

297 Hosanna, Loud Hosanna

Hosanna to the Son of David! Hosanna in the highest! Matthew 21:9

N.C. A^\flat/C Fm $\text{B}^\flat\text{m}7/\text{F}$ E^\flat A^\flat D^\flat A^\flat/C $\text{D}^\flat6$ E^\flat A^\flat

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 - ul - tant crowd,
 3. "Ho - san - na in the high - est!" That an - cient song we sing,

N.C. A^\flat/C Fm $\text{B}^\flat\text{m}7/\text{F}$ E^\flat A^\flat D^\flat Fm E^\flatsus E^\flat A^\flat

Thro' pil - lared court and tem - ple The love - ly 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 heav'n, our King;

A^\flat E^\flat/G A^\flat D^\flat E^\flat Fm E^\flat/G A^\flat E^\flat/G A^\flat D^\flat E^\flat

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,

N.C. A^\flat/C Fm $\text{B}^\flat\text{m}7/\text{F}$ E^\flat A^\flat D^\flat Fm E^\flatsus E^\flat A^\flat

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!

Ride On! Ride On in Majesty!

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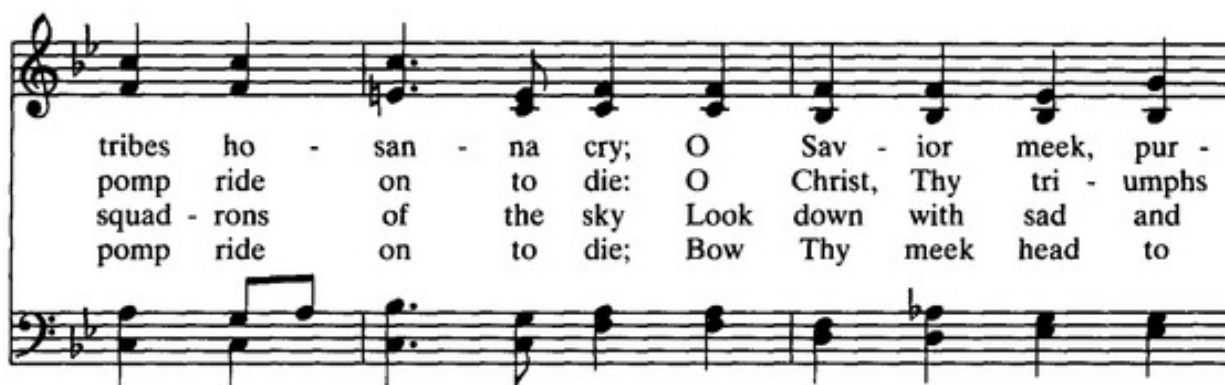
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Henry Hart Milman, 1827

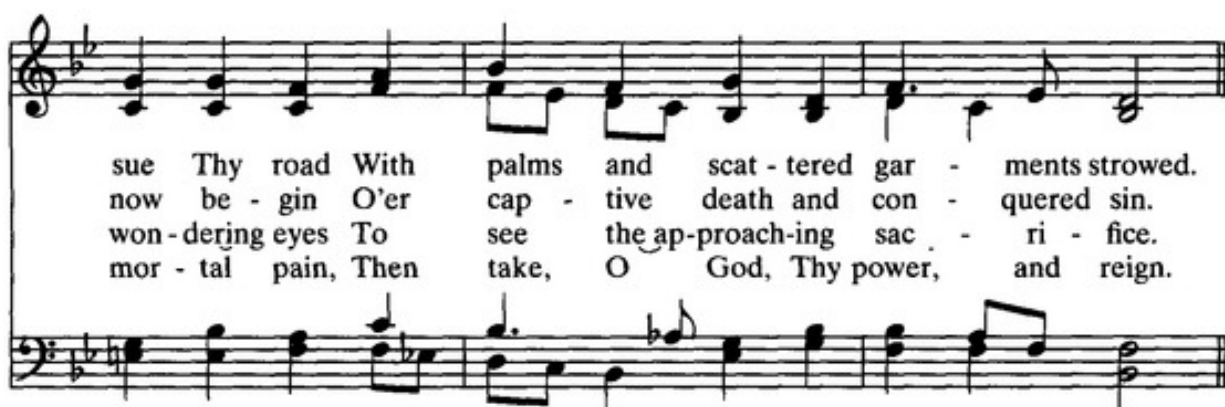
John Bacchus Dykes, 1862



1. Ride on! Ride on in maj - es - ty! Hark! all the
 2. Ride on! Ride on in maj - es - ty! In low - ly
 3. Ride on! Ride on in maj - es - ty! The wing - ed
 4. Ride on! Ride on in maj - es - ty! In low - ly



tribes ho - san - na cry; O Sav - ior meek, pur -
 pomp ride on to die: O Christ, Thy tri - umphs
 squad - rons of the sky Look down with sad and
 pomp ride on to die; Bow Thy meek head to



sue Thy road With palms and scat - tered gar - ments strowed.
 now be - gin O'er cap - tive death and con - quered sin.
 won - dering eyes To see the ap - proach - ing sac - ri - fice.
 mor - tal pain, Then take, O God, Thy power, and reign.

Glory Be to the Father

Gloria Patri

Henry W. Greatorex, 1851

Glo - ry be to the Fa - ther, and to the Son, and to the

The first system of music consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a dotted quarter note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Ho - ly Ghost; As it was in the be - gin - ning, is

The second system continues the vocal and piano parts. The vocal line has a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment maintains its rhythmic pattern, with chords supporting the vocal melody.

now, and ev - er shall be, world with - out end. A - men, A - men.

The third system concludes the piece. The vocal line features a half note on G4, followed by quarter notes on A4, Bb4, and C5, ending with a double bar line. The piano accompaniment provides harmonic support throughout, ending with a final chord.

367 Jesu, Jesu, Fill Us with Your Love

CHEREPONI Irregular with refrain

Ghanaian folk song
Trans. Tom Colvin, 1969Ghanaian folk melody
Adapt. Tom Colvin, 1963
Arr. Jane Marshall, 1982

Je - su, Je - su, fill us with Your love, Show

us how to serve the neigh-bors we have from You. *Fine*

1. Kneels at the feet of His friends,	Si - lent - ly wash - es their
2. Neigh-bors are rich and poor,	Var - ied in col - or and
3. These are the ones we should serve,	These are the ones we should
4. Lov - ing puts us on our knees,	Serv - ing as though we are
5. Kneel at the feet of our friends,	Si - lent - ly wash - ing their

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LIFE IN CHRIST

D.C.

feet, Mas - ter who acts as a slave to them.
race, Neigh-bors are near and far a - way.
love. All are neigh-bors to us and You.

slaves, This is the way we should live with You.
feet, This is the way we should live with You.

The musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor). The vocal line begins with a dotted quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment features a steady bass line and chords in the right hand.

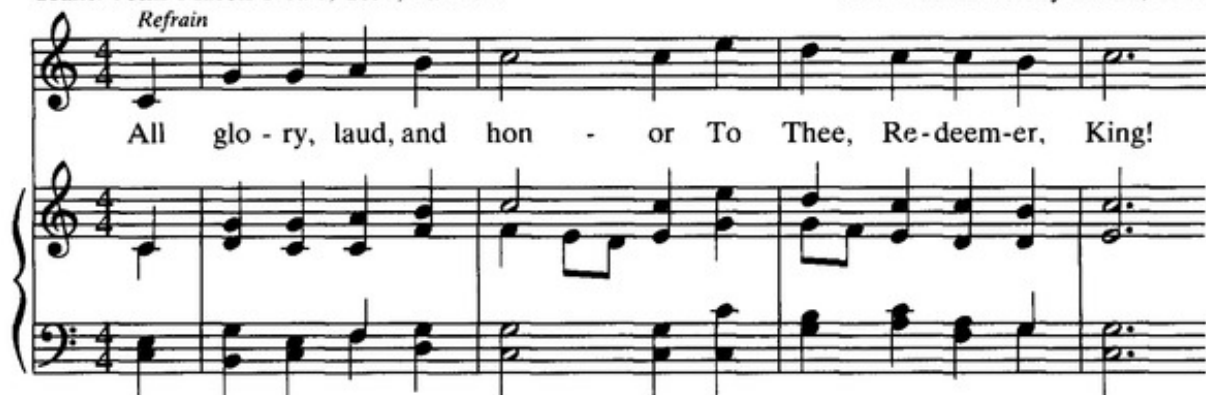
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All Glory, Laud, and Honor

VALET WILL ICH DIR GEBEN 7.6.7.6 D

Theodulph of Orleans, c. 820
Trans. John Mason Neale, 1851; alt. 1859Melchior Teschner, 1614
Arr. William Henry Monk, 1861

Refrain

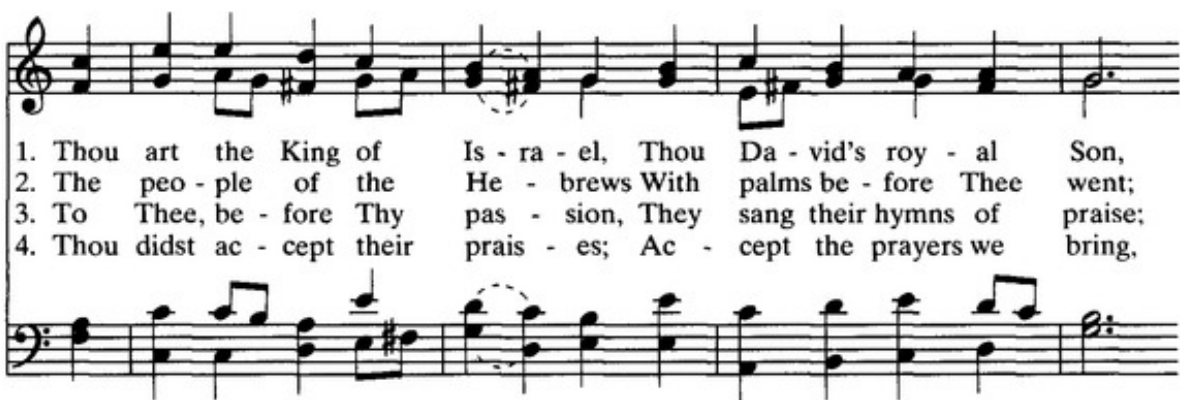


All glo - ry, laud, and hon - or To Thee, Re-deem-er, King!



To whom the lips of chil - dren Made sweet ho - san - nas ring.

Fine



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,

Repeat 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!