

**10 Aprile 2022**  
**Domenica delle Palme**

Celebrazione Pontificale ore 10.45

1. **Canto introduttivo:** *La croce di Cristo è nostra gloria* (T: Giancarlo Boretti; M: Jacobus Gallus; Armonizzazione: Massimo Palombella [2000])
2. **Aspersione e incensazione dei rami di palma e ulivo:** *Turba multa venit ad diem festum*
3. **Canti processionali:** *Pueri clamabant in templo; Apritevi, porte perenni: entri il Re della gloria!* (M: Dusan Stefani; Elaborazione e strofe: Massimo Palombella [2022]); *Osanna nell'alto dei cieli!* (Elaborazione: Luciano Migliavacca); *Canta la tua gioia, o Gerusalemme* (M: Antonio Martorell; Elaborazione e strofe: Massimo Palombella [2022]);
4. **12 Kyrie e Sallenda** (*Benedictus qui venit in nomine Domini*)
5. **Ingressa:** *In nomine Domini omne genu flectatur*
6. **Salmo:** *Ecco, o figlia di Sion, il tuo Re* (M: Massimo Palombella [2022])
7. **Acclamazione al Vangelo:** *Lode a te, o Cristo, re d'eterna gloria!* (M: Luciano Migliavacca) con versetto «*Benedetto colui che viene nel nome del Signore*» (M: Massimo Palombella [2022])
8. **Post Evangelium:** *Pleni sunt cæli et terra gloria maiestatis tuæ, Domine*
9. **Offertorio:** *Eripe me de inimicis meis* (ORLANDI DE LASSO, *Magnum Opus Musicum* [Monachii, Ex typographia Nicolai Henrici 1604])
10. **Credo** (M: Gianluigi Rusconi)
11. **Sanctus** (M: John Bacchus Dykes [1861]; Armonizzazione: Natale Barosco [1988])
12. **Confractorium:** *Domine, quid multiplicati sunt qui tribulant me?*
13. **Transitorium:** *In te speravi: libera me, Domine*
14. **Mistero della Cena** (T: Gino Stefani [1966]; M: Robert Lucas de Pearsall [1586]; Armonizzazione: Beppe Cerino [1966])
15. **O Domine Iesu Christe** (Attribuito a Giovanni Pierluigi da Palestrina; Fondo Baini, IV 174, c. 111 r-v)

PSALMEL.

II.

T

Ur-ba multa \* ve- nit ad di- em

fe- stum, et obtu-lé- runt e- i medúl-las palmá-

rum, et clamábant di- cén-tes : Bene-díctus qui ve- nit in

nó- mi-ne Dó- mi-ni.

PSALMEL.

I.

P

U- e-ri \* clamábant in templo, di-cén- tes : Be-

ne- dí- ctus qui ve-nit in nómí- ne Dó- mi- ni : Ho-sán-

na in excélsis.

Ps. Be- á- ti imma-cu- lá- ti in vi- a : \* qui ámbu- lant in

le-ge Dómi- ni.

*In gremio Ecclesiae.*

Musical notation for 'In gremio Ecclesiae'. The music is written on four-line staffs. The first measure consists of a single note followed by a fermata. The second measure contains two notes. The third measure has three notes. The fourth measure has four notes. The fifth measure has five notes. The sixth measure has six notes. The seventh measure has seven notes. The eighth measure has eight notes. The ninth measure has nine notes. The tenth measure has ten notes. The eleventh measure has eleven notes. The twelfth measure has twelve notes. The thirteenth measure has thirteen notes. The fourteenth measure has fourteen notes. The fifteenth measure has fifteen notes. The sixteenth measure has sixteen notes. The seventeenth measure has seventeen notes. The eighteenth measure has eighteen notes. The nineteenth measure has nineteen notes. The twentieth measure has twenty notes. The twenty-first measure has twenty-one notes. The twenty-second measure has twenty-two notes. The twenty-third measure has twenty-three notes. The twenty-fourth measure has twenty-four notes. The twenty-fifth measure has twenty-five notes. The twenty-sixth measure has twenty-six notes. The twenty-seventh measure has twenty-seven notes. The twenty-eighth measure has twenty-eight notes. The twenty-ninth measure has twenty-nine notes. The thirtieth measure has thirty notes. The thirtieth measure ends with a fermata.

¶. Ký-ri- e e-lé- i-son. (ter) ¶. Ký-ri- e e-lé- i-son. (ter)  
Ry. Ký-ri- e e-lé- i-son. (ter) Ry. Ký-ri- e e-lé- i-son. (ter)

*Postea cantatur propria Psallenda.*

*In gremio Ecclesiae : Kýrie eléison, duodecies.*

Musical notation for the 'Kýrie eléison, duodecies' antiphon. The music is written on four-line staffs. The first measure consists of a single note followed by a fermata. The second measure contains two notes. The third measure has three notes. The fourth measure has four notes. The fifth measure has five notes. The sixth measure has six notes. The seventh measure has seven notes. The eighth measure has eight notes. The ninth measure has nine notes. The tenth measure has ten notes. The eleventh measure has eleven notes. The twelfth measure has twelve notes. The thirteenth measure has thirteen notes. The fourteenth measure has fourteen notes. The fifteen measure has fifteen notes. The sixteenth measure has sixteen notes. The seventeen measure has seventeen notes. The eighteen measure has eighteen notes. The nineteen measure has nineteen notes. The twenty measure has twenty notes. The twenty-one measure has twenty-one notes. The twenty-two measure has twenty-two notes. The twenty-three measure has twenty-three notes. The twenty-four measure has twenty-four notes. The twenty-five measure has twenty-five notes. The twenty-six measure has twenty-six notes. The twenty-seven measure has twenty-seven notes. The twenty-eight measure has twenty-eight notes. The twenty-nine measure has twenty-nine notes. The thirty measure has thirty notes. The thirty measure ends with a fermata.

ANTIPH. B Ene- díctus qui ve-nit \* in nó-mi-ne Dómi- ni :  
Ho-sánnna in excélsis. ¶. Gló-ri- a Patri, et Fí- li- o, et  
Spi-rí-tu- i Sancto. Ry. Sic-ut e-rat in princí-pi- o, et nunc,  
et semper : et in sé-cu-la se- cu-ló-rum. Amen. Be-ne- díctus...

INGRES.

I

N nómi-ne Dó- mi- ni \* o-mne genu fle-ctá- tur,

cae- lésti- um, ter- ré- stri- um, et infernó- rum :

qui- a Dó-mi- nus fa-ctus o- bé-di- ens usque ad mor- tem,

mortem autem cru- cis. Id-e- o Dó-mi- nus Je-sus

Chri- stus in gló-ri- a est De- i Pa- tris.

# ECCO, O FIGLIA DI SION, IL TUO RE

Salmo della Domenica delle Palme

Massimo Palombella  
6 marzo 2022

Assemblea

Ec - co, o fi - glia di Si - on, il tuo re.

Organo

PSALMEL.

Ego autem, \* dum mi-hi mo- lésti es-  
sent, indu- é- bam me ci- lí- ci- um, et

Solo

1. Grande è il Signore e degno di ogni lode nella città del nostro Dio.  
2. Come avevamo udito, così abbiamo visto nella cit -  
3. O Dio meditiamo il tuo amore dentro il tuo tempio.

1. La tua santa montagna, altura stu - penda, è la gioia di tut - ta la terra,  
2. tà del Si - - - gnore de-gli e- serciti,  
3. Come il tuo nome o Dio, così la tua lode si e - stende sino all'estremità del - la terra;

1. Il monte Sion, vera dimora di - vina, è la capi - -  
2. nella città del no - - stro - Dio;  
3. di giustizia è piena

1. tale del gran - de re.  
2. Dio l'ha fon data - per sempre  
3. la tua - de - stra.

P

Le-ni sunt cae-li \* et terra gló-ri- a ma-jestá-tis

tu- ae, Dó- mi-ne. Be-ne-díctus qui ve- nit in  
nómi-ne Dómi- ni, Rex Is-ra- el, ut hymnum  
di-cá- mus nō- mi-ni tu- o, Dó- mi-ne.

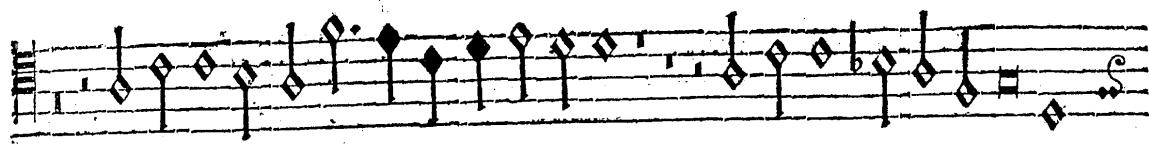
a est medita- tio medi- tati-  
 o mea est.  
**Quatuorvocum.** **L X X X I I I.**  
  
 Ripeme, de ini- micis  
 de ini- micis meis, de ini- micis me- is  
 de ini- micis me- is Do- mine, ad  
 te con- fugi do- ce me facere  
 voluntatem tuam  
 voluntatem tuam voluntatem tu- am, quia Deus meus es  
 tu quia Deus me- us es tu



Quatuor vocum.

LXXXI V.

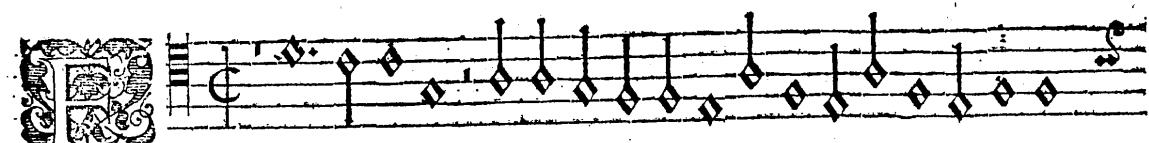
 ripe me, de ini- micis meis  
 E- ripeme, de ini- micis meis  
 Do- mine, ad- te confu- gi  
 ad te confugi, do- ceme fa- cere do-  
 ceme fa- cere, voluntatem  
 tuam. quia De-  
 us meus, quia Deus  
 tu De- us meus es tu.



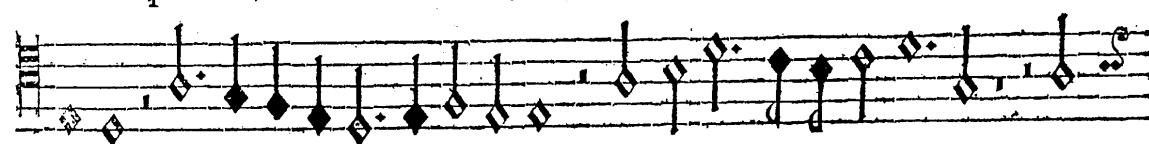
medi- tati- o me- a est,  
medita- tio mea est mea est.

Quatuor vocum.

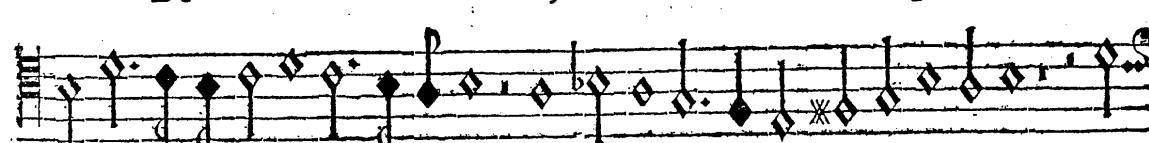
LXXXIV.



Ripe me, de i- nimicis meis,



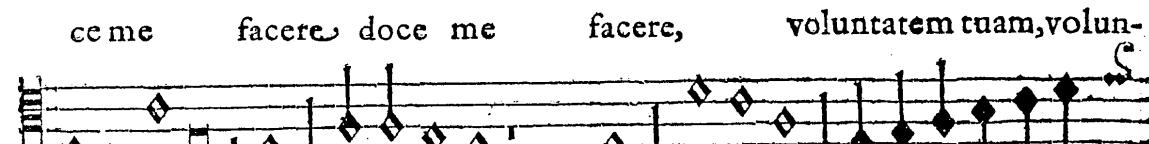
Eripe me, de i- nimicis, de i- nimicis meis



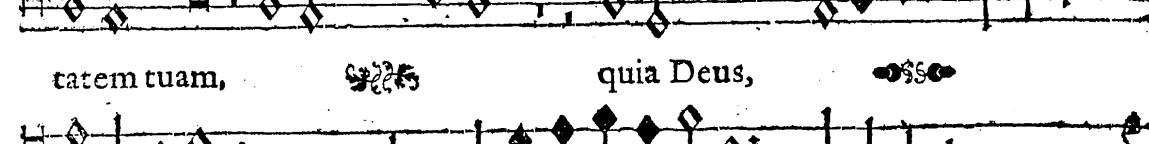
Do- mine, ad te con- fugi, ad



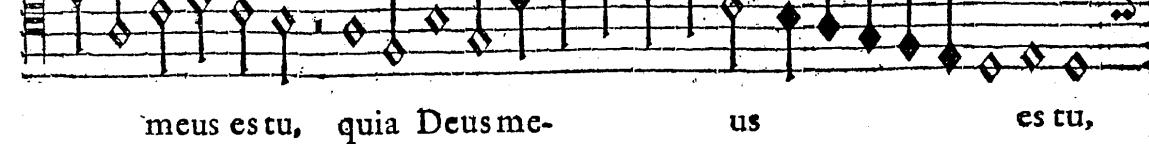
re con- fugi, doce me fa- cere, doce me, do-



ce me facere doce me facere, voluntatem tuam, volun-



tatem tuam, quia Deus, quia Deus, es tu,



meus es tu, quia Deus me- us es tu,



TENOR

ff 4



medita- ti- o mea est,

—SS—

me-

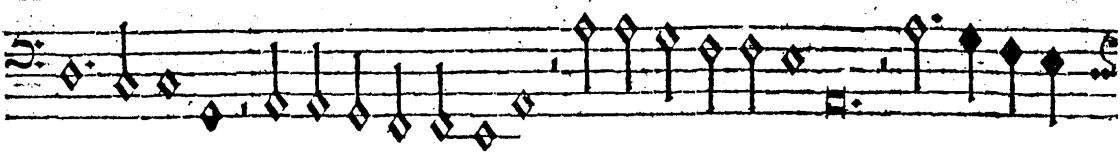
dita- tio mea est.

Quatuor vocum.

LXXXIV.



Ripe me: De inimi- cis —SS— meis



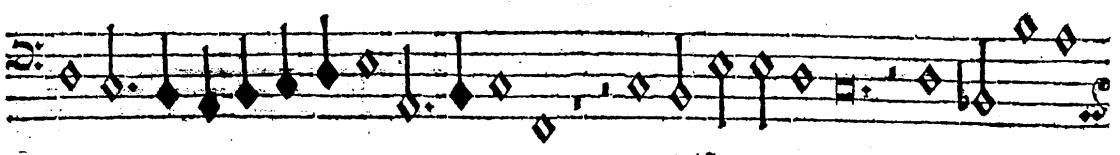
Eripe me, de ini- micis meis, —SS— Do-



mine, ad te confu- gi —SS—



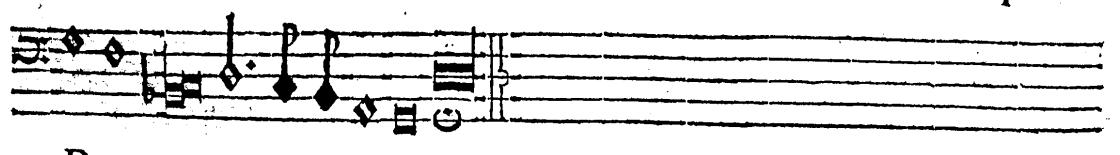
doce me facere, —SS— doce me facere volun-



tatem tu am, —SS— quia Deus



quia Deus meus es tu, quia Deus meus es tu quia

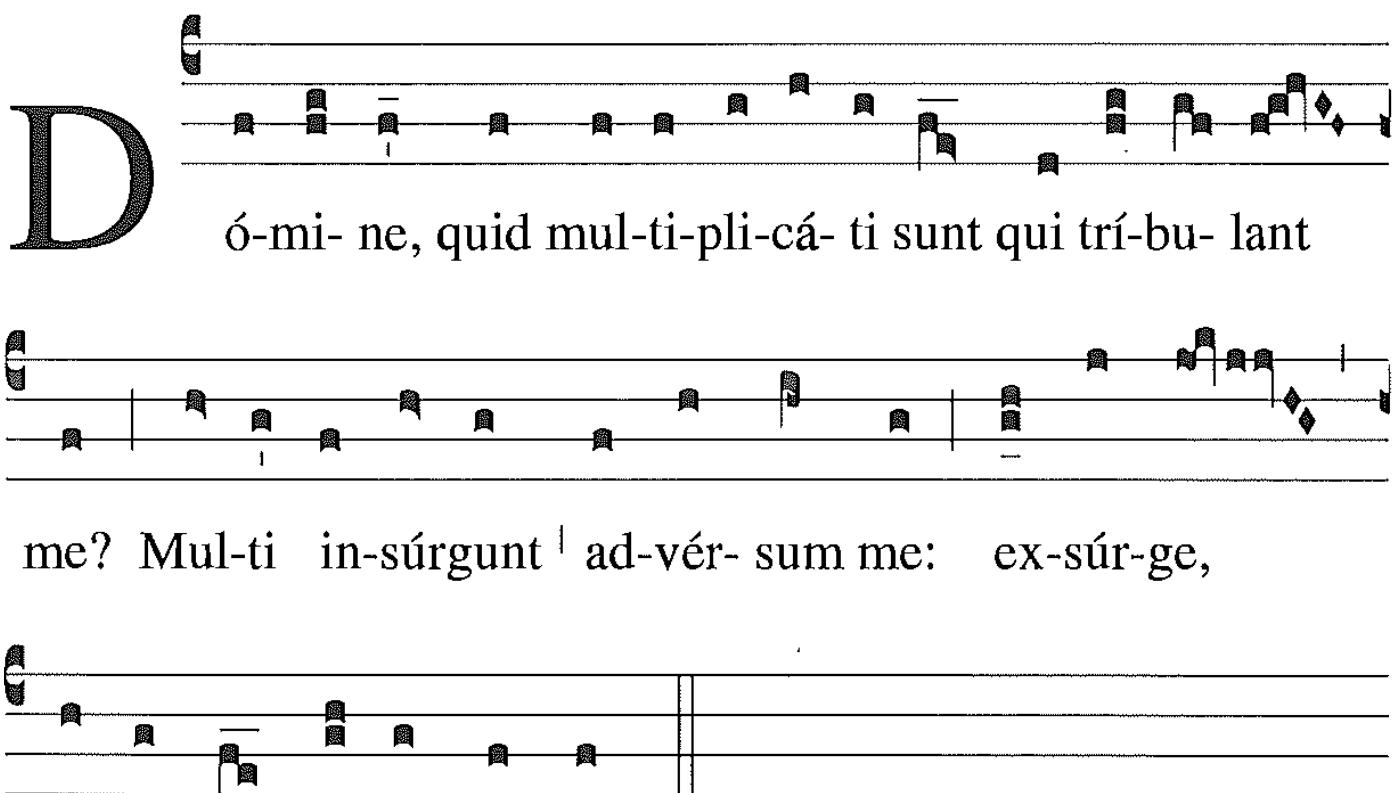


Deus meus es tu.

## CONFRACTORIUM

Cf. Ps 3, 2

D ó-mi- ne, quid mul-ti-pli-cá- ti sunt qui trí-bu- lant  
me? Mul-ti in-súrgunt<sup>1</sup> ad-vér- sum me: ex-súr-ge,  
sal-va me, De- us me- us.



The musical notation consists of three staves, each starting with a large capital letter 'D' (the dominant note) and ending with a small 'C' (the tonic note). The staves are in common time. The first staff contains the lyrics 'ó-mi- ne, quid mul-ti-pli-cá- ti sunt qui trí-bu- lant'. The second staff contains 'me? Mul-ti in-súrgunt<sup>1</sup> ad-vér- sum me: ex-súr-ge,'. The third staff contains 'sal-va me, De- us me- us.'. The notation uses square neumes on four-line staves. Measure lines are present between the staves.

## TRANSITORIUM

Ps 7, 2

The image shows three lines of Gregorian chant notation. The first line begins with a large, ornate initial 'I'. The lyrics for this line are: 'In te spe-rá- vi: lí- be- ra me, Dó- mi- ne;'. The second line continues the melody. The lyrics for this line are: 'ab óm- ni-bus per-se-quén- ti- bus me,'. The third line concludes the chant. The lyrics for this line are: 'tu é- ri- pe me.'

Luis Marontijs = opera  
O. IV. 174.  
Cod. 2760

En dono Baini



112

milij sicut dolor me = uj si  
 and o = q  
 milij sicut dolor me = uj sicut dolor me = uj sicut dolor me = uj  
 milij sicut dolor me = uj sicut dolor me = uj  
 milis sicut dolor me = uj sicut dolor me = uj  
  
 O Domine Je = su Christe ado: ro te in Cru: ceuulberatu fel-  
 Domine Je = su Chri = ste ado = ro te in Cruceuulberatu fel-  
 Domine Je = su Chri = ste ado = ro te in Cruceuulberatu fel-  
 Domine Je = su Chri = ste ado = ro te in Cruceuulberatu fel-  
 O Domine Je = su Chri = ste ado = ro te in Cruceuulberatu fel-

69

A handwritten musical score for three voices (SSA or SATB) on five-line staves. The music consists of six measures of rhythmic notation followed by lyrics in Latin. The lyrics are:

Le et aceto potatum deprecante ut trahubera sint remedi⁹ animæ me =  
Le et aceto pota - tw deprecante ut trahubera sint remedi⁹ animæ me =  
Le et aceto pota - tw deprecante ut trahubera sint remedi⁹ animæ me =  
Le et aceto pota - tw deprecante ut trahubera sint remedi⁹ animæ me =  
Le et aceto potat⁹ deprecante sint remedi⁹ animæ me =

A continuation of the handwritten musical score on five-line staves. It includes two measures of rhythmic notation and lyrics:

animæ me = e  
animæ me = e  
animæ me = e