

Dr. Ted Hildebrandt, Praise In Book II, Session 4

Call To Praise

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This is Dr. Ted Hildebrandt and his teaching on the praise of God in book two of the Psalter. This is session number four on the call to praise, the cause for praise, how to praise, the content of praise, and the place of praise.

Welcome to our fourth presentation on the praise of God in book two of the Psalter chapters 42 through 72 in the book of Psalms.

In the past, we've had three lectures. One started out with a canonical context, just looking at book two as a whole and seeing that many of the Psalms of Book 2 are Psalms of lament. Many of them are what's called the second Davidic collection.

The first Davidic collection is in Book 1, chapters 1 to 41, and this is the second collection. We've also seen that this is called the Elohistic Psalter because a lot of times the Elohim for God was favored over the name Yahweh, which was earlier. We compared Psalm 14 to Psalm 53, which is almost a repetition with that variation toward the Elohistic Psalms.

We saw the sons of Korah and how some of the Psalms then link together through various catchwords and intertextual relationships that are brought out largely. There was a fellow in the 1980s named Jerry Wilson, who started this intertextual relationship between the Psalms. It was brilliant and has affected Psalm study for the last 40 years.

Then we went on to the three characters of the Psalms and we did the king, the Psalmist who is attacked by the enemy who pleads to the king. The king then delivers the Psalmist and does destruction on the enemy. Then last time in our session three, we developed the notion of the ritualistic nature of praise that takes place in terms of the context of the temple, the sacrifices, and those types of things and processions.

Then we worked down through lament as the basis for praise because many of the Psalms in our book two of the Psalter are lament. That lament is the basis for praise. Then we tried something that was a little bit more tricky, imprecation as the basis for praise.

We went over that last time and then now this will be our fourth session. Today in our fourth session, you can see the topic that we're going to talk about is actually the actual praise itself in book two. So, we're going to talk about first what's called the call to praise.

Then we're going to see that right after a call to praise often a cause for praise is given. Then we're going to look at how to praise with which instruments, with what parts of our body, and things like that. Then the content of praise will be examined.

Then lastly, the place of praise we'll conclude with that. Then we'll take a look at the implications of praise for our modern culture. So, we'll look at those implications at the end, kind of drawing all four presentations together.

Thank you so much for being with us and let's tackle the call to praise. The call to praise basically is when a psalm often initially starts out with an imperative. So it'll be like, sing to the Lord or shout to the Lord, or there'll be this imperative where it'll be kind of a command to say, join us in praising God.

There's this call to praise usually in an imperative type of or command type way. I want to just look at one and I'll just read through. A lot of what we're going to be doing today is just illustrating the call to praise, the cause to praise, how to praise, and where to praise.

We'll just illustrate that with a text drawn from book two of the Psalter. So, call to praise chapter 47 verse one, it goes like this, Clap your hands, all you nations, shout to God with cries of joy. So you see the two imperatives there are clap your hands.

So that clapping hands was part of the worship process. Clap your hands, all you nations, shout to God with cries of joy. And so, there's this clapping and shouting and those two things.

In this call to praise, it starts in Psalm 47 verse one. A lot of times these call to praise will open. I think the Psalm 100 as they call it, everybody make a joyful noise to the Lord. And this call to praise is from Psalm 100, but we see that in Psalm 47. A second example is taken in Psalm 66:1 it says, shout with joy to God, all the earth. So again, this notion of shout, shout to the Lord.

So that's a second example. Now here, this next one we've got is coming from chapter 67 verses three to five. And why I like this one call to praise is it kind of says, may the people praise here.

And then in verse five, it ends, may the people praise as well. And so, it's like an inclusio. It's a bookended thing.

He starts with, may the people praise. He ends with this kind of call to praise. And it's kind of a nice thing here.

It says, Psalm 67 verses three to five, may the people praise you, O God. May all the peoples praise you. May the nations be glad and sing for joy for you rule the peoples justly and guide the nations of the earth.

Selah, meditative pause. And then verse five, may the peoples praise you, O God. May the peoples praise you.

And so, you've got this kind of, may the peoples praise beginning and end of this group of verses here with this kind of call to praise here. Now, sometimes there's a psalmist who gives a self-description of his praise. And so, in Psalm 71 verse six, he says this, I will come and proclaim your mighty acts, O sovereign Lord.

I will proclaim your righteousness, yours alone. Now notice this one isn't kind of like shout to the Lord like you shout to the Lord or you clap your hands. This one is self-reflective and it's self-descriptive.

I will come and proclaim your mighty acts, O sovereign Lord. I will. And I want to say this is a variation of this call to praise where the psalmist himself invokes himself.

I will praise. I want to call that a commitment to praise. And so he makes a commitment that I will praise you.

And so, this is a little different than a call to praise, but in the same kind of general semantic area there, I will come and proclaim a commitment to praise. And then in our next verse in this commitment to praise, I will do this. It is connected with what's called a vow to praise.

And a lot of times what happens is, and I think anybody that's known the Lord for a long time and in difficult situations, you vow to praise. In other words, I had a friend who was in Vietnam. He was on a hill and everybody was getting shot and killed.

He put his head down in the mud and he said, God, if you get me out of here, I will serve you for the rest of my life. And so, this kind of a thing where a person that's in trouble often makes a vow to God that I will do this and such if you will spare me. I also have been in that kind of context, particularly with my son who was a Marine when he was in Afghanistan, in Iraq, but particularly Afghanistan when he was outside the war for 28 days straight.

And I would pray to God just to vow to praise him if my son returned alive. And indeed he did. So, this vow to praise comes from chapter 61 verses five through eight, Psalm 61 verses five through eight.

It says, you have heard my vows, O God. You have given me the heritage of those who fear your name. Increase the days of the king's life for his generation, his years for many generations.

May he be enthroned in God's presence forever. Appoint your love and faithfulness to protect him. Then I will sing praise to your name.

In other words, if you give this king and you bless this king in this way, then I will sing praise to your name and fulfill my vows day after day. And so, it's this kind of like this vow to praise, which is very similar to that commitment to praise. We said, I will do this in the future God, if you do that.

And so that vow to praise is seen clearly in chapter 61 in reference to the king. And then the praise at the end of book two, we said almost all the books, there's five books in the Psalm, five books in the Pentateuch or the Torah, five books that the Psalm is broken up to, you know, one to 41 and we're looking at 42 to 72 and then 73 to 89, 92, and et cetera, et cetera. Down to the end, we said that the Psalms move from more lament in the beginning to praise in the end.

And indeed, individual Psalms have that same movement. At the end of each of these books, at the end of each one of them, chapters one to 41 at the end, and then chapters 42 to 72 at the end, you get this praise or hallelujah, followed by a double amen. Amen and amen, a double amen.

Some of them actually have the double praise. So, it's a double hallelujah followed by a double amen. And so here in our book in Psalm 72, Solomon ends this Psalm 72 verses 18 through 20, praise be to the Lord God, the God of Israel, who alone does marvelous deeds.

Praise again, duplicating double praise here. Praise be to his glorious name forever. May the whole earth be filled with his glory.

Amen and amen. That's the end of book two. And then he concludes, this concludes the prayers of David, the son of Jesse.

And so, this is kind of book two being drawn to a close here, a double praise and then a double amen at the end. So, these are the calls to praise. These are the calls to praise.

And now we want to look at next is the cause to praise. And while we're just introducing this cause to praise, what is the word? There's a little connector word. And as you do work in some of the languages, you realize it's not the big words necessarily, but oftentimes it's these little connecting words, prepositions, and

conjunctions that give you what's going on in the narrative, when it's taking place and how it's happening.

And so, in this cause to praise, we start out with this, what's called a key clause. So, it starts out with for, a cause to praise is going to tell why you're praising God. And it's going to say for or because it'll be translated that way.

This is the word key. The key is the word that's used for "for" or "because" it can be translated either way. Key because, and then it'll give you a cause to praise, a rationale.

And so, this is called a cause to praise. Oftentimes the cause to praise goes with the call to praise. So, you have a call to praise, shout to God, and then why? Because, and then it explains why.

So, we want to read through just some of these to pull the cause to praise and just illustrate this with this key clause, key for, or because. So, in chapter 47 verses one and two, which we just read by the way, it says, clap your hands, all you nations, shout to God with cries of joy. There's your call to praise.

Two imperatives, shout and clap your hands. And then the next verse says for key, for the Lord most high. Why do we praise him? Because he is awesome.

A great king. Notice that the king metaphor coming through again, a great king over all the earth. That's the cause to praise.

He's awesome. He's the great king over all the earth. And so that's an example in chapter 47 verses one and two.

Psalms 57 verses eight or nine and 10. He says this in a kind of a commitment to praise. I will praise you, O Lord, among the nations.

I will sing of you among the peoples. This commitment to praise. And how does he follow up the commitment to praise? I will do this.

Why? For, key, for great is your love reaching to the heavens. Your faithfulness reaches to the skies. And then he gives the cause to praise for great is your love.

And again, we mentioned Matt Hoffland's song on YouTube for Great is Your Love and a beautiful rendition of Psalm 57 into music. Now another one, for example, but this one is a little tricky. See sometimes the Hebrew and when they write poetry, you've got to understand there's a huge difference between narrative and poetry.

Even when you look at the Bible, when you open up your Bible and you put your finger down and say, Genesis, you get your Bible scans the text into columns and the columns are in paragraphs. And you look and they're all paragraphs down, one paragraph followed another. And they're all, how should I say, they're justified on both sides.

So, in other words, your narrative columns are square and this column comes down, they're square. The beginning word and the end word, this begins a line, this ends a line, and then it goes down in the paragraphs. In poetry, poetry is geared not around paragraphs, but around single lines, a line of poetry.

And so, you have basically, and that's the difference. And if you look in your Bible, you take Genesis and open up, you'll see them in columns because that's narrative into paragraphs. If you jump over to Psalms or some of the prophets in other places, Proverbs, Job, and you put down in the poetry, you'll see that each line is broken into lines and that breaking into the line is a really, really important factor.

Poetry comes to us in single lines that are added together into its making from the line to the strophe. A strophe is like a poetic paragraph. And then actually a lot of times when the lines come, the lines come in what they call bi-colon.

Sorry for getting off on the poetry, but there are two lines. Usually a lot of times in the Hebrew poetry, there's two lines that either say the same thing, kind of synonymous parallelism. It says this much more this, or it'll say this and no way this, and they'll be opposite.

And they'll call those antithetic parallelism. So there's synonymous parallelism when they say what this, what's more, this, they're going in the same direction. And then when they switch back the bi-colon this, but not really this.

So, the righteous this happens, but the wicked this happens. And so, the righteous and the wicked will be contrasting these antithetic parallelisms, largely prominent in Proverbs. And then you have some that the lines do not connect semantically and those are called basically in synthetic parallelism.

So, it's ABC and then it's DEF rather than ABC, ABC where there's repetition. So anyway, so what we have here then is poetry likes things short because you've got to capture it. It's almost like Twitter.

Okay. Do you guys do Twitter? I'm sorry if you're using that metaphor, but it just popped into my head, but it's just, you know what I'm saying? You've got to write something in so many characters. And so, what happens in the poetry is that each line has to be almost a certain length and the lines line up.

If you've written much poetry, you know that the lines kind of line up, not always time exactly. And so, what happens is in poetry, you have to be very brief on your words. Each word is chosen for its sound or its sense.

And each word is really important in a poem. Whereas in the narrative, narrative is more like this lecture where you ramble and you go on and stuff, but poetry is very, very well crafted and each word, sound, and sense play a meaning. And therefore, they don't have extraneous words around, very truncated, very abbreviated.

That's the word I want, abbreviated, very abbreviated. And so, for example, in the cause to praise, you usually have this word key for, because, and then it tells you the reason. But sometimes because of the poetry, they drop the word for, and sometimes they also drop the verbs.

They call it verb gapping. You use the verb from the first line gets gapped into the second line. They don't even restate the verb because they assume that you know how to bring it down.

But anyway, in chapter 66 verses eight through nine, it says, praise our God, O peoples, let the sound of his praise be heard. And then the NIV skips the word for, but I think it belongs here, for he has preserved our lives and kept our feet from slipping. Why do you praise him? Why should the sound of the people hear his praise be heard? Because he has preserved our lives and kept our feet from slipping.

So, the key there is not mentioned. In other words, it's missing the key there, but it seems to be implied in the narrative. This is the cause to praise.

So not all cause to praise will have this key that triggers it. Sometimes they'll drop it just for brevity's sake and other reasons, maybe sound. Now chapter 66, verse 12, he says, you let men ride over our heads.

We are through fire and water, but you brought us to a place of abundance. And so here he's doing a cause for praise by using descriptive. He's telling what happened.

You let men ride over our heads. We were beaten down. We went through fire and water.

It sounds a little bit like James Taylor with fire and water, but you brought us to a place of abundance. And then you get this deliverance. They rode over our heads, but you delivered us.

And so that's giving a reason for praise, a cause for praise, again, without the key per se. And then this one happens quite a bit. And I just want to kind of feature this.

God has listened to one's prayer. And when God listens to one's prayer, the response is basically to praise God. And this is a beautiful thing.

God has heard our prayer, praise God. And so, this happens down in chapter 66 verses 19 through 20. You can see a lot of these are coming from Psalm 66, the psalm of him.

More praise toward the end. So, we're doing a lot with 66 through 69, 70, that kind of stuff because that's where the hymns are. It starts out, our book two, with a lot of laments and ends with these praise of God.

But in chapter 66 verses 19 and 20, it says, but God has surely listened and heard my voice in prayer. Praise be to God who has not rejected my prayer or withheld his love from me. And so a beautiful statement there, praising God for hearing my prayer.

By hearing it means hearing and responding to his prayer. And so prayer gets involved as a person prays, prays, not praise, but pray, like pray, prays, and then they praise God. I'm playing on word sounds there.

Sorry about that. Okay. And then basically the last one is, and this is an interesting idea.

And as I examine more of these, call to praise, cause to praise, call to praise, shout to the Lord for he is good, that kind of thing. I found in several of these, this blending of the cause to praise with the actual praise itself. So, this cause for praise turns out to be praise itself.

And so, it's not just giving you the reason, it's telling you praise and giving you the reason. It's praise itself. So, there's a blending of these two categories of call to praise and cause to praise.

Sometimes they get blended into one. He says this in Psalm 63:3, because your love is better than life. He's saying, God, you love me.

That's part of his praise to God. My lips will glorify you, cause to praise. I will praise you as long as I live.

And in your name, I will lift up my hands. A commitment to praise. I will lift up my hands.

I will praise you. Why? Because your love is better than life. And again, stating your love is better than life is actually praising God in itself in the cause to praise.

So, you've got to be careful. You make these cognitive distinctions between call to praise and cause to praise. And sometimes they get blended together beautifully.

And the cause to praise actually is praise itself. And so that's kind of a, I don't know, it's kind of a neat thing when these things blend. Now, next, what I'd like to do is switch topics from, we've looked at the call to praise and the cause to praise with for or because and the call to praise is with the imperative, shout to the Lord.

Now what I'd like to look at, how do people actually praise? How is the praise done? And so, the how of praise. And to do this, I want to start out looking at what I call the underpinnings. The underpinnings of praise.

And we're going to come back to this at the end of this presentation. The underpinning of praise seems to be a delight in God. That the person delights in God.

There's an exuberance. I like that word exuberance because I think it captures it. There's an exuberance for God and that exuberance breaks forward in praise of God.

That can be seen in Psalm 42.4. It says these things I remember as I pour out my soul, how I used to go with the multitude leading the procession to the house of God with shouts of joy and thanksgiving. Joy and thanksgiving. There's the delight in God.

He's joyful. He's happy. You can remember David as he brings the ark to Jerusalem, dancing before the Lord with all his might and just down with the people, celebrating with the assembly and the congregation, and praising God with all his might and just everything he has within him.

There's an exuberance and this exuberance then can only be expressed in praising God. And this exuberance in God results in the praise of God. Psalm 42 and 43 we showed were a pair.

It says, then I will go to your altar, the altar of God, to God, my joy and delight. And you get this notion of a person's joy and delight in God. And that's really what it's all about.

In our culture, I'm afraid sometimes we miss the joy and delight. Everything's we're analyzing this or that. We lack this exuberant joy and delight in God.

And he says, my joy and delight, I will praise you with harp, O God, my God. So the exuberance results in then welling up in a person's heart where they praise God. They've just got to speak it out because they're so grateful.

There's thanksgiving is kind of the basis of this thing. They're so thankful and just joyful in God. And they just break out with this praise.

Now, secondly, now this one takes it in a different direction. There are moral prerequisites to the praise of God. There are moral prerequisites to the praise of God.

And I just want to read some of these verses because some of these verses are pretty expressive here in terms of this. And so, I'll start with Psalm 50 verses 16 and 17. It says, but to the wicked God says, what right do you have to recite my laws? So, God objects to, normally God is, Oh yeah, I love my people to recite my law and to meditate on my law day and night.

God likes that. But when he says, but when the wicked recite my law, he says, but the wicked God says, what right do you have to recite my laws or take my covenant on your lips? And that because they are wicked, taking God's covenants on the lips is a violation and God is insulted by that. You hate my instruction and cast my words behind you.

So, there are moral prerequisites. You just can't be a wicked person and say, I'm all praise God and everything's cool. No, God says there are moral prerequisites.

Chapter 66, back to Psalm 66 verses 17 through 18. He says, I cried out to him with my mouth. His praise was on my tongue.

And then he says this, if I had cherished sin in my heart, the Lord would not have listened. In other words, part of the praise is that he wants to shout to the Lord. We've prayed to God and we've asked God for help.

And so, there's been a kind of human to divine request to help or deliverance or rescue. And so, there's been that prayer and now praise also is a shout to the Lord so that he can hear our praise in a thankful response to what he's done. But he says, if I had cherished sin in my heart, the Lord would not have heard, would not have listened.

So, the praise falls on deaf ears because we don't have the moral requirements to even make the praise. So, righteousness is basically needed and wickedness disqualifies. And so let me just look at another verse down here and I'll just do this before we move on to body parts.

It says the righteous will rejoice in the Lord and take refuge in him. The righteous will rejoice and take refuge in God and all the upright in heart, the upright in heart will glorify him, glorify in him. And so, you see again, the righteous, the upright in heart, they're the ones that glorify God.

So, there are these moral prerequisites to praise. There's a passionate delight in God, but there's also a moral prerequisite to praise as well. Now we're going to kind of descend into some of the particulars here and these are just more almost mechanical things.

How do you praise God? I want to look at the body first and how does the body, our body, our human body praise God? So, I want to look at body parts. I want to look at body parts and how body parts because as I went through all these Psalms of praise, it kept mentioning particular body parts and their participation in praise. So our body parts, first of all, let me start out this way with Psalm 71 verses 23 and 24.

In Psalms 71, 23, and 24, the person, the Psalmist is old and he's feeling like, God don't abandon me in my old age. Psalm 71 and then Psalm 72 will be Solomon who's the great king, kind of in response to this fading away character in Psalm 71. Then the strength in Psalm 72, similar to 1 Kings chapters one and two, where David is weak and things move on to Solomon in chapter three with the strength there, similar type move.

Psalm 71 verses 23 through 24, check the body parts out here. My lips will shout for joy when I sing praise to you. So, the lips are involved.

My lips will shout for joy when I sing praise to you. I who have been redeemed, my tongue will tell of your righteousness, your righteous acts all day long. For those who wanted to harm me have been put to shame and confusion.

Remember the enemy, the person who wants to harm him, they've been put to shame and confusion. Something bad happened to them. My tongue will tell of your righteous acts.

In other words, God, you did justice for me. You put away the wicked person and therefore you delivered me and rescued me. Therefore, my tongue will tell of your righteous acts.

So, my lips and my tongue are involved in those body parts. Now, not only that, in Psalm 51.15, David's great penitential Psalm after his sin with Bathsheba, he says, Oh Lord, open my lips. Notice the lips involved again and my mouth, this time not tongue, but mouth.

And you can see that these are, how should I say, they're focusing in on body parts and they're almost what they call synecdoches or metonymies that basically are giving a person's body part that actually expresses it. What they're doing is talking about their whole selves, but they're using just a synecdoche like all hands on deck. When you say all hands on deck, you don't mean for everybody to put their hands on deck.

You mean all hands on deck, all individuals who are working on the boat or whatever be on deck. So anyway, he says, Oh Lord, open my lips and my mouth will declare your praise. And it's him that's declaring the praise, but it's using the mouth and the lips there.

Now here's another one that's kind of interesting. Clap your hands. So when we've read this already in Psalm 47.1, clap your hands, all you nations, shout to God with cries of joy.

So, you've got the clapping of hands and the shouting. I mean, that's pretty ruckus for praise. That's pretty ruckus for praise.

One of the writers I was reading mentioned the fact that praise is pretty noisy. Praise is pretty noisy. You're clapping your hands; you're shouting to God.

And again, when I went to a very strict church growing up where everything was silent. And all I did when I was a little kid is like, you got to be quiet in church. You have to be quiet in church.

And so, then you waited till you could get away from your parents. So, you could kind of squirm around in your seat and make a little noise. But here you see that this clapping your hands and shouting to God, it's a noisy affair.

Praise is actually noisy. It's invigorating. It's almost like, I hate to say this, this is a terrible metaphor.

I don't like it. But my wife and I went to, there's this school that these people are crazy. Now these people are legitimate.

I better not say this on tape. But anyway, I went to an Ohio State game. My son was involved in some of the lacrosse there and my grandson and this Ohio State game, these people are out of their minds.

These people, stood through the whole game shouting for Ohio State, Ohio State to win. And the people next couldn't see anything. They kept telling these people, sit down, sit down.

They couldn't sit down. They're out there shouting for their team to win. And through the whole game, we did the whole game standing up because you could not shut them up.

You could not sit them down. They were just so exuberant for Ohio State. These people are crazy.

What I'm saying is maybe we should be crazy for God like that. Yeah, that would really be, okay. Sorry for that metaphor, but it just, you know what I'm saying? The exuberance that comes out in the shouting and clapping and things.

And so, he says, clap your hands and shout to God with cries of joy. Down in Psalm 63 verses four and five, I will praise you as long as I live. And in your name, I will lift up my hands.

And so it's this lifting up of hands toward God and praise. My soul will be satisfied as with the richest foods with singing lips, my mouth will praise you. And so, this uplifted hands and the singing and the praising of God.

When I think of uplifted hands, I think of a fellow who works at Gordon College where I work. He's the controller here and he's about ready to retire, I think, which means he's probably going to go do something else. But his name is Mike Ahern and I admire that man.

And I've watched him in church services and I sit across from him at this Park Street church. And when he goes to praise, man, whenever he prays, it's just a zoom, his hands go up. And what that does is I watch Mike across the thing and his hands go up.

It lifts my spirit to think about how we're praying to God Almighty. So, praying with lifted hands, a beautiful symbol. Do you remember Moses winning the victory with his lifted hand over the Amalekites? So, okay, how to praise these types of things.

Now we've looked at the mouth, the lips, the tongue, the hands, the clapping, the shouting. And now what I want to look at is the instruments of praise. Yes, they've got instruments of praise now going beyond just the body parts.

Now we're going to talk about two things and I don't want to get into the details. There are two types of harps. I'm not into the harp thing, but anyway, and I'm going to harp on it now.

But anyway, a navel is one type of harp and kinnor is the other. Now kinnor, we know from the Kinneret is the Sea of Galilee. So, the Sea of Galilee is like a harp.

And so they actually called it kind of the harp sea kind of thing, kinnor. And what happens is let me just say with the navel, the harp, so they're translated two different ways. Now you can be careful.

Don't let everybody translate them harp and harp because they're two different types of instruments. So, the one that's the harp, that's the bigger one. And it's basically, let me just, let me put this up here.

A picture saves a thousand words. And so here you see the harp and you see that there's one arm. There's a single arm.

This is a harp. They're usually harps or the navel is bigger than the kinnor. The kinnor is smaller.

Both of these, by the way, are not standing harps like you see a harpist today with this huge instrument that weighs several hundred pounds. These things were carried by people. And we've got pictures in the ancient Near Eastern world from Assyria and other places where these are carried and we can actually see them in people's hands.

But this one's larger. This one's larger. And it actually, many times people think that there's more strings down this single arm to the sounding box down here.

So, do you see how the sounding box kind of comes in at an angle? This is a harp, larger. It's larger, bigger, but it's still carryable. But it has more strings and a single arm with a big sounding box down here.

And this is on 12 strings. They're both played while they're walking. Let me just read a verse that brings this up.

Psalm 71 verses 22 through 24 says, I will praise you with the harp, with the navel. I will praise you with the harp for your faithfulness. Oh my God.

I will sing praise to you with the lyre. That's the kinnor, O Holy One of Israel. So you see that these are two synonymous parallelisms.

I will praise you with the harp. What's more, I will praise you with the lyre. And so they both go in the same direction and that's Hebrew poetry.

They come in bi-colon, two lines that kind of repeat. One says ABC and the other one says, what's more, A prime plus B prime plus C prime. So, I will praise you with the navel, the harp for your faithfulness.

Oh my God, I will praise you with the lyre, the kinnor, O Holy One of Israel. My lips, let me just read on because it fits what we were doing before. My lips will shout for joy when I sing praise to you, I whom you have redeemed.

My tongue will tell of your righteous acts all day long for those who wanted to harm me have been put to shame and confusion. So that's the kinnor, the navel. You can see one arm and stuff like that.

Do you see the kinnor is more like, and this is more for probably poor people. The shepherd boy, David, for example, would play a kinnor. Do you see that there are two arms here? There are two arms and it comes across the sounding board, almost like a guitar kind of thing, but two arms.

And then you see this bar up here. So it's got two arms with a bar across. That's a kinnor.

And if you look at this a little bit, anyways, it's supposed to look like the Sea of Galilee a little bit, the kinnor. So this is more popular. Obviously, this one's more expensive and would be more ritual kings, that kind of stuff.

This would be more shepherd boy carrying it. You can see how you could carry it and you could almost throw it in your backpack kind of thing. And this is a kinnor.

And so that's also referred there. And so those two are parallel, the harp and the kinnor. Both are carryable, one arm and two arm, with fewer strings on that one.

Now, let me go to the next instrument that's used. The next instrument it says in chapter 47, verse five, Psalm 47:5 says, God has ascended amidst shouts of joy. Can you believe it? It's almost like heaven.

Is there going to be shouting in heaven? Anyways, God has ascended amidst shouts of joy, the Lord amidst the sounding of trumpets, the sounding of trumpets. And so, when I was young, my brother and I used to play trumpets and we were the Hildebrandt duo kind of thing, duet. And we'd play our trumpets.

Those are brass trumpets. They play the trumpets and stuff like that. That's not what this is talking about.

This is called a shofar and actually, I should have had Marco as the one who's taping this. I'm very grateful for his taping. He owns one of these things.

They're beautiful. I should have had him bring it in. I didn't think about it until right now.

But it's a ram's horn. It's a ram's horn. The ones that I was looking to buy when we were in Israel, my wife and I were, how should I say, poverty-stricken at the time.

There was one for about 125 bucks and it was about that long. And the bigger ones, the more they kind of go off like that and they have these twists in them. And the more twists, I mean, some of them are really nice for like \$250.

We didn't have two quarters for our name back then in those days. But anyways, beautiful. There's a shofar, it's a ram's horn and they play this sound and it comes off and it's called the trumpet.

A lot of times when they play these trumpets, it's like a sound for gathering people and they play the trumpet. When I was young, I played my trumpet. I worked for Child of Evangelism Fellowship.

Child of Evangelism Fellowship, we worked with little kids. Mrs. Steinbring, this is in Niagara Falls. She was kind of an elderly woman who would go around with the Child of Evangelism Fellowship with all these kids.

So, what I would do out, do you remember those little, they used to have these trucks that would have these ding, ding, ding, dong songs. And that meant the ice cream truck was coming by and all the kids in the neighborhood would run out to buy ice cream. They probably are illegal now.

But anyway, this is when I was a kid, they had these trucks that would go around making the sound. So, what I did is I would go out with my trumpet and I would play the sound in the trumpet in this, man, what was it called? It was a ghetto in LaSalle, Niagara Falls. And basically all these kids from public housing would come running out.

They'd hear the trumpet and then Mrs. Steinbring would do a presentation for the Child of Evangelism Fellowship. And so anyway, trumpets, kind of the gathering together, the sounding of the trumpet, the warning for war. A lot of times they're used for a warning for war, almost like a siren would be.

I mean, okay, that's probably, I don't like some of the metaphors of that, but overtones of that. But anyway, the sounding of the trumpet, the gathering of the people in the congregation, the shouting with the trumpets, the shofar, the ram's horn. Then the last one here is the timbrels or the tambourines.

And so, they're out there with the tambourines and it says basically, in front are the singers. This is describing the procession in Psalm 68 verse 25. It says, in front of the singers, after them the musicians, with them, are the maidens playing the tambourines.

And so, you get this kind of tambourine thing going with the trumpets, with the lyres, with the harp, and with the trumpets, the shofar. And so, these are the instruments

of praise. In other words, they took the musical instruments that they have and they use those instruments to praise God.

It seems to me we have modern instruments, guitars, and other things, and we should use those instruments to praise God. All sorts of different types of instruments. And notice the singing goes with this all.

I haven't really developed the notion of singing. I just thought of that. I really should develop on how many times it mentions we sing a song to the Lord.

And so, it's with music and music is able to touch our soul in a way that other things can't. I just say this, my mother-in-law's got Alzheimer's or dementia and she's had it for about 15 years. And so, she doesn't recognize anybody in the family.

She doesn't recognize my wife who's her daughter. Probably I didn't even want to say it. It's been a long time.

However, you play the song How Great Thou Art. Does anybody remember Billy Graham? How Great Thou Art. You play that song or you play Amazing Grace and grandma who cannot remember anybody in her family, even her own husband, who's now passed.

She cannot remember anybody. You play How Great Thou Art and she's into it. You play Amazing Grace and she's into it.

Sometimes even with tears coming down her face. And it's just, it's beautiful. The song is able to get into our soul so deeply that even dementia can't rid ourselves of it.

It's so deep and I've seen this. As we said, when people play songs, it touches their souls, especially when they approach death and other things like that. If you're ever around people who are on the verge of death and they know they're going to die, a lot of times they will ask.

I have a friend who sings and he sang to his father and he brings the hymn book and he would sing to his father over the telephone as the father approaches death. So music, sing and song, sing songs of praise. I have not developed that particularly, but it's pretty obvious.

Here's the song and shout. I guess we have done at least that here. And this is we're going to how to praise again.

And we're just going to mention the song here briefly and shouting. We've already mentioned the shouting and the things like that. Let me just read some of these things.

And there's a reason why I want to bring this one up. Psalm 65, actually let me go down one. Yeah.

Okay. Psalm 65 verse 13, says this, the meadows are covered with flocks. The valleys are mantled with grain.

So, you get the hills, the meadows are covered with flocks and the valleys are mantled with grain. They shout for joy and sing. Who sings? The meadows and the valleys.

The meadows and the valleys are said to be personified. Meadows can't sing. They're where the flocks are.

The valleys can't sing. That's where the grain is grown, but yet they sing. It said they shout for joy and sing.

Where have we seen that before? Where the very elements of nature, the very elements of nature are viewed as shouting to God and praise to God. In other words, human beings, use our mouths, our lips, our tongues, and we shout to God with uplifted hands or clapping of hands. That's what we do as humans.

We're animated, but even the inanimate world, the meadows, and the valleys are shouting to God, praise to God. It kind of reminds me, do you remember Jesus coming in and Luke chapter 19? And the people say, do you hear what these little kids are saying? If these people were quiet, even the rocks would cry out. And Jesus said, even the rocks would cry out, and apparently even nature itself.

Remember how in Romans 8, it says, all of creation is groaning, waiting for the coming day. Even apparently the creation itself expresses itself in praise to God. And we as human beings then can join in with this kind of personification of the inanimate objects that we of all people should be much more articulate in our praise.

As the valleys and the hills, they have the groaning because of sin. We have had the redemption of Jesus Christ and the freedom, the Exodus, et cetera. We should praise God all the more.

So how to praise, the personification, and then the Fest of Throng is another how to praise that these things are done in community. And so, it says in Psalm 68 verses 24 to 26, your procession has come into view, O God, the procession of my God and King into the sanctuary in front of the singers, after them the musicians and with

them are the maidens playing the tambourines. Praise God in the great congregation, praise the Lord in the assembly of Israel.

And so, you get this notion of, have you ever been around a stadium where there's like a hundred thousand people and they're all screaming for their team and you're outside that and you can hear it for miles actually. And you can hear this rumbling sound. And so here you get this idea that they're gathered together in the great congregation and they're shouting to God, praising God.

And it's boisterous. It goes out and you can hear it in the assembly of Israel, the Fest of Throng coming, the procession coming to the congregation. And so, there's this kind of orderly procession by which this happens.

So, the how to praise, and then we move on to the great congregation as we were just looking and the great congregation into the sanctuary. And so, Psalm 68 verse 26, praise God in the great congregation, praise the Lord in the assembly of Israel. Okay.

And okay, moving on to the sanctuary. It says, with whom I once enjoyed sweet fellowship as we walked with the throng at the house of God. So, this guy is reflecting on life and he's saying, I remember those processions.

I remember going up to the house of God and walking with my friends and praising God as we joined together in that sweet fellowship as we went to the house of God, the house of God being the sanctuary. Now how to praise. There's not only the singing and shouting, the playing of instruments, and the gathering of the great congregation and that kind of thing.

But there's also this notion of telling and that's for people like myself who can't sing very well. And so, there's the actual telling or proclaiming of praise. So, this is a more articulate kind of thing.

In chapter 71 verses 15 through 18, it says, my mouth will tell of your righteousness, of your salvation all day long, though I know not its measure. I will come and proclaim your mighty acts, O sovereign Lord. I will proclaim your righteousness, yours alone.

And so, he's saying now, my mouth is going to tell, I'm going to tell people what you've done. I'm going to proclaim what you've done, your righteousness, yours alone. Since my youth, O God, you have taught me.

And to this day I declare your marvelous deeds. So, what is praise? It's this declaring of God's mighty deeds, of telling of God's mighty work in somebody's life. Even when I am old and gray, remember this is Psalm 71.

Even when I am old and gray, do not forsake me, O God, till I declare your power to the next generation, your might to all who are to come. And so, there's this view as a person gets old, that one of the great things about an older person is they've seen these mighty works of God and they tell the next generation of these mighty acts of God that they had seen. I've had a father who, and my mother told me the story of my father.

And when he saw the great work of God, he was out and he was a youth group sponsor. They were walking through Buckhorn State Park and there's a swamp there. The swamp is probably 50 to a hundred acres, it's over 50, it's more like a hundred acres, a huge swamp with all the bulrushes and reeds.

So, my dad would like to take these kids through this swamp. One of the guys was wearing a contact lens. So, all of a sudden this contact lens, Nate Lee, his contact lens falls out in the swamp.

It's like, holy cow. I mean, you know what I'm saying? When things go down in the swamp, you don't want to go down and look at where your feet are. And so, it pops out, they look for it, they can't find it.

So, it's starting to get dark. You don't want to be out there in the dark. And so, my dad realized it was getting dark.

He told Nate, by the way, these things were, I don't know what they are now. They're probably cheap now, but they were very expensive back in those days, a couple hundred bucks at least. So, Nate's contact popped out and my dad said, okay, it's getting dark.

We haven't been able to find it. We need to go home. Nate, you and I will come back tomorrow and find it.

They went home. What's the problem? When you come out the next day and you walk into the swamp, are you going to find it? My father tells a story. My dad prayed.

Nate and he came back the next day. My dad prayed. After he was done praying, he looked down in the swamp and there was the crazy contact lens right there.

He just reached over and picked it up. There it was. And you say, wow, what are the odds of something like that happening? I'd get lost in that swamp, let alone come back to the exact same spot, which you couldn't find it when you just dropped it.

Come back a day later, you walk right up, you pray to God, and boom, he finds it. Nate Lee is a pastor in Buffalo, New York now from what I've been told. And anyways, God's mighty acts, how should I say, and older people remember the story.

So, they came to my father. My mother then told me the story of what happened. My father never would, he wouldn't talk about stuff like that.

He was, how should I say, he's a very introverted, quiet man. But my mother, she shares the story. So anyway, proclaim it to the next generation.

We're going to come back to that idea. Now the place of praise, and I want to move more quickly through this because we've talked, we will talk quickly about these ideas, the place of praise. As I was going through looking at praise in the second book of this altar, it kept coming back to certain places where praise was done.

And so, I don't want to minimize those places important. So let me just look at some, the house of God, his holy mountain, and his altar. These are all coming from chapters 42 and 43.

In other words, this is how this book starts out. Notice the topographical or geographical or place references here. It says 42:4, these things I remember as I pour out my soul, how he used to go with a multitude leading the procession to where? To the house of God with shouts of joy and thanksgiving among the festive throng.

Chapter 43, it's parallel to Psalm 42 verses three and four, sending forth your light and truth. Let them guide me. Let them bring me to your holy mountain, the place where you dwell.

Where does God dwell? He dwells on his holy mountain. Then I will go to the altar of God. On this holy mountain is the altar of God.

I will go to the altar of God, to my joy and delight. I will praise you with the harp, O God, my God. And you can see all these themes blending together as he goes to the temple and as he's at the altar and he praises God there as joy and his delight overflows.

Psalm 68 verses 16 through 20 and then 24 through 26 and 35. I'll just kind of read these together. There's this movement from Sinai where God dwelt in Sinai.

Remember the Ten Commandments and Moses and there's this movement from Sinai, the Ten Commandments, the great mountain of God in Sinai up to the sanctuary in Jerusalem. And so, the Psalm then portrays this movement of God as God himself moves from, now where is God? You'd say God is omnipresent. God is everywhere.

And I'm afraid sometimes when we take the omnipresence of God, we downgrade or diminish the notion that God dwells in a particular place. And what happens is our omniscience kind of swallows everything up rather than this discrimination, this movement from Sinai up to Jerusalem where the sanctuary is. And the Psalmist is really into that.

Now, again, be careful about how you use omniscience to denigrate specific geographical references. Psalm 68 verse 16, why gaze in envy, O rugged mountains, at the mountain where God chooses to reign, kingship motif, where God himself will dwell forever. The chariots of God are tens of thousands and thousands of thousands.

The Lord has come from Sinai into his sanctuary. So, this movement from Sinai, the mountain of God, over to the sanctuary, Jerusalem. When you ascended on high, you led captives in your train.

New Testament reference. You received gifts from men, even from the rebellious that you, O Lord God, might dwell there. Praise be to the Lord, to God, our Savior, who daily bears our burdens.

Selah. Then down chapter 68 verse 24, just a few verses down. Your procession has come into view, O God, the procession of my God and King into the sanctuary in front of the singers, after them the musicians, and with them the maidens playing the tambourines that we've read before.

Praise God in the great congregation. Praise the Lord in the assembly of Israel that gathers at the sanctuary there. Psalm 68 verse 35, just down a few more.

You are awesome, O God, in your sanctuary. Notice how it puts God in the sanctuary that God has their special places for God. In your sanctuary, it's not restrictive, but there are places that are special to him.

In your sanctuary, the God of Israel gives power and strength to his people. Praise be to God. So that's dealing with the sanctuary.

Now I want to get more specific than with sanctuary and a particular mountain there. And you'll notice that Zion is talked about in particular. Psalm chapter 65 verses one and four, Psalm 65 verses one and four, praise awaits you, O God.

Where? In Zion. You say, well, in heaven, praise awaits. No, praise awaits you, O God, in Zion to fulfill our vows will be fulfilled.

Blessed are those you choose and bring near to live in your courts. We are filled with good things of your house, of your holy temple, of your house, of your holy temple, your sanctuary. And where is it located? In Zion.

The holy temple in Zion. Next one, sanctuary, Psalm 63 verse two, it says, I have seen you in the sanctuary and beheld your power and glory. Where? In the sanctuary.

Place of praise, continuing that theme of the place of praise. You have here the city of God. One of the few places in the Bible that refers to Jerusalem as the city of God.

And then Psalm 46 verses four to seven, let me just read this. There is a river whose streams make glad the city of God, the holy place where the Most High dwells. Where does God dwell? You say God dwells in heaven or God dwells everywhere.

No, this is more specific than that. It says the city of God, the holy place, the city of God, Jerusalem. God is within her.

She will not fall. God will help her at the break of the day. Nations are in uproar, and kingdoms fall.

He lifts his voice and the earth melts. The Lord Almighty is with us. The God of Jacob is our fortress, Selah.

Remember how that kingship metaphor gives weight into the fortress and the great strong tower idea. Another one is similar going back to the Zion theme, Psalm 48. Psalm 48, if you ever go to Jerusalem, you want to keep Psalm 48 close to you.

Psalm 48, great is the Lord and most worthy of praise in the city of our God. Notice that phrase, city of our God, his holy mountain. It is beautiful in its loftiness, the joy of the whole earth like the utmost heights of Zaphon is Mount Zion, the city of the great King, the city of the great King.

Notice the King metaphor coming through and where does the great King dwell? He dwells on Mount Zion, not on Mount Zaphon. God is in her citadels. He has shown himself to be her fortress.

And so, you get the idea of God himself becoming the fortress to protect his people. Psalm 52 let me finish the rest of that. I skipped verses 13.

I want to go back 48:12 through 14. And these are beautiful to read. I remember reading these up on top of the walls of Jerusalem itself.

It says, walk about Zion, go around her, count her towers, consider her ramparts, view her citadels, that you may tell of them to the next generation. For this is our God forever and ever. For this God is our God forever and ever.

He will be our guide even to the end. And what is it? Walk around the ramparts and tell the next generation about Jerusalem. Tell the next generation about Jerusalem.

There's a, by the way, there's a program that I wrote years ago called Get Lost in Jerusalem, where you can actually walk the streets of Jerusalem in a virtual world. It's not done as well as things are done now with Google maps you can actually go into Jerusalem as well with, but it's still, we'll take you to various places and explain things to you. So it says, walk about Zion, go about her, count her towers.

Then in chapter 50, verse two, it says this, from Zion, perfect in beauty, God shines forth. And so, you get this thing from Zion, perfect in beauty, God shining forth. Psalm 66 verses 13 and 14, we back to Psalm 66.

If you notice, I will come to your temple with burnt offerings and fulfill my vows to you, vows my lips promised and my mouth spoke when I was in trouble. I was in trouble. I made vows to God.

Where do I go to fulfill my vows? I go to the temple to fulfill those vows. And then the temple specifically referenced, and we've talked about Psalm 43.4 and other things. The house of God.

Okay. So, this is the place of praise. But now what I want to do is make a movement from the temple, the place of praise, the sanctuary.

And I want to move to another one. We've talked about the city of God. We've read things about how it's designated as Zion, the city of God, the city of the great king.

And now what I want to do is document as I was going through, I kept noticing that God would dwell on Zion, his holy temple, the city of the great king, Jerusalem. But then what happened was the praise kind of broke out of Zion and went to the extent, all the ends of the earth. And so, what you noticed is that there's the Zion theme, which then is transcended.

Zion becomes the Big Bang theory. It becomes the central thing and then it blows up and goes to the ends of the earth. And do you remember Jesus' comment to the woman of Samaria, that neither on this mountain nor in Jerusalem will you worship God because God seeks worshipers that worship him in spirit and in truth.

And it sounds like Jesus is kind of saying, O, it doesn't matter. You know, the place doesn't matter. But I don't think that that's what's being said there.

I think what's being said is that this is the time now, Jesus is here, that Zion, the praise of God goes out from Zion to the ends of the earth. And so that's where we are now in terms of the ends of the earth. And this is foreshadowed.

It's said explicitly actually in the Psalm, the universality of praise. So I want to move beyond Zion. Zion is definitely there.

I don't want to diminish that. I want to recognize that they had great respect for Zion, the house of God, the temple of God, the sanctuary. But then there's a transcending of that as it goes out universally.

So, let's look at some of these universality verses. Psalm 66 verses one and two says, shout for joy to God, all the earth, not just Zion, all the earth, not just the congregation of Israel, not just the assembly of Israel, but all the earth. Sing the glory of his name.

Make his praise glorious. All the earth bows down to you. They sing praise to you.

They sing praise to your name. Going beyond that now, nations again, this is Psalm 67 verses four and five. May the nations be glad and sing for joy.

You who rule the peoples, plural peoples, not just Israel, justly and guide the nations of the earth. May the peoples, not just Israel, may the peoples praise you, O God. May all the peoples praise you.

And so you get this kind of movement out. And what we can see is the church beyond Israel and to the whole world. May the peoples praise you.

Psalm 68 verse 32, Sing to God, call to praise, sing to God, O kingdoms of the earth, sing praise to the Lord. Not just Israel, the kingdoms of this earth, all of them sing praise to God. Sing praise to the Lord.

And then the last one, which I love because I love Matt Hoffland's song, Psalm 57:5 in verse 11. This is a refrain. A refrain is something in a Psalm where you'll see that it says the same thing twice.

It's beautiful. When you hit a refrain, you know, that's what the guy's talking about. He's hit this refrain.

So, he says, this is the refrain, be exalted, O God, above the heavens. Let your glory be over all the earth. Not just Zion, let your glory be over all the earth.

Then down in verse 11, Psalm 57.11, the same refrain, be exalted, O God, above the heavens. Let your glory be over all the earth. And so, there's a transcending kind of thing of Zion.

We want to give Zion its due. The place of God in the assembly of Israel was marvelous. It was glorious.

It was perfect in beauty and things, but then there's this moving out to the universality of praise and things. Now content. What is the content of praise? And we'll move quickly here because we're running out of time.

There's a guy named Klaus Westermann who's done some very interesting things in terms of this descriptive praise, what he calls descriptive praise. That means praising God for his actions and who he is, that is for his attributes, his holiness, and his loving. We're going to see his loving, kindness, his mercy, and his mighty acts of old, his mighty acts of God.

And that's called descriptive praise. Westermann also then says there's declarative praise. And this is declarative praise for God for specific deeds that he has done, specific reports of deliverance.

And so, this is more thanksgiving for what God has done for an individual and specific deeds that he has actually done. And so, he separates between descriptive praise and declarative praise. So, we want to look at some of these different types of praise.

And so, we'll start out with Psalm 64 verses 9 and then 66 verse 3. And it says this, all mankind will fear and will proclaim the works of God and ponder what he has done. So, what is the content of praise? The content of praise is the works of God. The works of God are the content of praise.

Verse 3 of chapter 66, 66:3, says to God, how awesome are your deeds? The works of God, these people saw the works of God all around them. I think that one of the problems of secularism is that people look around, God's doing amazing things all around us. And people, because we're so secular, we don't think about God in that equation.

We see it as just some scientific thing that's happening. That's just kind of impersonal. These people saw God's majestic works everywhere.

How awesome are your deeds? So great is your power that your enemies cringe before you. Psalm 65 verses 6 through 8 says this, now this is talking about creation. So, I want to first say one of the contents of praise is going to be this notion of creation.

That's going to be one of them. And then we'll develop things, creation, it goes back to creation. People today, we love to argue over creation.

When did creation happen? How did creation happen? The guys in Psalms aren't worried about the when it happened or why it happened or how it happened. They're interested in God's mighty acts and his mighty works in creation. And so they're using creation to praise God.

There's a doxological function of creation. And that's the important point for the Psalmist is the doxology to praise God for his wonderful creation. And that seems to me to be the focus of Genesis 1 and 2. By the way, it's much better to be than arguing all the time over everything, every jot and tittle there.

But anyway, Psalm 65 verses 6 through 8 says, who formed God, who formed the mountains by your power, having armed yourself with strength, who stilled the roaring seas. Who stills the seas? In the ancient world, the seas were viewed as chaos. The ancient seas were viewed as chaos.

They were the realm of the gods of chaos and darkness and things like that. And what happens is it says, no, there is one God and he stills the sea. God is able to still the sea.

The roaring of their waves, the turmoil of the nations, who does that? God stills the sea. Now you can see me smiling because who am I talking about? I'm talking about Jesus. Now, remember Jesus out, be still and the waves go still.

Does that freak the disciples out? It freaks the disciples out because who can still the seas? They know this stuff from the Psalms. Who is the one who stills the sea? It's Yahweh, it's God who stills the sea and Jesus then stills the sea. And it's like, whoa, Jesus, God stills the seas.

And so, it's a beautiful reference there. Those living far away fear your wonders where morning dawns and evening fades. You call for songs of joy, kind of the sunrise and the sunset.

Sunrise, sunset, sounds like a movie I once listened to. Sunrise, sunset, you see the beauty and the magnificence of God and the colorful displays of every morning. The sun sets and the sun rises differently.

It's just beautiful. Now creation, yes, but then the Psalmist goes, creation, God's creation, doxological, praise God, but also the providential care of creation. And so you see this in Psalm 65 verses 9 and 10.

He says, not only did you create this, but you care for the land. You care for the land and water it. You enrich it abundantly.

The streams of God are filled with water to provide people with grain. So, for so you have ordained it. You drench its furrows and level its ridges.

You soften it with showers and bless its crops. And so, you see these people praising God for the rain. Israel is a rain culture.

It's different than Nile. The Nile is a river culture. And so Israel had to depend upon God for the rain and God gave the rain.

And the Israelites said, yeah, God, thank you. And this is a basis for praise. God's providential care for the land upon which they lived.

Now, not only creation and providence but now more specifically, I'd like to move into specific mighty acts of God that are found in the book of Psalms that are these mighty acts of God, which become the basis for praise. Psalm 66 again, Psalm 66, we're going to look at the Exodus. Now the Exodus, I'm not going to steal anybody's thunder, but there's a fellow named David Emanuel who I'm hoping to capture later on, in late spring or early summer.

He is going to develop for us the notion of the praise of God or the Exodus motif in the Psalms. He's going to develop five Psalms, Psalm 78 and some of the other Psalms, Psalm 105, 106, and Psalm 135. He's going to develop five Psalms for us where this Exodus motif, the Exodus motif is a great redemptive act in the Old Testament.

David has done his dissertation on the Psalms and how you can hear the echoing of the Exodus through the book of Psalms. Beautiful stuff. David will be doing that for us.

And so, I'm just going to tease you here about this motif that comes up about the Exodus and how it occurs. Psalm 66 verse six, says this, he turned the sea into dry land. They passed through the waters on foot.

Come, let us rejoice in him. In other words, because of the Exodus, he split the waters. We came through on foot.

Let us rejoice in God because of the great work he did in the Exodus. And not just the Exodus, here he goes next to the conquest. The conquest in Canaan with Joshua, when Joshua took the people and they took the land.

This is Psalm 44 verses two through four. With your hand, you drove out the nations and planted our fathers. You drove out the nation, and planted our fathers.

You crushed the people and made our fathers flourish. It was not by their sword that they won the land, nor did their arm bring them victory. It was your right hand, your arm, and the light of your face.

Why? For you loved them. You are my King and my God. You know, it's the King's victory over the, who decrees victories for Jacob.

You are my King and my God who decrees victories for Jacob. The conquest of the land, is an idea. The Shekinah glory, the Shekinah glory moves from Mount Sinai over to Mount Zion.

This shift of the Shekinah glory of God from Mount Sinai to Zion that we've looked at before. The chariots of God are tens of thousands and thousands of thousands. The Lord has come from Sinai into his sanctuary in Jerusalem.

Psalm 68 verses five and six. Now this gets to be more mighty acts, but look at how it goes down now. What are God's mighty acts? Because he as King is a father to the fatherless, a defender of widows is God in his holy dwelling.

God sets the lonely in families. He leads forth the prisoners with singing. Let me go back to that.

God sets the lonely in families. We all have aloneness in our culture now. Families, the importance of families, and the breakdown of the family have left I think people with this deep, deep sense of loneliness.

God sets the lonely in families. He leads forth the prisoners with singing, but the rebellious live in a sun-scorched land. Personal deliverance, not only has God delivered the nation and that kind of thing, but also personal deliverance.

Psalm 54:7 says, for he has delivered me from all my troubles and my eyes have looked in triumph on my foes. Psalm 54 verse seven. And then telling what God has done for me as a result of God's deliverance of me in particular.

Psalm 66 verse 16, come and listen, all you who fear the Lord, let me tell you what he has done for me. Let me tell you what he has done for me. Psalm 66 verse 16.

And then God's hope for future deliverance. But may all who seek you rejoice and be glad. May those who love your salvation always say, let God be exalted.

Let God be exalted. And this becomes another theme that I didn't trace through, but it's really interesting. Some of the Psalms are linked to a kind of a tale to a head with this notion of being exalted, O Lord, above the nations.

So, this is basically the Psalmist giving praise to God and the content of praise. Now this content of praise then goes over to the forgiveness of sin. Psalm 51 verses 14 through 18, save me from blood guilt, O God, the God who saves me.

My tongue will sing of your righteousness. You save me, I will sing of your righteousness. O Lord, open my lips and my mouth will declare your praise.

You do not delight in sacrifice or I would bring it. You do not take pleasure in burnt offerings. The sacrifices of God are a broken spirit and a broken and a contrite heart.

O God, you will not despise. In your good pleasure, make Zion prosper. This is Psalm 51, David's great penitential Psalm after a sin with Bathsheba.

In your good pleasure, make Zion prosper, build up the walls of Jerusalem. It's kind of interesting in this penitential Psalm, build up the walls of Jerusalem. Then praise of his attributes.

We'll just hit these quickly. These actually could be developed in the whole lectures themselves. Psalm 62.12 says this, and that you, O Lord, are what? Loving.

That you, O Lord, are hesed. You are hesed. Covenantal love, stubborn love, unfailing love, covenantal love.

You don't quit a love that doesn't quit. It's this notion of steadfast love. Hesed is the Hebrew word for that.

That you, O Lord, are hesed. Surely you will reward each person according to what he has done. Very interesting comment there.

Surely what is God's love? You will reward each person according to what he has done. 66.3, say to God, how awesome are your deeds? So great is your power that your enemies cringe. Praising God for his power, for his might.

Also then next, I'm just hitting these attributes of God kind of thing. Righteousness. Psalm 71.19, your righteousness reaches to the skies, O God.

You have done great things. Who, O God, is like you? That's a question. It's a rhetorical question.

It causes us to think, who is like God? Micaiah. Who is like Yahweh? There is no one like him. He is a sui generis. He is a one-of-a-kind. He is totally unique. There's nothing else in the universe like him.

Who's made in his image? That's a thing for praise too. Out of all the universe, who's made in his image? Humankind. Amazing.

Now righteousness. Metaphors are used to talk about God in praise. In terms of the content of praise, they talk about God being a refuge, a strong tower, a fortress, and that he gives salvation and those types of things.

And so, these are wonderful things. The name of God is to be praised. The name of God is to be praised.

The name of God is a metonymy for God himself. And the name represents in our culture, sometimes we would say that the name, your name is important. It means something in status and things.

Now I want to conclude this in our fourth talk about the implications for contemporary worship and the implications. I want to just say that, first of all, the praise of God is noisy, loud, exuberance, exalting God, not in a narcissistic focus on myself, but a focus upon God. Our culture seems to be moving into this narcissism where we focus on ourselves all the time and only what's good for me matters.

And this breaks us out where praising God puts us moving outward toward God and considering his greatness, the focus on the great King who delivers and saves and avenges. So, praise is loud and noisy. We've kind of worked with that.

God's amazing acts of old are told. The current work of God, yes. The current work of God, yes, but telling of the great acts of God of old, of creation, his providential care, the Exodus, the conquest, all these great things that mighty works of God in the past.

How does that work when our culture is basically, we have our young people growing up with biblical illiteracy, that they don't know the mighty acts of God. All they know is a few stories about Jesus, maybe in the New Testament, but they don't know the mighty acts of God from the Old Testament. Their praise then lacks historical depth.

The praise lacks the roots that are rooted in the great Exodus traditions and the conquest traditions under Joshua, under the kings of Saul, David, and Solomon, and the many kings of Israel and the prophets of old. Even the psalmists are not well known. I mean, how many people really have heard many sermons on the Psalms themselves? And so, this illiteracy then truncates our praise of God because we can't praise him for works of old because we've never learned to appreciate those works of old.

So, there's basically a flatness of our praise. We praise God for what he's done for me lately, but it lacks the roots of telling the next generation and that continuity down in that. The praise of God for Zion, not diminishing the importance of place in the sanctuary where God dwelt on Zion, but then the moving out to the universality of praising God through all the world.

His throne, the connection between his throne and our lives, and this movement about going out into all the world. How do we experience the presence of God? This is his world. This is my father's world.

How do we experience the presence of God as he was on Mount Zion in glory and power and holiness? How do we experience the presence of God in power and holiness in our lives every day? Because God's temple is where now? We are God's temple and God dwells with us, Immanuel. And therefore this praise thing kind of blows out in beautiful ways and just in the universality over all the earth. Now lament we mentioned is a basis for praise.

I think this is a kind of a counter to what I would call the prosperity others have called actually the prosperity gospel. In other words, because in the Psalms people cry out to God because they're in trouble and they cry out to God and their praise then comes to God out of this lament. Sometimes I think that we don't allow people to lament and grieve.

Grief is a really important part and we don't allow for grief and lament because we've got to rejoice in the Lord always. And again, I say rejoice. So if you see somebody grieving, you just slap them on the back and say, Hey, you need to rejoice in God.

Rejoice in the Lord always. And again, I say rejoice. Really? Is that what that verse means from over in Philippians? I don't think so.

The depths of lament is where the cry of the soul comes up to God and that is where God gets involved. He delivers us, saves us, and then that's the basis for praise. So lament is the basis for praise and lament gives this rich hue to our praise.

It's not just all this happy, happy praise, but we praise God because we've come out of the depths. Let me just use that word. We've come out of the depths and therefore we praise God because now out of the darkness we've come into the light and we can see.

It's beautiful. The victory of God over evil, the victory of God over evil, that there is evil, that there is evil in the world and there needs to be victory over the evil. I think I see in a lot of our culture is just this tolerance for evil.

That if you just tolerate it, love it, pat it on the head, it'll be okay. Whereas the Bible portrays God as being victorious over evil, that evil is attacking the psalmist and people need deliverance from that. So, this becomes the basis for praise too, the victory of God over evil and that kind of thing.

Now the hope to praise. As I was finishing up this lecture, something clicked and I hadn't seen it before. I want to say that Psalms 42 and 43, begin as a pair and then Psalm 71 just before 72.

But at the end of this, you have this hope of praise and this hope of praise really animates and picks up the soul of this thing. This thing is repeated in Psalms 42 and 43. This refrain is repeated three times.

So, this refrain binds Psalms 42 and 43 together. Here it is Psalm 42 verses 5, 11, and then 43:5. The same refrain is repeated. Why are you downcast, O my soul? Why so disturbed within me? Put your hope in God.

How? Why? Put your hope in God for I will yet praise him. What lifts his soul when he starts thinking, I am going to praise God again. I may be down, my soul is downcast and they're disturbed within me, but I have this hope that I will praise God, my Savior, and my God.

That's how the book starts. Put your hope in God for I will yet praise him. How does the book end? Psalm 71 just before Psalm 72, the end there.

It says this in Psalm 71 verses 5 through 6 and then 14 and 16. It says this, for you have been my hope, O Sovereign Lord, my confidence since my youth. From birth, I have relied on you.

You brought me forth from my mother's womb. I will ever sing or I will ever praise you. But as for me, I will always have hope.

I will praise you more and more. My mouth will tell of your righteousness, of your salvation all day long, though I know not its measure. And so just a beautiful way that this hope ends there.

And now I'd like to end with this last thing, coming back to Psalm 42 and the praise. I want to say underlying this whole praise of God that we've been talking about, I want to come back to the passion that there seems to be in the psalmist, this passion for God. And this is said in, I think of, does anybody read A.W. Tozer? He's got a book, *The Pursuit of God*.

And on the front cover of this book, I'm sure it's been reprinted and I'm sure it's not on the cover probably anymore. It's this deer looking for water. And if you've ever seen animals out in the desert, including human beings, they need water.

And so, here at Psalm 42, this is how book two starts. And what I want to suggest is these two verses are the basis on which the whole book is built in this kind of praising God. Here's the way it starts.

And it starts out with this passion for God. The pursuit of God, as A.W. Tozer would say, as a deer pants for streams of water, so my soul pants for you, O God. As a deer pants for water, so my soul pants for you.

My soul thirsts for God, for the living God. When can I go meet with my God? Thank you for watching this series. I pray that that passion of God be in your soul and that the praise of God be on your lips.

We just did book two of the Psalter. Guess what? There are four other books, the praise of God through the Psalter and through the rest of the Scriptures. Thank you for joining us and Lord bless you.

This is Dr. Ted Hildebrandt and his teaching on the praise of God in book two of the Psalter. This is session number four on the call to praise, the cause for praise, how to praise, the content of praise, and the place of praise.