

# Palm Sunday Procession

Based on Psalm 24:7-10; Matthew 21:9

Christopher Willcock

**OSTINATO:** All *Steadily* (♩ = ca. 76)

\*Capo 3: (D/F#) (G) (Em7) (A) (Bm) (F#m) (Em) (D)  
F/A B $\flat$  Gm7 C Dm Am Gm F *Fine*

**Soprano/  
Melody  
Alto**

Ho - san - na, ho - san - na, ho - san - na on high. Ho -

**Tenor  
Bass**

**Keyboard**

Once the Ostinato is established among the Assembly, designated sections of the Choir begin singing the lettered sequence of text in this order: A, B, A, C, A, B, etc. Between each appearance of a lettered text (A, B, or C), the Ostinato is heard by itself. The sequence is continued for as long as it takes to accompany the procession of palms, but always finishes with text A and its final line.

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\*The chord symbols should not be played simultaneously with the keyboard part.

## Ostinato (SATB parts continue)

...san - na, ho - san - na, ho - san - na on high. Ho -

**A** S/A *f*

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

Sop.

Bless - ed is he who comes in the name of the

S/A

Lord. Ho - san - na, ho - san - na on high!

Last time Sop. *Fine*

Ho - san - na on high!

**B** Strongly T/B *f*

O gates, lift high your heads: grow high - er an - cient

doors. Let him en - ter, the king of glo - ry.

**C** Strongly T/B *f*

Who is the king of glo - ry? The Lord, the might - y,

the Lord, the val - iant, the Lord, the God of hosts.

## *Assembly Edition*

**PALM SUNDAY PROCESSION**

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OSTINATO: All



Ho - san - na, ho - san - na, ho - san - na on high.

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## Performance Notes

Designed to be used during the procession of palms on Passion (Palm) Sunday, this mantra-style chant has flexible performance options. At its simplest, after the Gospel account of Jesus' entry into Jerusalem is proclaimed, the Ostinato is begun and then the procession moves off. The assembly continues singing it as it makes its way to the place where the remainder of the liturgy takes place. At the same time, and according to whatever resources are available, the stanzas indicated by the boxed letters (A, B, and C) are sung by the designated sections of the choir. One suggested pattern is the following: that between each appearance of a boxed-letter stanza, the Ostinato is heard by itself. The sequence is continued for as long as it takes to accompany the procession of palms, but always finishes with stanza A and its last-time ending. The keyboard part is optional to allow for a procession that commences outdoors. In such circumstances, cantors, or sections of the choir, singing the stanzas may need to be amplified.

—C.W.