

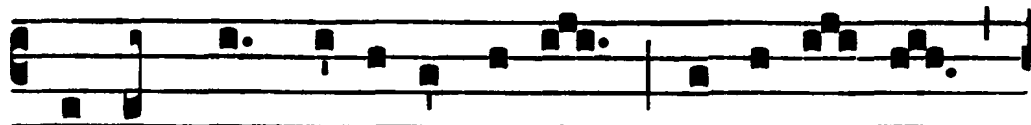
PASSION (PALM) SUNDAY

BLESSING OF THE PALM BRANCHES

Opening antiphon

VII

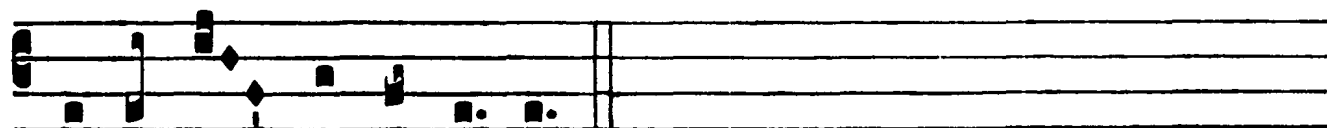
H



OSANNA * fí-li- o Da-vid : be-ne-dí- ctus



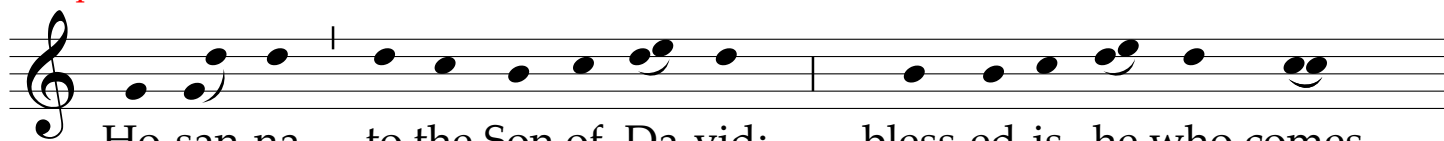
qui ve- nit in nó-mi- ne Dómi- ni. Rex Is- ra- òl :



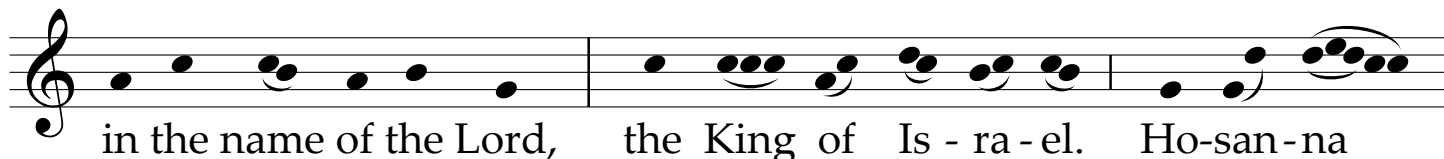
Ho-sánna in excél- sis.

Hosanna to the Son of David, the King of Israel. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

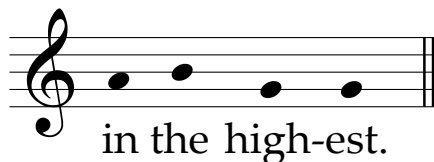
Antiphon



Ho-san-na to the Son of Da-vid; bless-ed is he who comes



in the name of the Lord, the King of Is - ra - el. Ho-san-na



in the high-est.

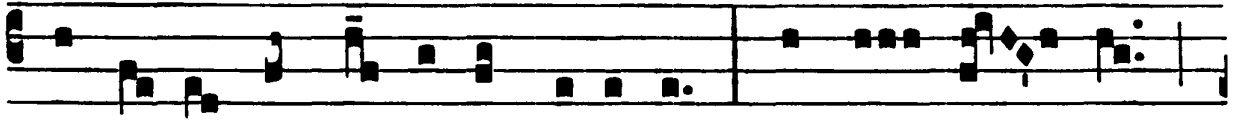
Opening antiphon

VII

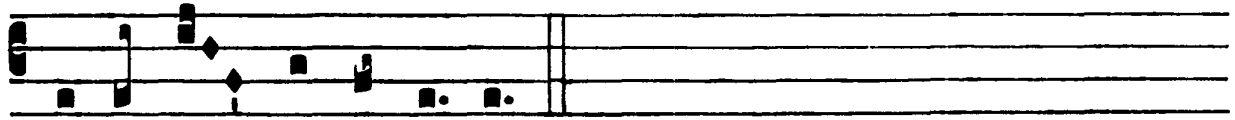
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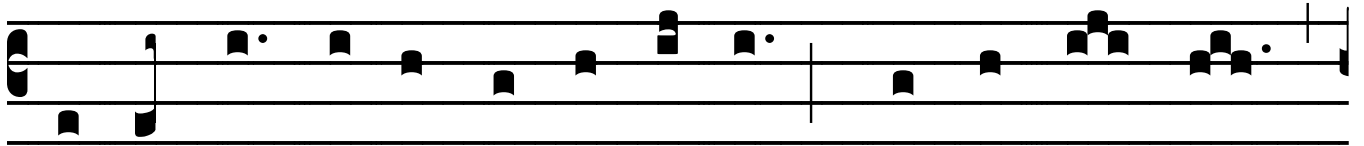
OSANNA * fí-li- o Da-vid : be-ne-dí- ctus



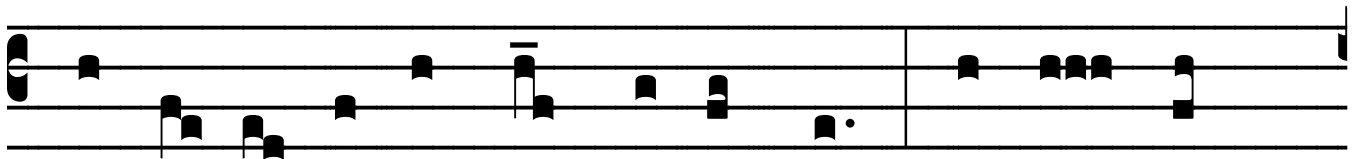
qui ve- nit in nó-mi-ne Dómi-ni. Rex Is- ra- òl :



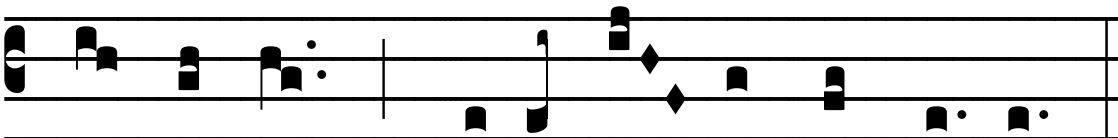
Ho-sánna in excél-sis.



Hosánna * to the son of Da-vid : blessed is he



that cometh in the name of the Lord. O King of



Is- ra- òl : Hosánna in the highest.



Ho - sán - na * fí - li - o Da - vid: be - ne - dí - ctus

Antiph.
VII.

qui ve - nit in nó - mi - ne Dó - mi - ni. Rex Is - ra - el:

Ho - sán - na in ex - cé - sis.

Blessing

OMNIPOTENS sempitérne Deus, hos pálmities tua benedictióne sanctífica, ut nos, qui Christum Regem exultándo proséquimur, per ipsum valeámus ad ætérnam Ierúsalem pervenire

ALmighty God, we pray you bless these branches and make them holy. Today we joyfully acclaim Jesus our Messiah and King. May we reach one day the happiness of the new and everlasting Jerusalem by faithfully following him.

Or:

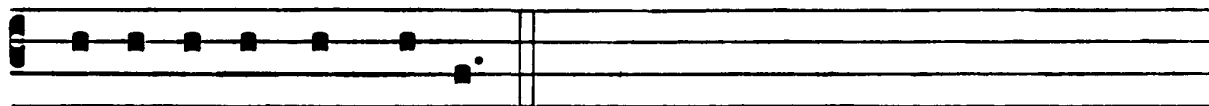
AUGE fidem in te sperántium, Deus, et súpplicum preces cleménte exáudi, ut, qui hódie Christo triumphánti pálmities exhibémus, in ipso fructus tibi bonórum óperum afferámus.

LORD, increase the faith of your people and listen to our prayers. Today we honour Christ our triumphant King by carrying these branches. May we honour you every day by living always in him.

Gospel

- A. Mt 21: 1-11: *The solemn entry into Jerusalem.*
- B. Mk 11: 1-10 or Jn 12: 12-16.
- C. Lk 19: 28-40.

After the Gospel, the priest may give a brief homily. Then the deacon, or, in his absence, the priest, announces the beginning of the procession:



Pro-ce-dá-mus in pa-ce.

Let us go forth in peace.

All respond :



In nó-mi-ne Christi. Amen.

In the name of Christ. Amen.

Pro-ce-dá-mus in pa-ce.

Diaconus dicit:

A musical score for the deacon's part. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a dotted quarter note G4. The bass staff contains a simple accompaniment of quarter notes: G3, A3, B3, C4, B3, A3, G3, followed by a dotted quarter note G3. A double bar line is placed after the eighth note.

In nó-mi-ne Chri-sti. Amen.

Et Chorus respondet:

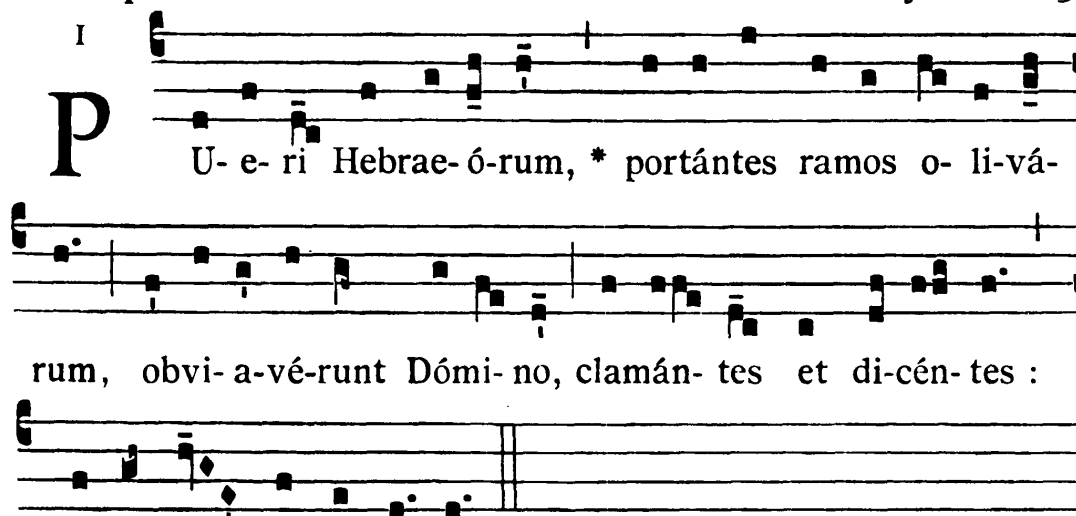
A musical score for the chorus response. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a dotted quarter note G4. The bass staff contains a simple accompaniment of quarter notes: G3, A3, B3, C4, B3, A3, G3, followed by a dotted quarter note G3. A double bar line is placed after the eighth note.

PROCESSION

Antiphon

Cf. Mt 21: 9

I



P U- e- ri Hebrae- ó- rum, * portántes ramos o- li- vá-
rum, obvi- a- vé- runt Dómi- no, clamán- tes et di- cén- tes :

« Ho- sánna in excél- sis ».

SEE BELOW FOR VERSES

The children of Jerusalem welcomed Christ the King. They carried olive branches and loudly praised the Lord: "Hosanna in the highest."

Antiphon

Cf Mt 21: 9

I

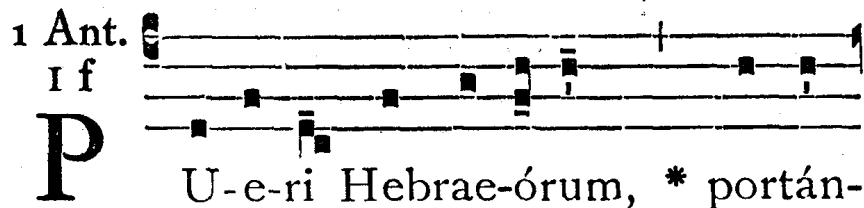


P U- e- ri Hebrae- ó- rum * vestiménta prosterné- bant in
vi- a, et clamá- bant di- cén- tes : « Ho- sánna fí- li- o Da- vid :

be- ne- díctus qui ve- nit in nómi- ne Dómi- ni ».

SEE BELOW FOR VERSES

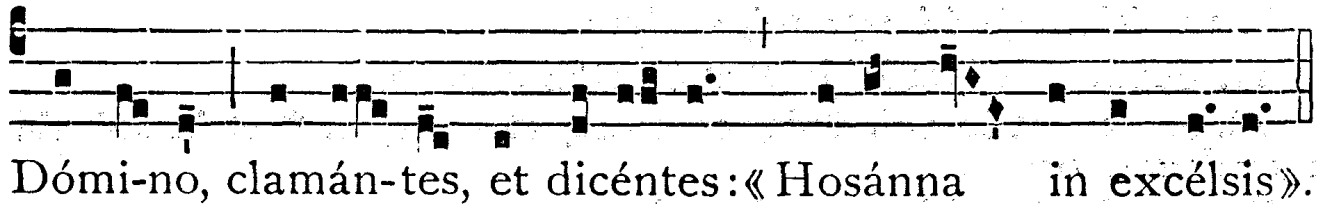
The children of Jerusalem welcomed Christ the King. They spread their cloaks before him and loudly praised the Lord: "Hosanna to the Son of David! Blessed is he who comes in the name of the Lord!"

1 Ant. 

The children of the Hebrews, carrying olive branches, went forth to

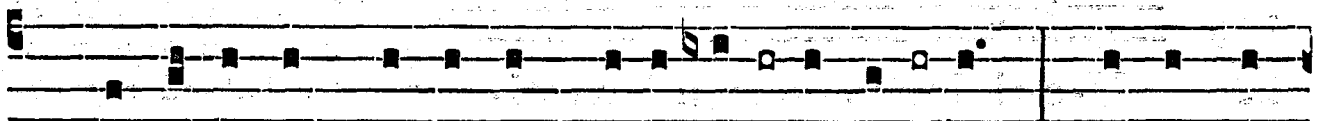


meet the Lord, crying aloud and repeating: Hosanna in the highest. *John 12; Mark 11.*

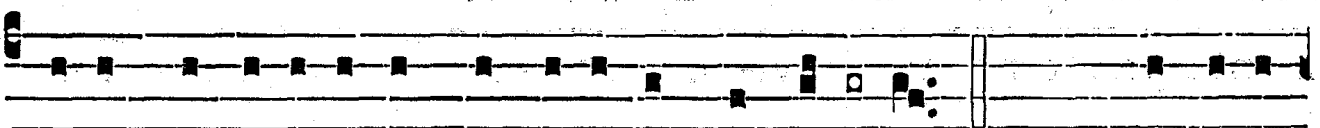


Psalm 23, 1-2 and 7-10 (New psalter, p. 2037) ¹

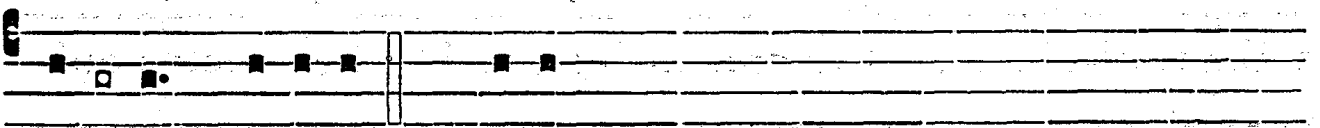
Our Lord's solemn entry into the sanctuary



Dómi-ni est térra, et pleni-tú-do é- jus : * ór-bis ter-



vé-stras, † 2. Qui-a...



2. Quia ipse super maria fundavit eum : * et super flumina praeparavit eum.

The antiphon Pueri is repeated, as above.

7. Attollite portas, principes, vestras, † et elevamini, portae aeternales : * et introibit rex gloriae.

8. Quis est iste rex gloriae? † Dominus fortis et potens : * Dominus potens in praelio.

The antiphon Pueri is repeated, as above.

9. Attóllite pórtas, príncipes, véstras, † et elevámini, pórtae aeternáles : * et introíbit rex glóriæ.

10. Quis est íste rex glóriæ? * Dóminus virtútum ípse est rex glóriæ.

The antiphon Púeri is repeated, as above.

11. Glória Pátri, et Fílio, * et Spirítui Sáncto.

12. Sicut érat in princípío, et nunc, et sémpet, * et in saécula saeculórum. Amen.

The antiphon Púeri is repeated, as above.

PSALM 23

1. The earth is the Lord's and the fulness thereof: the world and all they that dwell therein.

2. For he hath founded it upon the seas; and hath prepared it upon the rivers.

7. Lift up your gates, O ye princes, and be ye lifted up, O eternal gates: and the King of glory shall enter in.

8. Who is this King of glory? The Lord who is strong and mighty: the Lord mighty in battle.

9. Lift up your gates, O ye princes, and be ye lifted up, O eternal gates: and the King of glory shall enter in.

10. Who is this King of glory? The Lord of hosts, he is the King of glory.

11. Glory be to the Father, and to the Son, and to the Holy Ghost.

12. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Ant. 1.
I.

Pú - e - ri He - bræ . ó - rum, por - tán - tes ra - mos o - li -

vá - rum, ob - vi - a - vé - runt Dó - mi - no, cla - mán - tes, et di -

cén - tes: Ho - sán - na in ex - cél - sis.

Psalmus 23, 1-2 et 7-10

Dó - mi - ni est ter - ra et quæ re - plent e - am,

The first system of musical notation consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat (B-flat). The lower staff is a piano accompaniment line in F-clef with a key signature of one flat. The lyrics 'Dó - mi - ni est ter - ra et quæ re - plent e - am,' are written above the vocal line. The music features a simple, melodic line with some grace notes and a piano accompaniment with sustained chords and some melodic movement.

or - bis ter - rá - rum et qui há - bi - tant in e - o.

The second system of musical notation consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat. The lower staff is a piano accompaniment line in F-clef with a key signature of one flat. The lyrics 'or - bis ter - rá - rum et qui há - bi - tant in e - o.' are written above the vocal line. The music continues the melodic and harmonic style of the first system.

Omnes versiculi incipiendi sunt in chorda tenoris.

2. Nam ipse super mária fundavit eum, * et super flúmina firmavit eum,

Et repetitur antiphona Púeri Hebræórum, portántes...

7. Attóllite, portæ, cápita vestra, † et attóllite vos, fores antiquæ, * ut ingrediátur rex glóriæ!

8. « Quis est iste rex glóriæ? » † « Dóminus fortis et potens, * Dóminus potens in prælio ».

Et repetitur antiphona Púeri Hebræórum, portántes...

9. Attóllite, portæ, cápita vestra, † et attóllite vos, fores antiquæ, * ut ingrediátur rex glóriæ! »

10. « Quis est iste rex glóriæ? » * « Dóminus exercituum : ipse est rex glóriæ ».

Et repetitur antiphona Púeri Hebræórum, portántes...

11. Glória Patri, et Filio, * et Spiritui Sancto.

12. Sicut erat in principio, et nunc et ~~semper~~, * et in sæcula sæculorum. Amen.

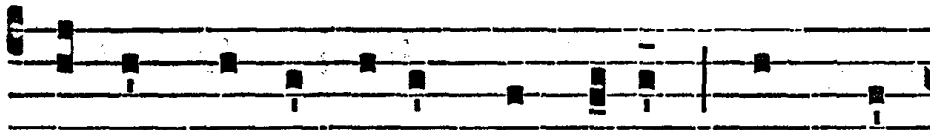
Et repetitur antiphona Púeri Hebræórum, portántes...

2 Ant.

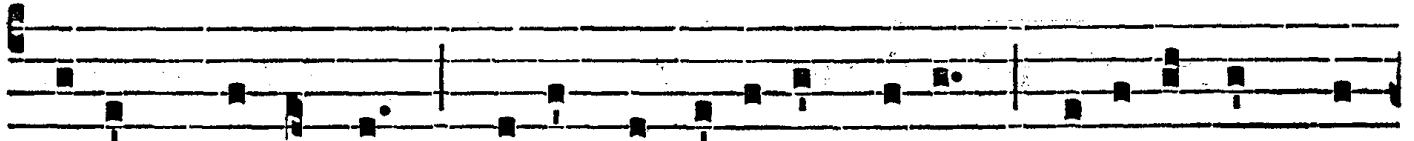
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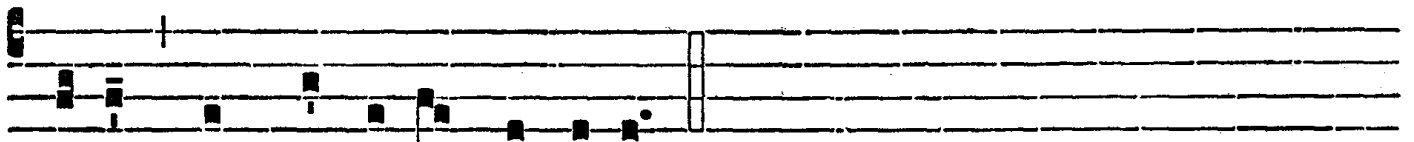
U-e-ri Hebrae-órum * vesti-



ménta prosternébant in ví-a, et cla-



mábant di-céntes: « Hosánna fí-li- o Dávid : benedíctus qui



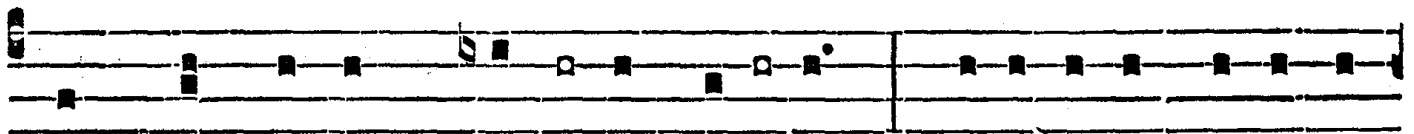
vénit in nómine Dómini ».

The children of the Hebrews strewed their garments in the way and cried aloud, repeating: Hosanna to the son of David : Blessed is he that cometh in the name of the Lord.

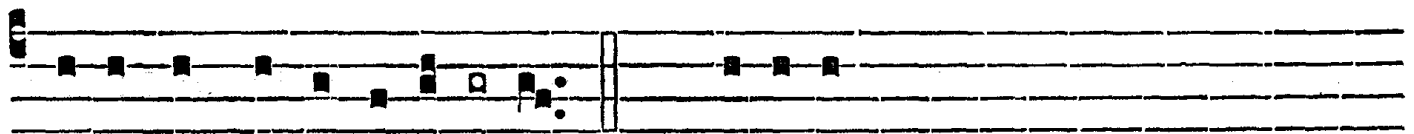
Matth. 21, 8 and 9.

Psalm 46 (*New psalter, p. 2037*)

Christ, the king of glory, ascends his throne



Omnes géntes, pláudi-te mánibus : * jubi-lá-te Dé- o in



vóce exsulta-ti-ó- nis : 2. Quóni- am...

2. Quóniam Dóminus excélsus, terríbilis, * rex mágnus super ómnem térram.

The antiphon Púeri is repeated, as above.

3. Subjécit pópulos nóbis : * et géntes sub pédibus nóstris.

4. Elégit nóbis hereditátem súam : * spéciem Jácob, quam diléxit.

The antiphon Púeri is repeated, as above.

5. Ascéndit **Déus** in **júbilo** : * et **Dóminus** in *vóce túbæ*.

6. Psállite **Déo nóstro**, **psállite** : * psállite *régi nóstro*, **psállite**.
The antiphon Púeri is repeated, as above.

7. Quóniam rex ómnis **térræ Déus** : * psállite *sapiénter*.

8. Regnábit **Déus súper géntes** : * **Déus** sédet super sédem *sánctam súam*.

The antiphon Púeri is repeated, as above.

9. Príncipes populórum congregáti sunt cum **Déo Abraham** : * quóniam **díi fórtes térræ** veheménter *eleváti* sunt.

The antiphon Púeri is repeated as above.

10. Glória **Pátri**, et **Fílio**, * et **Spiritui Sáncto**.

11. Sicut érat in princípío, et **nunc**, et **sémper**, * et in saécula *saeculórum*. Amen.

The antiphon Púeri is repeated, as above.

PSALM 46

1. O clap your hands, all ye nations : shout unto God with the voice of joy.

2. For the Lord is high, terrible : a great king over all the earth.

3. He hath subdued the people under us: and the nations under our feet.

4. He hath chosen for us his inheritance, the beauty of Jacob which he hath loved.

5. God is ascended with jubilee : and the Lord with the sound of trumpet.

6. Sing praises to our God, sing ye : sing praises to our king, sing ye.

7. For God is the king of all the earth : sing ye wisely.

8. God shall reign over the nations : God sitteth on his holy throne.

9. The princes of the people are gathered together with the God of Abraham : for the strong gods of the earth are exceedingly exalted.

Ant. 2.
I.

Pú - e - ri He - bræ . ó - rum* ve - sti - mén - ta pro - ster.

Musical notation for the first system of the Antiphona, featuring a treble and bass clef with a key signature of two flats. The melody is written in a simple, rhythmic style with a mix of quarter and eighth notes, often beamed together. The accompaniment consists of a steady bass line with occasional chords.

né - bant in vi - a, et cla - má - bant di - cén - tes: Ho - sán - na fi - li - o

Musical notation for the second system of the Antiphona, continuing the melody and accompaniment from the first system. It includes a repeat sign at the end of the system.

Da - vid: be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni.

Musical notation for the third system of the Antiphona, concluding the piece with a final cadence. The melody ends on a half note, and the bass line has a final chord.

Psalmus 46

Om - nes pó - pu - li, pláu - di - te má - ni - bus,

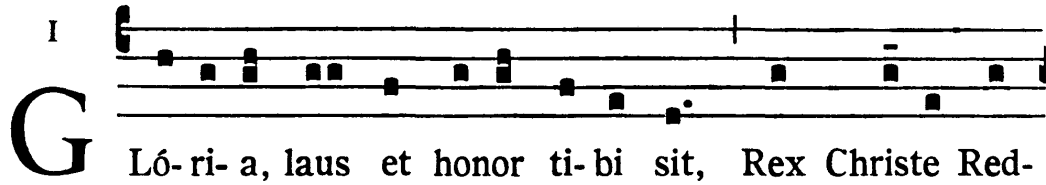
Musical notation for the first system of Psalmus 46, featuring a treble and bass clef with a key signature of two flats. The melody is written in a simple, rhythmic style with a mix of quarter and eighth notes, often beamed together. The accompaniment consists of a steady bass line with occasional chords.

ex - sul - tá - te De - o vo - ce læ - tí - ti - æ.

Musical notation for the second system of Psalmus 46, concluding the piece with a final cadence. The melody ends on a half note, and the bass line has a final chord.

2. Quóniam Dóminus excelsus, terribilis, * Rex magnus super omnem terram.
Et repetitur antiphona Púeri Hebræórum vestiménta...
3. Súbjicit populos nobis * et nátiónes pédibus nostris.
4. Eligit nobis hereditatem nostram, * glóriam Jacob, quem diligit.
Et repetitur antiphona Púeri Hebræórum vestiménta...
5. Ascéndit Deus cum exultatione, * Dóminus cum voce tubæ.
6. Psállite Deo, psallite; * psállite Regi nostro, psallite.
Et repetitur antiphona Púeri Hebræórum vestiménta...
7. Quóniam Rex omnis terræ est Deus, * psállite hymnum.
8. Deus regnat super nátiónes, * Deus sedet super sólium sanctum suum.
Et repetitur antiphona Púeri Hebræórum vestiménta...
9. Principes populórum congregati sunt * cum pópulo Dei Abraham.
10. Nam Dei sunt proceres terræ: * excelsus est valde.
Et repetitur antiphona Púeri Hebræórum vestiménta...
11. Glória Patri, et Filio, * et Spiritui Sancto,
12. Sicut erat in principio, et nunc, et semper, * et in sæcula sæculorum. Amen.
Et repetitur antiphona Púeri Hebræórum vestiménta...

Hymn to Christ the King



émptor : Cu- i pu- e- rí- le de- cus prompsit Ho-sánna pi- um.

All glory, laud, and honour to thee, Redeemer, King, to whom the lips of children made sweet hosannas ring.

The cantors sing this refrain, which the choir repeats immediately, and again, after each verse.

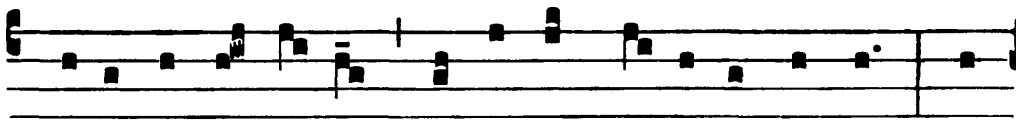


1. Isra- òl es tu Rex, Da- ví- dis et íncli- ta pro- les :

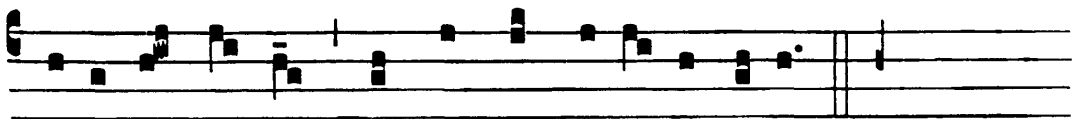


Nómi- ne qui in Dómi- ni, Rex be- ne- dí- cte, ve- nis.

Thou art the King of Israel, Thou David's royal Son, who in the Lord's name comest, the King and Blessed One.



2. Cœtus in ex- cœl- sis te laudat caé- li- cus omnis, Et

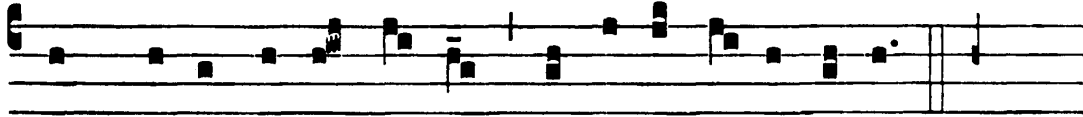


mortá- lis ho- mo, et cuncta cre- á- ta simul.

The company of angels are praising thee on high, and mortal men and all things created make reply.

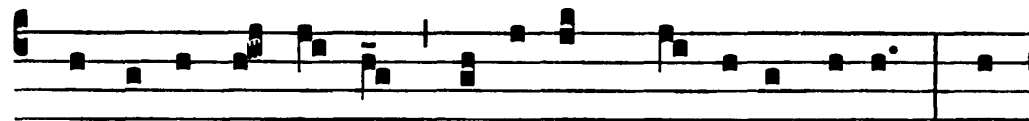


3. Plebs Hebraé-a ti- bi cum palmis óbvi- a ve-nit :

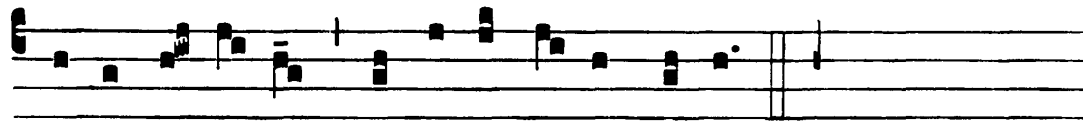


Cum pre-ce, vo-to, hymnis, ádsumus ecce ti-bi.

The people of the Hebrews with palms before thee went; our praise and prayers and anthems before thee we present.

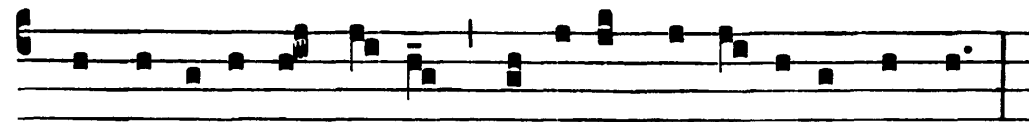


4. Hi ti- bi pas- sú- ro solvé-bant mú- ni- a laudis : Nos

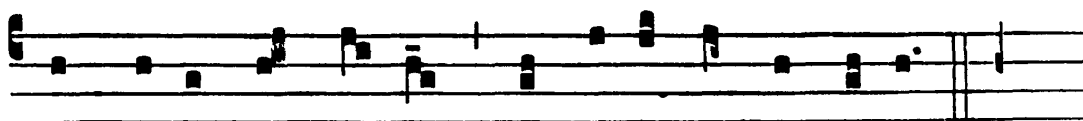


ti- bi regnánti pángimus ecce me- los.

To thee before thy passion they sang their hymns of praise; to thee now high exalted, our melody we raise.



5. Hi pla-cu- é- re ti- bi, plá- ce- at de- vó- ti- o nostra :



Rex bo- ne, Rex cle- mens, cui bo- na cuncta pla- cent.


Thou didst accept their praises, accept the prayers we bring,
who in all good delightest, Thou good and gracious King.

Hymnus ad Christum Regem

Chorus:

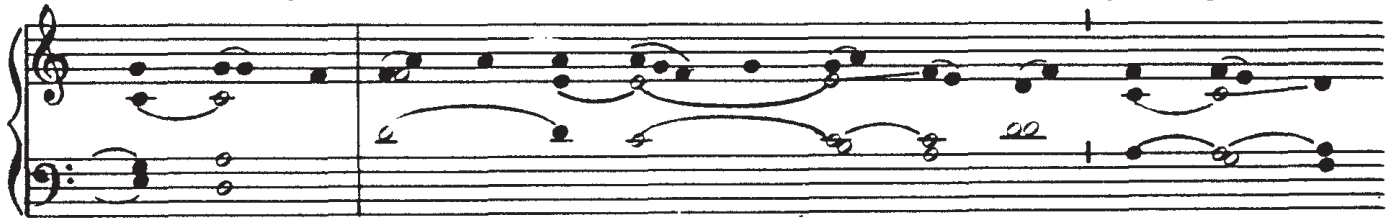
Gló - ri - a, laus, et ho - nor, ti - bi sit Rex Chri - ste

1.



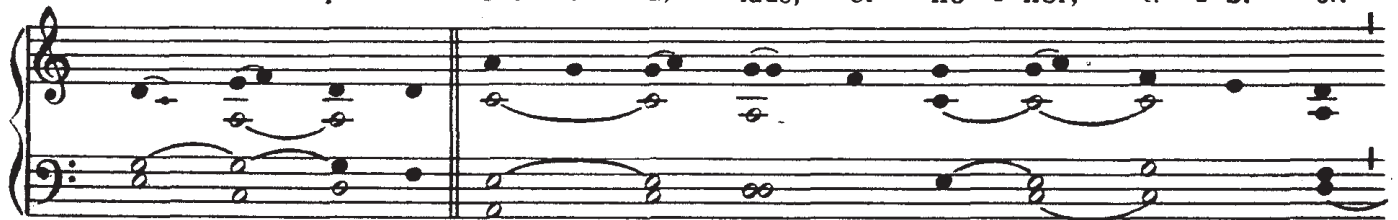
The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Red - ém - ptor: Cu - i pu - e - rí - le de - cus prom - psit Ho -



The second system continues the vocal and piano parts. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with similar rhythmic patterns.

sán - na pi - um. *Omnes:* Gló - ri - a, laus, et ho - nor, ti - bi sit



The third system begins with a double bar line. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same accompaniment.

Rex Chri - ste Red - ém - ptor: Cu - i pu - e - rí - le de - cus



The fourth system continues the vocal and piano parts. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with similar rhythmic patterns.

prom - psit Ho - sán - na pi - um. *Chorus:* 1. Is - ra - el es tu Rex,



The fifth system continues the vocal and piano parts. The vocal line has a half note A4, followed by quarter notes B4, C5, and D5. The piano accompaniment continues with similar rhythmic patterns.

Da - ví - dis et ín - cly - ta pro - les: Nó - mi - ne qui in

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is written in a medieval style with square notes and a simple harmonic structure. The lyrics are positioned above the vocal line.

Dó - mi - ni, Rex be - ne - díc - te, ve - nis. Glória, laus.

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music continues from the first system. The lyrics are positioned above the vocal line.

2. Cœ - tus in ex - cël - sis te lau - dat cœ - li - cus omnis,

The third system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music continues from the second system. The lyrics are positioned above the vocal line.

Et mor - tá - lis ho - mo, et cun - cta cre - á - ta si - mul. Glória, laus.

The fourth system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music continues from the third system. The lyrics are positioned above the vocal line.

3. Plebs He - bræ - a ti - bi cum pal - mis ób - vi - a ve - nit:

The fifth system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music continues from the fourth system. The lyrics are positioned above the vocal line.

Cum pre - ce, vo - to, hym - nis, ád - su - mus ec - ce ti - bi. Glória, laus.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is written in a style typical of Gregorian chant with a piano accompaniment, featuring a mix of quarter, eighth, and sixteenth notes, often with ties and slurs. The lyrics are positioned above the vocal line.

4. Hi ti - bi pas - sú - ro sol - vé - bant mú - ni - a lau - dis:

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is written in a style typical of Gregorian chant with a piano accompaniment, featuring a mix of quarter, eighth, and sixteenth notes, often with ties and slurs. The lyrics are positioned above the vocal line.

Nos ti - bi reg - nán - ti pán - gi - mus ec - ce me - los. Glória, laus.

The third system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is written in a style typical of Gregorian chant with a piano accompaniment, featuring a mix of quarter, eighth, and sixteenth notes, often with ties and slurs. The lyrics are positioned above the vocal line.

5. Hi pla - cu - é - re ti - bi, plá - ce - at de - vó - ti - o no - stra:

The fourth system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is written in a style typical of Gregorian chant with a piano accompaniment, featuring a mix of quarter, eighth, and sixteenth notes, often with ties and slurs. The lyrics are positioned above the vocal line.

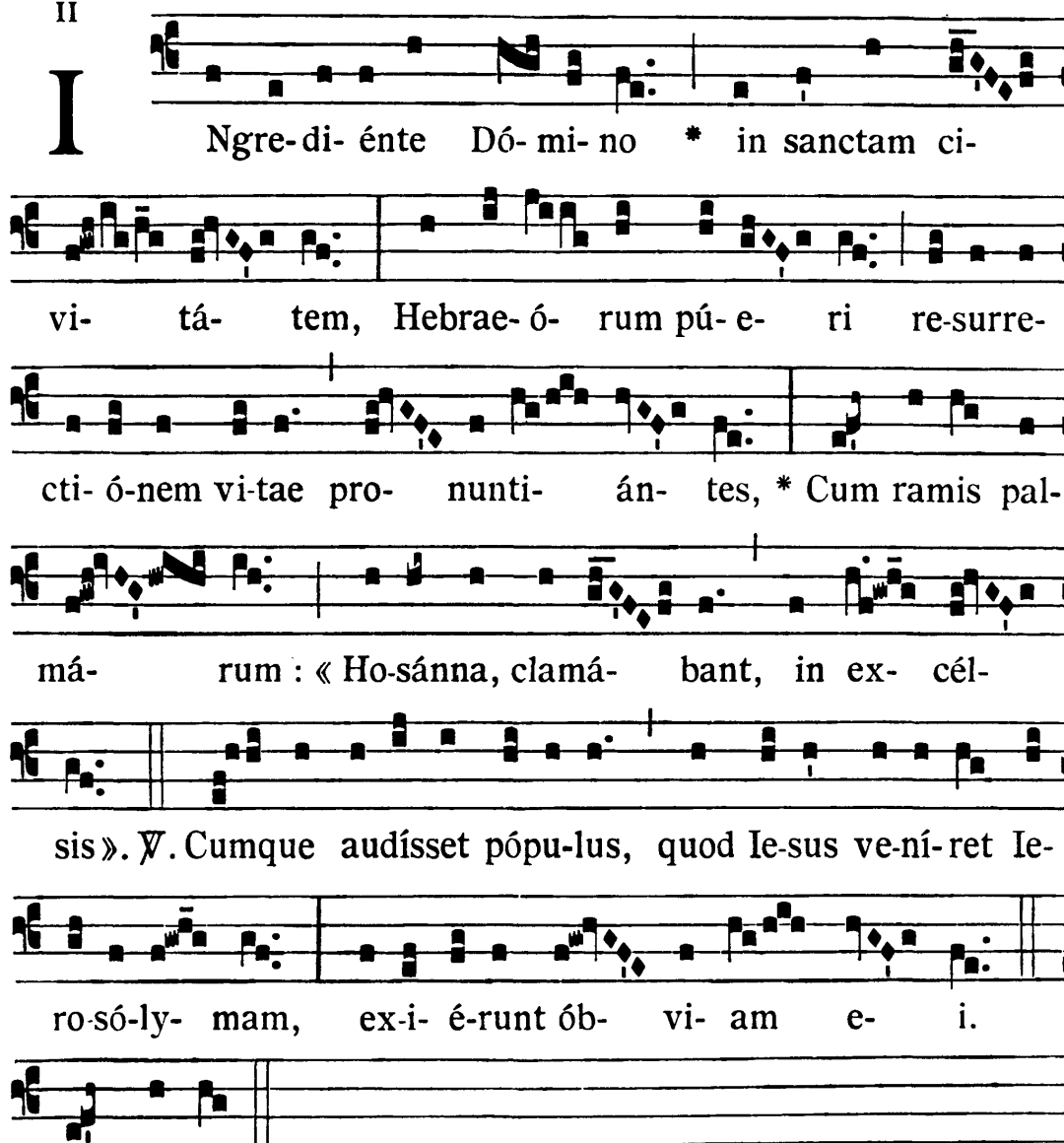
Rex bo - ne, Rex cle - mens, cui bo - na cun - cta pla - cent. Glória, laus.

The fifth system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is written in a style typical of Gregorian chant with a piano accompaniment, featuring a mix of quarter, eighth, and sixteenth notes, often with ties and slurs. The lyrics are positioned above the vocal line.

Responsory sung during the entry into the church.

II

I



Ngre-di- énte Dó- mi- no * in sanctam ci-
 vi- tá- tem, Hebrae- ó- rum pú- e- ri re-surre-
 cti- ó- nem vi- tae pro- nunti- á- n- tes, * Cum ramis pal-
 má- rum : « Ho- sánna, clamá- bant, in ex- cé- l-
 sis ». ∇. Cumque audisset pópu- lus, quod Ie- sus ve- ní- ret Ie-
 ro- só- ly- mam, ex- i- é- runt ób- vi- am e- i.

* Cum ramis.

As the Lord entered the Holy City, the children of the Hebrews proclaimed the resurrection of life, * and, waving olive branches, they loudly praised the Lord: "Hosanna in the highest." ∇. When the people heard that Jesus was entering Jerusalem, they went to meet him * and, waving...

When the priest reaches the altar, he venerates it and then goes to his chair. When all have reached their places, the celebrant says the opening collect of Mass. Today, the penitential rite and the Kýrie are omitted.

Responsory sung during the entry into the church.

Ant. 8
II.

In - gre - di - én - te * Dó - mi - no in san - ctam

ci - vi - tá - tem, He - brae - ó -

rum pú - e - ri, re - sur - re - cti - ó - nem vi - tae

pro - nun - ti - áti - tes,* Cum ra - mis pal - má -

rum Ho - sán - na cla - má - bant in ex -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a melisma on the syllable 'na' of 'Hosanna', indicated by a long horizontal line with a vertical bar at the end. The piano accompaniment provides a harmonic support with chords and moving lines.

cél - sis. ¶. Cum - que au - dí - set pó - pu - lus,

The second system continues the musical piece. It features a vocal line and a piano accompaniment. The vocal line has a melisma on 'sis' followed by a double bar line and a fermata. The piano accompaniment continues with harmonic support, including a prominent bass line with sustained notes.

quod Je - sus ve - ní - ret Je - ro - só - ly - mam, ex - i -

The third system of music shows the vocal line and piano accompaniment. The vocal line has a melisma on 'mam', indicated by a long horizontal line. The piano accompaniment continues with harmonic support, featuring a steady bass line.

é - runt ób - vi - am e - i. * Cum ra - mis.

The fourth and final system of music on this page. It features a vocal line and a piano accompaniment. The vocal line has a melisma on 'amis', indicated by a long horizontal line. The piano accompaniment concludes with harmonic support, ending with a final chord.