



Flute

Holy Thursday April 2 – 7:00 P.M. The Mass of the Lord's Supper

T1 Entrance Antiphon: "We Should Glory in the Cross" (Mondoy)

https://www.mondoymusic.com/mp3/mp3_BH/ENT_ANT/WeShouldGloryInTheCross_0Both.mp3

T2 Reception of the Oils (after Hansen, arr. Mondoy)

https://www.mondoymusic.com/mp3/mp3_HolyWeek/HT_Oils.mp3

RM 27.1 Glory to God (Lee)

https://www.mondoymusic.com/mp3/mp3_SM/s027_1Lee_2020.mp3

T7 Psalm 116.4 "Our Blessing Cup" (Mondoy)

https://www.mondoymusic.com/mp3/mp3_PS/p116_4OurBCup_SIB.mp3

T8 Gospel Acclamation [Holy Thursday] (Mondoy)

https://www.mondoymusic.com/mp3/mp3_PS/p116_1_GospAcc_HT_Mondoy.mp3

Washing of Feet: 308 Song of the Lord's Supper (Joncas)

<https://youtu.be/v6CNmKaQeeE?si=MFsgqc1xKB4Wyw7h>

Universal Prayer: SM 109.1 (Byzantine chant)

https://www.mondoymusic.com/mp3/mp3_SM/s109_1Byz_VX.mp3

POG: 306 Friendship Hymn (Toolan) <https://youtu.be/Swns4Kjzc9E?si=0axFDhWC2emfUR2S>

or https://www.mondoymusic.com/sounds/bh/308_SngLrdSup.mid

RM 117-RM417 [Paschal Mystery Mass] Eucharistic Prayer (Mondoy)

[RM 117](#) Preface Dialogue and Preface

[RM 217](#) Holy Holy Holy

[RM 317](#) Memorial Acclamation B "When we eat this bread"

[RM 417](#) Great Amen

[RM 517](#) Lord's Prayer/Final Doxology [PMM] (Mondoy)

[RM 617](#) Lamb of God [PMM] (Mondoy)

CP: 477 In Remembrance of You (Tate) <https://youtu.be/8kMZ5uRkSB8>

Procession to Lanai: 310 Worthy is the Lamb (Dufford)

<https://youtu.be/d47k8bBQSAA?si=gDu7IxxCxPXe4g1I>

310_B Tantum Ergo (Pange Lingua) <https://youtu.be/jaZ6qWeErnk?si=mIHW30PMx-CbXgYI>

NO closing hymn or anthem (*after adoration, leave in silence*)



T 4

"We Should Glory In The Cross" T4

Entrance Antiphon for Holy Thursday

Broad & Slow ♩=66

Robert M. Mondoy, 2012

Descant & FLUTE

Assembly & Other Instr.

Ob.

Cl.

B. Cl.

Alto Sax.

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

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

1.2. repeatable

Final

— ah.. Lord, Je - sus Christ. Christ.

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

Ob.

Cl.

B. Cl.

Alto Sax.

T 2 Reception of the Oils [after Hansen 1978]

"Thanks" Broadly $\text{♩} = 126$

Musical score for "Thanks" Broadly, tempo $\text{♩} = 126$. The score is arranged for a full orchestra and includes the following instruments:

- Fl. (Flute)
- Rec. (Recorder)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Alto Sax. (Alto Saxophone)
- Hn. (Horn)
- C Tpt. (C Trumpet)
- Tpt. (Trumpet)
- Vln. I (Violin I)
- Vla. (Viola)
- Vc. (Violoncello)

The score is written in 4/4 time and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The key signature is one flat (B-flat major or D minor). The score is divided into four measures, with a double bar line at the end of the fourth measure.

RM 27.1 Glory to God Orchestra

Lee, 1970, arr. R Mondoy 2023

Glory to God in the highest, and on earth peace to people of good will.

We praise you we bless you, we adore you we glorify you, we give you thanks for your great glory,

Lord God heavenly King, O God almighty Father. Lord Jesus Christ Only Begotten Son,

Lord God Lamb of God, Son of the Father,

you take away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer;

you are seated at the right hand of the Father, have mercy on us.

For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ,

with the Holy Spirit, in the glory of God the Father. Amen.

The image displays a musical score for an orchestra, titled "RM 27.1 Glory to God Orchestra". The score is arranged in a standard orchestral format with ten staves. From top to bottom, the instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tpt.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The music is written in common time (C) and features a key signature of two flats (B-flat and E-flat). The score is divided into three measures. The first measure contains the initial melodic lines for the woodwinds and strings. The second measure continues the melodic development. The third measure features a prominent melodic line for the Flute, Oboe, and Clarinet, with a fermata over the final note, and a similar line for the Alto Saxophone. The strings provide a harmonic accompaniment throughout. The score concludes with a double bar line.

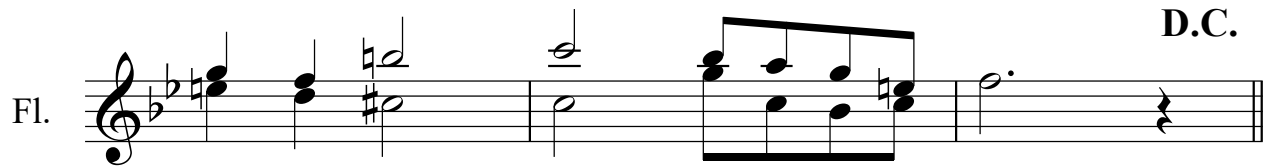
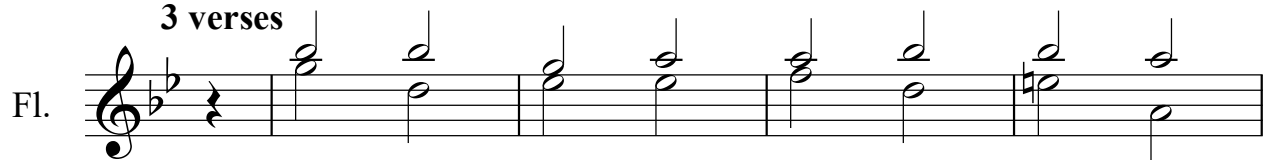
Psalm 116⁴ "Our Blessing Cup" [T8]

Robert Mondoy, 2003, arr. RMM 2012

Antiphon



3 verses



Gospel Acclamation for Holy Thursday T8

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

Stately

Fl.

Fl.

Verse

Fl.

Fl.

D.C. al Final End

Fl.

General Intercessions (Byzantine) SM 109.1

arr. R Mondoy 2018

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Alto Saxophone (Alt Sax.). The second system includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tpt.). The piano (Pno.) part includes lyrics: "We (Let us) pray to the Lord, hear our prayer. A - men." The third system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time with a key signature of one sharp (F#). A double bar line is placed after the first measure of each staff, and another double bar line is placed after the fourth measure of each staff. The word "Amen" is written above the final measure of each staff.

Amens in G

R Mondoy 2024

4. "Bass as Assmblly"

1. "Plain" Amen

2. "Full" Amen

3. "Full & Bright"

5. "Stepped"

The musical score is arranged for a full orchestra. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, G major key signature, common time. Part 1: quarter notes G4, A4, B4. Part 2: quarter notes G4, A4, B4. Part 3: quarter notes G4, A4, B4. Part 4: quarter notes G4, A4, B4. Part 5: quarter notes G4, A4, B4.
- Ob. (Oboe):** Treble clef, G major key signature, common time. Part 1: quarter notes G4, A4, B4. Part 2: quarter notes G4, A4, B4. Part 3: quarter notes G4, A4, B4. Part 4: quarter notes G4, A4, B4. Part 5: quarter notes G4, A4, B4.
- Cl. (Clarinet):** Treble clef, G major key signature, common time. Part 1: quarter notes G4, A4, B4. Part 2: quarter notes G4, A4, B4. Part 3: quarter notes G4, A4, B4. Part 4: quarter notes G4, A4, B4. Part 5: quarter notes G4, A4, B4.
- B. Cl. (Bass Clarinet):** Treble clef, G major key signature, common time. Part 1: quarter notes G4, A4, B4. Part 2: quarter notes G4, A4, B4. Part 3: quarter notes G4, A4, B4. Part 4: quarter notes G4, A4, B4. Part 5: quarter notes G4, A4, B4.
- Alto Sax. (Alto Saxophone):** Treble clef, G major key signature, common time. Part 1: quarter notes G4, A4, B4. Part 2: quarter notes G4, A4, B4. Part 3: quarter notes G4, A4, B4. Part 4: quarter notes G4, A4, B4. Part 5: quarter notes G4, A4, B4.
- Hn. (Horn):** Treble clef, G major key signature, common time. Part 1: quarter notes G4, A4, B4. Part 2: quarter notes G4, A4, B4. Part 3: quarter notes G4, A4, B4. Part 4: quarter notes G4, A4, B4. Part 5: quarter notes G4, A4, B4.
- C Tpt. (Trumpet):** Treble clef, G major key signature, common time. Part 1: quarter notes G4, A4, B4. Part 2: quarter notes G4, A4, B4. Part 3: quarter notes G4, A4, B4. Part 4: quarter notes G4, A4, B4. Part 5: quarter notes G4, A4, B4.
- Tpt. (Trombone):** Treble clef, G major key signature, common time. Part 1: quarter notes G4, A4, B4. Part 2: quarter notes G4, A4, B4. Part 3: quarter notes G4, A4, B4. Part 4: quarter notes G4, A4, B4. Part 5: quarter notes G4, A4, B4.
- Vlins. (Violin):** Treble clef, G major key signature, common time. Part 1: quarter notes G4, A4, B4. Part 2: quarter notes G4, A4, B4. Part 3: quarter notes G4, A4, B4. Part 4: quarter notes G4, A4, B4. Part 5: quarter notes G4, A4, B4.
- Vla. (Viola):** Treble clef, G major key signature, common time. Part 1: quarter notes G4, A4, B4. Part 2: quarter notes G4, A4, B4. Part 3: quarter notes G4, A4, B4. Part 4: quarter notes G4, A4, B4. Part 5: quarter notes G4, A4, B4.
- Vc. (Violoncello):** Bass clef, G major key signature, common time. Part 1: quarter notes G3, A3, B3. Part 2: quarter notes G3, A3, B3. Part 3: quarter notes G3, A3, B3. Part 4: quarter notes G3, A3, B3. Part 5: quarter notes G3, A3, B3.

BH (HW) 306 Friendship Hymn

Moderato; 9 verses

Suzanne Toolen, 1971 arr. R Mondoy 2022

The image displays a musical score for a Flute (Fl.) part in G major (one sharp) and 4/4 time. The score is divided into four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4. The second staff continues the melody with quarter notes C5, B4, A4, and G4, followed by a half note F#4. The third staff features a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, and F#4. The fourth staff concludes the piece with quarter notes G4, A4, B4, C5, B4, A4, G4, and a final quarter rest. The score is written in a clean, black-and-white style with standard musical notation.

Paschal Mystery Holy

Start with assembly

Robert Mondoy, 1990

16

Musical staff 16-19: Treble clef, key signature of one flat (B-flat). Measures 16-19 contain a melodic line with eighth and sixteenth notes, and a bass line with chords. Measure 19 features a triplet of eighth notes.

20

Musical staff 20-23: Treble clef, key signature of one flat. Measures 20-23 continue the melodic and harmonic progression with various chordal textures.

24

Musical staff 24-27: Treble clef, key signature of one flat. Measures 24-27 include a melodic line with eighth notes and a bass line with chords. Measures 26 and 27 feature triplet markings over eighth notes.

28

Musical staff 28-31: Treble clef, key signature of one flat. Measures 28-31 continue the melodic and harmonic progression, with triplet markings over eighth notes in measures 28 and 29.

32

Musical staff 32-34: Treble clef, key signature of one flat. Measures 32-34 continue the melodic and harmonic progression, with triplet markings over eighth notes in measure 32.

35

Musical staff 35-38: Treble clef, key signature of one flat. Measures 35-38 continue the melodic and harmonic progression, with triplet markings over eighth notes in measures 35 and 36. The piece concludes with a final chord in measure 38.

Paschal Mystery Memorial Acclamation

Start with assembly

Robert Mondoy, 1990

38

When we bread

42

Paschal Mystery Amen

Start with presider

46 **Doxology (rarely used)**

Robert Mondoy, 1990

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

48

all glory... yours, for ev - er and ev -

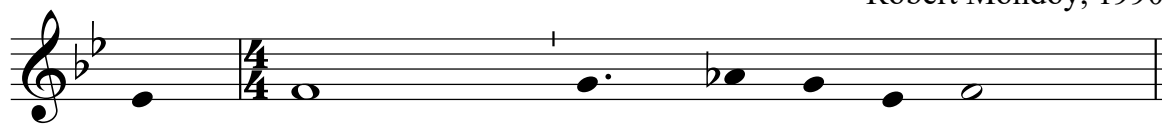
50 **A tempo, start with organ**

er A - men poco rall.

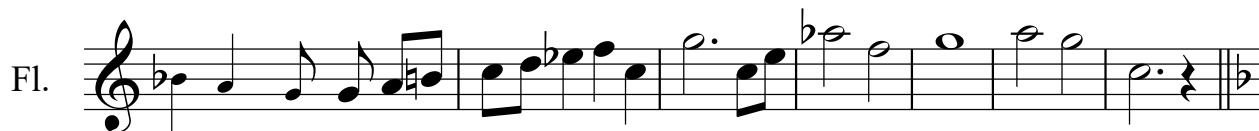
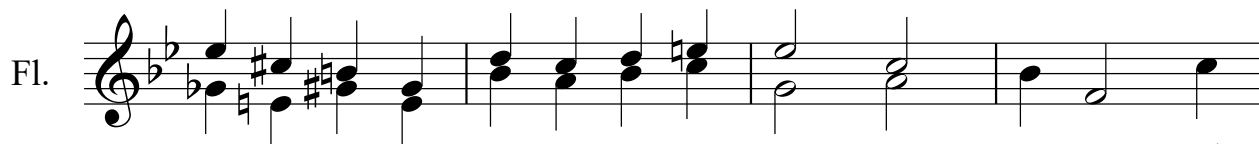
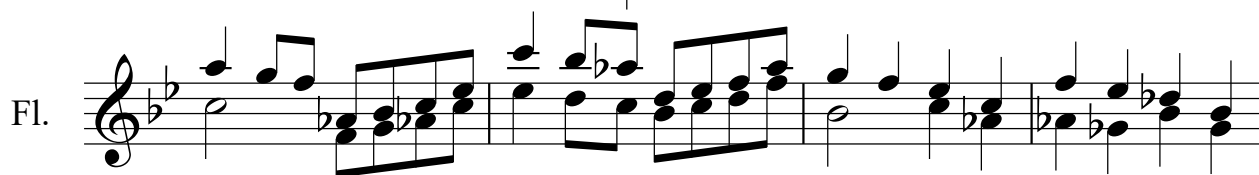
54

Paschal Mystery Lord's Prayer

Robert Mondoy, 1990



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



all dis-tress as we a - wait

Final Doxology RM 517d

rit.



Paschal Mystery Lamb of God

Robert Mondoy, 1990

Fl.

Fl.

Fl.

Fl.

Fl.

Fl.

In Remembrance of You [Tate]

Introduction

[watch conductor for possible key change]

Paul A. Tate, ©1997 WLP, arr. R Mondoy 1998

♩=66

Fl.

(2 C instruments if no pair of vlins; otherwise tacet)

Verses (4)

Fl.

Fl.

Fl. **Refr.**

Fl.

Fl.

Fl.

Vrs. 5

Fl.

Fl.

Fl. **Refr.**

Fl.

♩=66 a tempo

Fl.

Amens in G

R Mondoy 2024

4. "Bass as Assmblly"

1. "Plain" Amen

2. "Full" Amen

3. "Full & Bright"

5. "Stepped"

The musical score is arranged in five systems, each corresponding to a variation of the Amen. The instruments are listed on the left of each system. The key signature is G major (one sharp) and the time signature is common time (C). The score is divided into five measures by vertical bar lines, each representing a variation. The notation includes various note values, rests, and dynamic markings.

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Hn.

C Tpt.

Tpt.

Vlns.

Vla.

Vc.

310 Worthy Is The Lamb

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

Fl. 

Verses (4)

Fl. 

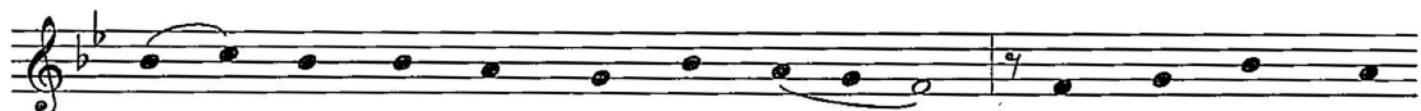
D.C.

Tantum Ergo (Pange Lingua)

(sung at the conclusion of "Worthy Is the Lamb")



5. Tan - tum er - go Sa - cra - mén - tum
6. Ge - ni - tó - ri, Ge - ni - tó - que



Ve - ne - ré - mur cér - nu - i: Et an - tí - quum
Laus et ju - bi - lá - ti - o, Sa - lus, ho - nor,



do - cu - mén - tum No - vo ce - dat rí - tu - i;
vir - tus quo - que Sit et be - ne - dí - cti - o:



Prae - stet fí - des sup - ple - mén - tum Sén - su - um de -
Pro - ce - dén - ti ab u - tró - que Com - par sit lau -



fé - ctu - i. A - men.
dá - ti - o.

Text: *Pange lingua*, Thomas Aquinas, 1227-1274; tr. by James Quinn, SJ, b.1919, © 1969; Used by permission of Selah Publishing, Inc., Kingston, N.Y.
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