

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.

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.

199 Filled with Excitement

Mantos y palmas



1 Filled with ex-cite-ment, all the hap-py throng spread cloaks and
 2 As in that en-trance to Je-ru-sa-lem, ho-san-nas
 1 *Man-tos y pal-mas es-par-cien-do va el pue-blo a*
 2 *Co-mo en la en-tra-da de Je-ru-sa-lén, to-dos can-*



branch-es on the cit-y streets. There in the dis-tance they be-
 we will sing to Je-sus Christ, to our Re-deem-er who still
le-gre de Je-ru-sa-lén. A-llá a lo le-jos se vis-
ta-mos a Je-sús el rey, al Cris-to vi-vo que nos



gin to see, there on a don-key comes the Sav-ior Christ.
 calls to-day, asks us to fol-low with our love and faith.
lum-bra ya en un po-lli-no al Sal-va-dor Je-sús.
lla-ma hoy pa-ra se-guir-le con a-mor y fe.

Refrain / Estribillo



From ev-ery cor-ner a thou-sand voic-es sing praise to the One who comes
Mien-tras mil vo-ces re-sue-nan por do-quier; ho-sa-na al que vie-ne en el



in the name of God. Our ac-cla-ma-tion breaks forth in shouts of
nom-bre de Dios. Con un a-lien-to de gran ex-cla-ma-

Though they have different perspectives, all four gospels give an account of Christ's entry to Jerusalem (Matthew 21:7-9/Mark 11:7-10/Luke 19:35-38/John 12:12-15). This Mexican hymn, appropriate for the beginning of worship on Passion/Palm Sunday, captures the crowd's enthusiasm.

JESUS CHRIST: PASSION AND DEATH

praise, our tri - um-phant song of joy: "Ho - san-na,
ción * pro-rrum - pen con voz trium - fal: "¡Ho - sa - na!

ho - san-na to Christ! Ho - san - na, ho - san - na to Christ!"
¡Ho - sa - na al rey!" "¡Ho - sa - na! ¡Ho - sa - na al rey!"

The musical score is written on two staves. The first staff contains the first line of music and lyrics. The second staff contains the second line of music and lyrics. Chord symbols (D7, G, C, F6, G7, C) are placed above the notes. The lyrics are in English and Spanish. The Spanish lyrics are in italics.

Stay with Me

204

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of music. The first system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a dotted quarter note Bb4, and a half note A4. The piano accompaniment consists of a steady bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The second system continues the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5, then a dotted quarter note Bb4, and a half note A4. The piano accompaniment continues with the same bass line. The lyrics are: "Stay with me; re - main here with me; watch and pray. Watch and pray."

This chant from Taizé intended for repeated singing is based on Jesus' request to the disciples in the Garden of Gethsemane (Matthew 26:38/Mark14:34), a simple request they did not fulfill. When singing these words we need to hear in them an ongoing call to be alert and faithful.

TEXT: Taizé Community, 1982
MUSIC: Jacques Berthier, 1982
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STAY WITH ME
Irregular