There in God's Garden



These evocative stanzas on Christ's Passion come from a twelve-stanza hymn by a 17th-century Hungarian pastor, as translated by the preeminent 20th-century hymnologist of the English-speaking world. The tune name honors the composer's home in the foothills of the Appalachians.

JESUS CHRIST: PASSION AND DEATH

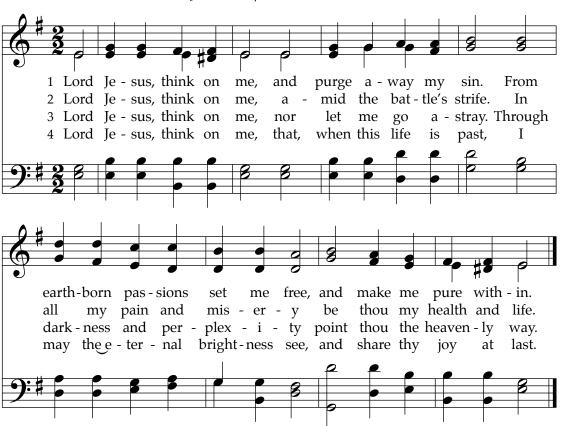


- 5 This is my ending; this, my resurrection; into your hands, Lord, I commit my spirit. This have I searched for; now I can possess it. This ground is holy.
- 6 All heaven is singing,
 "Thanks to Christ whose passion
 offers in mercy
 healing, strength, and pardon.
 Peoples and nations,
 take it; take it freely!"
 Amen! My Master!



This beautiful English paraphrase of a German meditation on Christ's Passion bears testimony to the unobtrusive poetic skill and musical sensitivity of a future Poet Laureate of England. The associated chorale is no less carefully crafted and rewards singing in parts.

Lord Jesus, Think on Me 41



This text is among the oldest hymns in this book; its original Greek version dates from around the beginning of the 5th century. The stanzas used here come from a 19th-century paraphrase, whose simplicity and directness are well complemented by a 16th-century psalm tune.

216 Beneath the Cross of Jesus



For sheer intensity of feeling few hymns can match this meditation on the cross; impressive images and strong contrasts combine to give the text its ardor. The passionate language is augmented by the highly chromatic tune later composed for these words.

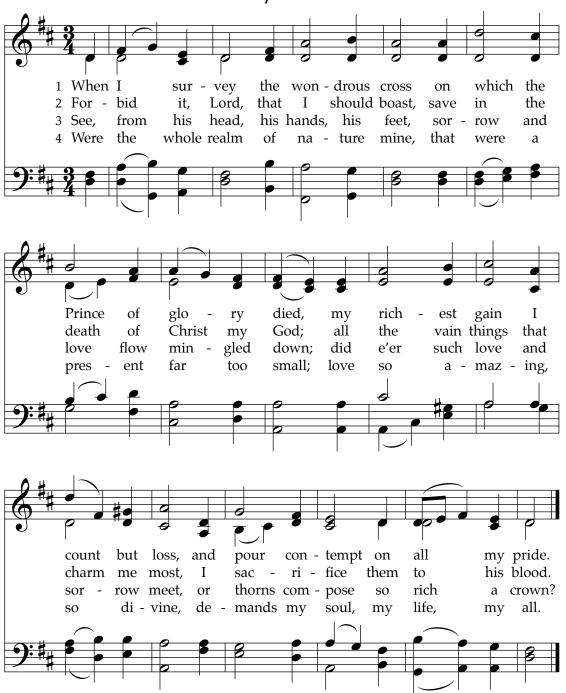
212 Alas! And Did My Savior Bleed



Much like this author's "When I Survey the Wondrous Cross" (nos. 223, 224), this more introspective treatment of Christ's crucifixion calls forth self-sacrifice from the beholder. It is set here to a tune that may well have originated as an 18th-century Scottish folk song.

TEXT: Isaac Watts, 1707 MARTYRDOM CM

When I Survey the Wondrous Cross



This carefully crafted text from the beginning of the 18th century conveys much the same intensity and vividness as a miniature painting of Christ's crucifixion, and this lyrical and dignified tune reinforces the sense that time stands still while we share such meditation.

TEXT: Isaac Watts, 1707 **ROCKINGHAM** MUSIC: Second Supplement to Psalmody in Miniature, 1783; harm. Edward Miller, 1790

220 Go to Dark Gethsemane



The composer intended this tune for "Rock of Ages, Cleft for Me" (no. 438), but its solemn tone and small range make it an effective setting for this series of somber vignettes portraying what Christians can learn from Christ: to pray, to bear the cross, to die, and to rise.

O Sacred Head, Now Wounded 221



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.