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When I Call Out to You

Responsorial Psalms for the Church
Year Volume 3
by Robert M. Mondoy



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When I Call Out to You

Responsorial Psalms for the Church Year Volume 3

by Robert M. Mondoy



TABLE OF CONTENTS

Psalm 27 ⁵ The Lord Is My Light and My Salvation	5
Psalm 126 ³ What Marvels the Lord Has Done for Us	9
Psalm 91 ² Be With Me, Lord	13
Psalm 95 ³ If Today You Hear His Voice	17
Psalm 130 ⁵ With the Lord There Is Mercy	21
Psalm 110 ¹ You Are A Priest For Ever	25
Psalm 138 ⁴ When I Call Out to You, O Lord	29
Psalm 119 ^{2,3} Happy Are They Who Keep God's Law	35
<i>(derived from Ps 119¹)</i>	
Psalm 37 ¹ Commit Your Life to the Lord	41
Psalm 130 ⁴ Rich is God's Mercy, His Pardon is Complete [<i>Kundiman</i>]	45
Psalm 148 ¹ Heaven and Earth	49
Psalm 31 ³ I Put My Spirit in Your Hands	53
Psalm 101 ¹ I Sing to You, My God	57
Psalm 139 ² Marvelous Are You, O God	61

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."

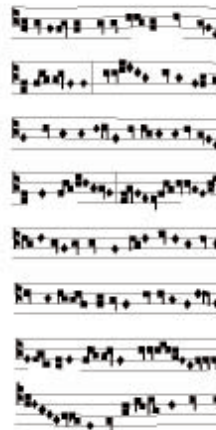
1. see LMI 19-22

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 27⁵

*“The Lord is My Light and My
Salvation”*

27.5 Light 07

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR LENT



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P27L2 \$1.00

Psalm 27⁵ "The Lord Is My Light and My Salvation"

Ps. 27: 1.7-8.8-9.13-14 [27]

Dedicated to Tom Gross, in memory of his friend Jim Berry, with much aloha

With yearning, not fast $\text{♩} = 96$

Robert M. Mondoy, 2007

c
instrument

D A/C# D7/C G/B Gm/Bb Am⁷

The Lord is my light and my sal - va - tion. The Lord is my light

D/A Gm⁶ D Gm/Bb Gm/D

repeatable; to vrs. final

rit.

and my sal - va - tion. tion.

repeatable; to vrs. final

Verses ♩=108

G

D D/F# A

1. The Lord is my sav - ing likght, whom should I fear?
 2. O God, lis - ten to my call and an - swer me.
 3. My glance seeks for you, O God: hide not your face.
 4. I know I will see God's good - ness while I live.

D D/F# A Em

Gm

(instrumental echo)

And God is my for - tress; what
 For deep in my heart a voice now
 My help - er, my sa - vior, God; for -
 Wait for the Lord, trust in the

Dm C/E F

Bbma7 C7/E A(omit3)

rit. *mp* D.C.

f should I dread, what should I fear?
f speaks: "Look for the face of God!"
 sake me not, de - sert me not.
 Lord, be strong, and hope in him! D.C.

f rit. mp

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With yearning, not fast **Psalm 27**⁵ *Robert M. Mondoy*

The Lord is my light and my sal - va - tion.
The Lord is my light and my sal - va - tion.

1. The Lord is my saving light; whom should I fear? And God is my fortress; what should I dread, what should I fear?
2. O God, listen to my call and answer me. For deep in my heart a voice now speaks: "Look for the face of God!"
3. My glance seeks for you, O God: hide not your face. My helper, my savior, God; forsake me not, desert me not.
4. I know I will see God's goodness while I live. Wait for the Lord, trust in the Lord, be strong, and hope in him!

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Psalm 126³

*“What Marvels the Lord Has
Done for Us”*

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR ADVENT, LENT



Psalm 126³ "What Marvels the Lord Has Done for Us"

Ps. 126: 1-2.2-3.4-5.6 [6, 36]

Dedicated to Ed & Ginny Klein and family, with much aloha

Robert M. Mondoy, 2007

Andante ♩=110

Instrumental Descant

Em Cma7 Gma7 D⁹/F# C⁶/E Dm⁷

What mar - vels, what mar - vels the Lord has done for us, and

Instr. Bass: read staff

Am⁶/C G/B Cma⁷/D C⁹ G/B D⁷/A G⁹

we are filled with joy, oh, such joy!

Verses; a little forward ♩=120

1. The Lord brings us back to Zi - on and set all the cap - tives
 2. The hea - thens them - selves pro - claimed; "See what mar - vels the Lord has
 3. O Lord, bring us back as wa - ter that falls on the thirst - y
 4. They left in ex - ile weep - ing, with tears they cast the

free. Like dream - ers, we laughed, we danced and we sang such
 done." For us has the Lord done mar - ve - lous works. Re -
 land. Oh, those who sowed in tears will reap while
 seed. But now they come back, sing - ing and hold - ing

poco rit. *rall.* D.C.

songs of joy, oh, such joy!
 joice, be glad, oh, such joy!
 sing - ing and laugh - ing in joy!
 high their har - vest of joy.

D.C.

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Andante Psalm 126 ³ *Robert M. Mondoy*

What mar - vels, what mar - vels the Lord has done for
us, and we are filled with joy, oh, such joy!

1. *The Lord brings us back to Zion and set all the captives free. Like dreamers, we laughed, we danced and we sang such songs of joy, oh, such joy!*
2. *The heathens themselves proclaimed; "See what marvels the Lord has done." For us has the Lord done marvelous works. Rejoice, be glad, oh, such joy!*
3. *O Lord, bring us back as water that falls on the thirsty land. Oh, those who sowed in tears will reap while singing and laughing in joy!*
4. *They left in exile weeping, with tears they cast the seed. But now they come back, singing and holding high their harvest of joy.*

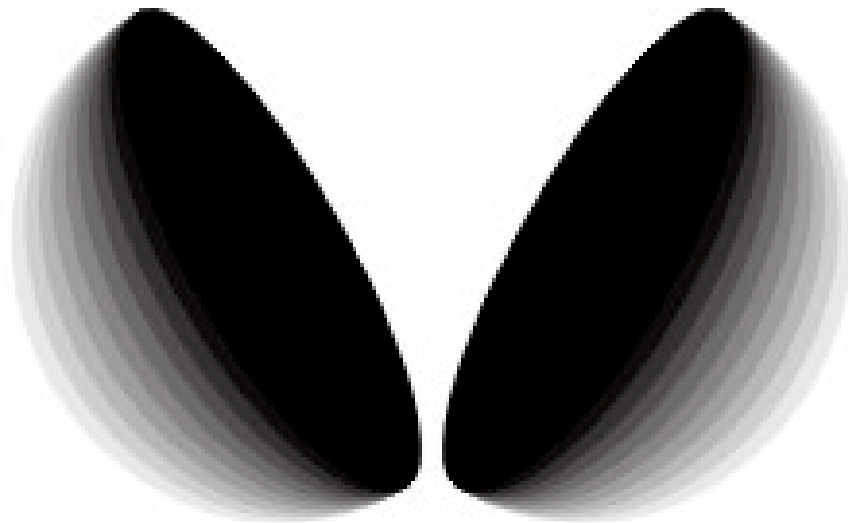
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Psalm 91²

“Be With Me, Lord”

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR LENT



Psalm 91² "Be With Me, Lord"

Ps. 91: 1-2,10-11,12-13,14-15 [24]

With yearning $\text{♩} = 120$

Robert M. Mondoy, 2007

C instrument

Be with me, Lord, be with me, Lord, when I am in

D^{sus} Gm^6/E F Bbm^6/G F/A

Alternate accompt. G^{sus} Gm^7/F $Bbsus$ $Bbsus/Ab$ C^7sus/G

rit.

trou - ble, when I am in trou - ble; be with me, Lord.

F^{sus}/G Fm Eb D^b B^7 $F(omit3)$

F^{sus} $Ebsus$ G^b/D^b Ebm $B^7/F\#$ $F(omit3)$

Verses

Bbm Fm Bbm Fm Abm Ebm

1. All you shel-tered by the MostHigh, who live in the Al-might-y God's
 2. E-vil shall nev-er touch you, no harm come near your
 3. With their hands they will sup-port you, so that your foot may nev-er strike a
 4. I de-liv-er all who cling to me, raise the ones who know my name, and

F#m C# Dma7 C#m/E D/F# E/G#

shad-ow, say to the Lord, "My ref-uge, my for-tress, my
 home. God in-structs an-gels near you, to guard you wher-
 stone. You will tread with no fear the drag-on, the
 I shall an-swer those who call me, those who are in

G/Bm F#m/A D9/F# Asus D.C.

God in whom I trust!"
 ev-er you may go.
 asp, and tawn-y li-on.
 trou-ble I will res-cue. D.C.

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With yearning Psalm 91² Robert M. Mondoy

Be with me, Lord, be with me Lord, when I am in
trou-ble, when I am in trou-ble; be with me, Lord.

1. All you sheltered by the Most High, who live in the Almighty God's shadow, say to the Lord, "My refuge, my fortress, my God in whom I trust!"
2. Evil shall never touch you, no harm come near your home. God instructs angels near you, to guard you wherever you may go.
3. With their hands they will support you, so that your foot may never strike a stone. You will tread with no fear the dragon, the asp, the tawny lion.
4. I deliver all who cling to me, raise the ones who know my name, and I shall answer those who call me, those who are in trouble I will rescue.

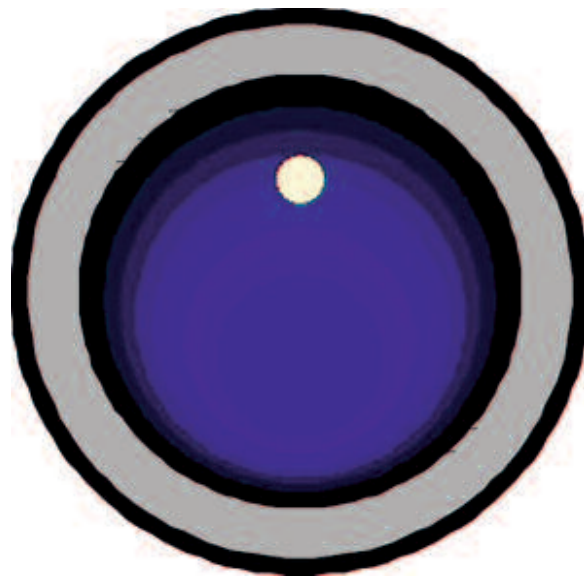
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Psalm 95³

“If Today You Hear His Voice”

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BY ROBERT M. MONDOY

FOR LENT



Psalm 95⁵ "If Today You Hear His Voice"

Ps. 95: 1-2, 6-7, 8-9 [28]

Jazz Waltz, Andante ♩=100

Robert M. Mondoy, 2007

Chords: Gma7, Cma7, Am6/F#, B7

Descant instrument

If to - day you hear his voice, hard - en not your hearts.

This system contains the first system of music. It features a descant instrument part at the top, a vocal line in the middle, and a piano accompaniment at the bottom. The key signature has two sharps (F# and C#) and the time signature is 3/4. The tempo is marked as Andante with a quarter note equal to 100 beats per minute.

Chords: Em7, A7, Am6/F#, B7

If to - day you hear his voice, hard - en not your hearts.

This system contains the second system of music, continuing the vocal line and piano accompaniment from the first system. The chords are Em7, A7, Am6/F#, and B7.

Chords: F#m7, Bm7, F#m7, final Am7, C9, Am6/F#, B

Final time Ⓢ

to verses

final

(if repeating antiphon attacca D.C.)

This system contains the final system of music. It includes a double bar line and repeat signs. The chords are F#m7, Bm7, F#m7, final Am7, C9, Am6/F#, and B. The instruction "(if repeating antiphon attacca D.C.)" is written in the piano part.

Verses

Bm7 F#m7 Bm7 F#m7 F7

1. Come, sing with joy, sing to God, shout to our
 2. Come, bow down, wor - ship the Lord, kneel to the
 3. Hear God speak, "Hard - en no heart as at Mer-i-bah in the

Bb7 Eb Ebm Dm E

sa - vior, our rock. En - ter God's pres - ence with praise,
 Lord, our ma - ker. This is your God, he our shep -
 des - ert of Mas - sah. There your peo - ple tried

Dm6/E Am7 F# Am/B B7 D.C.

— herd, en - ter with shout - ing and song.
 me, we are the flock led with care.
 though they had seen my work. D.C.

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Andante Psalm 95³ *Robert M. Mondoy*

If to-day you hear his voice, hard-en not your hearts.
If to-day you hear his voice, hard-en not your hearts.

1. Come, sing with joy, sing to God, shout to our savior, our rock. Enter God's presence with praise, enter with shouting and song.
2. Come, bow down, worship the Lord, kneel to the Lord, our maker. This is our God, he our shepherd, we are the flock led with care.
3. Hear God speak, "Harden no heart as at Meribah in the desert of Massah. There your people tried me, though they had seen my work."

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Psalm 130⁵

“With the Lord There Is Mercy”

130.5 Mercy

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FOR LENT



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Psalm 130⁵ "With the Lord There Is Mercy"

Ps. 130: 1-2.3-4.5-6.7-8 [34]

Robert M. Mondoy, 2007

Andante ♩ = 76

Am⁷/E Am⁷/D D⁷/C Gma⁷/B Am⁷ D⁷ 9

mp With the Lord there is mer - cy and full - ness of re -

mp (C instrument)

Instr. Bass: read staff

rallentando.... (Gtr: single brush)

C/G G G⁷/F C/E Cm/E^b Cm⁹/D G/D

cresc. *f*

demp - tion, the full - ness of re - demp - tion.

crescendo..... *f*

A tempo

Cm⁶/E^b D^{sus} G/D Cm⁶ Cm⁹/G G

mp *fine*

With the Lord there is mer - cy. *fine*

← ♩ = ♩ → Verses

1. From the depths I call to you. O Lord, hear my
 2. If you, O Lord, re - cord our sins, O Lord, who could sur -
 3. I trust in God's word, I trust in the Lord more than those who watch for the
 4. The Lord will bring his mer - cy and will grant full

rit. et stringendo.....

cry. Catch the sound of my voice raised high;
 vive? But be - cause you for - give what we've done,
 dawn. Is - ra - el; do watch for the dawn,
 par - don. See, the Lord will free Is - ra - el


subito sotto voce

A tempo

plead - ing, plead - ing. With the
 we re - vere you.
 wait for the Lord.
 from all its sins.

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Andante Psalm 130⁵ *Robert M. Mondoy*



With the Lord there is mer-cy and full-ness of re-demp-tion, the
full-ness of re-demp-tion. With the Lord there is mer - cy.

1. From the depths I call to you. O Lord, hear my cry. Catch the sound of my voiced raised high; pleading, pleading.
2. If you, O Lord, record our sins, O Lord, who could survive? But because you forgive what we've done, we revere you.
3. I trust in God's word, I trust in the Lord more than those who watch for the dawn. Israel; do watch for the dawn, wait for the Lord.
4. The Lord will bring his mercy and will grant full pardon. See, the Lord will free Israel from all its sins.

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Psalm 110¹

"You Are A Priest Forever"

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR BODY AND BLOOD OF CHRIST,
ORDINATIONS



Psalm 110¹ "You Are A Priest Forever"

Ps. 110: 1.2.3.4 [169]

Robert M. Mondoy, 2007

Andante ♩=110

F F/E Dm Dm⁷/C B^b F/A Gm⁷ C⁷/G F F/E Dm⁷ B^b

C Trumpet

You are a priest for - ev - er, like Mel-chiz - e - dek of

old. You are a priest for - ev - er,

like Mel - chiz - e - dech of old.

Verses

F B^b F

"Priestly People", Lucien Diess, 1965

1. The Lord de - crees to the king, my Lord:
 2. "Yes, I will raise your scep - ter and pow - er
 3. "In prince - ly pow - er you reign from the start,
 4. God's oath is firm and will not be re - moved:

Am D Gm C F Gm⁷ F/A

"Take the throne at my right hand. I will make a
 o - ver Zi - on and be - yond. Yes, you shall
 you are splen - did, made ho - ly; new - born like the
 "In the line of Mel - chiz - e - dek, You're a priest for -

B^b Gm/B^b Dm B^b Gm/B^b F D.C.

foot - rest of all your en - e - mies."
 rule o - ver all your en - e - mies."
 dawn and fresh like the dew."
 ev - er, a priest by my de - cree." D.C.

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Andante Psalm 110 ¹ Robert M. Mondoy

You are a priest for - ev - er, like Mel-chiz - e-dek of old. You are a
 priest for-ev - er, like Mel - chiz-e-dech of old.

1. The Lord decrees to the king, my Lord: "Take the throne at my right hand. I will make a footrest of all your enemies."
2. "Yes, I will raise your scepter and power over Zion and beyond. Yes, you shall rule over all your enemies."
3. "In princely power you reign from the start, you are splendid, made holy; new-born like the dawn and fresh like the dew."
4. God's oath is firm and will not be removed: "In the line of Melchizedek, you're a priest for ever, a priest by my decree."

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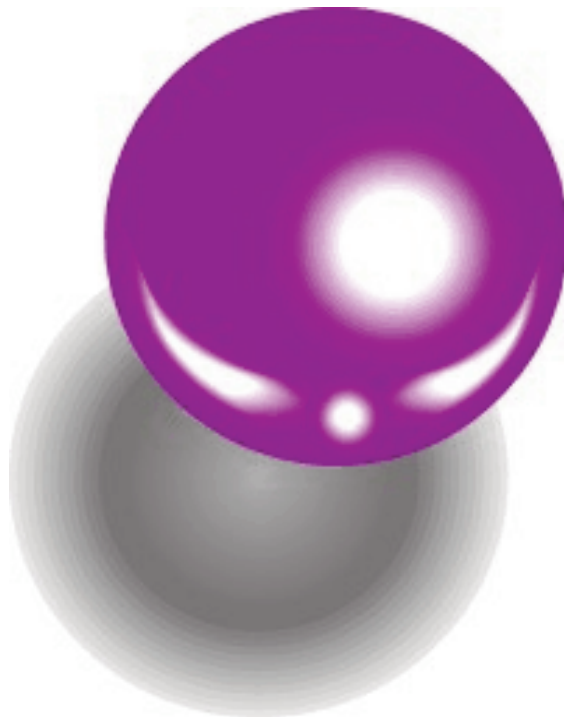
Psalm 138⁴

“When I Call Out to You, O Lord”

138.4 When I Call Out

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BY ROBERT M. MONDOY

FOR ORDINARY TIME



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P138WI \$1.00

Psalm 138⁴ "When I Call Out to You, O Lord"

Psalm 138, 1-2.2-3.6-7.7-8 [111]

Dedicated to Myrna & David Junk, with much aloha

Andante ♩ = 96

Robert M. Mondoy, 2007

(C instrument)

D/A A7/G D/F# F7 B^bma⁷ A⁷

When I call out to you, O Lord, When I call out to you, O

mf

Subito Jazz ♩ = 63

Dm F^{sus}7/C F^{sus}7 B^bma⁷ F/A E⁷b⁵

Lord, you an - swer me, you an - swer
call. You an - swer me, you an - swer

To verses
Last time, D.S.

A⁷ tacet Gm⁷ Am⁷ B^bma⁷ C⁷ (After intonation, D.C.)

D/A A⁷

me, yes, you an - swer me when I call.
me, yes, you an - swer me when I

(last time molto rallentando....) *legato*

Final ending

Verses

D
A⁷
D⁹
D
Dma⁷/F[#]
G

call.
call.
1. I thank you with all I
2. And by your great, great
3. And though ex - al - ted,
4. O Lord, take up my

molto rall.....

A⁷
D⁹
D/C[#]
B⁷

am and join with the an - gels in sing - ing your
 love and by your fi - del - i - ty you show forth the
 yet, you see all the low - ly, you know all the
 cause, and show me your kind - ness, your love lasts for

Em⁷
A⁷
Dma⁷

praise, in sing - ing your praise.
 glo - ry of your name and your prom - ise.
 haugh - ty from far a - way.
 ev - er, Your love lasts for ev - er.

D⁷ Gm⁷ C⁷ *walk bass*

— And I shall bow, yes, bow to - wards your
 — For when I call to you, you act and
 — And when I face my foe, you keep me a -
 — Do not a - ban - don me, stay close by my

Fma⁷ F⁷ B^bma⁷ *a tempo* Gm⁶/E *walk bass*

rit. molto... *rit. un poco*

tem - ple to praise your name,
 an - swer. You heard me call
 live. You reach out your hand,
 side. Do not for - sake

rit. molto... *a tempo* *rit. un poco*

B^bdim/C *tacet* *a tempo* D.C.

D/A A⁷

— to praise your name.
 — and re - newed my strength.
 — your right hand saves me.
 — what your hands have made.

legato D.C.

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Andante Psalm 138⁴ *Robert M. Mondoy*

When I call out to you, O Lord, When I call out to you, O
 Lord, you an - swer me, you an - swer
 me, yes, you an - swer me when I call.

1. I thank you with all I am and join with the angels in singing your praise, in singing your praise. And I shall bow, yes, bow towards your temple to praise your name, to praise your name.
2. And by your great, great love and by your fidelity you show forth the glory of your name and your promise. For when I call to you, you act and answer. You heard me call and renewed my strength.
3. And though exalted, yet, you see all the lowly, you know all the haughty from far away. And when I face my foe, you keep me alive. You reach out your hand, your right hand saves me.
4. O Lord, take up my cause, and show me your kindness, your love lasts for ever, your love lasts for ever. Do not abandon me, stay close by my side. Do not forsake what your hands have made.

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Psalm 119^{2,3,4}

*“Happy Are They Who Keep
God’s Law”*

119.2,3,4 Happy Keep

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR ORDINARY TIME &
EASTER SEASON WEEKDAY



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119PO \$1.00

Psalm 119^{2, 3, 4} "Happy Are They Who Keep God's Law"

Ps.119, 57.72.76-77.127-128.129-130 [109]

Robert M. Mondoy, 2002, 2007

Rhythmic ♩=100

A E/G# F#m C#m/E D⁹ E C#7/E#

Hap-py are they who keep God's law.

(final: rit. molto)

F#m A/E F A^{ma7}/E Bm⁷ E

Hap - py are they who keep God's law.

Verses Ps. 119: 1-2.4-5.17-18.33-34 [76] 6th Ordinary (A)

A F#m Cma7

1. Hap - py they, the blame - less, who keep the Lord's de -
 2. Lord, you charge us all to cher - ish your
 3. Do be kind to me, your ser - vant, that I may live your
 4. O God, teach me your ways and I will close - ly fol - low

F9 Bbma7 Dm6/B

cree - s, seek - ing God with all their heart while
 law. Stead - y me that I may keep each and
 word. Op - en up my eyes to the
 them. Help me un - der - stand your will that

Esus E D.C.

walk - ing the path of the law.
 all of your own com - mands.
 beau - ty, the beau - ty of your law.
 tru - ly I cher - ish your law.

poco rit.

Verses Ps 119: 23-24.26-27.29-20 [273] 3rd Week Easter Monday

A F#m Cma7

1. Those in pow - er would plot and seek to trip
 2. I de - clared all my ways and so you an - swered
 3. Keep me, Lord, from all false - hood, teach your law to

F9 Bbma7 Dm6/B

me, Still I think on your law which
 me. Teach me all of your pre - cepts and
 me. I have cho - sen your way, and

Esus E D.C.

coun - sels and brings me de - light.
 I'll muse on all of your won - ders.
 I choose to keep your de - crees.

poco rit.

Verses Ps. 119: 1-2.4-5.7-8 [229] Saturday of 1st week of Lent (C)

A F#m Cma7

1. Hap - py they, the blame - less, who keep the Lord's de -
 2. Lord, you charge us all to cher - ish your
 3. When I learn of your jus - tice, I break out in - to

F9 Bbma7 Dm6/B

cree, seek - ing God with all their heart while
 law. Stead - y me that I may keep each and
 praise. Oh, my God do hold me close for

Esus E D.C.

walk - ing the path of the law.
 all of your own com - mands.
 I shall keep all your com - mands.

poco rit.

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Psalm 119²

Robert M. Mondoy

Rhythmic



Hap - py are they who keep God's law.

The musical notation is on a single staff in treble clef, key of D major (two sharps), and 4/4 time. It consists of four measures: a quarter rest, a quarter note G, a quarter note A, and a half note G. The piece ends with a double bar line and repeat dots.

1. Happy they, the blameless, who keep the Lord's decrees, seeking God with all their heart while walking the path of the law.
2. Lord, you charge us all to cherish your law. Steady me that I may keep each and all of your own commands.
3. Do be kind to me, your servant, that I may live your word. Open up my eyes to the beauty, the beauty of your love.
4. O God, teach me your ways and I will closely follow them. Help me understand your will, that truly I cherish your law.

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Psalm 119³

Robert M. Mondoy

Rhythmic



Hap - py are they who keep God's law.

The musical notation is on a single staff in treble clef, key of D major (two sharps), and 4/4 time. It consists of four measures: a quarter rest, a quarter note G, a quarter note A, and a half note G. The piece ends with a double bar line and repeat dots.

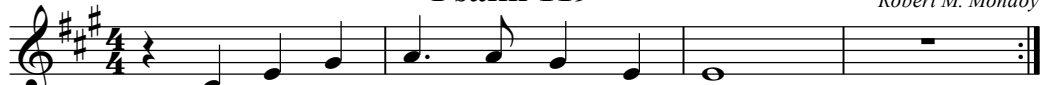
1. Those in power would plot and seek to trip me, Still I think on your law, which counsels and brings me delight.
2. I declared all my ways, and so you answered me, Teach me all of your precepts and I'll muse on all of your wonders.
3. Keep me, Lord, from all falsehood, teach your law to me, I have chosen your way, and I choose to keep your decrees..

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Psalm 119⁴

Robert M. Mondoy

Rhythmic



Hap - py are they who keep God's law.

The musical notation is on a single staff in treble clef, key of D major (two sharps), and 4/4 time. It consists of four measures: a quarter rest, a quarter note G, a quarter note A, and a half note G. The piece ends with a double bar line and repeat dots.

1. Happy they, the blameless, who keep the Lord's decrees, seeking God with all their heart while walking the path of the law.
2. Lord, you charge us all to cherish your law. Steady me that I may keep each and all of your own commands.
3. When I learn of your justice, I break out into praise. Oh, my God, do hold me close for I shall keep all your commands.

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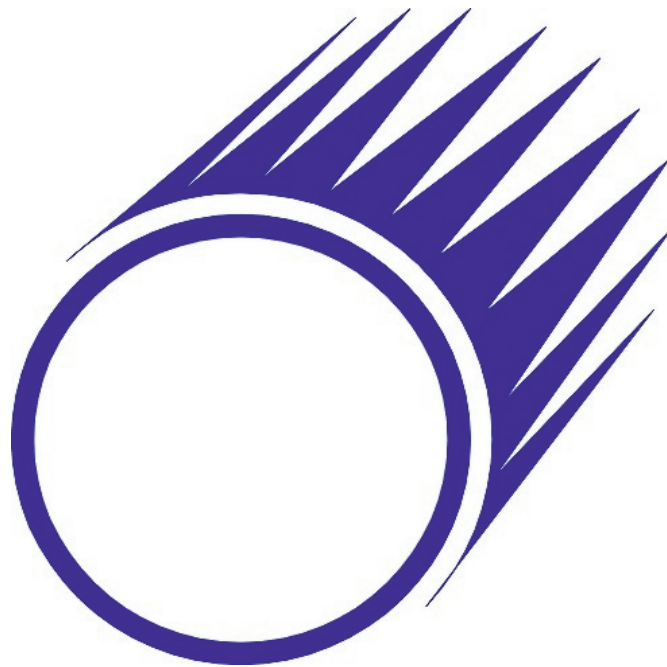
Psalm 37¹

“Commit Your Life to the Lord”

37.1 Commit

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR ORDINARY TIME



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37C \$1.00

Psalm 37¹ "Commit Your Life to the Lord"

Ps. 37: 2-4, 18-19, 27-28, 39-40 [342]

Robert M. Mondoy, 2007

Andante ♩=100

C instrument

Com - mit your life to the Lord, and he will help you.
alt.: Oh, give your life to the Lord, and he will act for you.

Verses ♩=52

1. Trust God and do good, set - tle down and be at
 2. Each day the Lord pro - tects the lives of all the
 3. Turn from e - vil do good and you'll live for
 4. The just are saved and God is their ref - uge in

G C⁶/G Gma⁷
 peace. De - light in the Lord, who sat - is - fies your
 blame - less; se - cur - ing their in - her - i - tance; in bad times; not
 ev - er. For the Lord loves jus - tice and will
 trou - bled times. They seek help from God who saves and

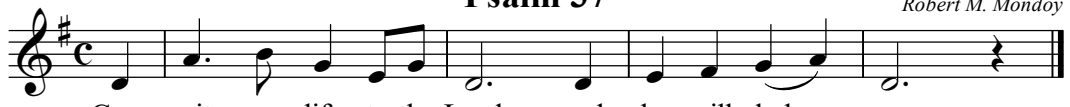
D.C.

G⁷ C⁹ Am/C G⁶
 heart, who sat - is - fies your heart.
 shamed, they eat their fill in fam - ine.
 nev - er leave be - hind the faith - ful.
 frees them, res - cuing them from e - vil.

D.C.

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Andante **Psalm 37**¹ *Robert M. Mondoy*



Com - mit your life to the Lord, and he will help you.
alt.: Oh, give your life to the Lord, and he will act for you.

1. Trust God and do good, settle down and be at peace. Delight in the Lord who satisfies your heart, who satisfies your heart.
2. Each day the Lord protects the lives of all the blameless; securing their inheritance; in bad times, not shamed, they eat their fill in famine.
3. Turn from evil, do good and you'll live for ever. For the Lord loves justice and will never leave behind the faithful.
4. The just are saved and God is their refuge in troubled times. They seek help from God who saves and frees them, rescuing them from evil.

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Psalm 130^{4,5}

“Out From the Depths”

“Rich Is God’s Mercy”

A RESPONSORIAL PSALM
IN THE FILIPINO KUNDIMAN STYLE
BY ROBERT M. MONDOY

FOR ORDINARY TIME, LENT, FUNERALS



Psalm 130⁴ "Out From the Depths" | "Rich Is God's Mercy"^{4b}

Ps. 130: 1-2.3-4.4-6.7-8 [34, 791.9]

Filipino Kundiman ♩ = 88

from the collection:
**A Responsorial Psalter
 in the Filipino Style**



Robert M. Mondoy, 2006

*Descant
 Banduria*

Chords: Fm, C7, Fm, C7, F

Funeral: Out of the depths I call, I call out to you, my Lord.
 Ordinary; Rich is God's mer - cy; his par - don is com - plete.
 Lent:

Chords: Bbm, E°, Fm, Dbma7, Db7

Out of the depths, oh, out of the depths I call, I
 Rich is God's mer - cy, rich is God's mer - cy; his

Chords: Fm/C, C7, Fm, C7, Fm

repeatable final

call out to you my Lord. Lord.
 par - don is com - plete. plete.

to verses

Musical notation for the first system, including vocal line and piano accompaniment. The key signature has one flat (Bb). The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The first measure of the vocal line has a chord symbol 'F' above it. The second measure of the piano accompaniment has a chord symbol 'Bb' above it.

Lord. plete. 1. Out from the depths I call to you, O
 2. If you, O Lord, should mark our guilt, then
 3. My soul waits for you, O Lord, my
 4. For with the Lord is kind - ness and with

to verses

Musical notation for the second system, including vocal line and piano accompaniment. The key signature has one flat (Bb). The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat.

Musical notation for the third system, including vocal line and piano accompaniment. The key signature has one flat (Bb). The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The first measure of the vocal line has a chord symbol 'C7' above it. The second measure of the piano accompaniment has a chord symbol 'F' above it. The third measure of the piano accompaniment has a chord symbol 'Dm' above it.

Lord, do hear my voice! Let your ears be at -
 who can stand, O Lord? But be - cause you for -
 trust is in you, my God. And like the sen - try at
 him is com - plete par - don. And he will re - deem all

Musical notation for the fourth system, including vocal line and piano accompaniment. The key signature has one flat (Bb). The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat.

Musical notation for the fifth system, including vocal line and piano accompaniment. The key signature has one flat (Bb). The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The first measure of the vocal line has a chord symbol 'D.C.' above it.

ten - tive to the voice, to the voice of my plead - ing.
 give us, Lord, we re - vere you, we stand now in awe!
 dawn, I watch for you; Is - ra - el, too, hopes in you.
 Is - ra - el from all, from all of its sins.

Musical notation for the sixth system, including vocal line and piano accompaniment. The key signature has one flat (Bb). The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The first measure of the vocal line has a chord symbol 'D.C.' above it.

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Filipino Kundiman style **Psalm 130⁴** *Robert M. Mondoy*

Out of the depths I call, I call out to you, my Lord. Out of the depths, oh,
 out of the depths I call, I call out to you my Lord.

1. Out from the depths I call to you, O Lord, do hear my voice! Let your ears be attentive to the voice, to the voice of my pleading.
2. If you, O Lord, should mark our guilt, then who can stand, O Lord? But because you forgive us, Lord, we revere you, we stand now in awe!
3. My soul waits for you, O Lord, my trust is in you, my God. And like the sentry at dawn, I watch for you; Israel, too, hopes in you.
4. For with the Lord is kindness and with him is complete pardon. And he will redeem all Israel from all, from all of its sins.

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Filipino Kundiman style **Psalm 130^{4b}** *Robert M. Mondoy*

Rich is God's mer - cy; his par-don is com-plete. Rich is God's mer - cy,
 rich is God's mer - cy; his par - don is com-plete.

1. Out from the depths I call to you, O Lord, do hear my voice! Let your ears be attentive to the voice, to the voice of my pleading.
2. If you, O Lord, should mark our guilt, then who can stand, O Lord? But because you forgive us, Lord, we revere you, we stand now in awe!
3. My soul waits for you, O Lord, my trust is in you, my God. And like the sentry at dawn, I watch for you; Israel, too, hopes in you.
4. For with the Lord is kindness and with him is complete pardon. And he will redeem all Israel from all, from all of its sins.

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Psalm 130^{4, 5} "Out From the Depths" | "Rich Is God's Mercy"

Ps. 130: 1-2.3-4.4-6.7-8 [34, 791.9]

Filipino Kundiman ♩ = 88

from the collection:
**A Responsorial Psalter
 in the Filipino Style**



Robert M. Mondoy, 2006

*Descant
 Banduria*

Chords: Fm, C7, Fm, C7, F

Funeral: Out of the depths I call, I call out to you, my Lord.
 Ordinary; Rich is God's mer - cy; his par - don is com - plete.
 Lent:

Chords: Bbm, E°, Fm, Dbma7, Db7

Out of the depths, oh, out of the depths I call, I
 Rich is God's mer - cy, rich is God's mer - cy; his

Chords: Fm/C, C7, Fm, C7, Fm

repeatable final

call out to you my Lord. Lord.
 par - don is com - plete. plete.

to verses

Musical notation for the first system, including vocal line and piano accompaniment. The key signature has one flat (Bb). The vocal line starts with a whole note F, followed by a half note G, a quarter note A, and a quarter note Bb. The piano accompaniment consists of a whole note chord F in the right hand and a whole note chord Bb in the left hand.

Lord. plete. 1. Out from the depths I call to you, O
 2. If you, O Lord, should mark our guilt, then
 3. My soul waits for you, O Lord, my
 4. For with the Lord is kind - ness and with

to verses

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with a half note G, a quarter note A, and a quarter note Bb. The piano accompaniment continues with a whole note chord F in the right hand and a whole note chord Bb in the left hand.

Musical notation for the third system, including vocal line and piano accompaniment. The key signature changes to two flats (Bb and Eb). The vocal line starts with a whole note C7, followed by a half note D, a quarter note E, and a quarter note F. The piano accompaniment consists of a whole note chord C7 in the right hand and a whole note chord Eb in the left hand.

Lord, do hear my voice! Let your ears be at -
 who can stand, O Lord? But be - cause you for -
 trust is in you, my God. And like the sen - try at
 him is com - plete par - don. And he will re - deem all

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a half note G, a quarter note A, and a quarter note Bb. The piano accompaniment continues with a whole note chord C7 in the right hand and a whole note chord Eb in the left hand.

Musical notation for the fifth system, including vocal line and piano accompaniment. The key signature changes to three flats (Bb, Eb, and Ab). The vocal line starts with a whole note D.C., followed by a half note E, a quarter note F, and a quarter note G. The piano accompaniment consists of a whole note chord D.C. in the right hand and a whole note chord Ab in the left hand.

ten - tive to the voice, to the voice of my plead - ing.
 give us, Lord, we re - vere you, we stand now in awe!
 dawn, I watch for you; Is - ra - el, too, hopes in you.
 Is - ra - el from all, from all of its sins.

Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line continues with a half note G, a quarter note A, and a quarter note Bb. The piano accompaniment continues with a whole note chord D.C. in the right hand and a whole note chord Ab in the left hand.

D.C.

D.C.

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Filipino Kundiman style **Psalm 130**⁴ *Robert M. Mondoy*

Out of the depths I call, I call out to you, my Lord. Out of the depths, oh,
 out of the depths I call, I call out to you my Lord.

1. Out from the depths I call to you, O Lord, do hear my voice! Let your ears be attentive to the voice, to the voice of my pleading.
2. If you, O Lord, should mark our guilt, then who can stand, O Lord? But because you forgive us, Lord, we revere you, we stand now in awe!
3. My soul waits for you, O Lord, my trust is in you, my God. And like the sentry at dawn, I watch for you; Israel, too, hopes in you.
4. For with the Lord is kindness and with him is complete pardon. And he will redeem all Israel from all, from all of its sins.

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Filipino Kundiman style **Psalm 130**⁵ *Robert M. Mondoy*

Rich is God's mer - cy; his par-don is com-plete. Rich is God's mer - cy,
 rich is God's mer - cy; his par - don is com-plete.

1. Out from the depths I call to you, O Lord, do hear my voice! Let your ears be attentive to the voice, to the voice of my pleading.
2. If you, O Lord, should mark our guilt, then who can stand, O Lord? But because you forgive us, Lord, we revere you, we stand now in awe!
3. My soul waits for you, O Lord, my trust is in you, my God. And like the sentry at dawn, I watch for you; Israel, too, hopes in you.
4. For with the Lord is kindness and with him is complete pardon. And he will redeem all Israel from all, from all of its sins.

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Psalm 148¹

“Heaven and Earth”

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR ORDINARY TIME



Psalm 148 "Heaven and Earth"

Ps 148, 1-2.11-12.12-14.14 [293]

Robert M. Mondoy, 2007

Andante, rhythmically strongo $\text{♩} = 100$

C Em C Em **§** C Em A D

C instrument(s)

Heav - en and earth, heav-en and

r.h.

A Em⁹ Bm/A A Bm/A A⁹

1. 2.

earth are full of your glo - ry. glo - ry.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features three staves: a vocal line, a line for 'C instrument(s)', and a piano accompaniment. The piano part is divided into right-hand (r.h.) and left-hand (l.h.) sections. The score includes a repeat sign with first and second endings. Chord symbols are placed above the vocal line, and lyrics are written below the vocal line. The tempo is marked 'Andante, rhythmically strongo' with a quarter note equal to 100 beats per minute.

Verses

F B^b/F C⁷/F

1. Praise the Lord a - cross the heav - ens, praise the Lord be - yond the
 2. Praise the Lord you prin - ces, jud - ges, those who rule, and who are
 3. Praise the name, the name so ho - ly, praise God's name be - yond all
 4. He gives strength, strength to the faith - ful, rais - ing high the na - tion's

F /G A D/A

heights,
 ruled.
 names.
 hope.

praise the Lord,
 Praise the Lord,
 High a - bove
 God is close,

all you his an - gels,
 young men and wo - men,
 is God's own splen - dor,
 close to his peo - ple.

F Em⁷ A /E F Em⁹ Fma⁷ Em⁹ D.S.

praise you him, all of his hosts.
 praise you him, the young and old.
 high a - bove heav - en and earth.
 Is - ra - el, let there be praise!

D.S.

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Andante, rhythmically strong **Psalm 148**¹ *Robert M. Mondoy*

Hea - ven and earth, hea-ven and earth are full of your glo - ry.

- 1. Praise the Lord across the heavens, praise the Lord beyond the heights, praise the Lord, all you his angels, praise you him, al of his hosts.*
- 2. Praise the Lord you princes, judges, those who rule, and who are ruled. Praise the Lord, young men and women, praise you him, the young and old.*
- 3. Praise the name, the name so holy, praise God's name beyond all names. High above is God's own splendor, high above heaven and earth.*
- 4. He gives strength, strength to the faithful, raising high the nation's hope. God is close, close to his people. Israel, let there be praise!*

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Psalm 31³

“I Put My Spirit in Your Hands”

31.3 Spirit Your Hands

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BY ROBERT M. MONDOY

FOR ORDINARY TIME



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Psalm 31³ "I Put My Spirit in Your Hands"

Ps. 31: 3-4.6.7.8.17.21[274]

Robert M. Mondoy, 2007

Andante ♩=100

C instrument

Dsus^{ma}7 Gma⁷/B Em/G A⁷/G F^{#m}7

I put my spir - it in your hands, O Lord.

Bm Em A⁷ Dma⁷

In your hands, O Lord, I put my spir - it.

Verses

Gm⁶
Gm⁶/E
B^bm
Dm

1. Be my shel - ter, be my strong - hold, you, my rock, my ref - uge.
 2. Yes, I put my life in your hands, know - ing you will save me.
 3. Look on me with love and save your ser - vant in your kind - ness.

Am
B^bma⁷
Fm
A^b
D^bma⁷
G^b
A⁷mi^b⁹
A⁷
D.C.

Lead me, guide me, prove your good name.
 You I trust, you, my joy; you, my con-stant love.
 Shel - ter me, keep me far from those who wish me harm.

D.C.

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Andante **Psalm 31³** *Robert M. Mondoy*

I put my spir - it in your hands, O Lord.

In your hands, O Lord, I put my spir - it.

1. Be my shelter, be my stronghold, you, my rock, my refuge. Lead me, guide me, prove your good name.
2. Yes, I put my life in your hands, knowing you will save me. You I trust, you, my joy; you, my constant love.
3. Look on me with love and save your servant in your kindness. Shelter me, keep me far from those who wish me harm.

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Psalm 101¹

“I Sing to You, My God”

101.1 Sing

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BY ROBERT M. MONDOY

FOR ORDINARY TIME



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101S \$1.00

Psalm 101¹ "I Sing to You, My God"

Dedicated to Marie Durante & family, with much aloha

Ps. 101, 1-2.2-3.5.6 [444]

Andante ♩=100

Robert M. Mondoy, 2007

C G⁷ Am F G⁷/F Em⁷ Am⁷

I sing to you, O Lord, and live the truth I sing. I

poco rit... **a tempo**

Dm⁷ Em⁷ F⁹ F/G G⁷ C

sing to you, O Lord, and live the truth I sing.

r.h. Ped. *

Verses ♩=92

Fm G7/F Cm/E^b Fm/D 3 G

1. I sing to you, O Lord, sing your jus - tice and your
 2. I show my roy - al house - hold how to lead a per - fect
 3. I si - lence those who gos - sip, de - test van - i - ty and

Cm/E^b Fm/D A^b/E^b Fm⁶ 3

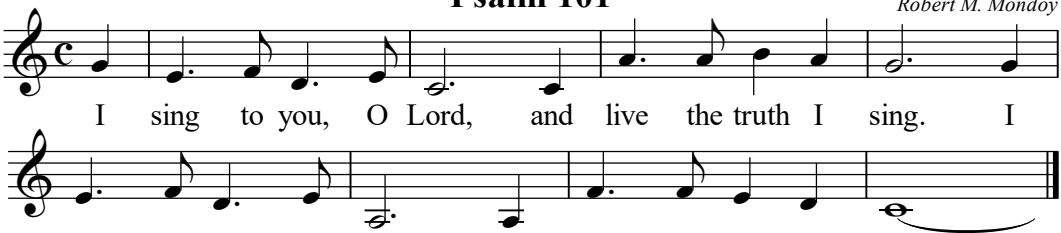
love, and live the truth I sing. When will you
 life. I shun the lies, all ruse, may it not
 pride. Those loy - al to your house, with these I

Dm⁷ Cm/G G D.C. attacca

come to me?
 touch me.
 serve you, Lord.

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Andante **Psalm 101¹** *Robert M. Mondoy*



I sing to you, O Lord, and live the truth I sing. I
sing to you, O Lord, and live the truth I sing.

1. I sing to you, O Lord, sing your justice and your love, and live the truth I sing. When will you come to me?
2. I show my royal household how to lead a perfect life. I shun the lies, all ruse, may it not touch me.
3. I silence those who gossip, detest vanity and pride. Those loyal to your house, with these I serve you, Lord.

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Psalm 139²

“Marvelous Are You, O God”

A RESPONSORIAL PSALM
BY ROBERT M. MONDOY

FOR THE NATIVITY OF ST. JOHN THE BAPTIST



John the Baptist (John in the Wilderness)
Caravaggio (disputed), c. 1598
Museo Tesoro Catedralicio, Toledo

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139M \$1.00

Psalm 139² "Marvelous Are You, O God"

Ps. 139: 1-3.14-14.14-15 [587]

Dedicated to Maria Brasher, with much aloha

Andante $\text{♩} = 100$

Robert M. Mondoy, 2007

C instrument:

E B/D# C#m E/B F#m G#m A F#/A#

Mar - vel - ous are you, O God; it is you who made me a

B7/A E/G# F#m E/B B7 A/E E

won - der of your han - di-work, and an ob - ject of your love.

Verses $\text{♩} = 52$

E A/E E/C# A E/G# B7/F#

1. You search me, Lord, and know me. When - ev - er I sit and when I
 2. You cre - a - ted eve - ry part of me, knit me in my
 3. You watched me tak - ing shape in se - cret and knew who I was

stand, you read my in - ner - most thoughts; when - ev - er I
 moth - er's womb and for such han - di - work, I praise you;
 e - ven though in hid - den depths.' You saw my bod - y

a tempo ♩=100 **D.C.**

walk or rest, you know where I have been.
 awe - some this great won - der you have wrought!
 grow in - to the form that you de - sired.

D.C.

D'après l'harmonie de "**Plaisir d'Amour**," une chanson baroque (2me partie du 18me siècle)
 Source contesté: Johann Paul Aegidus Martini (Giovanni Battista Martini?) *ou*
 paroles: Jean-Pierre Claris de Florians; & musique: Giovanni Martini.

After the harmony of "**Plaisir d'amour**," a baroque song (2nd half of the 18th century)
 Disputed source: Johann Paul Aegidus Martini (Giovanni Battista Martini?) *or*
 words: Jean-Pierre Claris de Florians; & music: Giovanni Martini.

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Andante Psalm 139 ² *Robert M. Mondoy*

Mar-vel - ous are you, O God; it is you who made me a
won - der of your han - di-work, and an ob - ject of your love.

1. You search me, Lord, and know me. Whenever I sit and when I stand, you read my innermost thoughts; whenever I walk or rest, you know where I have been.
2. You created every part of me, knit me in my mother's womb and for such handiwork, I praise you; awesome this great wonder you have wrought.
3. You watched me taking shape in secret and knew who I was even though in hidden depths. You saw my body grow into the form that you desired.

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