

Hymnology

#157 “Hosanna in the Highest (The Liturgy of the Palms): The rubric at the Procession on the Sunday of the Passion reads, “During the procession, all hold branches in their hands, and appropriate hymns, psalms, or anthems are sung...and Psalm 118: 19-29.” Psalm 118 has been associated with the Palm Sunday procession from the very beginning. It is found – in whole or in part – in virtually every known historic liturgy except the Roman rite. The spread of the Palm procession throughout the Christian world apparently carried the Jerusalem tradition with it. In widely separated parts of the world, and in different languages, the music of the refrain, though sometimes highly elaborated, is almost always in the same mode. The setting we use is believed by scholars to be Gallican in origin. Its very simplicity suggests that it dates from a time when entire congregations, not just choirs joined in the singing of refrains.

#154 “All glory, laud and honor” (Valet will ich dir geben) has been a strong tradition in the Episcopal Church since the 1871 *Hymnal*. The original Medieval Latin hymn had 38 verses! The text, which is based on Matthew 21: 6-11 and parallel passages in the other Gospels, is ascribed to Theodulf, Bishop of Orleans around the year 837. The English translation by John Mason Neale first appeared in 1854. It originally contained a verse that has been deleted for obvious reasons in the past century: *Be thou, O Lord, the Rider, / and we the little ass; / That to God's Holy City / Together we may pass.* The tune was written by Melchior Teschner for Valerius Herberger's hymn for the dying, following the devastation of the plague of 1613. The tune gained wide circulation in both Lutheran and Catholic churches in Germany, Switzerland, Holland, France, Sweden and Finland.

#458 “My song is love unknown” (Love Unknown) is a newcomer to the *Hymnal 1982* even though it was found in many other hymnals. The poem originally appeared in London in 1664 in *The Young Man's Meditation, or some few Sacred Poems upon Select Subjects, and Scriptures. By Samuel Crossman, B.D.* The poem was ignored until Daniel Sedgwick reprinted Crossman's small collection in 1863. Crossman's text is based primarily on Matthew's account of the Passion. It is possible that the phrase “love unknown” derives from George Herbert's allegorical poem by that title. Like Herbert and the other metaphysical poets, Crossman has adapted to devotional purposes the hyperbolic tone and intensifying techniques formerly associated with Renaissance love poetry. The opening line of this hymn could equally well serve as the lament of a lovelorn suitor. Crossman's poem incorporates conventions of countless Petrarchan poems in wordplay on a common root (“Love to the loveless shown, that they might lovely be”), oxymoron (“sweet injuries”), irony (“a murderer they save, the Prince of Life they slay”), and paradox (“he to suffering goes, that he his foes from thence might free”). The composer John Ireland wrote the tune we sing especially for this poem. A letter in the *Daily Telegraph*, April, 1950, says that the tune was written in a quarter of an hour on a scrap of paper on the composer's receiving a request for a setting of the words.

#162 “The royal banners forward go” (Vexilla regis prodeunt) has been in Episcopal hymnals since 1871. The tune is primarily associated with the hymn “Vexilla regis” in medieval hymnbooks. One of the earliest printed versions was published in Paris in 1518.

#435 “At the Name of Jesus” (King’s Weston): The words of this hymn are by Caroline Maria Noel, who spent her adult years as an invalid, experiencing great suffering. It was from that perspective that she wrote *Name of Jesus, and other Verses for the Sick and Lonely* (London, 1861). The music, by Ralph Vaughan Williams, was written for *Songs of Praise* (London, 1925) for use with these words. The tune name is that of a village and country house near Bristol.

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