

# Liturgy of the Palms

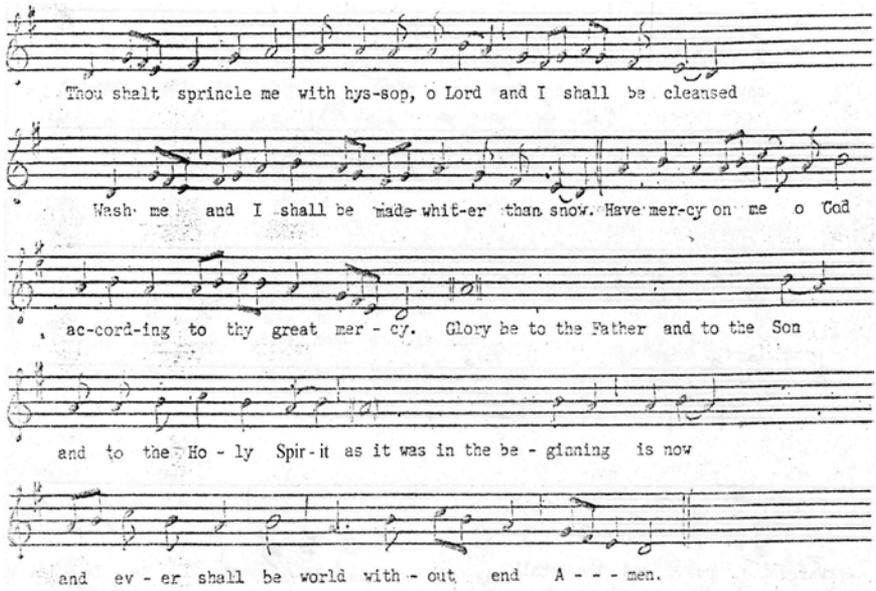
(with Asperges)

## for the Congregation

(revised April 2025)

# The Asperges

(arr. W. Belland)



Thou shalt sprinkle me with hys-sop, o Lord and I shall be cleansed

Wash me and I shall be made whiter than snow. Have mercy on me o God

ac-cord-ing to thy great mer-cy. Glory be to the Father and to the Son

and to the Ho-ly Spir-it as it was in the be-gin-ning is now

and ev-er shall be world with-out end A - - - men.

*Cleanse me with hyssop,  
and I will be clean;  
wash me,  
and I will be  
whiter than snow.*

*Psalm 51:7*

## *The Liturgy of the Palms*

The palm branches that are to be blessed should be placed on a table on the Epistle side of the sanctuary, next to the communion rail.

For a Blessing of Palms without the Liturgy, the Simple Blessing should be taken from the Ritual Book.

The procession shall consist of the following in the indicated order:

Crucifer  
Acolytes  
Choir  
Congregation  
Assistants  
Celebrant

Among the hymns appropriate for the Palm Sunday procession are the following:

Blessed is He (Kto Sie w Opieke)  
Sent From High Heaven (v. 5-7)  
Ride On, Ride On in Majesty

Other appropriate processional hymns may be used. Lenten hymns should not be used.

It is strongly suggested that this service be sung *a cappella*. Where this cannot be done, use the accompaniment provided as the alternative option.

*The ASPERGES may precede the Liturgy of the Palms. The celebrant vested in amice, alb, cincture, violet stole and cope, having arrived at the foot of the altar, intones the following ANTIPHON, which is continued by the choir and the congregation.*

**STAND****Priest:**

Ho - san - na to the Son of Da - vid!

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'Ho', followed by a quarter note 'san', a quarter note 'na', and a quarter rest. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

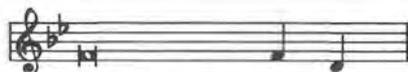
Bless - ed is He who comes in the name of the Lord!

The second system continues the musical piece. The vocal line has a half note 'Bless', a quarter note 'ed', a quarter note 'is', a quarter note 'He', a quarter note 'who', a quarter note 'comes', a quarter note 'in', a quarter note 'the', a quarter note 'name', a quarter note 'of', a quarter note 'the', and a half note 'Lord!'. The piano accompaniment continues with similar rhythmic patterns.

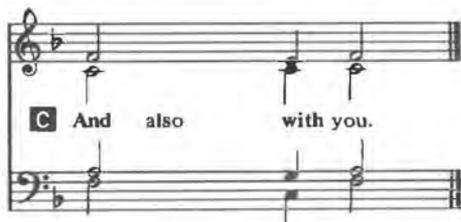
O King of Is - ra - el: Ho - san - na in the high - est!

The third system concludes the piece. The vocal line has a half note 'O', a quarter note 'King', a quarter note 'of', a quarter note 'Is', a quarter note 'ra', a quarter note 'el:', a quarter note 'Ho', a quarter note 'san', a quarter note 'na', a quarter note 'in', a quarter note 'the', a quarter note 'high', and a half note 'est!'. The piano accompaniment ends with a final chord in both hands.

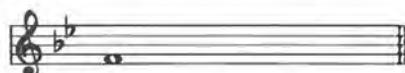
*The celebrant genuflects and ascends the altar steps. Standing at the Epistle corner, without turning to the people, he sings the following RESPONSE and PRAYER:*



**P** The Lord be with you.



**C** And also with you.



**P** Let us pray.

O God, whom to honor and love perfectly is righteousness, increase in us Your holy grace; so that this sacred ceremony may remind us of the triumphal entry of Jesus Christ into earthly Jerusalem, and most of all serve towards our own sanctification and eventual entry into Your heavenly Jerusalem. Through Jesus Christ Your Son, our Lord, who lives and reigns with You, in the unity of the Holy Spirit, One God, throughout ages of ages.



**C** A - men.

The celebrant descends the altar steps, and taking his position beside the prepared palm branches, begins the following ANTIPHON which is continued by the choir:

**P** So the chief priests and the Pharisees gathered the council, and said,

This system of the musical score consists of three staves: a vocal line in treble clef, a piano accompaniment in grand staff (treble and bass clefs), and a bass line in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "So the chief priests and the Pharisees gathered the council, and said,". A piano dynamic marking 'P' is placed at the beginning of the vocal line.

"What are we to do? For this man per-forms man - y signs.

This system of the musical score consists of three staves: a vocal line in treble clef, a piano accompaniment in grand staff, and a bass line in bass clef. The key signature has one flat, and the time signature is common time. The lyrics are: "What are we to do? For this man per-forms man - y signs.".

If we let Him go on thus, everyone will be - lieve in Him,

This system of the musical score consists of three staves: a vocal line in treble clef, a piano accompaniment in grand staff, and a bass line in bass clef. The key signature has one flat, and the time signature is common time. The lyrics are: "If we let Him go on thus, everyone will be - lieve in Him,".

and the Romans will come and destroy both our holy place and our na - tion.

This system of the musical score consists of three staves: a vocal line in treble clef, a piano accompaniment in grand staff, and a bass line in bass clef. The key signature has one flat, and the time signature is common time. The lyrics are: "and the Romans will come and destroy both our holy place and our na - tion.".

### Choir/Congregation:

But one of them, Cai - a - phas, who was high priest that year, said to them,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a quarter note on G4, followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

"You know nothing at all; you do not understand that it is expedient for you

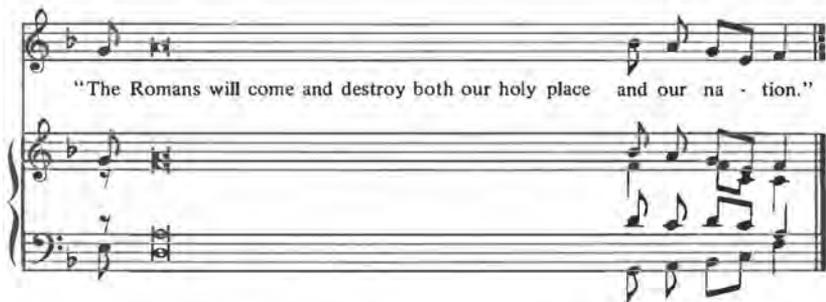
The second system continues the musical score. The vocal line has a brief rest followed by a quarter note on G4. The piano accompaniment continues with similar rhythmic patterns, including some chords with a fermata over the final measure.

that one man should die for the peo-ple and that the whole nation should not per-ish."

The third system features a vocal line with a quarter rest followed by a quarter note on G4. The piano accompaniment includes a long, sweeping fermata that spans across the vocal line and extends into the piano part.

So from that day on they took counsel how to put Him to death, for as they said:

The fourth system shows the vocal line starting with a quarter note on G4. The piano accompaniment continues with a similar rhythmic structure, ending with a fermata over the final measure.



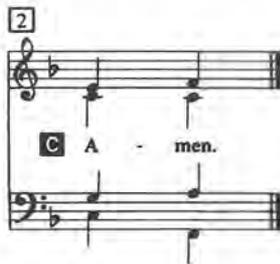
"The Romans will come and destroy both our holy place and our na - tion."

*The celebrant blesses the palm branches and, facing them, he extends his hands and sings the following PRAYER:*

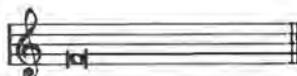


**P** Let us pray.

O God, who did ordain that the multitude of Israel's believing people should honor with a tumultuous joy the Savior before His Sacred Passion, and did inspire the crowd to spread branches of olive trees and palms in the way, and to sing Hosanna in His praise, grant that we bearing these palms, the symbol of victory over evil, and these olive branches, the symbol of goodness, meekness and justice, the gifts of the Holy Spirit within our hearts, may go forth to wage incessant war against the forces of evil, depravity, and falsehood; and so guided through life in the way of light, truth, and justice, we may enter into everlasting glory. Through Jesus Christ Your Son, our Lord, who lives and reigns with You, in the unity of the Holy Spirit, One God, throughout ages of ages.



**2**  
**C** A - men.



**P** Let us pray.

Increase, O God, the faith of those who put their trust in You, and grant that strengthened in their love of You, they will never suffer disappointment. May these branches of palm which we, Your servants, are about to receive and carry in commemoration of a solemn and sacred day in the life of Jesus Christ, inspire us to turn our eyes heavenward to Your holy Jerusalem. Bless, O Lord, these branches of palm; as You did choose Noah to be the new father of the human race, Moses to be the leader of Israel's people, and Jesus Christ to be the Savior of us all, grant we beseech You, that contemplating the wonderful ways of Your providence, we may fervently unite our wills with Your holy will in the work of our own sanctification and salvation. Through Jesus Christ Your Son, our Lord, who lives and reigns with You, in the unity of the Holy Spirit, One God, throughout ages of ages.



*The celebrant puts incense into the thurible, and then sprinkles the palms with holy water, saying:*

With hyssop sprinkle me, O Lord, and I shall be cleansed. Wash me and I shall be whiter than the snow.

*Then the celebrant censes the palms, saying:*

May my prayer before You be counted as incense and the lifting up of my hands as an evening sacrifice.

*The celebrant now distributes the palms. The choir and congregation sing the following ANTHIPHON:*

## Choir/Congregation:

Chil - dren of the He - brews, bear - ing bran - ches of ol - ive.

went out to meet the Lord, cry - ing: Ho - san - na in the high - est!

Chil - dren of the He - brews spread their gar - ments on the road and cried out say - ing:

Hosanna to the Son of Da - vid! Blessed is He who comes in the name of the Lord.

NOTE: If there is sufficient time, another hymn appropriate to Palm Sunday may be sung during the distribution.

*The distribution of palms completed, the celebrant begins the following ANTIPHON which is concluded by the choir:*

**P** And when they drew near to Je-ru - sa - lem, then Jesus sent two disciples,

This system consists of a vocal line and a piano accompaniment. The vocal line begins with a piano dynamic marking. The piano accompaniment is in a 4/4 time signature and features a steady bass line with chords in the right hand.

saying to them: "Go into the village op-po-site you, where you will find an ass tied and a

This system continues the vocal line and piano accompaniment. The piano accompaniment maintains its harmonic support for the vocal melody.

colt with her; un - tie them and bring them to Me.

This system continues the vocal line and piano accompaniment. The piano accompaniment features more active eighth-note patterns in the right hand.

If anyone says anything to you, you shall say, "The Lord has need of them!"

This system concludes the antiphon. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

The dis-ciples went and did as Jesus had di-rect-ed them;

This block contains the first line of the hymn. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "The dis-ciples went and did as Jesus had di-rect-ed them;".

they brought the ass and the colt and put their garments on them and He sat there-on.

This block contains the second line of the hymn. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "they brought the ass and the colt and put their garments on them and He sat there-on.". The piano accompaniment includes a fermata over the final chord.

Most of the crowd spread their garments on the road,

This block contains the third line of the hymn. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Most of the crowd spread their garments on the road,". The piano accompaniment includes a fermata over the final chord.

and others cut branches from the trees and spread them on the road;

This block contains the fourth line of the hymn. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "and others cut branches from the trees and spread them on the road;". The piano accompaniment includes a fermata over the final chord.

and the crowds who went before Him and that followed Him shout - ed,

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, a treble and a bass clef, with a grand staff bracket on the left. The lyrics are positioned below the vocal staff.

Choir/Congregation:

Ho - san - na to the Son of Da - vid!

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, a treble and a bass clef, with a grand staff bracket on the left. The lyrics are positioned below the vocal staff.

Bless - ed is He who comes in the name of the Lord!

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, a treble and a bass clef, with a grand staff bracket on the left. The lyrics are positioned below the vocal staff.

O King of Is - ra - el: Ho - san - na in the high - est!

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, a treble and a bass clef, with a grand staff bracket on the left. The lyrics are positioned below the vocal staff.

*Holding a palm branch, the celebrant stands on the top step of the altar and faces the people. The following RESPONSE is sung:*

**P** Let us go forth in peace.

**C** In the name of Christ, A - men.

*The procession forms behind the crucifer. (The procession is composed of the priest and assistants, and if possible, the choir and congregation, or elements of the congregation, all carrying palms.)*

*The procession moves through the body of the church while "Sent From High Heaven" is sung. The crucifer leads the priest and assistants to the vestibule. The choir and congregation return to their places.*

## “Sent from High Heaven”

1. Sent from high heav-en Christ ful - fills His mis-sion, T'ward Je - ru - sa-lem  
2. Two hence to vil-lage, hur - ry do not fal - ter; There find a don - key  
3. The two dis - ci - ples did as Christ had bid-den. They placed the Lord on

strides with pre-mo - ni - tion, Star-ties Dis - ci - ples when at Beth-phage's bor-der,  
har-nessed and with hal - ter. Un - tie the an - i - mal and her colt un - teth - er;  
colt 'til now un - rid - den. Ex - ci - ted crowds climb trees, palms and branch - es hew-ing,

Is - sues this strange or - der: 4. Stirred by the Spir - it, chil - dren raise glad  
Bring them here to - geth - er." 5. We bid Thee wel - come, God's own Son and  
These be - fore Him strew - ing. 6. With joy - ful tri - umph join we Christ's pro -  
7. Be - fore God's heav'nly throne our hearts out -

voi - ces: "Christ", "King", "Ho - san - na", Is - ra - el re - joi - ces, From sin and  
Sav - ior, Prom - ised by proph - ets, man - kind's Lib - er - a - tor. Thou whose re -  
ces - sion. "Hail, roy - al Vic - tor", give we loud ex - pres - sion, Our mor - tal  
pour - ing, Where choirs of an - gels nev - er cease a - dor - ing, Thou, Who in

might of sin, man's e - man - ci - pa - tion, Heav - en - sent sal - va - tion,  
demp - tive task con - quered man's en - slav - er, Re - stored him God's fa - vor.  
voi - ces, now twards heav - en blend - ing, Sing - ing praise un - end - ing.  
Sac - ra - ment, day and night a - bid - est, To Thy death now rid - est.

# KNEEL

The celebrant and choir/congregation alternately sing the following ANTIPHON:

John Mason Neale, alt.

**P** All glo - ry, laud, and hon - or, To You, Re-deem-er, King!

*(Choir repeats)*  
To Whom the lips of chil - dren Make sweet ho - san - nas ring.

The musical score is written for voice and piano. It consists of two systems. The first system features a vocal line with a piano accompaniment. The vocal line begins with a repeat sign and a piano dynamic marking. The lyrics are 'All glo - ry, laud, and hon - or, To You, Re-deem-er, King!'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The second system also begins with a repeat sign and a piano dynamic marking. The lyrics are 'To Whom the lips of chil - dren Make sweet ho - san - nas ring.'. The piano accompaniment continues with similar harmonic support.

P1. You are the King of Is - ra - el, And Da - vid's roy - al Son,

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature is one sharp (F#). The music is in a common time signature. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

Choir:  
Now in the Lord's name coming, Our King and Bles - sed One. All glory .....

This system continues the musical score. It includes a choir part on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Now in the Lord's name coming, Our King and Bles - sed One. All glory .....". The piano accompaniment continues with two staves (treble and bass clefs) in the same key signature and time signature as the previous system.

P2. The company of an - gels Are prais - ing you on high;

This system continues the musical score. It features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "The company of an - gels Are prais - ing you on high;". The piano accompaniment consists of two staves (treble and bass clefs) in the same key signature and time signature.

Choir  
Cre - a - tion and all mortals In chor - us make re - ply. All glory ..

This system concludes the musical score. It includes a choir part on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Cre - a - tion and all mortals In chor - us make re - ply. All glory ..". The piano accompaniment continues with two staves (treble and bass clefs) in the same key signature and time signature.

3. The people of the He - brews With palms be - fore You went.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "3. The people of the He - brews With palms be - fore You went." The bottom two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady accompaniment with some melodic lines in the right hand.

Choir  
Our praise and prayers and anthems Be - fore You we pre - sent. All glory .....

This system contains the second two staves of music. The top staff is a vocal line in treble clef, with the word "Choir" written above it. The lyrics are "Our praise and prayers and anthems Be - fore You we pre - sent. All glory ....." The bottom two staves are for piano accompaniment, continuing from the first system.

4. To You, before Your Pas - sion, They sang their hymns of praise.

This system contains the third two staves of music. The top staff is a vocal line in treble clef. The lyrics are "4. To You, before Your Pas - sion, They sang their hymns of praise." The bottom two staves are for piano accompaniment.

Choir  
To You, now high exalted, Our mel - o - dy we raise. All glory .....

This system contains the fourth two staves of music. The top staff is a vocal line in treble clef, with the word "Choir" written above it. The lyrics are "To You, now high exalted, Our mel - o - dy we raise. All glory ....." The bottom two staves are for piano accompaniment.

5. Their praises You ac - cept - ed; Ac - cept the prayers we bring,

Choir  
Great Author of all goodness, O good and gra - cious King! All glory.....

*The celebrant knocks on the door of the vestibule three times with the shaft of the cross. It is at once opened and the celebrant and acolytes enter the body of the church. When the celebrant reaches the center of the aisle, the procession kneels. The celebrant, also kneeling, sings the following ANTIPHON:*

P Let us adore the Sav - ior, Who rode in roy - al tri - umph in - to Je - ru - sa - lem.

*The celebrant and the procession rise and return to the communion rail. The celebrant kneels in the altar gate area. The choir repeats the opening ANTIPHON:*

Choir/Congregation:

Ho - san - na to the Son of Da - vid!

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics "Ho - san - na to the Son of Da - vid!" are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in the right hand and the bottom staff in the left hand.

Bless - ed is He who comes in the name of the Lord!

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics "Bless - ed is He who comes in the name of the Lord!" are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in the right hand and the bottom staff in the left hand.

O King of Is - ra - el: Ho - san - na in the high - est!

The third system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics "O King of Is - ra - el: Ho - san - na in the high - est!" are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in the right hand and the bottom staff in the left hand. The system ends with a double bar line.

NOTE: According to local custom, the Scourging of the Cross which follows may be omitted.

The acolyte spreads a cloth on the floor and lays a pillow upon it. On the pillow, he places the Crucifix with the palm branch. The celebrant sings the following ANTIPHON three times, each time beginning one semitone higher:

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a square box containing the letter 'P'. The lyrics are: "It is writ - ten: They shall strike the Shep - herd". The piano accompaniment features a steady bass line and a more active treble line.

**P** "It is writ - ten: They shall strike the Shep - herd

Second system of the musical score. The vocal line continues with the lyrics: "and the sheep of the flock will be scat - tered." The piano accompaniment continues with similar rhythmic patterns.

and the sheep of the flock will be scat - tered.

Third system of the musical score. The vocal line continues with the lyrics: "But after I am resurrected I will go be - fore you to Gal - i - lee." The piano accompaniment continues with similar rhythmic patterns.

But after I am resurrected I will go be - fore you to Gal - i - lee.

Fourth system of the musical score. The vocal line concludes with the lyrics: "There you shall see Me,' says the Lord." The piano accompaniment concludes with a final chord and a double bar line.

There you shall see Me,' says the Lord."

"It is writ - ten: 'They shall strike the Shep - herd

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and a half note E5. The piano accompaniment features a treble clef with a quarter note G4 and a half note A4, and a bass clef with a quarter note G2 and a half note A2. The system concludes with a quarter note G4 in the vocal line and a half note A4 in the piano accompaniment.

and the sheep of the flock will be scat - tered.

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by a quarter rest, then eighth notes A4, B4, and C5, and a quarter note D5. The piano accompaniment has a quarter note G4 and a half note A4 in the treble clef, and a quarter note G2 and a half note A2 in the bass clef. The system ends with a quarter note G4 in the vocal line and a half note A4 in the piano accompaniment.

But after I am resurrected I will go be - fore you to Gal - i - lee.

The third system continues the musical score. The vocal line begins with a quarter note G4, followed by a quarter rest, then eighth notes A4, B4, and C5, and a quarter note D5. The piano accompaniment has a quarter note G4 and a half note A4 in the treble clef, and a quarter note G2 and a half note A2 in the bass clef. The system concludes with a quarter note G4 in the vocal line and a half note A4 in the piano accompaniment.

There you shall see Me,' says the Lord."

The fourth and final system of the musical score. The vocal line starts with a quarter note G4, followed by a quarter rest, then eighth notes A4, B4, and C5, and a quarter note D5. The piano accompaniment has a quarter note G4 and a half note A4 in the treble clef, and a quarter note G2 and a half note A2 in the bass clef. The system concludes with a quarter note G4 in the vocal line and a half note A4 in the piano accompaniment.

"It is writ - ten: 'They shall strike the Shep - herd

and the sheep of the flock will be scat - tered.

But after I am resurrected I will go be - fore you in - to Gal - i - lee.

There you shall see Me,' says the Lord."

*The Scouring of the Cross completed, the Crucifix is taken by an acolyte, the cloth and pillow removed, and the celebrant's palm branch is placed on the altar. The celebrant proceeds to the sacristy to vest for Mass, which follows immediately.*

## **ALL SAINTS CATHEDRAL PARISH**

National Catholic Church (PNCC)

Reverend David Rowinski, Administrator

773-875-1438 [dmr@ascpncc.org](mailto:dmr@ascpncc.org)

9201 West Higgins Road Chicago, Illinois 60631

[www.ascpncc.org](http://www.ascpncc.org)