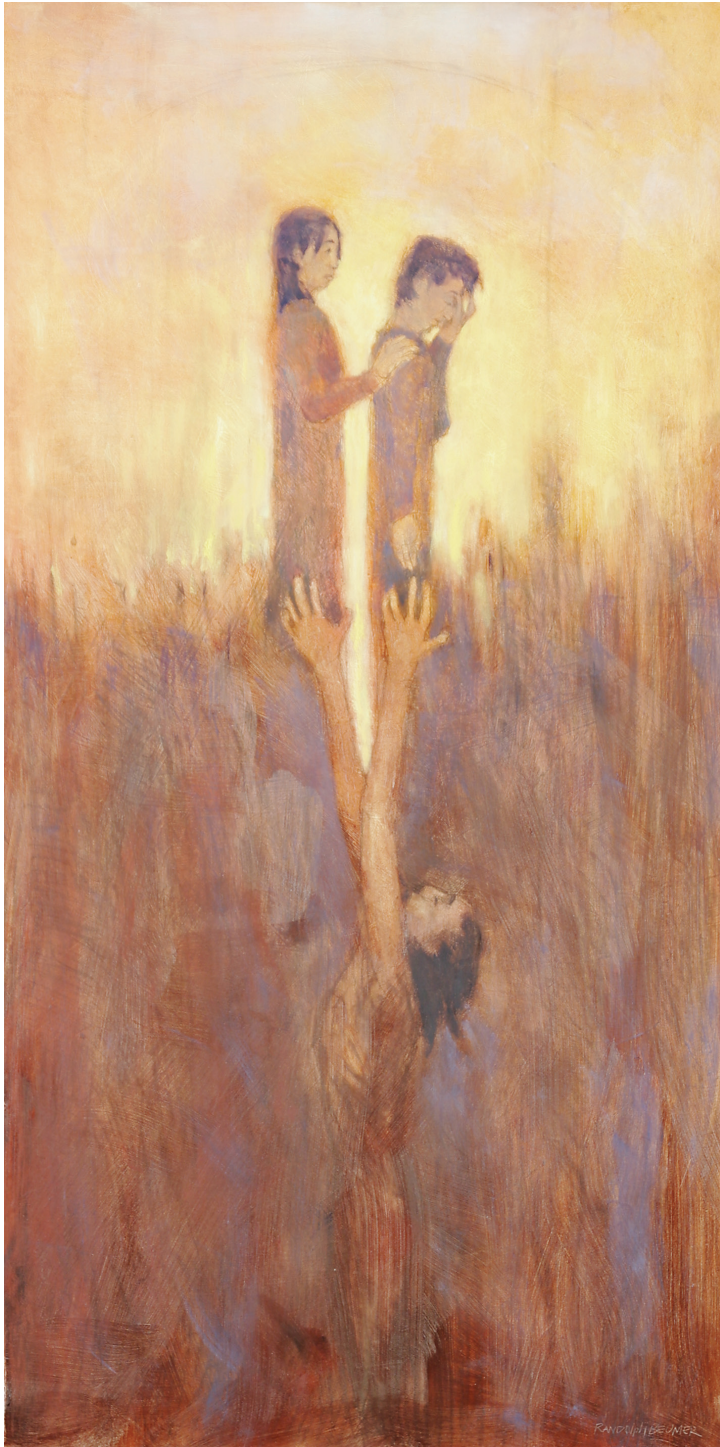


# Biblical Psalms in Christian Worship

## Overlapping Scripts in the Unfolding Drama of Christian Worship

John D. Witvliet, Calvin Institute of Christian Worship • October 2012



Randy Beumer, *How Can I Help?*

- 1 psalm 31
- 2 framings
- 3 contemporary examples
- 4 historical examples
- 5 concluding questions

# 1 psalm 31

- <sup>1</sup> In you, O LORD, I seek refuge; do not let me ever be put to shame;  
<sup>2</sup> Incline your ear to me; rescue me speedily.  
<sup>3</sup> You are indeed my rock and my fortress;  
<sup>4</sup> take me out of the net that is hidden for me,  
<sup>5</sup> Into your hand I commit my spirit;  
<sup>6</sup> You hate those who pay regard to worthless idols,
- in your righteousness deliver me.  
 Be a rock of refuge for me, a strong fortress to save me.  
 for your name's sake lead me and guide me,  
 for you are my refuge.  
 you have redeemed me, O LORD, faithful God.  
 but I trust in the LORD.*
- <sup>7</sup> I will exult and rejoice in your steadfast love, because you have seen my affliction; you have taken heed of my adversities,  
<sup>8</sup> and have not delivered me into the hand of the enemy; you have set my feet in a broad place.  
<sup>9</sup> Be gracious to me, O LORD, for I am in distress; my eye wastes away from grief, my soul and body also.  
<sup>10</sup> For my life is spent with sorrow, and my years with sighing; my strength fails because of my misery, and my bones waste away.  
<sup>11</sup> I am the scorn of all my adversaries, a horror to my neighbors, an object of dread to my acquaintances; those who see me in the street flee from me.  
<sup>12</sup> I have passed out of mind like one who is dead; I have become like a broken vessel.  
<sup>13</sup> For I hear the whispering of many— terror all around!— as they scheme together against me, as they plot to take my life.  
<sup>14</sup> But I trust in you, O LORD; I say, "You are my God."  
<sup>15</sup> My times are in your hand; deliver me from the hand of my enemies and persecutors.  
<sup>16</sup> Let your face shine upon your servant; save me in your steadfast love.  
<sup>17</sup> Do not let me be put to shame, O LORD, for I call on you; let the wicked be put to shame; let them go dumbfounded to Sheol.  
<sup>18</sup> Let the lying lips be stilled that speak insolently against the righteous with pride and contempt.  
<sup>19</sup> O how abundant is your goodness that you have laid up for those who fear you, and accomplished for those who take refuge in you, in the sight of everyone!  
<sup>20</sup> In the shelter of your presence you hide them from human plots; you hold them safe under your shelter from contentious tongues.  
<sup>21</sup> Blessed be the LORD, for he has wondrously shown his steadfast love to me when I was beset as a city under siege.  
<sup>22</sup> I had said in my alarm, "I am driven far from your sight." But you heard my supplications when I cried out to you for help.  
<sup>23</sup> LOVE THE LORD, ALL YOU HIS SAINTS. The LORD preserves the faithful, but abundantly repays the one who acts haughtily.  
<sup>24</sup> BE STRONG, AND LET YOUR HEART TAKE COURAGE, ALL YOU WHO WAIT FOR THE LORD.

*The Psalm is remarkable for toggling so frequently among petition, testimony, and need/lament—just like so much of life.*

Black = petitions  
 Green = testimony/trust  
 Red = focus on enemies  
 Purple = statement of need/lament  
 CAPS = imperative so-what's addressed externally

## 2 framings

	1 "Thick" Frame <i>spoken informally in a free church setting (or echoed retrospectively in a liturgical homily)</i>	2 "Thinner" Frames <i>enacted via juxtaposition, gesture, posture, iconography, musical cues</i>	3 Historical Examples <i>a sampling</i>	4 Psalm Prayers
1 AUTHORITATIVE TEXT, SOURCE OF EDIFYING WISDOM, PROPHECY, INSIGHT	"Hear the Word of the Lord from Psalm 31"	Read by a single reader from a lectern, pulpit, or ambo  Antiphon focusing on the "so what" imperatives of the last 2 verses	Early church use of the Psalter as prophetic	Lord Jesus, we marvel at your serene trust in God even in the valley of shadow of death. By your Spirit, help us to hear your call to follow in your way, to wait for the Lord. Amen.
2 SINCERE, AUTHENTIC PRAYER OR TESTIMONY (INDIVIDUAL OR COLLECTIVE)	"We pray this today expressing our confidence in the middle of so much difficulty."	Spoken verbatim, within intercessory prayer by a single voice or group of voices  Improvising on the text to adapt to particular circumstances (e.g., some feminist liturgies)	Visceral use of laments in persecuted and oppressed communities  Use of select verses in many contemporary (CCLI) choruses  Use of Dr. Watts' Psalms in African-American history	O Lord, we seek refuge in you. Deliver and rescue us, lead and guide us to places of safety. Amen (vs. 1, 2, 3) OR Lord God, in the middle of our distress and grief, we cry to you. We are scorned and rejected. Deliver us from those who plot against us. (vs. 9, 11) Amen.

	<b>1 “Thick” Frame</b> <i>spoken informally in a free church setting (or echoed retrospectively in a liturgical homily)</i>	<b>2 “Thinner” Frames</b> <i>enacted via juxtaposition, gesture, posture, iconography, musical cues</i>	<b>3 Historical Examples</b> <i>a sampling</i>	<b>4 Psalm Prayers</b>
<b>3</b> FORMATIVE EXPRESSION, A CAPACITY A CONGREGATION IS “EXERCISING” OR “PRACTICING”	<b>“We sing this today to help us stretch toward being able to pray these words in confidence.”</b>	Followed by a Psalm prayer that says “Help us to love you so deeply that we will trust in you.” (PfAS)  Lectionary assigns this as alternate for Epiphany 9A/Proper 4 just after Deut. 11:18-21, 26-28 (key text about formative practices)	Powerful accounts of formative prayer in Athanasius, monastic formation  Bach’s use of Psalms in cantata librettos, paired with recitatives which express words of the “exemplary soul”	Almighty God, by the power of your Spirit, teach us to rejoice in your love (vs. 7), to place our times in your hands (vs. 15). Amen.
<b>4A</b> HISTORICAL VISUALIZATION (OT/NT), SETTING A PSALM INSIDE AN HISTORICAL DRAMA	<b>“This is a Psalm of David—the very kind he might have prayed as he fled from Solomon. What a poignant way to help us enter into the story of today’s primary scripture text.”</b>  OR  <b>“We hear Psalm 31 as Stephen’s last prayer.”</b>	Read or sung after key moment of lament in the David narrative, Sung to tunes associated with Jewish culture/experience, paired with iconography of David’s life  RCL assigns Psalm 31 to be read after Acts 7/stoning of Stephen, which could suggest pairing the Psalm with iconography related to Stephen or music associated with stoning of Stephen “When Stephen full of power and grace” (Hymnal 1982)	Use of Psalms in Handel’s Messiah, Mendellsohn’s Elijah, Walton’s Belshazzar’s Feast, and other oratorios  Occasional lectionary pairings of Psalms with key OT or NT narratives (e.g., Psalm 31/ Acts 7)  Catechists, scholars who stress receiving Psalms as “First Testament texts”, and question overuse of typology, overly facile Christocentric readings	Almighty God, in the middle of persecution, your servant Stephen placed his trust in you. So strengthen us to rest in you when we are faced with persecution for righteousness’ sake. Amen. (Acts 7, Matt. 5).
<b>4B</b> HISTORICAL VISUALIZATION (CHRISTOCENTRIC), SETTING A PSALM INSIDE NARRATIVES OF JESUS	<b>“We hear Psalm 31 as Jesus’ words from the cross.”</b>	Pervasive use of Psalm 31 in lectionaries for Palm/Passion Sunday, Good Friday, Holy Saturday  Sung to a refrain “Empty, broken, lifeless, I give my spirit, Lord” (PfAS 31A)  Metrical setting sung to tune associated with Good Friday	Lectionary pairings of Psalms esp. for Christian feast days (Christmas, Epiphany, Transfiguration, Palm Sunday, etc.)	Loving God, you sent your dearly beloved Son into the world to redeem the world. As we hear Jesus’ trusting last cry, help us to perceive the heights and depths of your love for the world, and to marvel that we, through Christ, are made children of God. Amen.
<b>5</b> ECCLESIAL SOLIDARITY, PRAYING EMPATHETICALLY OR VICARIOUSLY	<b>“Our brothers and sisters in ___ are praying Psalm 31 today. Today, using music from their new hymnal, we sing Psalm 31, an act of solidarity.”</b>	Use of music from very different cultural context	More prominent recently in light of globalization, internet, routine global travel and exchange (for some)	Almighty God, we join our hearts and voices with all those, your servants, who face persecution for righteousness’ sake—for all those scorned by adversaries, trapped by human plots (name particular peoples as appropriate). Strengthen them—and us—to trust in your unfailing love. Amen.
<b>6</b> REVERSE PROPHETIC CRITIQUE/REPROACH, TURNING THE PSALM BACK AGAINST US	<b>“Somewhere in the world today, people are using texts like Psalm 31 to lament those that ‘speak insolently against the righteous with pride and contempt.’ In their minds, we are those people. We sing this prayer today as our call to confession.”</b>	Highlight vs. 18 Find ways to highlight reversal; cantor sings accusing verse, congregation responds using a penitential refrain	(perhaps) Orthodox tendency to sing “Kyrie” after many kinds of Psalms  Routinely suggested in John Goldingay’s 3 vol. commentary on the Psalms	God of grace, as we worship you in this place, make us mindful of all those who consider us to be their adversary. Show us the path of righteousness, and teach us, like them, to trust in you. Amen.
<b>7</b> TRINITARIAN SCRIPTINGS, PERCEIVING THE PSALM AS SPIRIT-INSPIRED WORDS OF (THE BODY OF) CHRIST	<b>“Hear what the Spirit is saying to the Church.”</b>  <b>“Hear the prayer of the body of Christ—the prayer of Christ, our head; the prayer of all the members...”</b>  <b>“Holy Spirit of God, strengthen us to join our hearts and voices with Jesus our Lord as we pray... [Psalm 31]”</b>	Use (like Bach) tunes associated with explicitly Trinitarian texts  Trinitarian Psalm prayer	Psalm commentaries by Augustine, Calvin, Bonhoeffer, Merton, academic papers by Balthasar Fischer, Richard Hays, Rowan Williams, and many others	Triune God, we join our voices with Jesus our Lord: “into your hands we commit our spirit.” Send your Spirit upon us so that with the whole body of Christ we may rejoice in your steadfast love, take courage, and wait upon you. Amen.
<b>8</b> ALL-OF-THE-ABOVE SYMPHONIC APPROPRIATION	<b>“In this Psalm, we discover our own prayer, then we hear Jesus praying with us, we feel ourselves being stretched toward new hope—it’s simultaneously so...”</b>		Some vivid examples from Byzantine liturgical practice	

### Psalm 14

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*Psalms for All Seasons*, 14B (p.68)

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Psalm Text: from Evangelical Lutheran Worship © 2006 Evangelical Lutheran Church in America, admin. Augsburg Fortress Publishers. Tone: © 2011 Faith Alive Christian Resources.

#### Evoking Good Friday

"Empty, broken, lifeless, I give my spirit, Lord," (PfAS 31A)

"Father, I put my life in your hands"

(*Glory and Praise* 194/195, *Gather* 42/43, *Ritual Song* 63)

*Nb. explicit Trinitarian framing*

#### Trust

"You are my rock. My life is in your hands. You are my rock.  
I trust in you." (PfAS 31B)

"My times are in your hands. You strengthen me in strife. My  
hope is in your Word. Your love preserves my life." (PfAS 31C)

"I trust in you, you are my God."

(Erik Routley, in *Voices United*)

#### Petition/Cry

"O Lord, be my rock of safety."

(*Gather* 43, *Ritual Song* 63)

"Lord God, be my refuge and strength."

(*Ritual Song* 63)

"Incline your ear to me, O Lord, make haste to deliver me."

(*Portland Psalter*)

"Lord, you are my refuge; in you alone I trust."

(Hopson *People's Psalter*)

*Nb. both petition/trust*

"A mighty fortress is our God, a bulwark never failing."

(*Methodist Hymnal*—for Holy Week)

*A particularly "angular" frame, not drawn from Psalm,  
assigned for Holy Week*

#### Imperative

"Be strong, take courage in your heart, all of you whose  
hope is in the Lord."

(*Jubilate Songs from the Psalms* 31B)

"Let all things their creator bless. Alleluia."

(*Methodist Hymnal*—for general use)

# Psalm 132

# Psalm 94

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*Psalms for All Seasons*, 132B (p.866)

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*Psalms for All Seasons*, 94A (p.582)

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Words: Psalm 94; para. and arr. John L. Bell (b. 1949) © 2002 Wild Goose Resource Group, Iona Community, Scotland, GIA Publications, Inc., exclusive North American agent.  
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### Psalms for All Seasons: A Complete Psalter for Worship

The Biblical

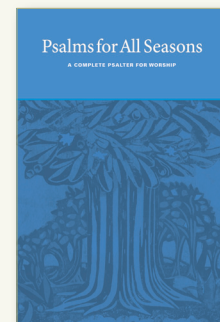


spiritual vitality,  
rugged beauty, and  
enduring pastoral relevance

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This brand-new resource provides one of the largest collections of psalms for worship ever published. Includes all 150 psalms, most in multiple formats. For each psalm –

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- edited by Martin Tel



BrazosPress, Faith Alive Christian Resources,  
and Calvin Institute of Christian Worship  
(December 2011)

## Psalm 102 (Litany from *Reformed Worship* with Taizé response)

### **The family and church community surround the sufferer**

Refrain: "O Lord, Hear My Prayer" (Taizé)

Voice 1: Hear my prayer, O Lord; let my cry for help come to you.

All: Do not hide your face from me when I am in distress. Turn your ear to me; when I call, answer me quickly.

Voice 2: For my days vanish like smoke, my bones burn like glowing embers. My heart is blighted and withered like grass; I forget to eat my food.

### **For those struck down or dying at a younger age:**

Voice 2: In the course of my life he broke my strength; he cut short my days. I said, "Do not take me away, my God, in the midst of my days, you whose years go on through all generations."

All: In the beginning you laid the foundation of the earth, and the heavens are the work of your hands. They will perish, but you remain; they will all wear out like a garment. Like clothing you will change them, and they will be discarded; but you remain the same, and your years will never end.

All: "O Lord, Hear My Prayer," stanza 1

Voice 1: Hear my prayer, O Lord; let my cry for help come to you.

All: Do not hide your face from me when I am in distress. Turn your ear to me; when I call, answer me quickly.

### **One or more of the following prayers and other appropriate prayers may be used, either spoken by All or by Voice 1.**

Lord Jesus Christ,  
by your patience in suffering you hallowed earthly pain  
and gave us the example of obedience to your Father's will.  
Be near to [name] in his/her time of weakness and pain;  
sustain him/her by your grace,  
that his/her strength and courage may not fail;  
heal him/her according to your will;  
and fill him/her with the hope of eternal life  
when tears and pain will be no more. Amen.  
—adapted from *The Book of Common Prayer 1973*, p. 461

*and/or*

Almighty God,  
by your power Jesus Christ was raised from death.  
Watch over [name].  
Fill his/her eyes with your vision  
to see, beyond human sight, a home within your love,  
where pain is gone and frail flesh turns to glory.  
Banish fear.  
Brush tears away.  
Let death be gentle as nightfall,  
promising a day when songs of joy  
shall make us glad to be together with Jesus Christ,  
who lives in triumph,  
the Lord of life eternal. Amen.  
—from *In Life and In Death* by Leonard VanderZee, *Faith Alive Christian Resources*

*and/or*

O Lord, support us all the day  
until the shadows lengthen and evening comes,  
and the busy world is hushed,  
and the fever of life is over,  
and our work is done.  
Then, in your mercy,  
grant us a safe lodging and a holy rest  
and peace at last. Amen.  
—attributed to John Henry Newman

### **After a period of silence, the psalm continues:**

Voice 2: My days are like the evening shadow; I wither away like grass.

All: But you, LORD, sit enthroned for ever; your renown endures through all generations. You will arise and have compassion on Zion, for it is time to show favor to her; the appointed time has come.

Voice 1: The nations will fear the name of the Lord, all the kings of the earth will revere your glory.

All: For the Lord will build up Zion; he will appear in his glory. He will regard the prayer of the destitute, and will not despise their prayer.

All: "O Lord, Hear My Prayer," stanzas 1 and 2

Voice 2: Let this be written for a future generation, that a people not yet created may praise the Lord.

All: The Lord looked down from his sanctuary on high, from heavens he viewed the earth, to hear the groans of the prisoners, and release those condemned to death; so that the name of the Lord will be declared in Zion, and his praise in Jerusalem, when the peoples and the kingdoms assemble to worship the Lord. Amen.

Leonard VanderZee, A Litany for the Sick or Dying, *Reformed Worship*, Issue 96, June 2010.

## Psalm 84

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*Psalms for All Seasons*, 84D (p.515)

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Psalm 2 | A Dramatized Reading **2B**

*The wise cantor:*

- <sup>1</sup> Why do the peoples of the world rage about like madmen?  
Why in the world do the different nations keep on thinking up stupid schemes?
- <sup>2</sup> Earth kings get together “for a consultation”—  
important rulers hold conferences all together  
against the LORD God and against God’s anointed one (*mashiach*).  
These earthly rulers say:
- <sup>3</sup> “Let us smash the chains of this God that hold us down!  
Let us throw off the reins of God’s ‘anointed one!’”

*Another liturgete, perhaps a priest:*

- <sup>4</sup> The One who sits enthroned in heaven begins to laugh,  
my LORD mimics their foolish bluster;
- <sup>5</sup> and then God turns to them in holy anger,  
stops the upstarts short with God’s fierce outrage:
- <sup>6</sup> “It was I! It is I who have set up my anointed king  
on Zion, my set-apart mountain.”

*Princely ruler taking official part in the liturgy:*

- <sup>7</sup> Yes, I will recite the decisive appointment by the LORD God.  
God said to me:  
“You are my son. Today is the day I have borne you.
- <sup>8</sup> Ask it of me and I will give you peoples of the world for your heritage;  
the most distant nations of the earth will be yours to tend.
- <sup>9</sup> You may have to break them with a rod of iron.  
You may have to smash them for remolding  
as a sculpting potter reshapes her clay dish—”

*[The congregation stands]*

*Wise cantor again:*

- <sup>10</sup> So now, you small-time little rulers, you had better wise up!  
You who only judge on the earth, hadn’t you better get the point?
- <sup>11</sup> Serve the LORD God with an attentive awe—  
Take joy *in your task only* with trembling—  
Give homage to this *adopted son of God too*—  
lest he also get worked up, and you obliterate any way for you to walk,  
for God’s anger can flash up like lightning. . . .

*Congregated chorus:*

- <sup>12</sup> Blessèd are all those who have run to take shelter with the anointed one.  
*Blessèd are all those who have run to take shelter with the anointed one.*  
*Blessèd are all those who have run to take shelter with the anointed one.*

Psalm Text: from *Voicing God’s Psalms* by Calvin Seerveld © 2005 Eerdmans Publishing Company.  
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# 4 historical examples

## Psalm 86/87 in Byzantine celebrations of the vigil of Christmas/Theophany

The Psalmists: "You were born in the secret of a grotto, but heaven, putting up a star to proclaim it, announced You to all, O Savior, and it led the Magi to You, who adored You with Faith: *with them have mercy on us!*" (repeated three times)

Psalmist: **"His foundation upon the holy mountains, the Lord loves. He prefers the gates of Sion more than any dwelling of Jacob. Glorious things are said of you, O City, of God: 'I reckon Rahab and Babylon among those who know me'."** (Ps. 86:1-4a)

People: "With them, have mercy on us!" (same troparion, three times)

Psalmist: **"Tyre, Philistia, or Ethiopia, one such was born there; but Sion, everyone says to her: 'Mother', for in her everyone was born. And he who has established her is the Most High."** (Ps 86:4b-5)

People: "With them, have mercy on us!" (same troparion, three times)

Psalmist: **"The Lord inscribes in the book of the nations..."** (Ps 86:6-7)

People: "With them, have mercy on us!" (same troparion, three times)

Psalmist: **"Glory be to the Father ... now and always and unto ages of ages. Amen."**

People: "With them, have mercy on us!" (same troparion, three times)

The Psalmists: "You were born in the secret of a grotto..." (until the end)

Readers and people: "You were born in the secret of a grotto..." (until the end)

See Taft, *Great Entrance*, p. 87, and Juan Mateos, *De Célébration de la parole dans la liturgie byzantine* (OCA 191), Rome, 1971, 7-26.

## St. Peter of Damascus (11th or 12th century)

"After praying in this way [using Trinitarian prayer from compline], you should immediately address your own thoughts and say three times, 'O come, let us worship and fall down before God the King.' Then you should begin the psalms reciting the Trisagion after each subsection of the Psalter, and enclosing your intellect within the words you are saying. After the Trisagion say 'Lord, have mercy,' forty times; and then make a prostration and say once within yourself, 'I have sinned, Lord, forgive me.' On standing, you should stretch out your arms and say once, 'God be merciful to me a sinner.' After praying in this way, you should say once more, 'O come let us worship...' three times, and then another sub-section of the Psalter in the same way."

(*The Third Stage of Contemplation*), in *Philokalia*, vol. 3, 119.

*Note: this is example of two frames—both the liturgical words actually said; and the instruction being given by St. Peter.*

## Psalm 90/91 as an "anti-temptation Psalm"

- The medieval church used portions of the Psalm on Quadragesima Sunday, along with readings from Matt. 4. Psalters often included iconographic images of the temptation adjacent to the Psalm.
- It was also sung as a tract on Good Friday, perhaps to highlight how Jesus' resisted the temptation to respond to the charge "come down from the cross" (Matt. 27.42).<sup>1</sup>
- It was also sung at monastic compline every night, (presumably) to equip monks to resist temptation.

<sup>1</sup> Emma Hornby, "From Nativity to Resurrection: Musical and Exegetical Resonances in the Good Friday Chants Domine Adiuvi and Qui Habitat," in Christine E. Joynes, *Perspectives on the Passion: Encountering the Bible Through the Arts* (T. & T. Clark, 2007), 85-106. Hornby argues that music of chant provides a powerful frame: "through non-formulaic musical cross-references, the second-mode tracts of the Good Friday liturgy chants promote particular interpretation of the Good Friday ceremonies. . . . 'In *Qui habitat*, God protects the Passover Lamb from the Devil's temptation." (98).



## Psalm 51 iconography



In medieval primers, there is quite a difference between praying a penitential Psalm as part of intercession for the dead while seeing an image of the final judgment and meditating on the Psalm while seeing an image of David and Bathsheba. In Duffy's words, the image of David and Bathsheba, while more particular, may be "less pressing and immediate than the Doom's generalized call to penitence."

*Stripping of the Altars* (Yale University Press, 2005), 226.

## Psalm 22 iconography

Antiphons frame the Psalm (often) as Christ's prayer to the Father. This visually frames it as the church's prayer to Christ: Ecclesia (the woman) addresses Christ, with the nail hole in his hand, while the company of saints, depicted around (the ascended?) Christ point the worshiper to the text of the Psalm.

Jane Geddes, *The St. Albans Psalter: A Book for Christina of Markyate* (London: The British Library, 2005), 77.



"An extraordinary idea to use the Psalms for the service of prayers relating to lay between Old and New Testaments, we find in 1550 in a small beautiful edition of the Psalter by Etienne Groulleau Paris. We may hear certain sounds with our spirit side tones, and so we can also read the Old Testament with our spirit while simultaneously hearing the word of fulfillment. But in 1550 (when approximately one third of the Psalter was versed) someone came to the very original idea, and he could show the people that in singing the Old Testament text in the worship of the fulfillment of the New Testament also simultaneously applies. Hence the release of the then existing 52 Psalms with images (woodcuts)."

Marot Clément, *Cinquantedeux Pseaumes de David*. E. Groulleau Paris, 1550. Dutch tr., Ryan Noppen, Meeter Center, Calvin College.

# Bach Cantata 112 "Der Herr Ist Mein Getreuer Hirt"

# C. P. Jones, metrical setting of Psalm 6

(Metrical setting of Psalm 23 for the second Sunday of Easter)

**CHORAL. Vers 5.**

Corno I.  
Corno II.  
Soprano.  
Oboe d'amore I.,  
Violino I. col Soprano.  
Alto.  
Oboe d'amore II.,  
Violino II. coll' Alto.  
Tenore.  
Viola col Tenore.  
Basso.  
Continuo.

Gu - tes und die Barm - her - zig - keit fol - gen mir nach im Le - - ben,  
und ich werd' blei - ben al - le - zeit im Haus des Her - ren e - - ben:  
Gu - tes und die Barm - her - zig - keit fol - gen mir nach im Le - - ben,  
und ich werd' blei - ben al - le - zeit im Haus des Her - ren e - - ben:  
Gu - tes und die Barm - her - zig - keit fol - gen mir nach im Le - - ben,  
und ich werd' blei - ben al - le - zeit im Haus des Her - ren e - - ben:  
Gu - tes und die Barm - her - zig - keit fol - gen mir nach im Le - - ben,  
und ich werd' blei - ben al - le - zeit im Haus des Her - ren e - - ben:

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auf Erd' in christ - li - cher Ge - mein', und nach dem Tod da werd' ich sein bei Chri - sto, mei - nem Her - - ren.  
auf Erd' in christ - li - cher Ge - mein', und nach dem Tod da werd' ich sein bei Chri - sto, mei - nem Her - - ren.  
auf Erd' in christ - li - cher Ge - mein', und nach dem Tod da werd' ich sein bei Chri - sto, mei - nem Her - - ren.  
auf Erd' in christ - li - cher Ge - mein', und nach dem Tod da werd' ich sein bei Chri - sto, mei - nem Her - - ren.

B.W. XXIV.

Bishop Charles Price Jones was born December 9, 1865 in Kingston, Georgia (between Rome and Atlanta) and died on January 19, 1949 in Los Angeles. In 1894 he was pastor of the Tabernacle Baptist Church in Selma, Alabama. In 1895 he became pastor of the Mount Helm Baptist Church of Jackson, Mississippi. Bishop Jones eventually helped found what became the Church of Christ (Holiness) U.S.A. He wrote over 1,000 gospel songs, most of them between 1895 and 1905. His hymns can be found in *His Fullness Songs* (1977), the official hymnal of the Church of Christ (Holiness) U.S.A.

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*Nb. Use of Allein Gott in der Höh' sei Ehr, plus explicit Christological language to set this Psalm as testimony about Christ, the Shepherd-Lord.*

# "Lectionaries of Disciplined Prayer" (Geneva) vs. "Lectionaries of Experience"

Table pour trouver les pseumes,  
selon l'ordre qu'on les chante en l'église de Genève

(A table for selecting Psalms, according to the order that one sings them in the church of Geneva)

	Dimanche au Matin	Dimanche au Soir	Mecredy
1	Ps. 3 et 11	1 et 15	6
2	5	2	9, 1-10
3	7	4 et 137	9, 11-20
4	14	8	38, 1-11
5	25	19	38, 12-22
6	36 et 43	24 et 128	51
7	130 et 138	45	143
8	50	72	18, 1-7
9	115	101	18, 8-15
10	12 et 113	110	22, 1-7
11	91	114 et 23	22, 8-16
12	103, 1-6	103, 7-11	10
13	118, 1-7	118, 8-14	32
14	33, 1-6	33, 7-11	79
15	37, 1-10	37, 11-20	86
16	104, 1-7	104, 8-1	104, 15-18 et 13
17	107, 1-8	107, 9-17	107, 18-23 et 64

See discussion in Karin Maag and John D. Witvliet, eds., *Worship in Medieval and Early Modern Europe* (U. of Notre Dame Press, 2004), introduction.

*Salms containing the History of  
Israel's Dangers and Deliverances  
from Egypt, &c. viz.*

**Psal. 68.** Conversion of Heathen Lands  
foretold.

**Psal. 74.** Temples broken down and spoil'd.  
*Psal.*

**Psal. 78.** Israel in the Wilderness.

**Psal. 97.** Jerusalem destroy'd.

**Psal. 80:** Church in great Distress.

**Psal. 81.** Exhortation to Obedience, and  
remembrance of what God hath done  
for his People.

**Psal. 83.** Nations conspire against them.

**Psal. 89.** Comfort promis'd under David  
their King.

**Psal. 105.** Israel journeying in the Wild-  
erness.

**Psal. 106.** Israel's ill Carriage in Canaan.

**Psal. 107.** God's Mercies enumerate  
passing the Red-Sea, and the Punish-  
ment of Israel's Enemies.

**Psal. 114.** Jordan dividing it self for their  
Passage.

**Psal. 124.** Heathen Nations oppose their  
Entrance.

**Psal. 126.** Their Deliverance almost in-  
credible.

**Psal. 135.** Praise to God for their Deliv-  
erance.

**Psal. 136.** A particular Enumeration of  
God's Mercies to his People in Egypt  
and other Heathen Lands, by destroy-  
ing their Kings and People, and Isra-  
el's possessing their Lands.

**Psal. 137.** God's People in Captivity in  
Babylon.

## *The Parish-Clerks Guide.*

32, 92 *Second Part*, 112, 119, and 128.  
Brief for Building a Church, *Psal. 102,*  
*Second Part.*

Charity in general, *Psal. 37 Third Part,*  
41, and 132.

Christning Psalms, *Psal. 8 Two first Staves,*  
115. v. 12. to 15. 139. *Second Part, Two*  
*first Staves, and for a Close, v. 17.*

Churches great Beauty, *Psal. 45 Second*  
*Part, 48, and 87.*

Churches great Distress, *Psal. 44, 79, 80,*  
94, 129, 130, 142, and 143.

Communion: *vide Sacrament.*

Confirmation, *Psal. 8, and 78 first Part.*

Consecration of a Bishop, &c. *Psal. 45*  
*the two last Verses, and 132.*

Consecration of Priests and Deacons, *the*  
*Veni Creator, and Psal. 132. v. 9. and*  
134.

Conspiracies, *Psal. 5; 10, 17, Second Part,*  
31 *second Part, 52, 54, 55, 57, 59, 62,*  
64, 83, 109, 140, and 141.

Coronation of a King, *Psal. 8, 20, 21,*  
61 *two last Staves, 89 two first Staves,*  
and 132.

Coronation of a Queen, *Psal. 45 Second*  
*Part.*

Dark Cloudy Weather, *Psal. 18 from v 9,*  
10 12. 97, and 139, v. 11.

Day of Judgment, *Psal. 50 First Part.*  
Dearth,

The parish-clerk's guide: or, the singing Psalms used in the  
parish-churches suited to the feasts and fasts of the Church of  
England, and most other special occasions by B. P. (Benjamin  
Payne) Parish clerk. London: printed by Benj. Motte,  
for the C(ompany of Parish-clerks, 1709.

# 5 concluding questions

## Question 1

What do these frames suggest about the nature of liturgical participation?

## Question 2

How do these frames, as a set of categories within a practical theology of liturgy/liturgical theology, function in relation to categories used in biblical and historical study and pedagogy?

## Question 3

What do these frames suggest about liturgical catechesis?

### For syllabi in *Liturgical Leadership*

#### Example 1

"Find or create six 4-minute responsorial settings of Psalm 31, as follows: Setting A: set the Psalm in the Stephen story (Acts 7), Setting B: set the Psalm inside Good Friday/Passion Sunday dramatic presentation of passion text, Setting C: set the Psalm as something a North American congregation would pray in solidarity with a group of Sudan/South Sudan, Setting D: set the Psalm as expressive prayer, given the community' recent plight of being attacked by a local racist group, Setting E: set the Psalms for "mere recitation" in ways that highlights the interplay of lament, testimony, and petition in the Psalm itself."

#### Example 2

"Find 10 different antiphons in published settings of Psalm 31. Describe what assumptions they make about the text and which implicit drama the text is scripting."

#### Example 3

"Find 10 possible iconographic images to use alongside the reading/singing of Psalm 31. Evaluate both what the image 'does' in relation to the Psalm, and what the ethical implications are for using it."

#### Example 4

"Write seven collect-style Psalm prayers to respond to Psalm 31, each one featuring these seven successive frames. Evaluate both what the prayer 'does' in relation to the Psalm, and what the ethical implications are for using it."

#### Example 5

"For a given Psalm and antiphon assigned for a given celebration in your tradition, write a three paragraph 'liturgical catechetical' evocation, which prepares people to sing or listen to the Psalm. Like a good art docent, awake the imagination, without coercing it."