of each element. The water, through Jesus name baptism, applies the blood.<sup>33</sup> The blood is believed to remit sin, cleanse from all unrighteousness, and make the heart ready to receive the baptism of the Holy Spirit. Once the blood has completed its work, the Spirit is free to enter and bear witness to it through glossolalia. According to Haywood, if anyone lacked either experience they were unequivocally "not saved."<sup>34</sup>

### *The Blood of Jesus*

Although much is made of the three-part plan of salvation, it is not at the expense of the cross. The cross, particularly the literal image of the blood, is a symbol of sacrifice and power evoking feelings of worship and praise,

Thank God for the blood! Thank God for the blood!

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<sup>32</sup> W. L. Sherrard, "Jesus, The Rock of Ages," no. 28.

<sup>33</sup> According to Haywood's New Birth doctrine, water has no salvific qualities of its own. Rather, it is only effectual (able to remit sin) when administered in the saving name of Jesus, as His name is inseparable from His redeeming blood ("The Birth of the Spirit: The Blood and the Name," in *The Life and Writings of Eld. G.T. Haywood*, 24). Also see, Garfield T. Haywood, "Baptizing in the Name: Apostolic Method Confirmed," *The Voice in the Wilderness* (n.d.), 4

<sup>34</sup> G.T. Haywood, "The Birth of the Spirit in the Day of the Apostles," *Apostolic Standard* (n.d.) 6 and 8.

(Thank God for the cleansing blood! Thank God for the crimson flood!) Thank God for the blood! That washes white as snow. (Thank God for the Savior's blood).<sup>35</sup>

As seen in the above chorus, the image of Christ's death and blood is neither dark nor sorrowful. Rather, as an indispensable aspect of Apostolic soteriology, the blood is valued as a wellspring of Apostolic gratitude for the finished work of Calvary.<sup>36</sup> In his famed hymn 'I See a Crimson Stream' Haywood reflects upon Calvary, "where sin's demands were paid," and rejoices in seeing that the blood of Jesus was neither stagnant nor confined to the historical extents of His crucifixion and death. Haywood's detailed depiction of the blood of Jesus flowing and crashing between Calvary's cross and the throne of God, whereby he is all but overtaken by the cleansing sweep of its tides, is the joyful testimony of the redeemed.

#### *Soteriological Gratitude-eschatological Hope*

Jesus' sacrificial death provided life, replete with "joy, peace and love."<sup>37</sup> The divine privileges garnered from new life in Christ are benefits of the finished work and are to be enjoyed by the redeemed both in the present age and the kingdom age to come.<sup>38</sup> Repeated references to the coming kingdom in hymns identified as soteriological evidence of the cooperative relationship between Apostolic soteriology and Apostolic eschatology. Put another way, because the revelation of Jesus Christ is both the Apostolic plan of salvation and the path which leads "to the throne and city of God,"<sup>39</sup> it is impossible to experience soteriological gratitude absent of eschatological hope.

Embracing the idea that they were living between the cross and the eschaton, these early Apostolic Pentecostals relished in the finished work of Calvary as those already saved. Nevertheless, they also anxiously waited for the consummation of all things wherein they would be saved;

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<sup>35</sup> G.T. Haywood, "Thank God for the Blood," no. 2.

<sup>36</sup> G.T. Haywood, "Thank God for the Blood," no. 2.

<sup>37</sup> G.T. Haywood, "His Joy, Peace, and Love," no. 88.

<sup>38</sup> G.T. Haywood, "Now I'm Saved," no.13.

<sup>39</sup> A.R. Schooler, "God Died for Me," no. 56.

and as they waited, they matured in their faith as those being saved. Such is the case in the hymn, ‘Wonderful Savior,’

I have a wonderful Savior, Who left the mansions above, Com-  
ing to earth to redeem me, Because of His infinite love

I love this wonderful Savior, O how my heart yearns to be Rest-  
ed and grounded in Jesus, From evil forever set free

He’s coming soon to receive me To live with Him up on high; O  
how I long to behold Him, So glad that His coming is nigh!

Chorus

O what a wonderful Savior, Who loves His own to the end!  
What a wonderful Savior is Jesus, My Bridegroom, Redeemer  
and Friend<sup>40</sup>

This particular hymn attempts to articulate the tri-part soteriological-eschatological scene discussed above by depicting the believer as one who presently knows Jesus as Redeemer and Friend, longingly awaits the return of their Bridegroom.

## ESCHATOLOGY

Apostolic Pentecostalism is a restorationist movement with an inherited [Pentecostal] apocalyptic worldview. Its apocalyptic worldview translates into an ardent passion for the kingdom, a sentiment not over looked by the compilation committee of the Christ Temple edition of *The Bridegroom Songs*.<sup>41</sup> Inherent to this apocalyptic worldview was a sense of mission. Apostolic pioneers believed that they were to hasten Christ’s return by preaching the full apostolic gospel. The restorationist and eschatological qualities of the apostolic gospel attest to the movement’s understanding of the in-breaking kingdom and the influence of Apos-

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<sup>40</sup> L.R. Ooton, “Wonderful Savior,” no. 76.

<sup>41</sup> On the front cover is a sketch attributed to Haywood entitled, “The Ascending Lord” bearing the inscription “BEHOLD HE COMETH.” Moreover, the hymnal opens and closes with songs proclaiming the second advent of the Lord: ‘Behold the Bridegroom Cometh’ and ‘Jesus is Coming.’

toloc christology on Apostolic eschatology.<sup>42</sup> Therefore, the hymns in this category both articulate the community's sense of longing for and confidence in the imminent return of Christ and the dynamic christological-eschatological relationship in Apostolic spirituality.

Eschatology takes up about thirty percent of the entire hymnal, making it largest theme in this hymnic survey. The hymns assigned to this category were studied using three corresponding subcategories: Eschatological Hope, Imminency of the Return of Christ and His Kingdom, and The Name as Seal and Sign.

### *Eschatological Hope and Despair*

The cooperative relationship between eschatological hope and despair, as expressed in the Apostolic hymns, highlights the apocalyptic reality of those living in great anticipation of impending kingdom. Simply, these hymns tell the story of the Bride of Christ joyously looking for the return of her Bridegroom while enduring the pain and suffering associated with this life. As a result, these hymns attest to the inseparable relationship between joy and sadness, sin and redemption, victory and defeat.

As an apocalyptic community the identity and spirituality of the early PAW revolved around their eschatological hope in the imminent return of Jesus Christ. This hope, fostered by evidence of the in-breaking kingdom, caused Apostolic hymnodists to view their time on earth as a pilgrimage. As sojourners here, they longed for nothing and no one but Jesus.<sup>43</sup> This longing to be with Jesus for eternity often resulted in a restlessness and frustration with life on this side of heaven. Likened to a psalm of desolation, the hymn 'O Lord How Long' conveys the above sentiments by rhetorically asking, how long until the promise (the ultimate act of redemption) and when "right dethrones wrong"?<sup>44</sup>

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<sup>42</sup> Ewart, "Excerpt from 'Meat in Due Season,'" *The Phenomenon of Pentecost*, 163-168. Differing from Azusa and subsequent Pentecostal movement, Apostolic Pentecostalism understood the restoration of apostolic gospel (the Name and the kingdom) accompanied by Jesus name baptism and demonstrations of power as evidence of the in-breaking Kingdom. Also see, Ewart, *The Phenomenon of Pentecost*, 96.

<sup>43</sup> L.R. Ooton, "Nothing I Want But Jesus," no. 67.

<sup>44</sup> G.T. Haywood, "O Lord, How Long," no. 15.



While the above hymnic references convey a sense of angst and despair, other eschatological hymns offer words of consolation and hope. Those hymnodists who provided consolation through song did so by pairing popular idyllic images of heaven with depictions of that day as a great long awaited family reunion. Essentially, these hymnodists brought comfort to their disquieted audience(s) by refocusing their attention on the joys that awaited them, i.e., the entire family of God “wad[ing] thru[sic] God’s eternal glory”<sup>45</sup> forever.

*The Immanency of the Return of Christ and His Kingdom*

Convinced that the ‘Close of Day’ was near hymnodists also composed songs of encouragement, reminding believers that their “labor was not in vain.”<sup>46</sup> Furthermore, these songs admonished believers to remain steadfast and resilient, as both qualities were mandatory for those intending to fulfill their end time role as the awaiting Bride. As the Bride of Christ believers were expected to prepare for Jesus’ return and warn unbelievers of His impending judgment. The urgency to both look for the return of the Lord and tell others of His coming is the message of the final hymn ‘Jesus Is Coming,’

1. Go into all the world saints Tell them that Jesus is coming,  
preaching and teaching and healing the sick, Tell them that Jesus is coming.

2. He that believeth and is baptized Tell them that Jesus is coming.  
He that believeth not shall be damned Tell them that Jesus is coming.

CHORUS

Jesus is coming, is coming. Jesus is coming so soon Go I to all  
the world my saints Tell them that Jesus is coming<sup>47</sup>

The evangelistic hymns found in The Bridegroom Songs confirm that Apostolic pioneers were not apathetic about either missions or

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<sup>45</sup> G.T. Haywood, “We Will Walk Through the Streets of the City,” no. 68.

<sup>46</sup> G.T. Haywood, “Your Labor is Not in Vain,” no. 72.

<sup>47</sup> Unknown, “Jesus Is Coming,” back cover.

evangelism. Salvation and the impending judgment were of particular interest to PAW bishop and hymnodist A.R. Schooler. Schooler wrote several songs on this topic, and in each conveys a palpable passion for souls. In the hymn 'Where Will You Spend Eternity?' Schooler poses the heartfelt inquiry to unbelievers and believers alike, as believers were not to assume that apprehension of the kingdom was inevitable. He continues his interrogation in the hymn 'The Judgement Day' inquiring, "Are you ready for the coming of the Lord? Has your soul been wash'd in Jesus' cleansing blood? Are you free from sin today, Walking in the upward way? Are you ready for the coming of the Lord?"<sup>48</sup>

#### *His Name as the Seal and Sign*

Apostolic hymnodists used song as a means to ask their audience, "where will you hide, when the day of wrath shall come?" and to encourage them to accept salvation "while mercy still is nigh."<sup>49</sup> Such hymns stress that the only way to avoid being overtaken by Him who is "coming as a thief in the night"<sup>50</sup> is to obey the Apostolic plan of salvation and identified as the Bride of Christ. Consequently, this subcategory of hymns discloses yet another Apostolic Pentecostal distinctive—the revelatory Name of Jesus is both the seal of the awaiting Bride and the preeminent sign signaling Christ's second coming.

Apostolic eschatological hymns favor the image of the Church as the Bride of Christ; often depicting her as one dressed "in triumphant array,"<sup>51</sup> and beautifully "robed in white."<sup>52</sup> The garment is a tangible expression of her obedience to the plan of salvation and the Name she put on at water baptism. The Name, which is "the name of her husband. Her maker...Jesus,"<sup>53</sup> is the seal of "The Lamb's wife." For this reason the eschatological hymns found in The Bridegroom Songs iden-

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<sup>48</sup> A.R. Schooler, "The Judgment Day," no. 51.

<sup>49</sup> A.R. Schooler, "Where Will You Hide?," no. 54.

<sup>50</sup> G.T. Haywood, "Coming As a Thief in the Night," no. 9.

<sup>51</sup> R.C. Lawson, "He's Coming Again," no. 42.

<sup>52</sup> G.T. Haywood, "Soon He Will Come," no. 90.

<sup>53</sup> G.T. Haywood, "To the Overcomers" *The Voice in the Wilderness* 2 (January 1920). Also see, "The Finest of the Wheat: He that Overcometh," in *The Life and Writings of Eld. G.T. Haywood*, 28.

tify Jesus' name rather than the baptism of the Holy Spirit as the seal of the Bride of Christ.<sup>54</sup>

The correlation between the New Birth and the Bride's seal is highlighted in the well-known Apostolic hymn, 'The Water Way' written by Hattie E. Pryor. Through song Pryor gives voice to the Apostolic conviction that, "evening time has come" and Jesus is eagerly searching for His Bride. In the hymn's chorus she advises her audience that God has provided the Church both the path, which leads to glory and evening light for the journey. Pryor, allying with Apostolic doctrine identifies the Name as the seal, the New Birth as the path to glory, and the mystery of God in Christ as the evening light.

The interdependent relationship between the Name and the kingdom in Apostolic eschatology affirms the former as the final revelation required to usher in the latter. This is the primary message of the hymn 'Behold the Bridegroom Cometh,' in which the name of God is the "banner...unfurled;" the sign or "signal [that] says He's coming." Furthermore, the Name, that was given to save and to declare Christ's imminent return, is also an evangelistic tool for harvesting souls.

1. It is the light from heaven That's breaking o'er the world; the  
precious name of Jesus-This banner is unfurled. The signal says  
He's coming, Keep lamps well trimmed and bright, That He  
may not o'er take us As a thief in the night.

2. O Let us then be ready When Jesus shall appear; The  
signal says He's coming, The time is drawing near, For  
signs and wonders many Are talking now to men; Be  
ready, O be ready, For He's coming soon again.

3. Take the sickle that He gives you, His holy precious name; Go  
ye into the harvest, Bring in the golden grain. All ready be for  
Jesus, The signal keep in mind, As a thief in the night He's com-  
ing, May He leave not behind.

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<sup>54</sup> The pneumatological hymn "Baptized into the Body," published before Haywood's Apostolic conversion, is the exception.

4. Be ready, then, to meet Him, And hold the signal high; "I quickly come," He sayeth; "My coming draweth nigh." O hide in His pavilion, From terror flee away; Be watching and be waiting, All ye children of the day.

#### CHORUS

Behold the Bridegroom Cometh! Hear ye the midnight cry; Go ye out to meet Him, For His coming draweth nigh. For His coming draweth nigh.<sup>55</sup>

#### APOSTOLIC WORSHIP TODAY: IMPLICATIONS FOR ABANDONING AN APOSTOLIC HYMNODY

The collective identity of Apostolic Pentecostals discussed in this study was predicated on their shared revelation of Jesus Christ. This shared revelation led to doctrinal claims and performance rituals that classified the movement as distinctly other. The first generation of Apostolic Pentecostals, like Azusa revivalists before them, wore their otherness as a badge of honor. Undoubtedly this community believed their otherness identified them as a people of the Name, endowed with the power of Jesus Christ, and commissioned to preach the full "apostolic gospel."

Today, however, the PAW is seemingly more lax about being distinctly other. While Apostolic doctrine and performance rituals remain, the hymnody of the first generation has long passed away.<sup>56</sup> According to PAW bishop, Leonard Scott, attempts to revise standards like 'Holy, Holy, Holy,'<sup>57</sup> most of what is sung in PAW worship services is doctrinally generic. Furthermore, he concedes that although what is being sung has not moved away from exalting the deity of Jesus Christ, there is a noticeable shift towards songs whose lyrics stress unity within

<sup>55</sup> Fern Renick Smith, "Behold the Bridegroom Cometh," no. 1.

<sup>56</sup> Popular Apostolic hymns such as 'Water Way,' and 'I See a Crimson Stream' are the exception.

<sup>57</sup> Telephone interview with Bishop Leonard Scott Cincinnati, Ohio, 9 March 2011. To make Reginald Heber's timeless hymn, Holy, Holy, Holy congruent with the apostolic gospel, Apostolic Pentecostals have revised the Trinitarian references in the final lines of verses one and four to read, "God in His glory (or "Glory to God"), Bless His holy name." Also see, Fudge, *Christianity without the Cross*, 325.

the entire Body of Christ and the simple [non-divisive] message of Christ's death, burial, resurrection, and second coming.<sup>58</sup>

Bishop Scott's observations spark a series of questions relating to continuity and identity: If a faith community significantly amends its musical repertoire to exclude its shared God-narrative how is faith being preserved, perpetuated, and reinforced? What songs have replaced the older Apostolic hymns? Are these new songs in sync with the apostolic gospel, or are they challenging it to near extinction? Is it fair to infer that the noticeable absence of an Apostolic musical catalogue means that popular agreement with Apostolic doctrine is waning?

Even though the above questions are rhetorical, they convey the seriousness of one generation's failure to successfully transfer to the next those resources required to develop a strong sense of collective identity. Moreover, while the emphasis on Christian unity is promising, it is also threatening to the life and longevity of the PAW as an Apostolic Pentecostal organization. Without a solid body of Apostolic songs to preserve "the language with which [the PAW] worships,"<sup>59</sup> one can only presume that the current generation has lost—for better or for worse—both its sense of religious ancestral connectivity<sup>60</sup> and collective otherness.

## CONCLUSION

Hymn singing is a communal exercise in which believers can corporately practice their faith.<sup>61</sup> Because hymn singing allows the entire Body of Christ across time and space to come together in worship,<sup>62</sup> participants

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<sup>58</sup> Telephone interview with Bishop Leonard Scott Cincinnati, Ohio, 9 March 2011.

<sup>59</sup> E. Byron Anderson, *Worship and the Christian Identity: Practicing Ourselves* (Collegeville, MN: The Liturgical Press 2003), viii.

<sup>60</sup> Ibid., 64-65. Discussing the importance of ritual and ritualization from a liturgical perspective Anderson comments that in ritual practices, such as hymn singing, a consistent generational identity is formed. The sense of belonging that emerges is the result of being not only identified with one's present community, but also with those of generations past. Such ancestral connectivity is believed to orient the individual, provide a deep sense of self-understanding, and establish boundaries for normative accepted behaviour.

<sup>61</sup> Ibid., vii.

<sup>62</sup> Candy Gunther-Brown, "Publicizing Domestic Piety: The Cultural Work of Religious Texts in the Women's Building Library" *Libraries and Culture* 4 (Winter 2006): 12.

maintain continuity with the past while celebrating the hope of the future.<sup>63</sup> Furthermore, when paired with a shared God-narrative hymn singing produces a collective identity.

The Bridegroom Songs represents a generation of the PAW who understood the importance of sacred music. PAW pioneers, like Haywood, recognized the responsive relationship between theology and song as a valuable means of cultivating both [Apostolic] spirituality and identity. Whatever the future holds for the modern PAW, its current leadership would be wise to revisit their ancestry and find a balance between Apostolic identity and Christian unity.

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<sup>63</sup> Anderson, *Worship and the Christian Identity*, 1.