

### The Sabbath for Man

The sermon and the sacrament: If we are blessed to still be “in good shape” in this area 500 years after the reformation of the church, what items in our culture today might threaten solid law/gospel preaching and the proper administration of the sacrament?

How much updating of language is the right amount? Examples: Is vocative or verbal “O” fading out of existence or does it automatically make something sound dated? Bless the Lord, O my soul – are people still addressing themselves as souls? Have *thees* and *thous* had their day?

Can we hold onto the metrical psalms (or other period-specific tunes) of this era? CW 202, 205, 305, 567 What does it take to keep them on the lips of the people? Example: the singing of CW 205 at a recent district conference.

Ditto for the catechism hymns? CW 285, 271, 88, 313, 305, 410. Robin Leaver comments that no hymnal has chosen to publish them as “catechism hymns” with the enchiridion.

Anyone know of any “hymn sings” going on? Is anyone still clamoring for “Jesus, Savior, Pilot Me,” or could we keep working at some of the hymns such as those above? What are some times when hymn sings might work especially well?

What about orders of service being specifically for the young and the uninstructed? Think about the role to be carried out by the old and the already-instructed. How can the order be adorned?

Curation means that resources are capped. Comment on the hymnal project’s decision to cap the number of hymns at around 650 rather than opening it up to 2000 hymns and leaving the hymn corpus open-ended.

I might use the term “invisible authorship/musicianship” to describe what happens when a hymn becomes a hymn of the Christian church. How does curation play a role in this phenomenon?

*Contrafacta* can fairly easily get out of hand. Examples from the paper were Londonderry Air or Old Mt Thyme, or Thaxted. Take a look also at GIA Celtic Psalms.<sup>1</sup> Is there a place where a line should be drawn?

How can we best encourage congregations to work on a core repertory in their own local setting and as part of a national church body? Examples: Sing the Wonders (website announcements – [gracemusic.us](http://gracemusic.us)) and Time of Grace (DVD accompaniment edition).

Discuss choirs and cantors singing with the people and not only to the people. How often are children’s choirs or adult choirs working with music so that they can help the assembly sing?

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<sup>1</sup> My God, My God, Psalm 22 (Paddy’s Green Shamrock Shore) • The Lord Is My Light, Psalm 27 (Down in Yon Banke) • As the Deer Longs for Streams, Psalm 42 (Down by the Salley Gardens) • The God of Jacob, Psalm 46 (Dawning of the Day / Fáiinne Geal an Lae) • O God, You Are My God, Psalm 63 (Eleanor Plunkett) • May God Be Gracious, Psalm 67 (Ae Fonde Kiss) • Sing to the Lord, Psalms 98, 99, 100 (Willie Taylor) • Bless the Lord, O My Soul, Psalm 103 (I Wish My Love Was a Red, Red Rose) • Praise the Lord, All the Earth, Psalm 104 (Thugamar Féin An Samhradh Linn) • I Lift My Eyes Up to the Hills, Psalm 121 (MacPhearson’s Lament).