



Violin

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

Assembly & Other Instr.

Vln. 1

Vla.

Vc.

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

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

— ah.. Lord, Je - sus Christ. Christ.

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

1.2. repeatable

Final

T 2 Reception of the Oils [after Hansen 1978]

"Thanks" Broadly $\text{♩} = 126$

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Fl. (Flute):** Treble clef, key signature of one flat. Part 1: quarter notes G4, A4, Bb4, C5, Bb4, A4. Part 2: quarter notes G4, A4, Bb4, C5, Bb4, A4. Part 3: whole note G4 (with a circled 6 above it).
- Rec. (Recorder):** Treble clef, key signature of one flat. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.
- Ob. (Oboe):** Treble clef, key signature of one flat. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.
- Cl. (Clarinet):** Treble clef, key signature of two sharps. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.
- B. Cl. (Bass Clarinet):** Treble clef, key signature of two sharps. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.
- Alto Sax. (Alto Saxophone):** Treble clef, key signature of two sharps. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.
- Hn. (Horn):** Treble clef, key signature of one flat. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.
- C Tpt. (C Trumpet):** Treble clef, key signature of one flat. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.
- Tpt. (Trumpet):** Treble clef, key signature of two sharps. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.
- Vln. I (Violin I):** Treble clef, key signature of one flat. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.
- Vla. (Viola):** Alto clef, key signature of one flat. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.
- Vc. (Cello):** Bass clef, key signature of one flat. Part 1: quarter notes G4, A4, Bb4, C5. Part 2: quarter notes G4, A4, Bb4, C5. Part 3: whole note G4.

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 parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), Viola (Vla.), and Violoncello (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, with a double bar line after the second measure. The first measure contains the initial notes for each instrument. The second measure continues the melody. The third measure features a more complex melodic line with a fermata and a second ending bracket labeled "2".

Psalm 116⁴ "Our Blessing Cup" [T8]

Robert Mondoy, 2003, arr. RMM 2012

Antiphon

Vln. I

Vla.

Vln. I

Vla.

3 verses

Vln. I

Vla.

D.C.

Vln. I

Vla.

Gospel Acclamation *for Holy Thursday T8*

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

Stately

Vln. I *a 3*

Vla.

Vln. I *final* *double stops to end*

Vla.

To Vrs.

Vln. I *3.*

Vla.

Verse

Vln. I **2**

Vla. **2**

D.C. al Final End

Vln. I

Vla.

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 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. The first system (Fl., Ob., Cl., B. Cl., Alto Sax.) uses treble clefs. The second system (Hn., C Tpt., Tpt.) uses treble clefs. The third system (Vlns., Vla., Vc.) uses a mix of treble and bass clefs. The overall structure is a single melodic line for each instrument, with some instruments playing chords or sustained notes.

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.

Paschal Mystery Preface Dialogue

Be flexible

Robert Mondoy, 1990, rev 2013

Musical score for Vln. I, II for RM 117. The score is in 4/4 time and B-flat major. It consists of five staves. The first four staves are for the 'Be flexible' section, and the fifth staff is for the 'Preface formula'. The 'Be flexible' section includes various musical notations such as triplets, slurs, and a fermata. The 'Preface formula' section is a short, simple melodic phrase.

Paschal Mystery Holy

Start with assembly

Robert Mondoy, 1990

Musical score for Vln. I, II for RM 217. The score is in 4/4 time and B-flat major. It consists of six staves. The 'Start with assembly' section is a melodic phrase that begins with a fermata on the first staff. The score includes various musical notations such as slurs, triplets, and a fermata.

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  *-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

Detailed description: This is a musical score for Violins (Vlns) in B-flat major, 4/4 time. The score is divided into several sections. The first section is the main melody, starting with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The lyrics are "At the Savior's..teaching, we dare to say Our". The second section is a "Solid end" followed by a "2. continuing..." section. The third section is an "Embolism" section. The fourth section is a "wait" section followed by a "Final Doxology RM 517d" section. The fifth section is a "rit." (ritardando) section with two triplets. The score is written for two violin staves.

In Remembrance of You [Tate]

[watch conductor for possible key change]

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

♩=66

Introduction

Vln. 1 *mf*

Vln. 2 *mf*

Verses (4)

Vln. 1 *mp*

Vln. 2 *mp*

Refr.

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vln. 1 *mf*

Vln. 2 *mf*

1.2.3 to vrs. 5

Vln. 1 *dim.*

Vln. 2 *dim.*

Vrs. 5 InRemembrance_Vln1_2

Vln. 1
mf

Vln. 2
mf

Refr.

Vln. 1
cresc.

Vln. 2
cresc.

Vln. 1

Vln. 2

poco rit..

Vln. 1
dim.

Vln. 2
dim.

$\text{♩} = 66$ a tempo

Vln. 1

Vln. 2

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 (Violins):** 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):** Alto 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 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.

310 Worthy Is The Lamb

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

Vln.

Vln.

Vln.

Verses (4)

Vln.

Vln.

Vln.

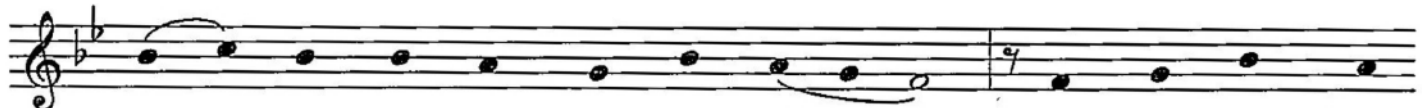
D.C.

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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