

BH Great Is the Power We Proclaim

March ♩=84

C. Walker, 1998, 2001. arr. R Mondoy 2015

Vln. I

Vln. I

Vln. I

2nd "Come Lord"

final to verses

Vln. I

Verses 1-5

14

Vln. I

Bridge *a2*

D.C.

BH O God Beyond All Praising

Mondoy version; play Vrs. 1,3; Vrs. 2 start at m. 9

THAXTED, arr. rmm '07, 13

$\text{♩} = 85$

Vln.

5

Vln.

m9 10

Vln.

15

Vln.

20

Vln.

Gloria *(Mass of Spirit & Grace)*

Ricky Manolo, CSP, some arr C.Liu, R. Mondoy

INTRO

Vln.

5 § REFRAIN

Vln.

8
(rpt refr 1st x)

15
Final **molto rall.**
A - men.

20
VERSE 1

26

32

38
D.S.

2

43 **VERSE 2**

Vln. 43 **VERSE 2**

Vln. 51

Vln. 55 **5**

Vln. 62 have mercy on | us

Vln. 67 **4**

Vln. 71 receive our | prayer

Vln. **D.S.**

78 **VERSE 3**

Vln. 78 **VERSE 3**

Vln. 85

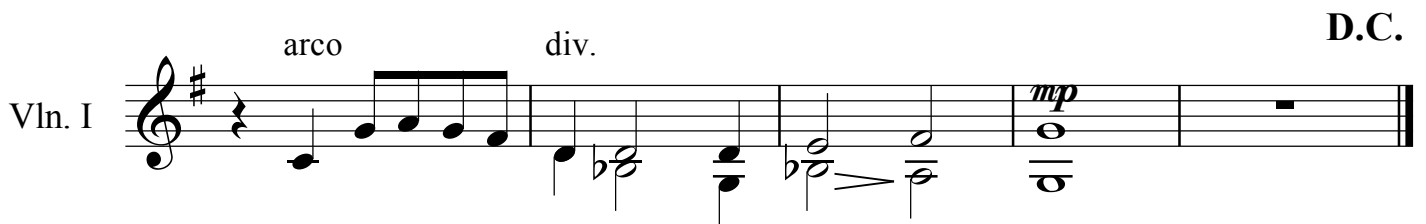
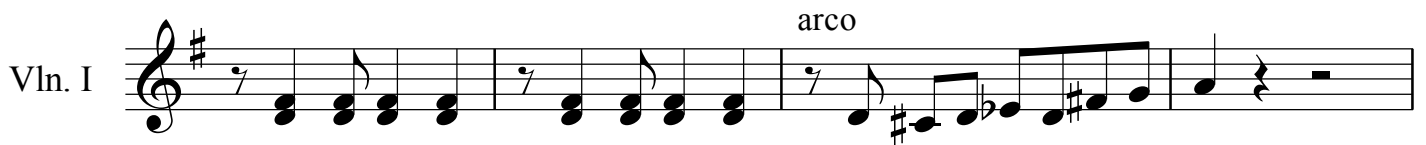
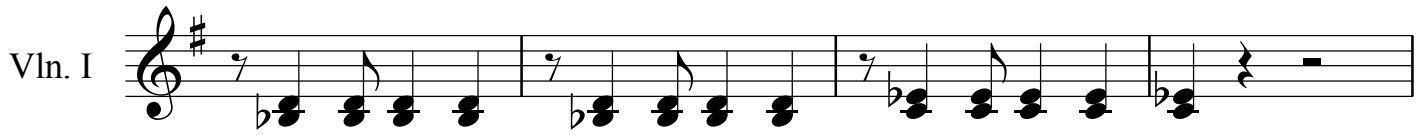
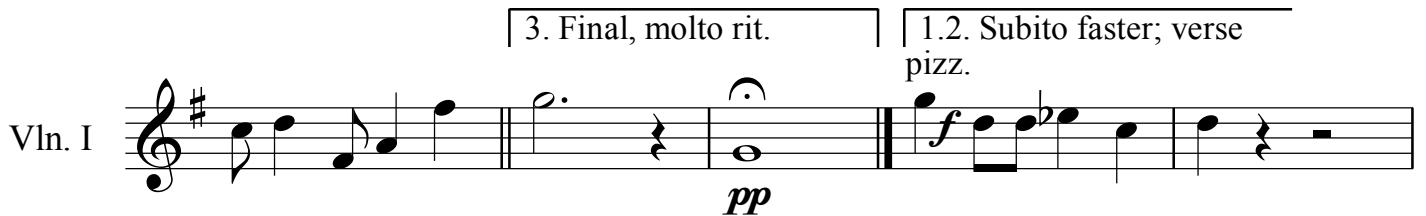
Vln. 91

Vln. 97 **D.S.**

Ps. 89 3 "All My Life" [Harana]

Monday, 2003 arr. RM 2003, 2015

Tacet intonation; with assembly



SM_092MK_Vln

SM 92 Lent Gospel Acclamation Mesa Kahiko

R Mondoy 1996, rev. 2015

Tacet intonation, then always with assembly ♩=80

Vln. I

Praise to you

Vln. I

repeatable

final
molto rit. . . .

SM099_1_ChristmPro_VlnI & Vc SM 99.1 Chrism Processional

Dvorscak, 1984, arr. R Mondoy/C. Liu | rev 2015

♩=92

Vln. I

Vc.

tr

Vln. I

Vc.

3

3

3

A *ossia (also)*

segue

Vln. I

Vc.

poco rit.

Vln. I

Vc.

Organ

Vln. I

Vc.

4

4

B "Through this holy anointing.."

Musical notation for the first system of section B. The Vln. I part (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The Vc. part (bass clef) provides a steady accompaniment with quarter and eighth notes.

Musical notation for the second system of section B. The Vln. I part continues the melodic line, ending with a trill. The Vc. part continues with a similar accompaniment pattern.

Musical notation for the third system of section B. The Vln. I part features a melodic line with eighth notes and a dotted quarter note. The Vc. part continues with a steady accompaniment.

Musical notation for the fourth system of section B. The Vln. I part features a melodic line with eighth notes and a dotted quarter note. The Vc. part continues with a steady accompaniment. The system concludes with a double bar line and the instruction "segue fanfare".

Musical notation for the fifth system of section B. The Vln. I part features a melodic line with eighth notes and a dotted quarter note. The Vc. part continues with a steady accompaniment. The system concludes with a double bar line and the instruction "segue fanfare".

Vln. I

Vc.

The first system shows the Vln. I and Vc. parts. The Vln. I part consists of a series of eighth notes in a melodic line. The Vc. part provides a harmonic accompaniment with a similar rhythmic pattern.

Vln. I

poco rit.

Organ

Vc.

The second system begins with a *poco rit.* marking. The Vln. I part has a few notes before a double bar line. The Vc. part continues with a few notes, including a sharp sign, before a double bar line. The word "Organ" is written above the Vln. I staff.

D "We are anointed..."

(choir)

Vln. I

Vc.

The third system features a key signature change to D major, indicated by a 'D' in a box. The Vln. I part is marked "(choir)" and contains a melodic line. The Vc. part provides a harmonic accompaniment.

Vln. I

Vc.

The fourth system shows the Vln. I and Vc. parts. The Vln. I part has a melodic line with some rests. The Vc. part provides a harmonic accompaniment.

Vln. I

Vc.

The fifth system shows the Vln. I and Vc. parts. The Vln. I part has a melodic line. The Vc. part provides a harmonic accompaniment.

segue fanfare

Vln. I

Vc.

Vln. I

Vc.

Vln. I

Vc.

Vln. I

Vc.

Vln. I

Vc.

poco rit.

Organ

F "God the Father..."

Vln. I *ff*

Vc.

with choir

Vln. I

Vc.

2

tr

tr

G

with choir

Vln. I

Vc.

tr

tr

tr

Vln. I

Vc.

3

Vln. I

Vc.

H

Vln. I

Vc.

molto rall.

3

SM 99.1 Chrism Processional

Dvorsak, 1984, arr. R Mondoy/C. Liu | rev 2015

Vln. I $\text{♩} = 92$ *tr*

Vln. I *segue*

Vln. I **A** *ossia (also)* *tr*

Vln. I *poco rit.*

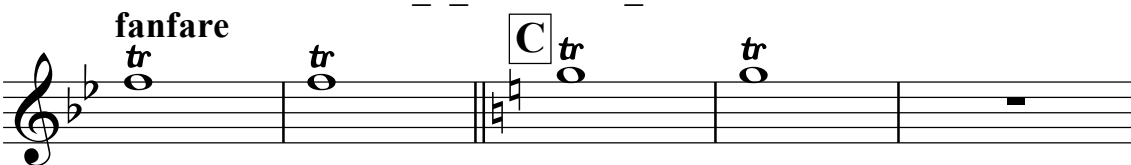
Vln. I **Organ** **4** **B** "Through this holy anointing.."

Vln. I


Vln. I *tr*

Vln. I *segue*

Vln. I *fanfare* *tr* *tr* **C** *tr* *tr*



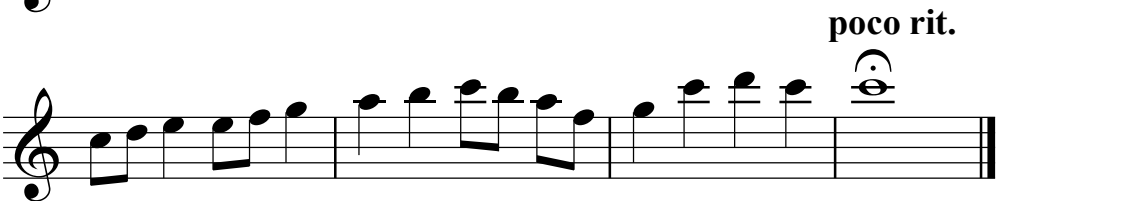
Vln. I



Vln. I



Vln. I *poco rit.*



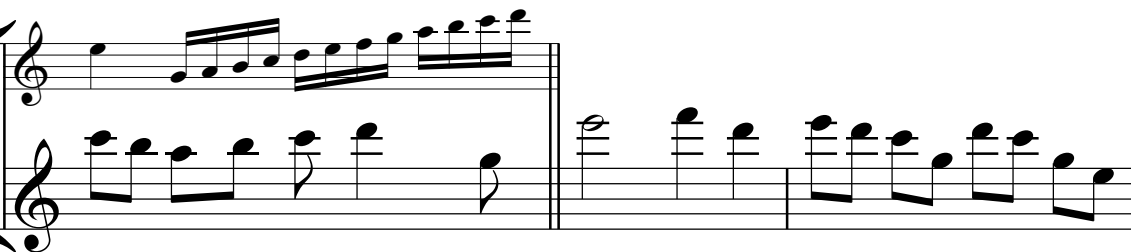
Vln. I **Organ** **4** **D** "We are anointed..."
(choir)



Vln. I




Vln. I



Vln. I *segue fanfare* *tr* *tr*



Vln. I **E** *tr* *tr* *tr*



Vln. I

Vln. I

Vln. I

Vln. I

poco rit.

Organ

F "God the Father..."

Vln. I

with choir

Vln. I

Vln. I

G

with choir

Vln. I

Vln. I

Vln. I

H

Vln. I

molto rall.

SM 99.1 Chrism Processional

Dvorscak, 1984, arr. R Mondoy/C. Liu | rev 2015

The musical score is written for a violin (Vln2) and an organ. It begins with a tempo marking of quarter note = 92 and a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The violin part starts with a trill on the first note, followed by a series of eighth and quarter notes. The organ part provides a harmonic accompaniment with chords and moving lines. The score includes several sections: Section A, marked 'ossia (also)', features a trill and a triplet. Section B, titled 'Through this holy anointing..', is marked 'poco rit.' and includes a four-measure rest for the organ. Section C features trills and a triplet. The piece concludes with a 'fanfare' section marked 'segue' and a final trill. The organ part ends with a final chord.

Violin 2 musical notation, first system. It consists of two staves. The first staff begins with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. The second staff continues the melody and ends with a fermata over a whole note G4. The tempo marking *poco rit.* is placed above the second staff.

Organ **4** **D** "We are anointed..."
(choir)

Organ musical notation, first system. It starts with a whole rest for 4 measures, followed by a D major chord box. The melody begins with a half note G4, then a quarter note A4, and continues with a melodic line. A *(choir)* marking is below the first few notes.

Violin 2 musical notation, second system. It continues the melodic line from the first system, featuring a sharp sign on the G4 note in the second measure.

Violin 2 musical notation, third system. It continues the melodic line with various rhythmic values and a sharp sign on the G4 note.

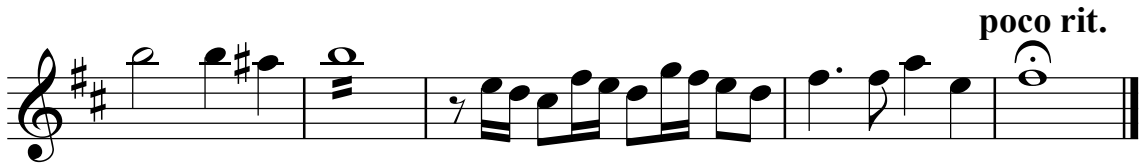
Violin 2 musical notation, fourth system. It includes the marking *segue* and *fanfare* above the staff. The notation features a whole rest followed by a half note G4 and a quarter note A4, with a trill (*tr*) over the G4 note.

Violin 2 musical notation, fifth system. It features a chord box **E** above the staff, followed by three trills (*tr*) over the notes G4, A4, and B4. The system concludes with a melodic phrase.

Violin 2 musical notation, sixth system. It continues the melodic line with a variety of rhythmic patterns and accidentals.

Violin 2 musical notation, seventh system. It features a trill (*tr*) over a whole note G4 in the first measure, followed by a melodic phrase.

poco rit.

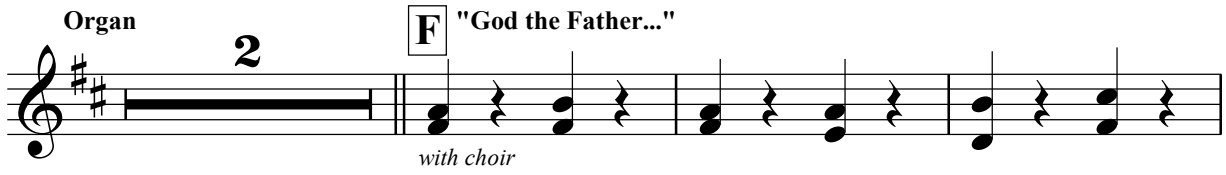


Organ

F "God the Father..."

2

with choir



2

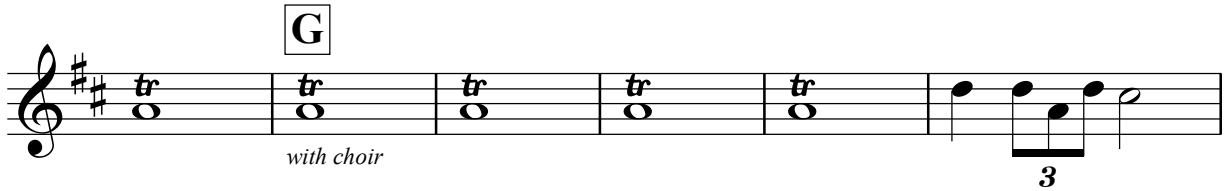


G

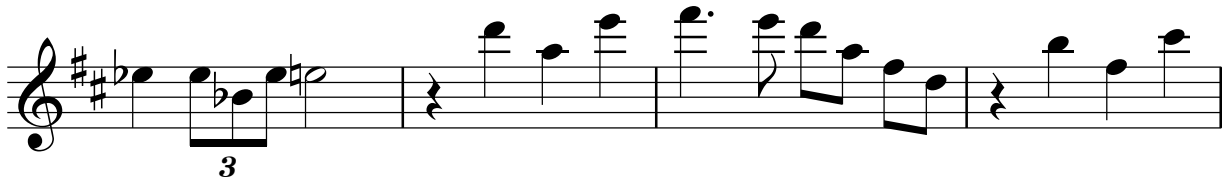
with choir

tr


3




3



3



H



v



molto rall.



SM 99.1 Chrism Processional

Dvorsak, 1984, arr. R Mondoy/C. Liu | rev 2015

The musical score is for Violin III and is written in 4/4 time with a tempo of 92. It begins with a trill (tr) on the first staff. The second staff contains a triplet (3) and a 'segue' instruction. The third staff has a boxed section 'A' and another triplet (3). The fourth staff ends with 'poco rit.'. The fifth staff is for the Organ, marked with a '4' and a boxed section 'B' containing the lyrics '"Through this holy anointing.."' in red. The sixth staff continues the instrumental part. The seventh staff has a boxed section 'C', a trill (tr), and a 'fanfare' instruction. The eighth staff includes a trill (tr), a red note with the annotation 'red=unique to Vln 3', and a triplet (3). The ninth staff ends with 'poco rit.'. The final staff concludes the piece.

Organ **4** **D** "We are anointed..."
 Vln. III (choir)

Vln. III **4** *segue*

Vln. III **fanfare** **E** *tr* *tr* *tr*

Vln. III *tr*

Vln. III

Vln. III **poco rit.**

Organ **2** **F** "God the Father..."
 Vln. III *with choir*

Vln. III **2** *tr* *tr*

Vln. III **G** *with choir* **3**

Vln. III

Vln. III

Vln. III

Vln. III

Vln. III

Vln. III

molto rall.

Paschal Mystery Preface Dialogue

Be flexible

Robert Mondoy, 1990, rev 2013

Musical score for Violins I and II. The score is in 4/4 time and B-flat major. It consists of five staves. The first four staves contain the main dialogue melody with various ornaments including triplets and a fermata. The fifth staff is labeled 'Preface formula' and contains a short melodic phrase.

Paschal Mystery Holy RM 217

Start with assembly

Robert Mondoy, 1990

Musical score for Violins I and II. The score is in 4/4 time and B-flat major. It consists of six staves of music. The melody is more rhythmic and includes several triplet markings. The piece concludes with a final chord in the sixth staff.

Paschal Mystery Memorial Acclamation **RM 317**

Start with assembly

Robert Mondoy, 1990

Vln. I,II 

Vln. I,II  When we...

Vln. I,II 

Paschal Mystery Amen **RM 417**

Start with presider

Doxology (rarely used)

Robert Mondoy, 1990

Vln. I,II  Through... in him O God almighty..Ho - ly Spi - rit,

Vln. I,II  all glory... yours, for ev - er and ev -

A tempo, start with organ

Vln. I,II  er Amen

Vln. I,II  A - men

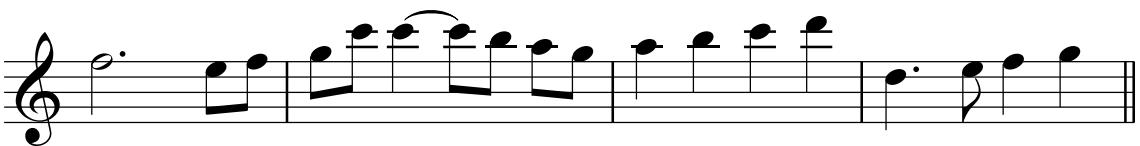
Vln. I,II  **poco rall.** -men.

BH Our Blessing Cup

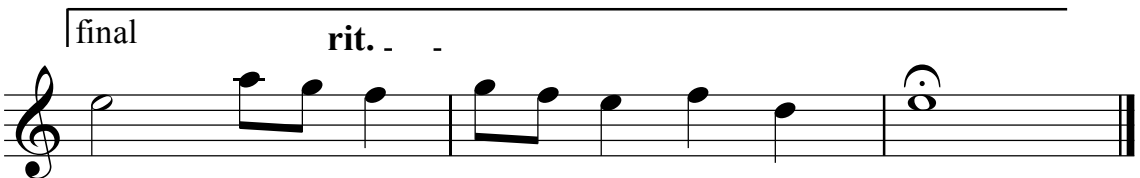
$\text{♩} = 76$ **Refrain**

Bob Hurd, 1988., arr. R Mondoy 2016

Vln. I 

Vln. I 

Vln. I  to verses

Vln. I  final rit. . .

Verses (4)

Vln. I 

Vln. I 

D.C. Refrain

Vln. I 

BH O God Beyond All Praising

Mondoy version; play Vrs. 1,3; Vrs. 2 start at m. 9

THAXTED, arr. rmm '07, 13

$\text{♩} = 85$

Vln.

5

m9 10

15

20