

The Collegeville Psalter

for Sunday, Solemnities, and Major Feast Days

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The Collegeville Psalter

In presenting a new psalter for parish use for the Sundays and major feast days of the three-year Lectionary cycle, I have had two basic aims in mind:

- (a) to provide responses for the assembly that are accessible and memorable;
 - (b) to provide psalm tones for cantors that are interesting and rewarding;
- while all the time maintaining the essential simplicity of the *Basilica Psalter*.

This book follows the current U.S. Lectionary text faithfully. The psalm verses are as printed there, using the New American Bible translation of scripture. The responses are also as printed there, using the ICEL (International Commission on English in the Liturgy) text currently in use, with occasional repetition of verbal phrases for the purposes of memorability and ease of singing. Errors occurring in the U.S. Lectionary text are noted but not corrected (except for obvious typos).

At the time of writing it seems that it may be as long as ten years before a new edition of the U.S. Lectionary is available. When a new edition is published, it will be easy to adapt the psalm tones included in this book to the text of the Revised Grail Psalter (RGP), if and when that text is eventually finalized. The responses should also prove easy to adapt to new responses derived from the RGP.

In addition to all the Sundays and feast days that can replace the Sunday celebration, I have included the psalms from the "Common Texts" section of the Lectionary. These psalms may be used to substitute for the psalm of the day on a seasonal basis, as provided for in the Lectionary (cf. *General Introduction to the Lectionary for Mass*, para 89).

The psalm tones, with very few exceptions, use a simple reciting note + termination format. Attention is drawn to the pointing. The first word or syllable to leave the reciting note is indicated by underlining.

In general, the last note of the termination will coincide with the last strong syllable of the line. Most people are used to there being one subsidiary syllable following the main syllable on the final note of the termination. In this psalter you will find a number of instances of two or even three subsidiary syllables following the main syllable on the final note of the termination.

For example, in Psalm 8, verse 1, the final line is pointed

or the son of man that you should care for him?

and not

or the son of man that you should care for him?

showing that the last strong syllable of the line should be "care" and not "him."

Similarly, in Psalm 34, verse 2, line 3, you will find

I sought the LORD, and he answered me

and not

I sought the LORD, and he answered me

showing that the last strong syllable of the line should be the "an" of "answered" and not "me."

Please follow the pointing as given, even if it seems unfamiliar or uneasy. If given the opportunity, most should get used to this more nuanced style rather quickly. If more than one word or syllable is underlined, they are sung to the same note of the termination.

The line layout of the NAB psalm verses has sometimes been modified for the purposes of fitting text with psalm tone:

A lightly indented line indicates text that occupies a new line in the original. This line and the preceding line are sung to the same measure of the tone. (Exception: Ps 136, where the indented line has its own melodic mini-refrain.)

A heavily indented line indicates text that is part of the preceding line in the original. If there are two underlined words or syllables, one in each line, the two lines are sung to successive measures of the tone. If there is only one underlining, the runover has been caused by a line that is too long to fit, and both lines are sung to the same measure of the tone.

Asterisks are used to show omitted measures of the tone: one asterisk indicates one omitted measure, two asterisks indicates two omitted measures. The single instance of a § symbol (Ps 139) indicates an inserted measure.

Where a psalm has a number of different responses, similar musical material is used for all of them. The psalm tone for each psalm is designed to go with the response(s), either by using similar tonality (the majority of cases), or occasionally with a deliberate contrast called for by the nature of the psalm itself. Some psalm tones consist of two elements repeated to make a four-line chant (though with a varied harmonization on the repetition). A small number of psalm tones contain palindromes — the same notes either forwards or backwards. Some psalm tones are used several times throughout the book, occasionally in different keys or modalities, and even with some modifications where required by the psalm text.

If two notes in the left hand are difficult or impossible to play as written, the upper note can always be taken by the right hand. Sometimes a right-hand note is easier when taken by the left hand. Throughout the book it will often be found helpful or necessary to divide the inner accompaniment parts between the hands.

To economize on paper, different extracts of the same psalm text will frequently be found printed on the same page. The headings will show which verses to select on any given day, but, to avoid confusion, in complex cases users will also find boxes that set out the verses allocated to each day in an easy-to-follow format.

At the back of the book are indexes of psalm tones and an index of liturgical use. To find the psalm assigned for any given occasion, go to the index of liturgical use. To locate psalm tones by key or melodic shape, use the numerical index of psalm tones or the index of psalm tones by category. This will also enable the tones to be used with other psalms not included in this book.

The psalms are printed in the book in numerical order, followed by the canticles in biblical sequence, so there is no need for a numerical index of psalms. There are, however, indexes of first lines of responses and first lines of psalms.

Psalm 1

6th Sunday in Ordinary Time, Year C

♩ = ca. 120

Bless - ed are they who hope in the Lord.

Psalm Tone

**** Omit in v. 3**

*** Omit in v. 2**

Psalm 1:1-2, 3, 4 and 6. R/ 40:5a

1. Blessed the man who follows not
the counsel of the wicked,
nor walks in the way of sinners,
nor sits in the company of the insolent,
but delights in the law of the LORD
and meditates on his law day and night. *R/*
2. He is like a tree
planted near running water,
that yields its fruit in due season,
and whose leaves never fade.
[*Omit m. 5*]
* Whatever he does, prospers. *R/*
3. Not so the wicked, not so;
they are like chaff which the wind drives away.
For the LORD watches over the way of the just,
but the way of the wicked vanishes. *R/*
** [*Omit mm. 5-6*]



Psalm 4

3rd Sunday of Easter, Year B

♩ = ca. 88

Lord, let your face shine on us.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a common time signature. The tempo is marked as 'ca. 88'. The melody consists of several eighth and quarter notes, with some phrases beamed together. The lyrics are written below the staff.

3rd Sunday of Easter, Year B, *alternate response*

♩ = ca. 88

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

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a common time signature. The tempo is marked as 'ca. 88'. The melody consists of several eighth and quarter notes, with some phrases beamed together. The lyrics are written below the staff.

Psalm Tone *Psalm 4:2, 4, 7-8, 9. R/. v. 7a*

1. When I call, answer me, O my just God,
 2. Know that the LORD does wonders for his faith - ful one;
 3. O LORD, let the light of your counten - ance shine up - on us!
 4. As soon as I lie down, I fall peace - ful - ly a - sleep,

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a common time signature. The tempo is marked as 'ca. 88'. The melody consists of several eighth and quarter notes, with some phrases beamed together. The lyrics are written below the staff.

1. you who relieve me when I am in dis - tress;

4. for you a - lone, O LORD,

1. have pity on me, and hear my prayer!

2. the LORD will hear me when I call up - on him.

3. You put gladness in - to my heart.

4. bring sec - urit - y to my dwelling.

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