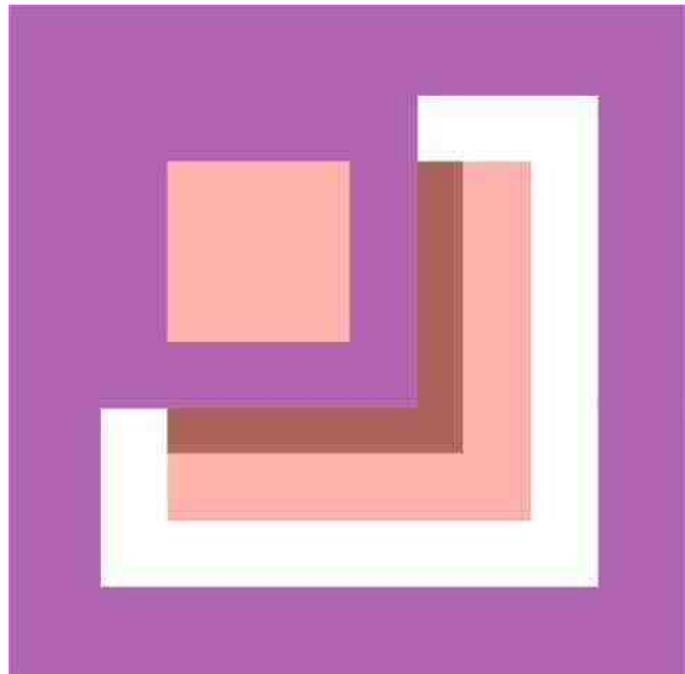


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Praise the Lord, My Heart, My Soul

Responsorial Psalms for the Church Year
Volume 5 by Robert M. Mondoy



Aloha, this is Rob Mondoy of
www.mondoymusic.com



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Praise the Lord, My Heart, My Soul

Responsorial Psalms for the Church Year Volume 5

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 maybe 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

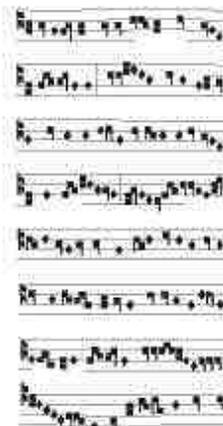
1. see LMin 19-22

2. see MCW 63

3. see CSL 119-121

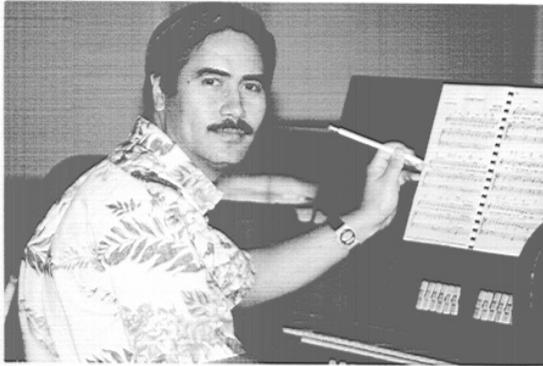
4. see LMT 54-55

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.

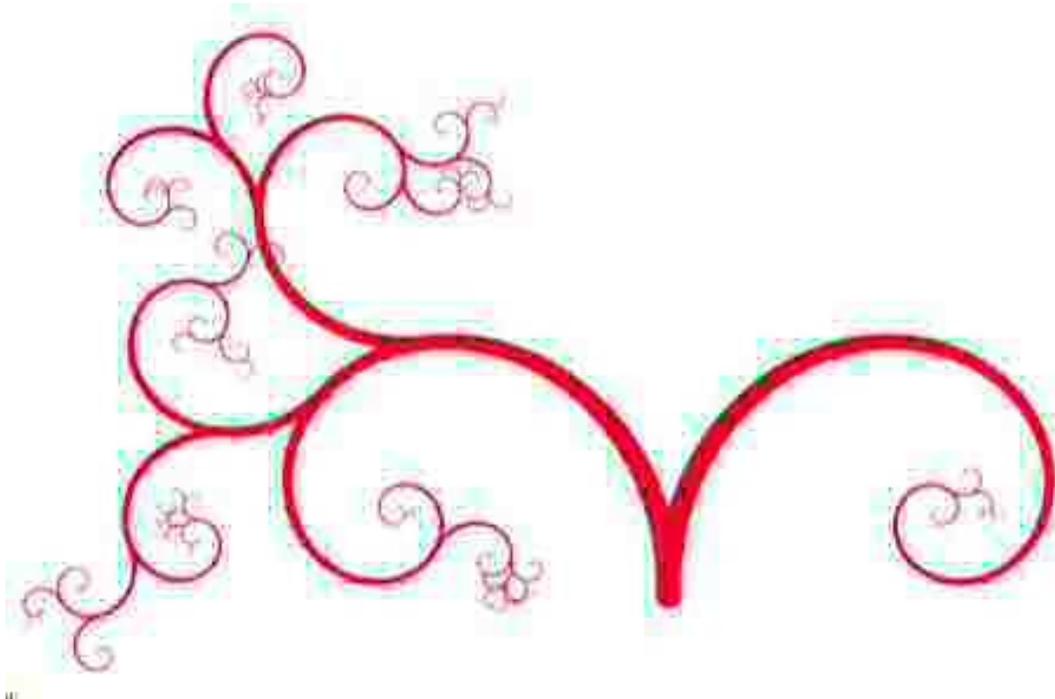
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Psalm 146⁶

“Praise the Lord, My Heart, My Soul”

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR ORDINARY TIME



Psalm 146⁶ "Praise the Lord, My Heart, My Soul"

Ps. 146; 7.8-9.9-10. [138]

Andante, cheerful ♩=56

Robert M. Mondoy, 2013

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

System 1: The vocal line begins with a whole rest, followed by the lyrics "Praise the Lord, my heart, my soul, my". The piano accompaniment starts with a whole rest, then enters with eighth notes. Chords above the staff are F, C7, F, C7, F, Bb/F, Fma7, and Fma7/A.

System 2: The vocal line continues with "whole life, give praise. Praise the Lord, my heart, my soul, my whole life, give". The piano accompaniment continues with eighth notes. Chords above the staff are Bb6, Dm, Gm7, C7sus, F, Bb/F, F7, Bbma7, Gm7, and C7sus.

System 3: The vocal line has two phrases: "praise." and "praise.". The piano accompaniment concludes with a final cadence. Chords above the staff are F, C7, F, C7, D.S., F, Bb/F, and F9. The first phrase is marked "repeatable" and the second "final".

verses

F Bb/F Gm7 Cm7 Bbma7 Fma7/A Gm7 Am6

praise.

1. The Lord keeps faith for ev-er, giv - ing
 2. The Lord op - ens blind eyes and straigh - tens
 3. The Lord loves the just but blocks the

Gm7/Bb G7/B C7 A7/C# Dm7 F7/Eb 2

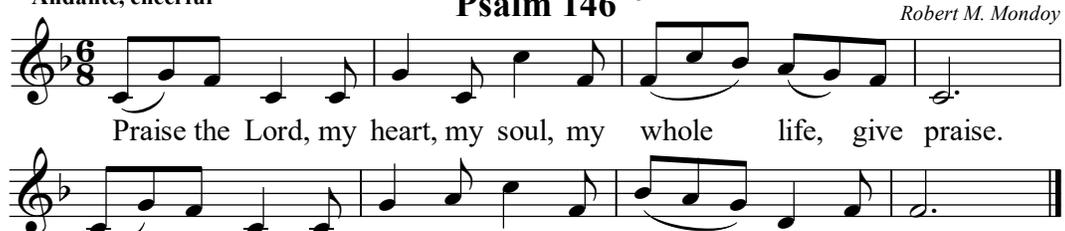
food to the hun - gry, jus - tice to the poor, free -
 those who are bent, com - fort - ing wi - dows, com - fort - ing or -
 path of the wick - ed. Zi - on, praise! God reigns for ev - er,

Bbma7 Am7 2 Gm7 C7sus F C7 F C7 D.S.

dom, free - dom to cap - tives.
 phans, pro - tect - ing the stran - ger.
 in ev - 'ry age. Hal - le - lu - ia!

Assembly cut-out (see www.mondoymusic.com for reprint details)
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Andante, cheerful Psalm 146 ⁶ *Robert M. Mondoy*



Praise the Lord, my heart, my soul, my whole life, give praise.

Praise the Lord, my heart, my soul, my whole life, give praise.

1. The Lord keeps faith for ever, giving food to the hungry, justice to the poor, freedom, freedom to captives.
2. The Lord opens blind eyes and straightens those who are bent, comforting widows, comforting orphans, protecting the stranger.
3. The Lord loves the just but blocks the path of the wicked. Zion, praise! God reigns for ever, in ev'ry age.
Halleluia!

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