

Domenica 24 marzo 2024
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:** *Cum ramis olivarum pueri laudantes te*
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 cœli et terra gloria maiestatis tuæ, Domine*
9. **Offertorio:** *Eripe me, Domine, de inimicis meis*
10. **Credo** (M: Gianluigi Rusconi)
11. **Sanctus** (M: John Bacchus Dykes [1861]; Armonizzazione: Natale Barosco [1988])
12. **Confractorium:** *Confitemini Domino, quoniam bonus*
13. **Transitorium:** *Fulgentibus palmis prosternimur advenienti Domino*
14. **Mistero della Cena** (T: Gino Stefani [1966]; M: Robert Lucas de Pearsall [1586]; Armonizzazione: Beppe Cerino [1966])

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...

C

UM ramis o-li-vá- rum * pú- e- ri laudán-

tes te : super pullum no- vum ostén-sus es vé-

ni- ens : in quo ti- bi psál- li- mus : Ho-sán-

na, De- us, mi- se- ré- re no- bis.

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.

E - go 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.

OFFERENDA

Ps 142, 9. 10. ¶ 5b

The musical notation consists of a single staff with four horizontal lines. The notes are represented by black neumes, primarily square neumes (neumes enclosed in a square) and diamond neumes (diamond-shaped neumes). The music is divided into several lines of lyrics, each starting with a large capital letter or symbol. The lyrics are as follows:

E - ri- pe me, Dó- mi- ne, de in- i- mí-
cis me- is: do- ce me fá- ce- re vo-
lun-tá- tem tu- am: * qui- a tu es
De- us me- us. ¶ In fac- tis
má- nu- um tu- á- rum me- di- tá-
bor: ve- ló- ci- ter ex- áu-
di me. * Qui- a tu.

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.

C

Onfitémi- ni *Dó- mi- no,

quó- ni- am bo-nus : quó-ni- am in saé- cu-lum

mi-se-ri-córdi- a e-ius.

F

Ulgén-tibus pálmis * prostérnimur adve-
ni- énti Dómi-no : hú- ic ómnes occurrámus cum hýmnis
et cánti-cis, glo-ri-fi-cántes et di-céntes : « Bene-díctus
Dómi-nus ».