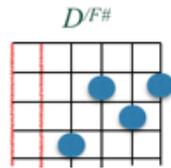


All Glory, Laud, and Honor

Words by Theodulph of Orleans, English translation by John Mason Neale & Music by Melchior Teschner ©
1595 all rights reserved. Sing Along with WorshipOnYT @ <https://www.youtube.com/watch?v=h3a8fTTrAdE>

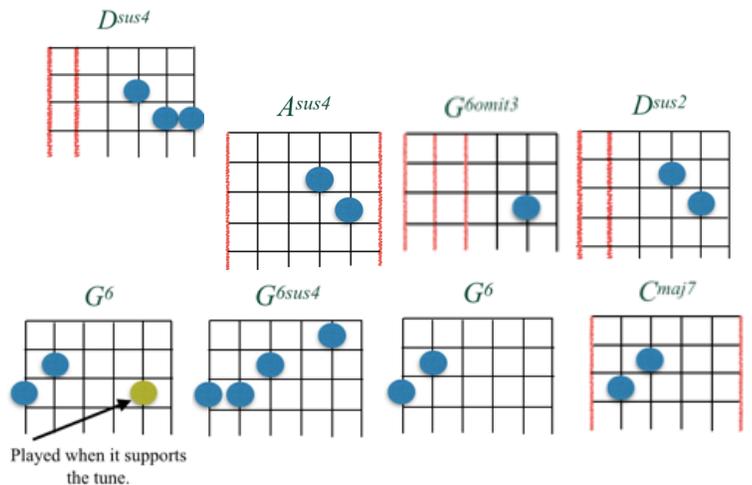
REFRAIN

G C D G
All glory, laud and honor,
D C Asus4 G
To Thee, Redeemer, King,
G C D/F# G
To Whom the lips of children,
D C Dsus4 D G
Made sweet hosanna - - ring.



Capo in the 3rd fret to use the chords shown in this chart.

Dsus4 G D G6omit3 Asus4 Dsus2
Thou art the King of Is - - rael,
D Dsus4 D Dsus2 Asus4
Thou David's royal Son,
G C Asus4 G6 G6sus4 G6
Who in the Lord's Name come - - - - - mest,
G6 C Cmaj7 Asus4 G
The King and Blessed One.



REFRAIN

Dsus4 G D G6omit3 Asus4 Dsus2
The company of angels,
D Dsus4 D Dsus2 Asus4
Are praising Thee on High,
G C Asus4 G6 G6sus4 G6
And mortals joined with all things,
G6 C Cmaj7 Asus4 G
Created make reply.

Dsus4 G D G6omit3 Asus4 Dsus2
To Thee, before Thy passion,
D Dsus4 D Dsus2 Asus4
They sang their hymns of praise;
G C Asus4 G6 G6sus4 G6
To Thee, now highly ex - - - - - ted,
G6 C Cmaj7 Asus4 G
Our melody we raise.

REFRAIN

Dsus4 G D G6omit3 Asus4 Dsus2
The people of the Hebrews,
D Dsus4 D Dsus2 Asus4
With palms before Thee went;
G C Asus4 G6 G6sus4 G6
Our prayer and praise and anthems,
G6 C Cmaj7 Asus4 G
Before Thee we present.

REFRAIN

Dsus4 G D G6omit3 Asus4 Dsus2
Thou didst accept their praises;
D Dsus4 D Dsus2 Asus4
Accept the prayers we bring,
G C Asus4 G6 G6sus4 G6
Who in all good daylight test,
G6 C Cmaj7 Asus4 G
Thou good and gracious King.

REFRAIN

REFRAIN

Scripture and History

The text of “**All Glory, Laud, and Honor**” is found in the description of Jesus Christ’s triumphal entry into Jerusalem found in both the Old and New Testaments. **2 Kings 9:13, Zechariah 9:9, Psalm 118:25-26, Matthew 21:1-11, Mark 11:1-11, Luke 19:28-44, John 12:12-19.**

“**All Glory, Laud, and Honor**” is perhaps the quintessential Palm Sunday entrance hymn. With its Latin text written in the 9th century by Theodulph of Orleans (ca. 750-821), its English translation by John Mason Neale (1818-1866) and its majestic 17th-century German tune by Melchior Teschner (1584-1635) [no likeness of Herr Teschner is available on the web], one would have to look far and wide for a hymn more rooted in Western historical and cultural traditions.



Theodulph of Orleans
Image from
alchetron.com

The Latin text begins:

Gloria, laus, et honor tibi sit, rex
Christe, Redemptor,
cui puerile decus prompsit Hosanna pium. . . .

A literal translation demonstrates how faithful Neale—the prince of 19th-century translators—was to the original text: “Glory and honor and laud be to thee, Christ, King and Redeemer, Children before whose steps raised their Hosannas of praise. . . .”



John Mason Neale
Image from
Wikipedia

Following his election in 1800 as Archbishop of Orleans, Theodulph was prominent in the court of Charlemagne. However, he did not fare as well under Charlemagne’s successor, Louis I (also known as Louis the Pious), emperor from 814-840. Theodulph was accused of participating in the rebellion of Bernard of Italy and, subsequently, was imprisoned.

Methodist hymnologist Fred Gealy notes the context for the writing of this hymn: “According to the legend as told by Clichtoveus, in his *Elucidatorium*, 1516, the hymn was composed and first sung on a certain Sunday when Theodulph was imprisoned in Angers. Emperor Louis was present that day as the procession moved through the city and halted beneath the tower where the saint was imprisoned. Suddenly, to his astonishment, the emperor heard from above the *Gloria Laus*, chanted loudly and melodiously. Being charmed, he asked the name of the singer and was told that it was his own prisoner, Theodulph. Moved with compassion for him, the emperor pardoned the saint, returned him to his see and ordered that henceforth the hymn which Theodulph had composed be sung on Palm Sunday.”

British hymnologist J. Richard Watson notes that “modern scholars have cast doubt on the story of the release from prison, which would have appealed strongly to [the translator and romantic John Mason] Neale. Louis did not visit Angers after 818, which was the date of Theodulph’s imprisonment. Neale would have liked to think that a hymn could have such a powerful effect.”

An interesting note is that Theodulph inserts children (*puerile*) directly into his Latin hymn. There is no biblical basis for this, either in the Latin Vulgate or the King James Version. The accounts of Matthew and Luke include a reference to children, but these have nothing to do with children singing specifically during the triumphal entry. **Matthew 21:16** notes, “Yea; have ye never read, out of the mouth of babes and sucklings thou hast perfected praise?” This mention of children takes place several verses after the narrative of the triumphal entry.

Recent developments in the Christian Year relabeled this Sunday as Palm / Passion Sunday. In doing so, the exuberance of the triumphal entrance soon gives way to the anticipation of the Passion of Christ that is to follow—all within the same service.

Sources: Dr. C. Michael Hawn professor of sacred music at Perkins School of Theology, SMU on www.umcdiscipleship.org, and alchetron.com.