

597 Holy, Most Holy Lord

Sanna, sannanina

San-na, san - na - ni - na, san - na, san - na, san-na. Ho - san-na
Ho-ly, most ho-ly Lord, Lord God of power and might, Most ho-ly

San - na, san - na - ni - na, san - na, san - na, san-na. Ho - san - na
heav-en and earth are filled, filled with your ho - ly light. Most bless-ed

San - na, san-na, san - na, san - na - ni - na, san - na,
O bless - ed is the One, the One who comes, comes in

san - na, san - na. Ho-san - na San - na, san - na, san -
the name of God. Ho-san - na Ho-san - na in the

na, san - na - ni - na, san-na, san-na, san-na. San - na - ni - na
high-est, ho-san - na, san-na, san-na, san-na. Most ho-ly Lord

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.

604

Lamb of God

C F G Am Am7

Lamb of God, you take a - way the sin of the world; have

F G C F G E

mer - cy on us. Lamb of God, you take a - way the sin of the

Guitar chords do not correspond with keyboard harmony.

TEXT: Trad. liturgical text
 MUSIC: Robert Buckley Farlee, 2006
 Music © 2006 Augsburg Fortress

AGNUS DEI (Farlee)

SERVICE MUSIC

world; have mer - cy on us. Lamb of God, you take a - way the

sin of the world; grant us peace; grant us peace.

The musical score is written on two staves in treble clef. The first staff contains the melody for the first line of lyrics, with chords Am, Am7, F, G, G7, F, and Em indicated above the notes. The second staff contains the melody for the second line of lyrics, with chords F, E, Am, G, C, F, G7, and C indicated above the notes. The piece concludes with a double bar line at the end of the second staff.

Change My Heart, O God 695

Cámbiame, Señor 항상진실케

Refrain / Estribillo / 후렴

Change my heart, O God; make it ev - er true.
 Cám - bia - me, Se - ñor, con tu gran po - der.
 항 상 진 실 케 내 맘 바 꾸 사

Change my heart, O God; may I be like you.
 Haz - me co - mo tú, tu yo quie - ro ser.
 주 님 의 모 습 답 게 하 소 서

You are the Pot - ter; I am the clay.
 Tú el al - fa - re - ro, yo el ba - rro soy.
 주 는 토 기 장 이 나 는 진 흙

Mold me and make me; this is what I pray.
 Só - lo a tu i - ma - gen, quie - ro siem - pre ser.
 날 빛 으 소 서 기 도 하 오 니

The central image of the potter and the clay in this text comes from Isaiah 64:8 (and there is a similar reference in Jeremiah 18:1-6), while the petition for a changed heart is similar to Psalm 51:10. Such readiness to do God's will is a significant feature of the spiritual life.

SERVICE MUSIC

606 Praise God, from Whom

607 All Blessings Flow

Doxology

Praise God, from whom all bless-ings flow; praise Christ, all peo-ple

here be-low; praise Ho-ly Spir-it ev-er-more; praise

Tri-une God, whom we a-dore. A-men.

*Or "God"

TEXT: Thomas Kert, 1695, L/109
MUSIC: Genevan Psalter, [153]

OLD HUNDREDTH
LM

218

Ah, Holy Jesus

1 Ah, ho - ly Je - sus, how hast thou of - fend - ed,
 2 Who was the guilt - y? Who brought this up - on thee?
 3 Lo, the Good Shep - herd for the sheep is of - fered;
 4 For me, kind Je - sus, was thine in - car - na - tion,
 5 There - fore, kind Je - sus, since I can - not pay thee,


that we to judge thee have in hate pre - tend - ed? By foes de -
 A - las, my trea - son, Je - sus, hath un - done thee. 'Twas I, Lord
 the slave hath sin - ned, and the Son hath suf - fered; for our a -
 thy mor - tal sor - row, and thy life's o - bla - tion, thy death of
 I do a - dore thee, and will ev - er pray thee, think on thy

rid - ed, by thine own re - ject - ed, O most af - flict - ed!
 Je - sus, I it was de - nied thee; I cru - ci - fied thee.
 tone - ment, while we noth - ing heed - ed, God in - ter - ced - ed.
 an - guish and thy bit - ter pas - sion, for my sal - va - tion.
 pit - y and thy love un - swerv - ing, not my de - serv - ing.


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.

When Jesus Wept

194



When Je - sus wept, the fall - ing tear in mer - cy



flowed be - yond all bound. When Je - sus groaned, a



trem - bling fear seized all the guilt - y world a - round.

**May be sung as a canon.*

Like Paul Revere's engraving of people singing around a table that formed the frontispiece of the volume where this canon appeared, its music and words (based on John 11:35, 38) were the fruits of the lively cultural scene in Boston during an era of growing colonial unrest.