

# 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!

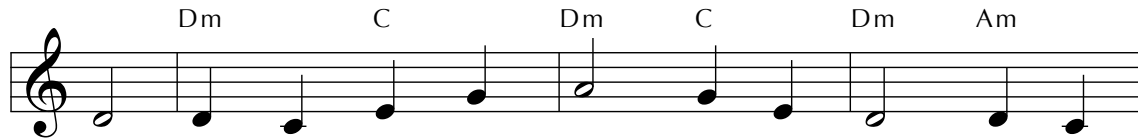
1 Thou art the King of Is - ra - el, thou Da - vid's roy - al Son,  
 2 The peo - ple of the He - brews with palms be - fore thee went;  
 3 To thee, be - fore thy pas - sion, they sang their hymns of praise;  
 4 Thou didst ac - cept their prais - es; ac - cept the prayers we bring,

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!

*to Refrain*

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.

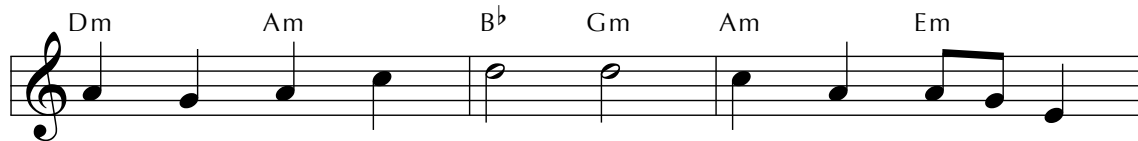
# What Wondrous Love Is This 215



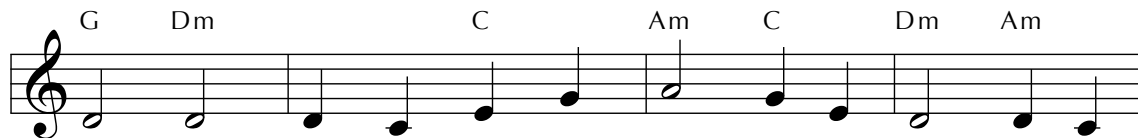
1 What won - drous love is this, O my soul, O my  
 2 When I was sink - ing down, sink - ing down, sink - ing  
 3 To God and to the Lamb, I will sing, I will  
 4 And when from death I'm free, I'll sing on, I'll sing



soul, what won - drous love is this, O my soul! What  
 down, when I was sink - ing down, sink - ing down, when  
 sing, to God and to the Lamb, I will sing; to  
 on; and when from death I'm free, I'll sing on; and



won - drous love is this that caused the Lord of  
 I was sink - ing down be - neath God's righ - teous  
 God and to the Lamb who is the great I  
 when from death I'm free, I'll sing and joy - ful



bliss to bear the dread - ful curse for my soul, for my  
 frown, Christ laid a - side his crown for my soul, for my  
 AM, while mil - lions join the theme, I will sing, I will  
 be, and through e - ter - ni - ty, I'll sing on, I'll sing



soul, to bear the dread - ful curse for my soul!  
 soul, Christ laid a - side his crown for my soul!  
 sing; while mil - lions join the theme, I will sing!  
 on; and through e - ter - ni - ty, I'll sing on.

With its ballad-like repetitions before and after each stanza's central narrative lines, this meditative text needs performance in order to be effective. Its haunting melody proves the means of convincing us that the only adequate response to "wondrous love" is to "sing on."

## 499 Bread of the World in Mercy Broken

Bread of the world in mer-cy bro - ken, Wine of the soul in  
mer - cy shed, by whom the words of life were spo - ken,  
and in whose death our sins are dead: look on the heart by sor-row  
bro - ken; look on the tears by sin - ners shed; so may your  
feast be - come the to - ken that by your grace our souls are fed.

This prayer-text divides into distinct halves, the first four lines being an extended address to Christ, and the last four being a series of petitions. These carefully crafted words are set to one of the most majestic tunes to emerge from the tradition of Reformed psalmody.

# O Sacred Head, Now Wounded 221

1 O sa - cred head, now wound-ed, with grief and shame weighed down;  
 2 What thou, my Lord, hast suf - fered was all for sin - ners' gain:  
 3 What lan-guage shall I bor - row to thank thee, dear-est friend,

now scorn-ful - ly sur - round - ed with thorns, thine on - ly crown;  
 mine, mine was the trans - gres - sion, but thine the dead-ly pain.  
 for this thy dy - ing sor - row, thy pit - y with-out end?

O sa - cred head, what glo - ry, what bliss till now was thine!  
 Lo, here I fall, my Sav - ior! 'Tis I de - serve thy place;  
 O make me thine for - ev - er; and should I faint - ing be,

Yet, though de - spised and gor - y, I joy to call thee mine.  
 look on me with thy fa - vor, and grant to me thy grace.  
 Lord, let me nev - er, nev - er out - live my love to thee.

This poignant hymn originated in a series of Holy Week meditations focused on the parts of Christ's crucified body: feet, knees, hands, side, breast, heart, face. First joined to secular words, this chorale melody has appeared with this text since the mid-17th century.