



Viola

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

Robert M. Mondoy, 2012

Broad & Slow ♩=66

Descant & FLUTE

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

Assembly & Other Instr.

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

Vln. 1

Vla.

Vc.

1.2. repeatable

Final

— ah.. Lord, Je - sus Christ. Christ.

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

Vln. 1

Vla.

Vc.

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 parts:

- 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 rhythmic patterns and dynamics across the instruments. The key signature is one flat (B-flat major or D minor). The piece concludes with a final chord in the key of D minor.

Psalm 116⁴ "Our Blessing Cup" [T8]

Robert Mondoy, 2003, arr. RMM 2012

Antiphon

Vln. I

Vla.

Musical notation for the Antiphon section, featuring Violin I and Viola staves. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The music consists of a series of eighth and quarter notes.

Vln. I

Vla.

Musical notation for the second system of the Antiphon section, featuring Violin I and Viola staves. The key signature is two flats and the time signature is 4/4. The music continues with eighth and quarter notes.

3 verses

Vln. I

Vla.

Musical notation for the 3 verses section, featuring Violin I and Viola staves. The key signature is two flats and the time signature is 4/4. The music includes triplet markings over eighth notes.

D.C.

Vln. I

Vla.

Musical notation for the D.C. section, featuring Violin I and Viola staves. The key signature is two flats and the time signature is 4/4. The music concludes with a double bar line.

Gospel Acclamation *for Holy Thursday T8*

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

Stately

Vln. I
Vla.

a 3

1.2.

Detailed description: This system shows the first two staves of the piece. The Violin I staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a triplet of quarter notes (G4, A4, B4) marked 'a 3'. The Viola staff is in bass clef with the same key signature and time signature, starting with a half note G3. Both staves have a first ending bracket over the final two measures, labeled '1.2.'.

Vln. I
Vla.

final

double stops to end

To Vrs.

Detailed description: This system continues the piece with three measures. The first measure is in 2/4 time, marked 'final'. The second measure is in 6/4 time, marked '*double stops to end*'. The third measure is in 4/4 time. The Viola staff follows the same time signature changes. The section concludes with the instruction 'To Vrs.'.

Vln. I
Vla.

3.

Detailed description: This system shows two measures of rest for both instruments, marked '3.'. The time signature is 2/4. The system ends with a double bar line and a key signature change to two flats (Bb, Eb).

Verse

Vln. I
Vla.

2

2

Detailed description: This system begins the 'Verse' section in 2/4 time. The Violin I staff has a melodic line with eighth notes and quarter notes. The Viola staff has a similar accompaniment. Both staves have a fermata over the third measure, with the number '2' written above and below the staff.

D.C. al Final End

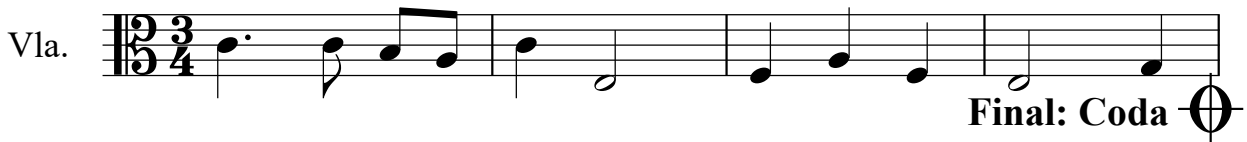

Vln. I
Vla.

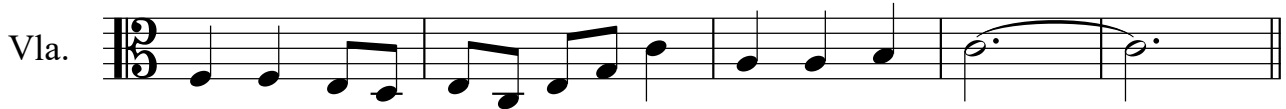
Detailed description: This system concludes the piece with the instruction 'D.C. al Final End'. It contains five measures of music in 2/4 time, featuring a melodic line in the Violin I staff and a supporting line in the Viola staff. The piece ends with a double bar line and a key signature change to two flats.

308 Song of The Lord's Supper [rev. 2015]

Michael Joncas, 1988; arr. R Mondoy 1999, 2012, rev 2015

Intro/Bridge (Mondoy 2012) always play

Vla.  **Final: Coda** 

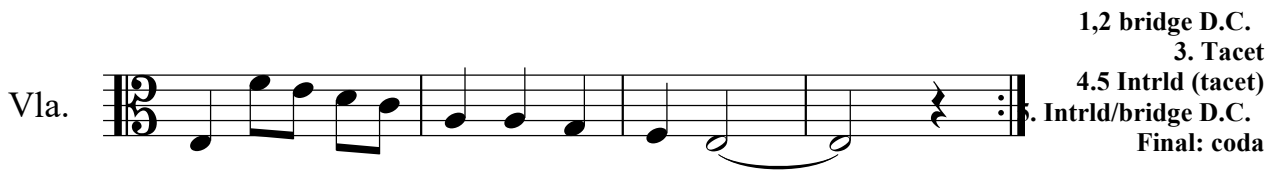
Vla. 

5 verses

Vla. 

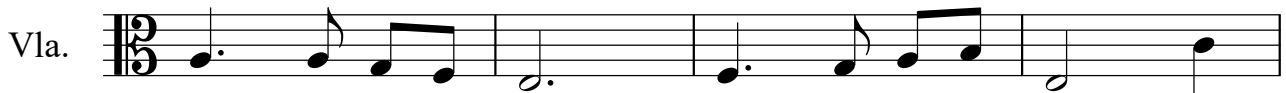
Vla. 

Vla. 

Vla. 

1,2 bridge D.C.
3. Tacet
4.5 Intrld (tacet)
5. Intrld/bridge D.C.
Final: coda

 **coda: final**

Vla. 

molto rall.

Vla. 

General Intercessions (Byzantine) SM 109.1

arr. R Mondoy 2018

The score is written for a full orchestra and vocal soloist. It is in the key of D major (one sharp) and 4/4 time. The piece is divided into three measures. The first measure contains the vocal line with lyrics: "We (Let us) pray to the Lord, hear our prayer." The second measure contains the vocal line with lyrics: "A - men." The third measure contains the vocal line with lyrics: "A - men." The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Alto Saxophone (Alt Sax.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tpt.). The piano part includes the piano (Pno.) and the string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as clefs, time signatures, and dynamic markings. The vocal line is written in a single staff with lyrics underneath. The instrumental parts are written in their respective staves. The score is arranged by R. Mondoy in 2018.

Fl.

Ob.

Cl.

B. Cl.

Alt Sax.

Hn.

C Tpt.

Tpt.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

We (Let us) pray to the Lord, hear our prayer. A - men. A - men.

D⁷ G C⁶ D G C G

"Amen"

"Amen"

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 a standard concert band format. It consists of 11 staves, each representing a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (C Tpt.), Violin (Vlns.), Viola (Vla.), and Cello (Vc.). The score is divided into five measures, each corresponding to one of the variations listed at the top. The key signature is G major (one sharp) and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings. The first measure (1. "Plain" Amen) features simple, sustained notes. The second measure (2. "Full" Amen) introduces more complex rhythmic patterns. The third measure (3. "Full & Bright") features a more active melodic line. The fourth measure (4. "Bass as Assmblly") is characterized by a prominent bass line. The fifth measure (5. "Stepped") features a more complex, rhythmic pattern.

BH (HW) 306 Friendship Hymn

Moderato; 9 verses

Suzanne Toolen, 1971 arr. R Mondoy 2022

Vlins

Vla.

4

Vlins

Vla.

9

Vlins

Vla.

13

Vlins

Vla.

RM 117

Paschal Mystery Preface Dialogue

Be flexible

Robert Mondoy, 1990, rev 2013

5

Vla.

9

2

Preface formula

RM 217

Paschal Mystery Holy

Start with assembly

Robert Mondoy, 1990

16

Vla.

21

Vla.

25

Vla.

29

Vla.

33

Vla.

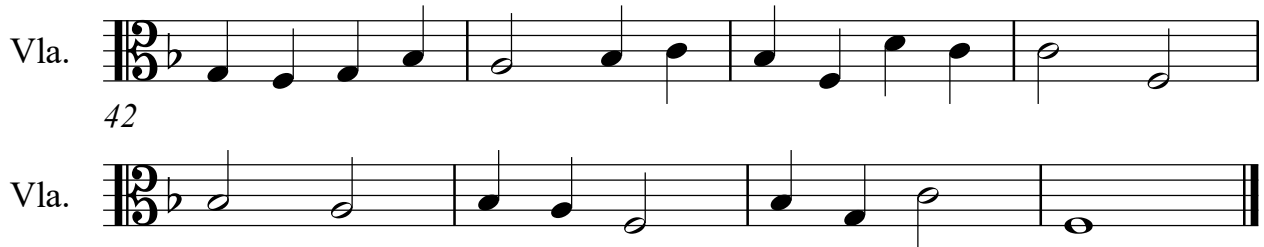
35

Vla.

Paschal Mystery Memorial Acclamation

Robert Mondoy, 1990

Start with assembly
38

Vla. 

Paschal Mystery Amen

Doxology (rarely used)

Start with presider
46

Robert Mondoy, 1990

Vla.

Vla.

Vla.

Vla. 

Paschal Mystery Lord's Prayer

Robert Mondoy, 1990

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

Our

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

6

Final Doxology RM 517d

rit.

RM 617

Paschal Mystery Lamb of God

Robert Mondoy, 1990

Vla. 

Vla. 

Vla. 

Vla. 

In Remembrance of You [Tate]

[watch conductor for possible key change]

♩=66

Introduction

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

Vla.

Verses (4)

Vla.

Vla.

Refr.

Vla.

Vla.

Vla.

Vrs. 5

Vla.

Vla.

Refr.

Vla.

Vla.

Vla.

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 a standard concert band format with the following parts:

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

The score is written in G major (one sharp) and common time (C). It consists of five variations of the 'Amen' piece, each marked with a vertical bar line. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

310 Worthy Is The Lamb

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

Vla.

Vla.

Vla.

Verses (4)

Vla.

D.C.

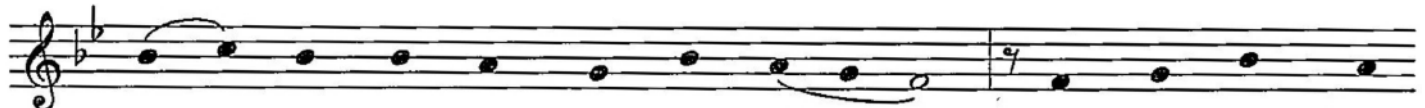
Vla.

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 fī - des sup - ple - mén - tum Sēn - 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.
Tune: Mode III; acc. by Eugene Lapiere, © 1964, GIA Publications, Inc.