

# Holy Thursday Mass April 14

(We resume the concluding assembly procession this year)

T1 Entrance Antiphon "We Should Glory in the Cross"

[http://www.mondoymusic.com/sounds/ChoirRehearsal/HolyWeek/HT\\_04WeShouldGlory.htm](http://www.mondoymusic.com/sounds/ChoirRehearsal/HolyWeek/HT_04WeShouldGlory.htm)

T2 Reception of the Oils

[http://www.mondoymusic.com/mp3/mp3\\_HolyWeek/HT\\_Oils.mp3](http://www.mondoymusic.com/mp3/mp3_HolyWeek/HT_Oils.mp3)

RM 27.1 Glory to God Lee

T7 Psalm 116.4 "Our Blessing Cup"

[http://www.mondoymusic.com/mp3/mp3\\_PS/p116\\_4OurBCup\\_SIB.mp3](http://www.mondoymusic.com/mp3/mp3_PS/p116_4OurBCup_SIB.mp3)

T8 Gospel Acclamation ibid.

[http://www.mondoymusic.com/mp3/mp3\\_PS/p116\\_1\\_GospAcc\\_HT\\_Mondoymusic.com](http://www.mondoymusic.com/mp3/mp3_PS/p116_1_GospAcc_HT_Mondoymusic.com)

Feet Washing: 306 Friendship Hymn Toolen

P.O.G. 174 One Bread, One Body [https://youtu.be/40FqQoL\\_na0](https://youtu.be/40FqQoL_na0)

**RM 117-417** Preface Dialogue, Eucharistic Acclamations Triumphant Cross Mass [Mondoy]

**RM 517** Lord's Prayer/Final Doxology [Sacramentary]

**RM 617** Lamb of God Haas

Communion: 171 Now In This Banquet <https://youtu.be/JCzsub9hMxo>

310 Worthy is the Lamb [**Procession to Lanai**]

Anthem: Prayer in the Garden

# "We Should Glory In The Cross"

Entrance Antiphon for Holy Thursday

Robert M. Mondoy, 2012

**Broad & Slow** ♩=66

Chords: F Gm7 F/A Bb/D C/E (walk bass)

*Descant*

*Assembly*

*Cantor*

Glo - ry, ah... ah... glo - ry, ah..

We should glo - ry in the cross, we should glo - ry in the

1. For he is our sal -  
 2. For he is our  
 3. For he is our re - sur -  
 4. Through him we are  
 5. Through him we are

Chords: F F/A Bb F/A Gm7 Bbmaj7 CSus C Gm7 C C Final

ah.. Lord, Je - sus Christ. Christ.

cross of our Lord, Je - sus Christ. We should Christ.

va - tion  
 life - (life)  
 rec - tion  
 saved (saved)  
 made free

1.2. Final



# Reception of the Holy Oils [HT] SM 4.2

after James Hansen, 1978

**Moderato** ♩=100

**accel.**

Dm Am C Am

1. Be - hold the Oil of the Sick, blest by our bish - op [name].  
 2. Be hold the Oil of the Catechumens, blest by our bish - op  
 3. Be - hold the Sa - cred Chrism, conse - by our bish - op  
 crated

**Fast march** ♩=120

Gm Dm Gm C Gm Dm Ebma7 F

Ho - ly peo - ple! Let us praise God who heals and who loves his  
 Ho - ly peo - ple! Let us praise God who calls each of us to  
 Ho - ly peo - ple! Let us praise God the Spir - it who seals and

**"Thanks" Broadly** ♩=126

Gm Dm G Gm Dm Gm Dm G(omit3)

cho - sen ones. Thanks be to God.  
 be his own.  
 streng - thens us.

# T 2 Reception of the Oils [after Hansen 1978]

## "Thanks" Broadly $\text{♩} = 126$

Musical score for "Thanks" Broadly, featuring woodwinds, brass, and strings. The score is written in 3/4 time with a tempo of 126 beats per minute. The key signature is one flat (B-flat). The score is divided into three measures. The instruments are: Flute (Fl.), Recorder (Rec.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Violin I (Vln. I), Viola (Vla.), and Violoncello (Vc.).

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The first measure contains the following notes: Flute (G4, A4), Recorder (G4, A4), Oboe (G4, A4), Clarinet (G4, A4), Horn (G4, A4), Trumpet (G4, A4), Violin I (G4, A4), Viola (G4, A4), and Violoncello (G4, A4). The second measure contains the following notes: Flute (B4, C5), Recorder (B4, C5), Oboe (B4, C5), Clarinet (B4, C5), Horn (B4, C5), Trumpet (B4, C5), Violin I (B4, C5), Viola (B4, C5), and Violoncello (B4, C5). The third measure contains the following notes: Flute (D5, E5), Recorder (D5, E5), Oboe (D5, E5), Clarinet (D5, E5), Horn (D5, E5), Trumpet (D5, E5), Violin I (D5, E5), Viola (D5, E5), and Violoncello (D5, E5). The Flute part has a dynamic marking of  $\text{ff}$  in the third measure.

# RM 27.1

# Glory to God

edited 200822

# RM 27.1

Adapted after "Congregational Mass"

Capo I; play A

after John Lee, 1970

(A) Dm (F#m) (D) (A) (Bm7) (E)  
Bb Gm Eb Bb Cm7 F

Glo-ry to God in the high - est, and on earth peace to peo-ple of good will.

27.1

(A) (E) (F#m) (Dmaj7) (E) (Bm)(E)  
Bb F Gm Ebmaj7 F Cm F

We praise you, we bless you, we a-dore you, we glo-ri-fy you, we give you thanks for your great glo - ry,

(A) (C#m) (F#m) (D) (E) (D) (E)  
Bb Dm Gm Eb F Eb/G F/A

Lord God, heav- en-ly King, O God, al-might-y Father. Lord Je-sus Christ, On-ly Be-got-ten Son,

(A) (C#m) (F#m) (A) (Bm7) (E) (A) (F#m) (E) (D) (E)  
Bb Dm Gm Bb Cm7 F Bb Gm Gm/Bb F/A Eb/G F

Lord God, Lamb of God Son of the Father, you take a-way the sins of the world, have mer-cy on us;

(A) (C#m7) (F#m) (D) (A) (Bm7) (E)  
 Bb Dm7 Gm Eb Bb Cm7 F

you take a - way the sins of the world, re - ceive our prayer;

(A) (F#m) (F#m) (E) (D) (E)  
 Bb Gm Gm/Bb F/A Eb/G F

you are seat - ed at the right hand of the Father, have mer - cy on us.

(A) (D) (A) (F#m) (C#m) (F#m)  
 Bb Eb Bb Gm/Bb Dm Gm

For you a - lone are the Ho - ly One, you a - lone are the Lord,

(D) (A) (Bm) (E) (A) (E) (F#m)  
 Eb Bb Cm F Bb F Gm

you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,

(D) (A) (Bm) (E)  
 Eb Bb Cm F

in the glo - ry of God the Father, A - men.

# Psalm 116<sup>4</sup> "Our Blessing Cup" [T8]

## Antiphon

Robert Mondoy, 2003, arr. RMM 2012

First system of the Antiphon. Violin I (Vln. I) and Viola (Vla.) staves. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The music consists of a series of quarter notes in the right hand and eighth notes in the left hand.

Second system of the Antiphon. Violin I (Vln. I) and Viola (Vla.) staves. The key signature is two flats and the time signature is 4/4. The music continues with quarter notes in the right hand and eighth notes in the left hand.

## 3 verses

Third system, labeled "3 verses". Violin I (Vln. I) and Viola (Vla.) staves. The key signature is two flats and the time signature is 4/4. This system includes triplet markings (indicated by a bracket and the number 3) over the eighth notes in both staves.

Fourth system, ending with "D.C." (Da Capo). Violin I (Vln. I) and Viola (Vla.) staves. The key signature is two flats and the time signature is 4/4. The music concludes with a final measure in each staff.

# Ps 116.1 Gospel Acclamation for HT

## Parts SCORE

**Maestoso** ♩=100

R Mondoy 1984, arr. R Mondoy 2012

all play intro, tacent intonation, then all play w/assembly into vr.

Vlins

Vla.

Vlins

Vla.

4 final

double stops to end

Vlins

Vla.

7 to verse

Verse

Vlins

Vla.

12

D.C. al Final



# BH (HW) 306 Friendship Hymn

**Moderato; 9 verses**

Suzanne Toolen, 1971 arr. R Mondoy 2022

The image displays a musical score for Violins (Vlns) for the hymn 'Friendship Hymn'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The music is written in a simple, melodic style. The second staff continues the melody with some notes in parentheses. The third staff features a more complex melodic line with some notes in parentheses. The fourth staff concludes the piece with a final note in parentheses and a double bar line.

# BH 174 One Bread, One Body

Foley; arr. R. Mondoy 1987, 2003, 2013

Violin I and Violin II staves, first system. The music is in G major (one sharp) and 4/4 time. It begins with a whole rest in both staves, followed by a series of eighth and quarter notes.

Violin I and Violin II staves, second system. The music continues with a mix of eighth and quarter notes, maintaining the 4/4 time signature.

Violin I and Violin II staves, third system. This system includes performance markings: a bracket labeled "1-3" above the first measure of the Vln. I staff, and a bracket labeled "Final rit." above the last two measures of the Vln. I staff.

Violin I and Violin II staves, fourth system. This system includes performance markings: "Verses (3) slightly faster ♩=100" above the first measure, and "D.C." above the final measure. Trills (tr) are indicated above the final notes of the Vln. I and Vln. II staves.

# Paschal Mystery Preface Dialogue

Be flexible

Robert Mondoy, 1990, rev 2013

Vln. I,II

Vln. I,II

Vln. I,II

Vln. I,II

Vln. I,II

Preface formula

# Paschal Mystery Holy

Start with assembly

Robert Mondoy, 1990

Vln. I,II

Vln. I,II

Vln. I,II

Vln. I,II

Vln. I,II

Vln. I,II

**Paschal Mystery Memorial Acclamation**

Start with assembly

Robert Mondoy, 1990

Vln. I,II 

When we...

Vln. I,II 

Vln. I,II 

**Paschal Mystery Amen RM 417**

**Doxology (rarely used)**

Start with presider

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

**poco rall.**

Vln. I,II 

2 -men.

# Paschal Mystery Lord's Prayer

RM 517

Robert Mondoy, 1990

At the Savior's..teaching, we dare to say Our

**Solid end** | **2. continuing...**

**Embolism**

all dis-tress as we a-  
*tr*

*wait*  
**Final Doxology RM 517d**

*rit.* **3** **3**

# Paschal Mystery Lamb of God

Robert Mondoy, 1990

Vlns

Vlns

Vlns

Vlns

Vlns

Vlns

Vlns

# BH 171 Now in This Banquet

Refrain  $\text{♩} = 100$

Haas, arr. R Mondoy '98, '07

The musical score is arranged for Violin I (Vln. I) and Violin II (Vln. II) in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as  $\text{♩} = 100$ . The score is divided into several sections:

- Refrain:** Measures 1-10. It features a melodic line in the upper voice and a supporting bass line in the lower voice.
- Final/To verses:** Measures 11-19. This section includes a repeat sign and a first ending bracket labeled "Final" leading to a section labeled "To verses".
- Verses 1,2:** Measures 20-28. This section concludes with a double bar line and the instruction "D.C." (Da Capo).
- Verse 3:** Measures 29-37. This section also concludes with a double bar line and "D.C.".
- Verse 4:** Measures 38-46. This section concludes with a double bar line and "D.C.".
- Verse 5:** Measures 47-55. This section concludes with a double bar line and "D.C.".
- Verse 6:** Measures 56-64. This section concludes with a double bar line and "D.C.".
- Final Section:** Measures 65-68. Both staves contain a whole rest for 8 measures, indicated by a large "8" above each staff.

# 310 Worthy Is The Lamb

Dufford/Zimbra, 1972, 1975, arr. R Mondoy 1995, 2001

Vln.

Vln.

Vln.

## Verses (4)

Vln.

Vln.

Vln.

D.C.



# 310 Worthy Is The Lamb

Dufford/Zimbra, 1972, 1975, arr. R Mondoy 1995, 2001

Vln.1988

Vln.1988

Vln.1988

Vln.1988

## Verses (4)

Vln.1988

Vln.1988

Vln.1988

D.C.

## Prayer in the Garden with Jesus

Am Em Bm F#m Bm

1. As - sem - bled here in love \_\_\_\_\_ and awe  
 2. 'Twas in a gar - den our \_\_\_\_\_ first sin  
 3. But you, Com - pas - sion, know \_\_\_\_\_ no end  
 4. Lord Je - sus in this gar - den blest -

C6 D Bm Em

We \_\_\_\_\_ pray with our Lord Je - sus;  
 Took \_\_\_\_\_ form as \_\_\_\_\_ stub - born pride,  
 So \_\_\_\_\_ choos - ing, lived a - mong us;  
 You \_\_\_\_\_ said, "Your will be \_\_\_\_\_ done!"

Em D Bm Em

A qui - et jour - ney to with - draw  
 And sev - ered from \_\_\_\_\_ God's love with - in  
 Your Son, our bro - ther and our friend,  
 Ex - pan - sive heart, \_\_\_\_\_ so lim - it - less

C Bm Am7 Bm

To pon - der love mys - ter - i - ous,  
 Flee \_\_\_\_\_ na - ked, thrown out - side,  
 Whose love is broad - and gen - e - rous,  
 Em - bra - ces us with such love,

Em Bm Em

To pon - der love mys - ter - i - ous.  
 Flee \_\_\_\_\_ na - ked, thrown out - side.  
 Whose love is broad - and gen - e - rous.  
 Em - bra - ces us with such love