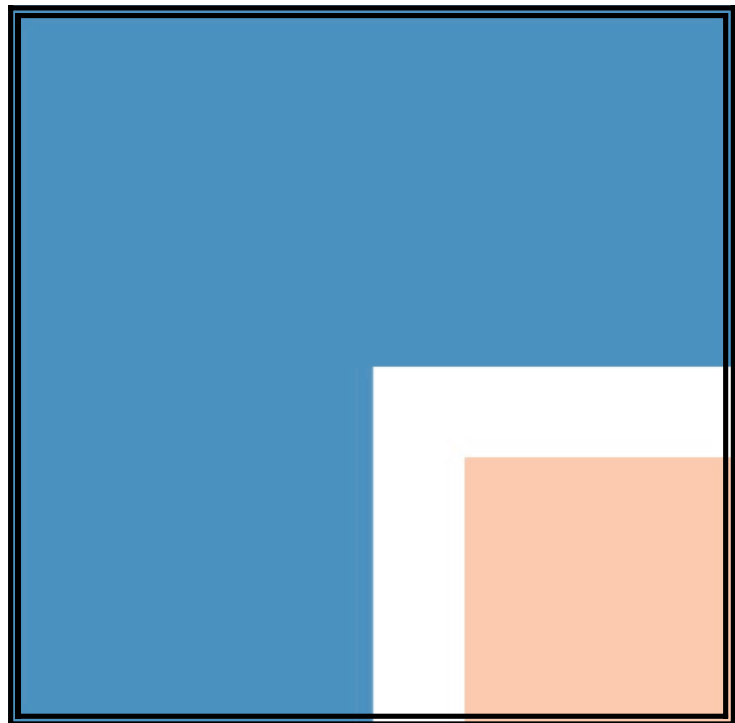


RP04.07Set

Jerusalem, Give Glory!

Responsorial Psalms for the Church Year Volume 4

by Robert M. Mondoy



Aloha, this is Rob Mondoy of
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With sincere *mahalo*, rob mondoy

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Responsorial Psalms for the Church Year Volume 4

by Robert M. Mondoy

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From the Liturgy Documents 1971-1982

RESTORATION / RENEWAL OF THE LITURGY; THE RESPONSORIAL PSALM

The responsorial psalm has great liturgical and pastoral significance because it is "an integral part of the liturgy of the word." As a rule, the responsorial psalm should be sung. The singing of the psalm, or even of the response alone, is a great help toward understanding and meditating on the psalms's spiritual meaning. To foster the congregation's singing, every means available in the various cultures is to be employed. The responsorial psalm is sung or recited by the psalmist or cantor at the lectern.¹

This unique and very important song (The Responsorial Psalm) is the response to the first lesson. The new lectionary's determination to match the content of the psalms to the theme of reading is reflected in its listing of 900 refrains. The liturgy of the word comes more fully to life if between the first two readings a cantor sings the psalm and all sing the response. Since most groups cannot learn a new response every week, seasonal refrains are offered in the lectionary itself and in the *Simple Gradual*. Other psalms and refrains may also be used, including psalms arranged in responsorial form and metrical and similar versions of psalms, provided they are used in accordance with the principles of the *Simple Gradual* and are selected in harmony with the liturgical season, feast or occasion. The choice of the texts which are not from the psalter is not extended to the chants between the readings. To facilitate reflection, there may be a brief period of silence between the first reading and the responsorial psalm.²

In certain parts of the world, especially mission lands, people have their own musical traditions and these play a great part in their religious and social life. Thus....due importance is to be attached to their music and a suitable place given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius. In the Latin Church the pipe organ is to be held in high esteem...But other instruments also may be admitted for use in divine worship....This applies, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, are in accord with the dignity of the place of worship, and truly contribute to the uplifting of the faithful.

Composers, filled with the Christian spirit, should feel that their vocation is to develop sacred music and to increase its store of treasures. Let them produce compositions having the qualities proper to genuine sacred music, not confining themselves to works that can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.

The texts intended to be sung must always be consistent with Catholic teaching; indeed they should be drawn chiefly from holy Scripture and from liturgical sources.³

Just as the great liturgical music of the past is to be remembered, cherished and used, so also the rich diversity of the cultural heritage of the many peoples of our country today must be recognized, fostered and celebrated. The United States of America is a nation of nations, a country in which people speak many tongues, live their lives in diverse ways, celebrate events in song and music in the folkways of their cultural, ethnic and racial roots.

Liturgical music today must be as diverse and multi-cultural as the members of the assembly. Pastors and musicians must encourage not only the use of traditional music of other languages, but also the composition of new liturgical music appropriate to various cultures. Likewise the great musical gifts of the Hispanic, Black and other ethnic communities in the Church should enrich the whole Church in the United States in a dialogue of cultures.⁴

The Church in the United States continues on its journey of liturgical renewal and spiritual growth. It is the hope of the Bishops' Committee on the Liturgy that this statement (*Liturgical Music Today*) will be a further encouragement in our progress along that course. The words of Saint Augustine remind us of our pilgrimage: "You should sing as wayfarers do-sing but continue your journey. Do not be lazy, but sing to make your journey more enjoyable. Sing, but keep going."⁵

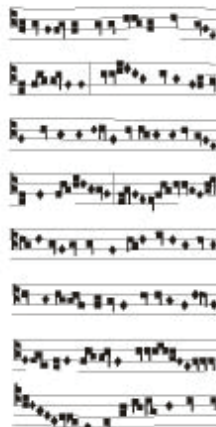
1. see LMin 19-22

2. see MCW 63

3. see CSL 119-121

4. see LMT 54-55

5. see LMT 74



FROM THE COMPOSER'S DESK

All my life, since childhood, I have been spiritually allied to and guided by the psalms. These, the oldest of the world's musical lyrics, still manage to tug at the core of our lives of prayer and manage to convey an incredible array of human emotion into direct expression to Yahweh. Moreover, it is remarkably glorious celebrating the *same* seasonal repertoire of liturgical psalms of our 3rd century Christian ancestors, and just as enlivening to tackle the creation of new settings of psalms not normally familiar to us worshipers.



I composed these many arrangements as a prayerful compulsion, as a celebration of the Holy Spirit moving among all of God's people at prayer. I am guided by the spirit of the church's intent to restore the liturgy to a prominence in our daily lives. I endeavor, even in my own musical and harmonic vocabulary, to produce a response that is communal and collective; I am convinced that all of us share that same strong need to express, to God directly, and to one another, those rich and prayerful emotions leaping from the psalms' lyrics.

A word to the psalmist; do prepare your presentation, and convey the love, warmth, sorrow and joy in your verses. When singing the portions where God speaks to his people, let the sense of the psalm communicate. Permit the assembly sing its antiphon (*refrain*) back to you without singing their response to or for them; that is, honor the antiphonal ideal. A word to the accompanist; enjoy the intent of the accompaniment. If you need, simplify things to suit you. Unlike chant verses, which can be perfunctory and do nothing to illuminate the verses, your preparation and confidence can only add to the power of the living word proclaimed, which is what the responsorial psalm *really is* during the liturgy of the word; hence its proclamation from the ambo (*lectern*). Be moved yourself, and moving others can then be possible.

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Psalm 19⁵

*“Your Words, Lord,
Are Spirit and Life”*

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR ORDINARY TIME



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"Your Words, Lord, Are Spirit and Life" ❖ Psalm 19⁵

Ps. 19, 8.9.10.11 [29, 41.6]

dedicated to Paul Li

Robert M. Mondoy, 2006

Capo I; play D

Moderate ♩ = 132

(Based on a Chinese version of Psalm 23)

D
E7
A
C
Am
Em7
Bb
C7
Eb
F7/Eb
Bb/D
Db
Bbm/Db
Fm7/C
B
C#7/B

F
Dm
A7
D
F#/#
Ebm/Bb
Bb7
Eb

VERSES:

Zither, Violin, or Mandolin

1. The law of the Lord is perfect,
 2. Right are all the precepts of God,
 3. Pure is the fear of the Lord,
 4. Better than gold is God's word,

re - fresh - ing the soul; The de - cree of the Lord is trust -
 re - joic - ing the heart; The com - mand of the Lord is
 en - dur - ing for ev - er; The or - di - nan - ces of the
 far be - yond in va - lue; Sweet - er than the sweet - est

wor - thy, giv - ing wis - dom *rit.* to the sim - ple.
 clear, giv - ing light to the eye.
 Lord are true, all of his or - di - nan - ces are just.
 sy - rup, sweet - er than ho - ney from the comb.

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Moderate

Psalm 19⁵

Robert M. Mondoy

Your words, Lord, are Spi - rit and life.

Your words, Lord, are Spi - rit and life.

1. *The law of the Lord is perfect, refreshing the soul; The decree of the Lord is trustworthy, giving wisdom to the simple.*
2. *Right are all the precepts of God, rejoicing the heart; The command of the Lord is clear, giving light to the eye.*
3. *Pure is the fear of the Lord, enduring for ever; The ordinances of the Lord are true, all of his ordinances are just.*
4. *Better than gold is God's word, far beyond in value; Sweeter than the sweetest syrup, sweeter than honey from the comb.*

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Psalm 24²

“Lord, This is the People”

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR ALL SAINTS &
THE LAST SUNDAYS OF THE CHURCH YEAR



All Saints Day I Wassily Kandinsky (1866-1944), 1911 [Städtische Galerie im Lenbachhaus, Munich, Germany]

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24TI \$1.00

Psalm 24² "Lord, This is the People"

Ps. 24: 1-2.3-4.5-6 [667]

Dedicated to MaryJo (1932-2015) and Lisa Meyers, in memory of Fred

Robert M. Mondoy, 1991

Cheerfully, with movement ♩=140

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of music, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with a descending scale marked "Desc." and "Ah...". The lyrics are "we long to see your Lord, this is the peo - ple that longs to see your". The piano accompaniment is marked "legato" and "mp". Chord symbols above the staff are G⁹, D⁷/A, G/B, G, C, and Am⁷.

System 2: The vocal line continues with "face. Lord, this is the peo - ple". The piano accompaniment is marked "mf". Chord symbols above the staff are B^b, D⁷/A, F/G, G⁷, C, and Am⁷.

System 3: The vocal line concludes with "longs to see your face." and another "Ah...". The piano accompaniment ends with a final chord. Chord symbols above the staff are C/D, D⁷, C/G, and G⁹.

Verses ♩=108

2-part choir:

Em Em⁷/D C^{ma7} Am⁷ D⁷ D⁷/C

1. The Lord's is the earth and its full - ness. The Lord's is the world and its
 2. Who shall climb the moun-tain of our God? Who can stand in God's ho - ly
 3. Bless - ings from the Lord of all good-ness, Fa - vor from the God who re-

G^{ma7} Em⁹ C^{ma7} D⁷/C B^bma⁷

peo - ples. It is he who set it up - on the
 place? Those with clean hands and a pure heart with -
 wards them. Such are gifts for all those who long for

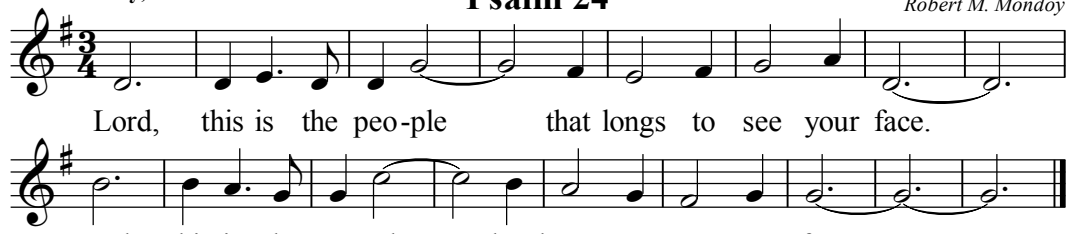
E^bma⁷ Cm Cm⁶/A D⁷_{sus} D⁷ D.C.

seas; on the wa - ters he made it firm.
 in, those who want not those things that are worth - less.
 him, those who seek for the God of Ja - cob

D.C.

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Cheerfully, with movement **Psalm 24²** *Robert M. Mondoy*



Lord, this is the peo-ple that longs to see your face.

Lord, this is the peo-ple that longs to see your face.

1. *The Lord's is the earth and its fullness. The Lord's is the world and its peoples. It is he who set it upon the seas; on the waters he made it firm.*
2. *Who shall climb the mountain of our God? Who can stand in God's holy place? Those with clean hands and a pure heart within, those who want not those things that are worthless.*
3. *Blessings from the Lord of all goodness. Favor from the God who rewards them. Such are gifts for all those who long for him, those who seek the God of Jacob.*

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Psalm 45¹

“The queen stands at your right hand”

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR FEAST OF THE ASSUMPTION OF MARY



El Greco

"The queen stands at your right hand" ❖ Psalm 45¹

Ps. 45: 10.11.12.16 [622]

Dedicated to and commissioned by Justin Kielty and Tom McGuire

Robert M. Mondoy, 1983

Regally $\text{♩} = 100$

f The queen stands at your right hand ar - rayed in gold.

f

con 8ve

1. The queen takes her place at your right hand, in the gold of Oph - ir.

2. So shall the king de - sire your beau - ty; for he is your lord.

rit.

mf 1. O daugh - ter, hear and see; turn your ear, for - get your peo - ple and your fa - ther's house.

2. They are born in with glad - ness and joy; they en - ter the pa - lace of the king.

f *DC.*

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Regally

Psalm 45¹

Robert M. Mondoy



1. The queen takes her place at your right hand, in the gold of Ophir. O daughter hear and see, turn your ear; forget your people and your father's house.
2. So shall the king desire your beauty for he is your Lord. They are born in with gladness and joy; they enter the palace of the king.

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Psalm 96⁵

“Go Out, Go Out”

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR ORDINATIONS

FULL EDITION



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96Zamb \$1.00

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“Go Out, Go Out” ❖ Psalm 96⁵

Ps. 96, 1-2.2-3.10 [771.4]

dedicated to Peter Miti and Cletus Mooya

Robert M. Mondoy, 2007

Andante ♩ = 100

The musical score is arranged in three systems. The first system includes a vocal line and piano accompaniment. The vocal line is in 3/4 time with a key signature of one flat (Bb). The lyrics are: "Go out, go out to the world and teach all the na-tions, al-le-lu ia, al-le-lu ia,". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The second system repeats the vocal and piano parts with the lyrics: "Go out, go out to the world and teach all the na-tions, al-le-lu ia, al-le-lu ia,". Above the piano part, the chords F, C/F, Bb/F, and F are indicated. The third system features three percussion parts: Maracas (top staff), Congas (middle staff), and Cowbell or Woodblock (bottom staff). The Maracas part has a 3/4 time signature and consists of a rhythmic pattern of eighth notes with accents. The Congas part has a 3/4 time signature and consists of a rhythmic pattern of eighth notes with accents. The Cowbell or Woodblock part has a 3/4 time signature and consists of a rhythmic pattern of eighth notes with accents.

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to verses **Final**

al-le - lu - ia, al-le - lu - ia.

al-le - lu - ia, al-le - lu - ia.

to verses **Final**

The musical score is written in a key with one flat (B-flat) and a common time signature. It consists of two systems. The first system includes a vocal line with a melodic line and a piano accompaniment with block chords. The second system features a piano accompaniment with a rhythmic pattern of eighth notes and a bass line with a steady eighth-note accompaniment. Both systems conclude with a 'Final' section. The lyrics 'al-le - lu - ia, al-le - lu - ia.' are written under the vocal lines.

Verses 1 & 3

al - le - lu ia.

al - le - lu ia.

Psalmist: Bass or Baritone

1. A new song for the Lord! Sing it out,
3. O na - tions! See God rules! More firm than

F B^b F

The musical score consists of several systems. The first system includes a vocal line with a melodic line and a piano accompaniment with chords. The second system features a vocal line with lyrics, a piano accompaniment, and a psalmist part with lyrics. The third system shows a piano accompaniment with a rhythmic pattern. The fourth system shows a piano accompaniment with a rhythmic pattern. The fifth system shows a piano accompaniment with a rhythmic pattern.

Choir, mixed voices

1. Ev- 'ry - one, ev- 'ry - where!
God's rule is kind and just!

F B^b F B^b

bless God's name!
all the earth;

A new song for the
O na - tions! See God

Verse 2

The musical score for Verse 2 consists of several staves. At the top, a vocal line in treble clef begins with a melodic phrase. Below it, a piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part features block chords and moving lines, with a forte dynamic marking 'F' in the bass line. The lyrics 'al - le - lu - ia.' are written under the piano part. A third staff is for the Psalms, with the lyrics 'al - le - lu - ia.' and '2. Tell all the world, tell all the world,'. This staff is labeled 'Psalmist: Bass or Baritone'. The bottom section of the score contains three guitar staves, which are mostly silent (tacet) with some rhythmic markings and a final chord. The score includes repeat signs and a double bar line with repeat dots, indicating a 2nd ending.

2nd time, a distant, but loud voice:

tell the tri-umph of our God day to day, tell the glo - ry of God's

tell the tri-umph of our God day to day, tell the glo - ry of God's

1. 2. D.C.

won - der to - day, to day.

Psalmist; repeat verse

won - der day to day. day.

D.C.

1. 2.

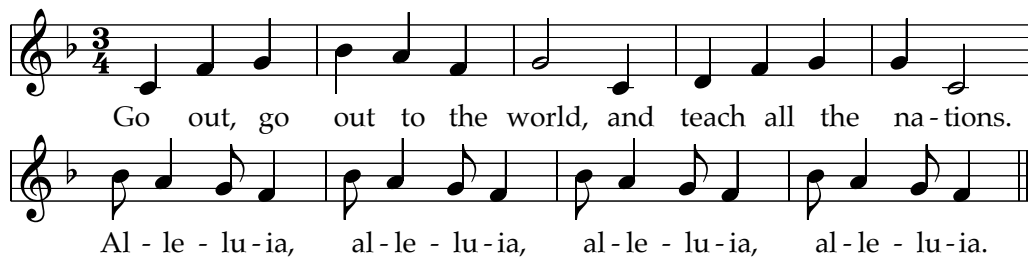
Detailed description: This page of a musical score contains four systems. The first system features a vocal line with lyrics 'won - der to - day, to day.' and a piano accompaniment. The second system is for the 'Psalmist' with lyrics 'won - der day to day. day.' and piano accompaniment. The third system shows a piano accompaniment with a first ending and a second ending marked 'D.C.'. The fourth system continues the piano accompaniment with a first ending and a second ending marked 'D.C.'. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

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Zambian style

Psalm 96⁵

Robert M. Mondoy



Go out, go out to the world, and teach all the na-tions.
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

1. *A new song for the Lord! Sing it out, bless God's name! (Ev'ryone, ev'rywhere!) A new song for the Lord!*
2. *Tell all the world, tell all the world, tell the triumph of our God day to day, tell the glory of God's wonder day to day.*
3. *O nations! See God rules! More firm than all the earth; (God's rule is kind and just!)*

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Psalm 96⁵

“Go Out, Go Out”

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR ORDINATIONS

CHOIR EDITION



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“Go Out, Go Out” ❖ Psalm 96⁵

Ps. 96, 1-2.2-3.10 [771.4]

dedicated to Peter Miti and Cletus Mooya

Robert M. Mondoy, 2007

Andante ♩ = 100

Go out, go out to the world and teach all the na - tions, al - le - lu - ia,

F C/F B^b/F F

Go out, go out to the world and teach all the na - tions, al - le - lu - ia,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in 3/4 time with a key signature of one flat (Bb). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "Go out, go out to the world and teach all the nations, al-le-lu-ia,". Chord symbols F, C/F, B^b/F, and F are placed below the second vocal staff.

to verses

Repeatable **Final**

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

The second system continues the piano accompaniment and includes a repeatable section and a final section. The lyrics are: "al-le-lu-ia, al-le-lu-ia, al-le-lu-ia." The repeatable section is marked with a double bar line and repeat dots. The final section is marked with a double bar line and a final repeat sign. The piano accompaniment includes some chords with a '7' (dominant seventh) in the right hand.

Verses 1 & 3

al - le-lu - ia.

al - le-lu - ia.

1. A new song for the Lord! Sing it out,
3. O na - tions! See God rules! More firm than

F Psalms: Bass or Baritone B \flat F

Choir, mixed voices

1. Ev - 'ry - one, ev - 'ry - where!
3. God's rule is kind and just!

bless God's name!
all the earth;

A newsong for the
O na-tions see God

F B \flat F B \flat

attacca D.C.

Ev - 'ry - one, ev - 'ry - where!
God's rule is kind and just!

F

B^b F

Lord! Sing it out, bless God's name!
rules! More firm than all the earth;

attacca D.C.

Verse 2

al - le - lu - ia.

F

Psalmist: Bass or Baritone

al - le - lu - ia. 2. Tell all the world, tell all the world,

2nd time, a distant, but loud voice:

Tell the tri-umph of our God day to day, tell the glo-ry of God's

tell the tri-umph of our God day to day, tell the glo-ry of God's

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Tell the tri-umph of our God day to day, tell the glo-ry of God's" (first line) and "tell the tri-umph of our God day to day, tell the glo-ry of God's" (second line).

1. 2. *attacca D.C.*

won - der to - day, to - day.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "won - der to - day, to - day." There are first and second endings marked "1." and "2." above the vocal line, and "attacca D.C." at the end of the system.

Psalmist; repeat verse

won - der day to day. day.

1. 2. *attacca D.C.*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "won - der day to day. day." There are first and second endings marked "1." and "2." above the vocal line, and "attacca D.C." at the end of the system. The piano accompaniment features a 7-measure rest in the second ending.

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Zambian style

Psalm 96⁵

Robert M. Mondoy

The musical notation consists of two staves in 3/4 time with a key signature of one flat (Bb). The first staff contains the melody for the first line of the lyrics: "Go out, go out to the world, and teach all the na-tions." The second staff contains the melody for the second line of the lyrics: "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." The notation includes quarter notes, eighth notes, and a double bar line at the end of the second staff.

1. *A new song for the Lord! Sing it out, bless God's name! (Ev'ryone, ev'rywhere!) A new song for the Lord!*
2. *Tell all the world, tell all the world, tell the triumph of our God day to day, tell the glory of God's wonder day to day.*
3. *O nations! See God rules! More firm than all the earth; (God's rule is kind and just!)*

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