

# All Glory, Laud, and Honor 196

*Refrain*

All glo - ry, laud, and hon - or to thee, Re-deem-er, King,

to whom the lips of chil - dren made sweet ho-san-nas ring!

1 Thou art the King of Is - ra - el, thou Da - vid's roy - al Son,  
 2 The peo - ple of the He - brews with palms be - fore thee went;  
 3 To thee, be - fore thy pas - sion, they sang their hymns of praise;  
 4 Thou didst ac - cept their prais - es; ac - cept the prayers we bring,

who in the Lord's name com - est, the King and bless - ed One.  
 our praise and prayers and an - thems be - fore thee we pre - sent.  
 to thee, now high ex - alt - ed, our mel - o - dy we raise.  
 who in all good de - light - est, thou good and gra-cious King!

These stanzas for Palm Sunday have been selected and translated from a much longer Latin poem written by a bishop who was the leading theologian in Charlemagne's court. They are sung to a 17th-century German chorale, as adapted for these words in the mid-19th century.

FORGIVENESS

# 437 You Are the Lord, Giver of Mercy!

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of three staves of music. The first staff has the lyrics 'You are the Lord, giv-er of mer-cy!' with chords Em, D, Em, Am, Em, D, Em above it. The second staff has the lyrics 'You are the Christ, giv-er of mer-cy!' with chords Am, D, C, D, Em, C, Em above it. The third staff has the lyrics 'You are the Lord, giv-er of mer-cy!' with chords Em, D, G, Am, Em, D, E above it. The melody is a simple, plaintive folk tune.

This adaptation of the traditional *Kyrie eleison* text transforms a series of petitions into a series of acclamations. With harsher music these might have seemed bold or rash, but this plaintive setting derived from an Appalachian melody preserves a sense of humility and trust.

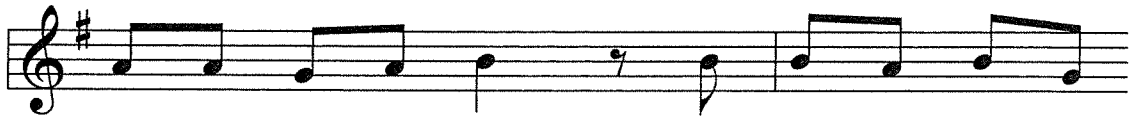
TEXT: Trad. liturgical text; rev. *The Worshipbook*, 1970  
MUSIC: Appalachian folk melody; arr. Richard D. Wetzel, 1972  
Text © 1970 *The Westminster Press* (admin. *Westminster John Knox Press*)  
Music © 1972 *The Westminster Press* (admin. *Westminster John Knox Press*)

WAYFARING STRANGER  
9.9.9

# A Cheering, Chanting, Dizzy Crowd 200



1 A cheer - ing, chant - ing, diz - zy crowd had  
2 They laid their gar - ments in the road and  
3 When day dimmed down to deep - ening dark the  
4 Lest we be fooled be - cause our hearts have  
5 In - stead of palms, a wind - ing sheet will



stripped the green trees bare, and hail - ing Christ as  
spread his path with palms and vows of last - ing  
crowd be - gan to fade till on - ly tram - pled  
surged with pass - ing praise, re - mind us, God, as  
have to be un - rolled, a car - pet much more



king a - loud, waved branch - es in the air.  
love be - stowed with roy - al hymns and psalms.  
leaves and bark were left from the pa - rade.  
this week starts where Christ has fixed his gaze.  
fit to greet the king a cross will hold.

This Palm Sunday hymn recreates the contrasting sounds of Holy Week, moving from the noisy public acclaim of Jesus' entry into Jerusalem to the solitary silence of his body being prepared for burial. It gently reminds us that self-giving is the mark of Christ's true sovereignty.

TEXT: Thomas H. Troeger, 1985  
MUSIC: Paul Benoit, OSB, 1959, alt.  
Text © 1985 Oxford University Press  
Music © 1960 World Library Publications

CHRISTIAN LOVE  
CM

# 197 Hosanna, Loud Hosanna

1 Ho - san - na, loud ho - san - na, the lit - tle chil - dren sang;  
 2 From Ol - i - vet they fol - lowed 'mid an ex - ult - ant crowd,  
 3 "Ho - san - na in the high - est!" That an - cient song we sing,

through pil - lared court and tem - ple the joy - ful an - them rang.  
 the vic - tor palm branch wav - ing, and chant - ing clear and loud;  
 for Christ is our Re - deem - er; the Lord of heaven, our King.

To Je - sus, who had blessed them, close fold - ed to his breast,  
 the Lord of earth and heav - en rode on in low - ly state,  
 O may we ev - er praise him with heart and life and voice,

the chil - dren sang their prais - es, the sim - plest and the best.  
 nor scorned that lit - tle chil - dren should on his bid - ding wait.  
 and in his bliss - ful pres - ence e - ter - nal - ly re - joice.

The opening two stanzas narrate the first Palm Sunday in the past tense, but the third stanza shifts to the present tense to emphasize what current singers do and believe. The repeated elements in this anonymous German tune suggest the repetitive patterns in a crowd's chant.