

## Hosanna (Praise Is Rising): Brenton Brown & Paul Baloche (2005)<sup>1</sup>

**Visualisation:** TD2 (with glitch)

**Analysis:** Before we know we're singing to Jesus, we begin with you: Once upon a time that would replace the proper noun which had already been used. Next we read that *you* is *God*, next that God is *Jesus*—except that he is the particular *god who saves us*. It is a rather confused song. What it does do fairly well is to picture the pilgrims at Jerusalem, when their hoped for king approached its gates—the *hosanna* theme. By giving a god-type, it goes polytheistic. By its exclusive use of God as being Jesus, denying salvation from father & spirit, it turns to soft unitarianism.

If on the one hand it pictures us at Jerusalem's gates warming up, on the other hand it pictures us within Jerusalem enjoying his reign: preconversion & conversion? It is possible though, that those at the gates had already found he healed broken lives, and perhaps some had even toggled in & out of discipleship—*hearts returning to you*. But I'm unclear as to how this links this side of Calvary.

Arguably *all our fears* goes too far, even ignoring the fact that the fear of God, the numinous, is a good & healthy fear (Ps.76:7). Perhaps some individuals do experience a total removal of wrong fear when they turn to messiah in devotion, but I'd back away from the *totality* idea.

In the Gospels, *hosanna* is unclear. In Ps.118:25 it was a cry for help. When spoken to heaven (ie God: Mt.21:9) it might have been a hopeful plea that that time God would recue & restore his chosen race by a national Davidic king. Perhaps Luke skipped the word because "gentile readers would not understand", and it seems that even Clement of Alexandria wasn't "familiar with its original meaning".<sup>2</sup> Plea, praise, plea & praise? I think the songs takes it as a praise word to Jesus.

*All our praises* an sound too limiting, and possibly even smuggle in boast—who is worthy of *our* glorious praise? Jesus makes the grade! As if *our* praises are so great. We should rather be asking if *our* praises are worthy of him, who (not exclusively) is worthy of supreme praise. We are honoured to praise; he is not equally honoured by our praise.

Asking Jesus (*come have your way*) misdirects petitionary prayer: misdirection. It also overlooks him being already here by his spirit. But inviting him to *hear* is not, I think, petitionary. There is a sense of God's kingdom being Christ's kingdom (Col.1:13), a circle within a circle, but it is not so much *in* his kingdom that newness is made, but *by* exodus into his messianic kingdom (ie conversion makes new). *Revelation* sees God, not Jesus, as making (to make) *all things new* (21:5), in Charles Wesley's sense (wrongly to Jesus) of "finish then, thy new creation". It is a prophetic present tense for the endless age for the redeemed beyond fallen creation. In the song the phrase *all* misleads, potentially into Universalism.

To sing, *we long for you, because*, makes sense. To sing, *you make us new, because when we see you*, makes nonsense.

**Suggestions:** Replace the first (perhaps both), *we turn to you, by Jesus to you, all our fears, by our bad/dark fears (or fallen fears); hosanna, by we praise you, the god, by the lord; all our praises, by supreme praises, come have, by you'd have, in your kingdom, by by your kingdom, make all things new, by you made us new.*

Chorus: Replace 'cause, by and.

BAG	A	B	C	D	E	F	G <sup>1,2</sup>	H <sup>1,2</sup>	I	J <sup>1,2,3</sup>	K	L	M	Total	Grade
	-	-	-	-	-	8	-	60	12	-	-	-	-	20	E

<sup>1</sup> [www.newreleasetoday.com/lyricsdetail.php?lyrics\\_id=62931](http://www.newreleasetoday.com/lyricsdetail.php?lyrics_id=62931)

<sup>2</sup> Geoff Bromiley's, *Theological Dictionary Of The NT*, 1985:1356.

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A = Mixed Themes (-4); B = Incompleteness (-4); C = Archaism (-8);

D = Blessing God (-4); E = Buddy or Boyfriend (-4); F = Polytheism (-8); G = Voxdeism: Soft (-24), Hard (-48);

H = Unitarianism: Soft (-60), Hard (-72); I = Misdirection (-12); J = Misvisualisation: Soft (-12), Mid (-24),

Hard (-36); K = Boasting (-8); L = Decontextualising (-8); M = Hermit Harakiri (-12)