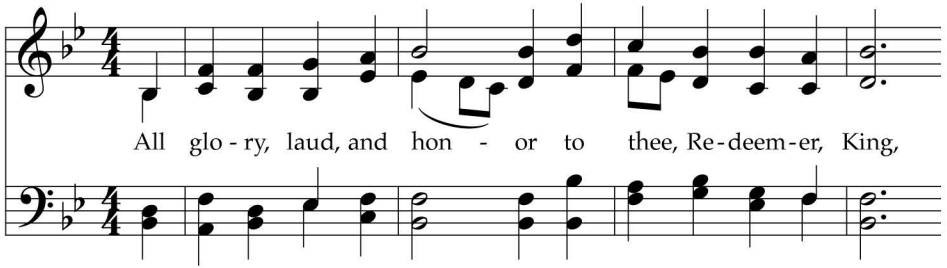
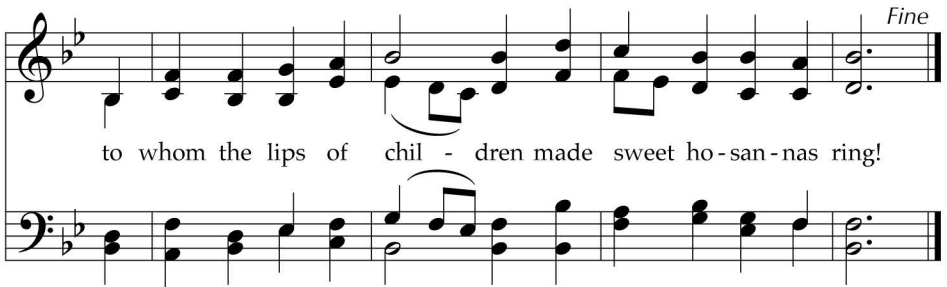


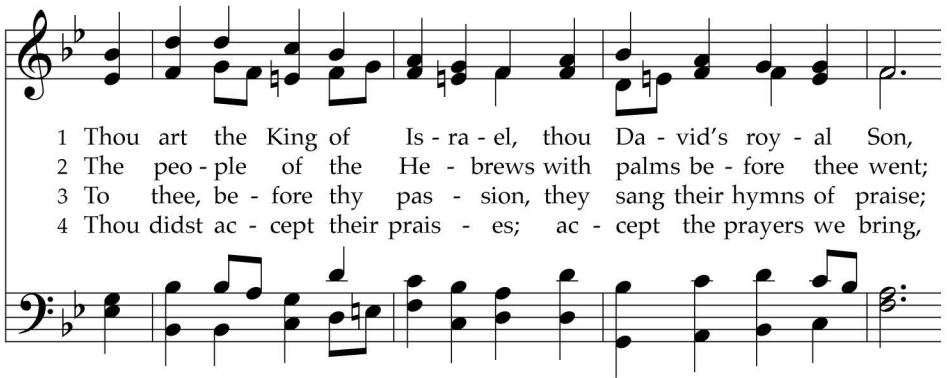
All Glory, Laud, and Honor 196

Refrain


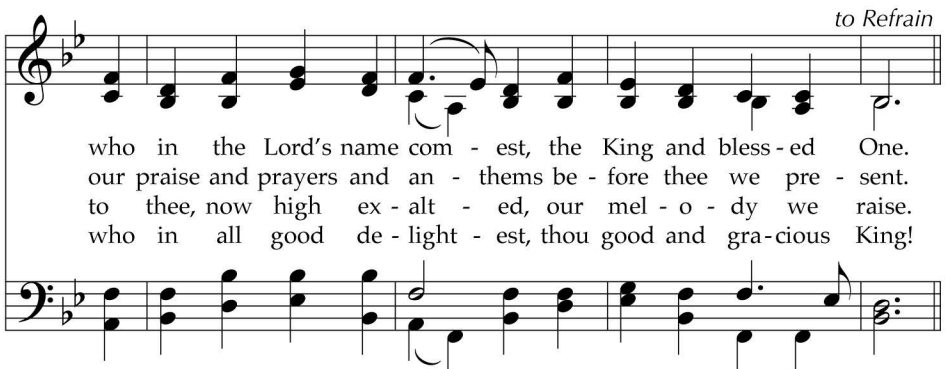
All glo - ry, laud, and hon - or to thee, Re-deem-er, King,



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,



to Refrain

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.

I Want Jesus to Walk with Me 775

1 I want Je - sus to walk with me;
 2 In my tri - als, Lord, walk with me;
 3 When I'm in trou - ble, Lord, walk with me;

I want Je - sus to walk with me;
 in my tri - als, Lord, walk with me;
 when I'm in trou - ble, Lord, walk with me;

all a - long my pil - grim jour - ney,
 when my heart is al - most break - ing,
 when my head is bowed in sor - row,

Lord, I want Je - sus to walk with me.
 Lord, I want Je - sus to walk with me.
 Lord, I want Je - sus to walk with me.

The two equal phrases in each line suggest that this African American spiritual shares some characteristics of work or field songs that were used to coordinate the efforts of slaves involved in tasks (road clearing, ditch digging, etc.) that needed combined rhythmic strokes.

When I Survey the Wondrous Cross 223

1 When I sur - vey the won - drous cross on which the
 2 For - bid it, Lord, that I should boast, save in the
 3 See, from his head, his hands, his feet, sor - row and
 4 Were the whole realm of na - ture mine, that were a

Prince of glo - ry died, my rich - est gain I
 death of Christ my God; all the vain things that
 love flow min - gled down; did e'er such love and
 pres - ent far too small; love so a - maz - ing,

count but loss, and pour con - tempt on all my pride.
 charm me most, I sac - ri - fice them to his blood.
 sor - row meet, or thorns com - pose so rich a crown?
 so di - vine, de - mands my soul, my life, my all.

This familiar text from the beginning of the 18th century grew out of Isaac Watts's desire to give Christians the ability to sing about gospel events. It is set here to a very restrained tune from the early 19th century inspired by the patterns of Gregorian chant.

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.