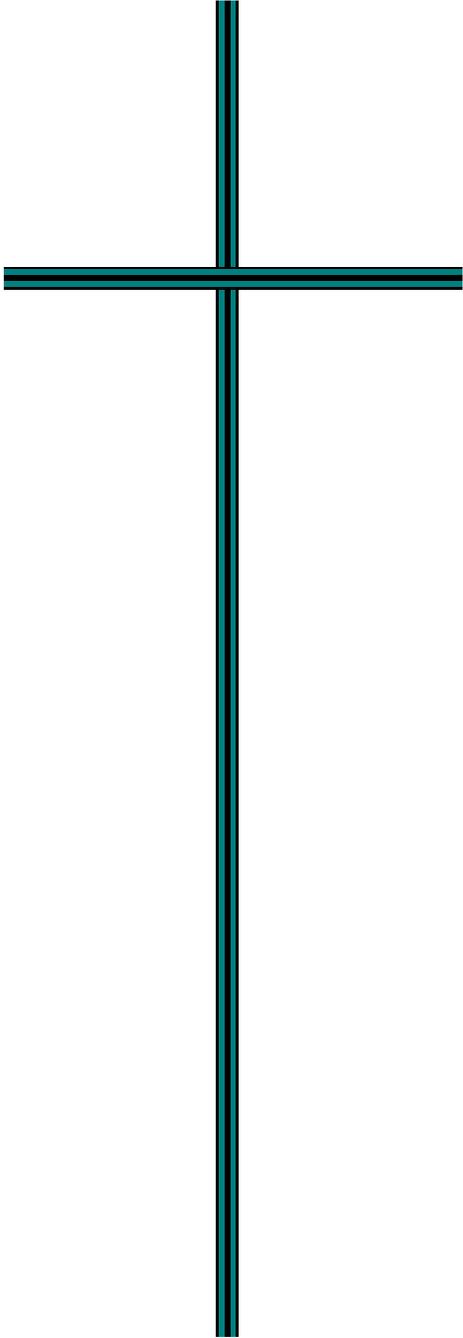


RPES \$15.00

# Responsorial Psalms for

# Easter



The Three Marys at the Tomb Print by Sadao Watanabe (1913-1996)

# Season

Original Psalms for the liturgies of **Easter Season** by  
**Robert M. Mondoy**

©2010 Mondoy Music 1555 Pohaku St. B-104 Honolulu HI 96817. All rights reserved. Go listen to this music: [www.mondoymusic.com](http://www.mondoymusic.com).

Mahalo for calling before photocopying (808) 845-8405. If this is a photocopy, your teacher / music director has arranged to pay \$1.00 royalty for each unit. Mahalo.

*A note to those who are printing this .pdf file:*

This file was prepared for electronic delivery / reprinting at your desktop. Do print and bind (or hole-punch) to create your own book; print both sides ("duplex"), with odd pages right-sided, even pages left-sided.

©2007 Mondoy Music 1555 Pohaku St. B-104 Honolulu HI 96817. All rights reserved.

Mahalo for calling before photocopying 808.845.8405.

Go listen to this music: [www.mondoymusic.com](http://www.mondoymusic.com)

# Responsorial Psalms for Easter Season

by Robert M. Mondoy

## TABLE OF CONTENTS

Daniel 3	Glory and Praise For Ever! . . . . .	TS-A . .	5
Psalms 4 <sup>1</sup>	Lift Up the Light of Your Face [Kainoa] . . . . .	3E-B .	11
Psalms 8 <sup>1</sup>	Great Is Your Name, Lord [Koali] . . . . .	TS-C .	15
Psalms 16 <sup>4</sup>	Lord, You Are My Future . . . . .	3E-A .	19
Psalms 22 <sup>3</sup>	You Are My Praise, Lord [Ua Kea O Hāna] . . . . .	5E-B .	23
Psalms 23 <sup>1</sup>	My Shepherd is the Lord [Nokahaku] . . . . .	4E-A .	27
Psalms 23 <sup>3</sup>	I Will Dwell in the House of the Lord [Kundiman] . . . . .	4E-A .	31
Psalms 27 <sup>3</sup>	I Know I'll See God's Goodness ['Emiliana] . . . . .	7E-A .	35
Psalms 30 <sup>1</sup>	I Will Praise You, Lord . . . . .	3E-C .	41
Psalms 33 <sup>1</sup>	Happy the People . . . . .	TS-B .	45
Psalms 33 <sup>2</sup>	Lord, Let Your Mercy Be On Us . . . . .	5E-A .	49
Psalms 33 <sup>4</sup>	They Are Happy [Harana] . . . . .	TS-B .	53
Psalms 33 <sup>6</sup>	May Your Love Be Upon Us, O Lord . . . . .	5E-A .	59
Psalms 47 <sup>2</sup>	God Mounts His Throne . . . . .	AS-ABC .	63
Psalms 47 <sup>4</sup>	God Mounts His Throne . . . . .	AS-ABC .	69
Psalms 66 <sup>1</sup>	Let All the Earth [Ua Kea O Hāna] . . . . .	6E-A .	73
Psalms 67 <sup>3</sup>	Let the People of the Earth Exult [Leole'a] . . . . .	6E-C .	77
Psalms 98 <sup>4</sup>	God Has Made Known to the Nations . . . . .	6E-B .	81
Psalms 100 <sup>1</sup>	God Is Our Shepherd [Kona Po'e] . . . . .	4E-C .	85
Psalms 100 <sup>3</sup>	We Are God's People . . . . .	4E-C .	89
Psalms 104 <sup>2</sup>	Send Forth Your Spirit, O Lord [Kona Po'e] . . . . .	P-ABC .	95
Psalms 110 <sup>1</sup>	You Are A Priest For Ever . . . . .	BB-C .	99
Psalms 116 <sup>2</sup>	I Will Raise the Cup of Freedom . . . . .	BB-B .	103
Psalms 118 <sup>1</sup>	This Is the Day . . . . .	ES-ABC .	107
Psalms 118 <sup>4</sup>	The Stone Rejected By the Builders . . . . .	4E-B .	111
Psalms 118 <sup>5</sup>	Give Thanks to the Lord . . . . .	2E-ABC .	115
Psalms 145 <sup>2</sup>	I Will Give You Glory [Keoni] . . . . .	5E-C .	119
Psalms 147 <sup>3</sup>	Jerusalem, Give Glory! . . . . .	BB-A .	107

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.<sup>1</sup>

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.<sup>2</sup>

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.<sup>3</sup>

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.<sup>4</sup>

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."<sup>5</sup>

1. see LMin 19-22

2. see MCW 63

3. see CSL 119-121

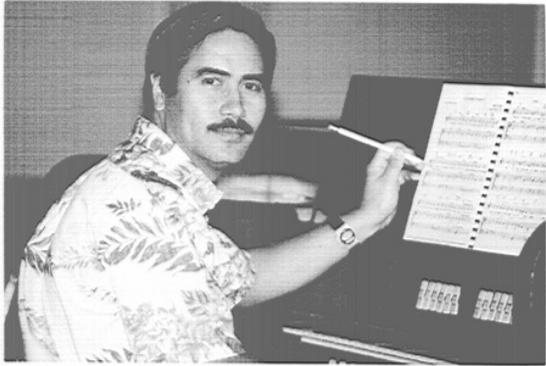
4. see LMT 54-55

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 3<sup>rd</sup> 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.

*(This page left deliberately blank)*

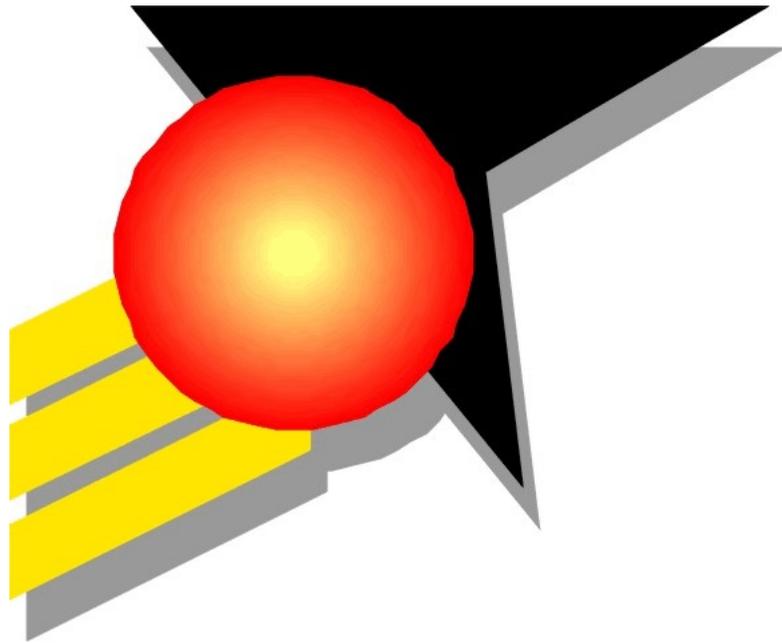


# Psalm 118<sup>5</sup>

*“Give Thanks to the Lord”*

A RESPONSORIAL PSALM  
BY ROBERT M. MONDOY

FOR EASTER SEASON



Copyright ©2006 by Mondoy Music. All rights reserved.  
Please, no photocopying without permission; call [808] 845-8405. Thank you.

118ELST \$1.00

# Psalm 118<sup>5</sup> "Give Thanks to the Lord"

Ps.118: 2-4.13-15.22-24 [44]

Robert M. Mondoy, 2006

With joyful vigor ♩=76

Assembly

Choir

PF.

Organ:

D Am7 D Am7 Dm Am7 Am/D Am Dm/F G C F/A

Give thanks to the Lord for he is good, for -ev - er is God's

Give thanks to the Lord for he is good, for -ev - er is God's

C/E F G A7/G Dm/F Em7 F G A Em7 A<sup>9</sup>

last - ing love, for - ev - er is God's last-ing love!

last - ing love, for - ev - er is God's last-ing love!

©2006 Mondoy Music 1555 Pohaku St. B-104 Honolulu HI 96817 808.845.8405 All rights reserved.  
Mahalo for calling before photocopying. Go listen: [www.mondoymusic.com](http://www.mondoymusic.com)

Verses; more relaxed tempo, still bouncy  $\text{♩} = 76$

C B $\flat$ ma7 C C F/A C/E F Dm $^7$  G

1. Now let Is - ra - el say, "God's love is for - ev - er!"

2. I was pushed to fall - ing, but the Lord gave me help.

3. The stone the build - ers re - ject - ed has be - come the cor - ner - stone.

Incorporate verse melody from above

A $\flat$  A $\flat$ /G Fm Fm/E $\flat$  G/D Am $^7$  D

Let the house of Aa - ron say, "God's love is for - ev - er!" Let

My strength and my song is the Lord, my sav - ior. Glad

By the Lord has this been done, how won - der - ful in our eyes.

Dm E $\flat$ ma7 A $\flat$ ma7 F# Bm Em A7  
 all who re-vere the Lord say,  
 songs of joy and vic - to - ry  
 This is the day the Lord has made,

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "all who re-vere the Lord say, songs of joy and vic - to - ry This is the day the Lord has made,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

D D/F# G Em7 A *poco rit.* . . . . . D.C. Em7/G A/F# D/E A7  
 "God's love is for-ev-er!"  
 sound in the tents of the just.  
 we re - joice and are glad.

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in grand staff. The lyrics are: "God's love is for-ev-er!" sound in the tents of the just. we re - joice and are glad. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with a *poco rit.* marking and a *D.C.* (Da Capo) instruction.

Assembly cut-out (see [www.mondoymusic.com](http://www.mondoymusic.com) for reprint details)  
If you have "paid" copies of the choir/songleader version, then you may reprint *gratis* for the assembly for a one-time use assembly-sheet

**Psalm 118<sup>5</sup>**

With joyful vigor *Robert M. Mondoy*

Give thanks to the Lord for he is good, for ev - er is God's  
last - ing love, for ev - er is God's last-ing love!

1. Now let Israel say, "God's love is for ever!" Let the house of Aaron say, "God's love is for ever!" Let all who revere the Lord say, "God's love is for ever!"
2. I was pushed to falling, but the Lord gave me help. My strength and my song is the Lord, my savior. Glad songs of joy and victory sound in the tents of the just.
3. The stone the builders rejected has become the cornerstone. By the Lord has this been done, how wonderful in our eyes. This is the day the Lord has made, we rejoice and are glad.

©2006 Mondoy Music. All rights reserved. [44]  
Used with permission. Go listen: [mondoymusic.com](http://mondoymusic.com)

*(This page left deliberately blank)*

