



# Psalm 40: Here Am I Lord

Music by Luke D. Rosen

For Cantor, SATB Choir, Piano, Guitar

Instrument Parts:

Flute  
Clarinet in B<sup>b</sup>  
Alto Saxophone  
Tenor Saxophone  
Horn in F  
Trumpet in B<sup>b</sup> I & II  
Trombone I & II  
Tuba  
Violin I & II

Responsorial Psalm for:

Second Sunday in Ordinary Time (A), Second Sunday in Ordinary  
Time (B), March 25: The Annunciation of the Lord

# Psalm 40: Here Am I Lord

Revised Grail Psalter

Luke D. Rosen

Ps 40: 2ab,4ab,7-8a,8b-9,10 (8a,9a)

**Gracefully** ♩ = 47  
**Introduction**

Piano

G G/B C Dsus<sup>4</sup> D G Em D m<sup>7</sup>

Pno.

5 Am<sup>7</sup> C/G Em// Dsus<sup>4</sup>

**Cantor Refrain**

Cantor

9 Dsus<sup>4</sup>// G/B C Dsus<sup>4</sup> D G Em D Bm<sup>7</sup> C

Here am I Lord; here am I Lord;

Pno.

Cantor

13 Am<sup>7</sup> C/G Em// C// Dsus<sup>4</sup>

I come to do your will.

Pno.

Refrain

Dsus4// G/B C Dsus4 D G Em D Bm7 C

17

Here am I Lord, here am I Lord;

Here am I, here am I Lord, here I, here am I, here

Here am I Lord, here am I

Choir

Pno.

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WATER

Am7 Em// C// Dsus4 Dsus4// G/B

21

I come do your will.

I Lord: I come do your will.

I come to do your will.

Choir

Pno.

Verse 1,2,3,4

26 C D G G/B 3

1. I wait - ed, I wait - ed for the LORD,

2. You de - light not in sa - cri-fice and offering,

3. In the scroll of the book it is writ-ten of

4. Your up-right-ness I have pro - claimed.

Piano accompaniment includes triplets in measures 28 and 29.

30 C D G/B 3 D

and he re - spon - ded to me.

in an o - pen ear.

me: "I de - light to do your will, O my

in the great as - sem - bly.

Piano accompaniment includes triplets in measures 32 and 33.

34 C D Bm7 C

He put a new song in - to mouth,

You do not ask for ho - lo-caust and sin of King

God; your in - struc - tion lies deep with -

My lips I have not sealed;

Piano accompaniment for measures 34-37. The score features a treble and bass clef with a key signature of one sharp (F#). The piano part includes chords and melodic lines. A large, diagonal 'SAMPLE' watermark is overlaid across the entire page.

38 Em D C Dsus4

praise of our God.

When He - hold, I have come."

you know it, O LORD.

Piano accompaniment for measures 38-41. The score continues with the same key signature and includes chords and melodic lines. A large, diagonal 'SAMPLE' watermark is overlaid across the entire page.

Final Refrain

Dsus4// G/B C Dsus4 D G Em D Bm7 C

41

Choir

Here am I Lord, here am Lord;

Here am I, here am I Lord, here I, here am I, here

Pno.

Here am I Lord, here am I

45

Choir

I Lord; I come to your will.

I come do your will.

Pno.

I come do your will.

Am7 C/G C// Dsus4

49

Pno.

*molto rit.*

Dsus4// G/B C// D// G//

# Psalm 40: Here Am I Lord

**Gracefully** ♩ = 47  
**Introduction**

Chords: G, G/B, C, Dsus<sup>4</sup>, D, G, Em, Bm<sup>7</sup>, C

Chords: Am<sup>7</sup>, C/G, Em//, C//, Dsus<sup>4</sup>

**Cantor Refrain**

Chords: Dsus<sup>4</sup>//, G/B, Dsus<sup>4</sup>, D, G, Em, D, Bm<sup>7</sup>, C

Here I, Lord, \_\_\_\_\_ here am I Lord; \_\_\_\_\_

Chords: Am<sup>7</sup>, C/G, Em//, C//, Dsus<sup>4</sup>

I come to do your will.

Refrain

Dsus4// G/B C Dsus4 D G Em D Bm7 C

17

Choir

Here am I, here am I Lord, here am I, here am I, here am I, here am I

Am7 C/G F#m Dsus4// G/B

21

Choir

I Lord; I come to your will. I come to your will.

Verse 1,2,3,4

26 C D G G/B

I wait-ed, I wait-ed for the LORD,

2. You de - not in sa - cri-fice and off- 'ring,

3. In the scroll of the book it stands writ - ten of

4. Your up-right-ness I have pro - claimed



and he stooped down to me.  
 but in an open ear.  
 me: "I de - light to do your will, O my  
 in the great as - sem - bly.

34 C D Bm7  
 He put a new song in - to my mouth,  
 You do not ask for ho - lo - caust and sin off - ring  
 God; your in - struc - tion lies deep with -

38 Em D Dsus4  
 My lips I have not sealed;  
 praise of our God.  
 The Lord said, "Be - hold, I have come."  
 in me."  
 you know it, O LORD.



**Final Refrain**

41 Dsus4// G/B C Dsus4 D G Em D C

Here am I Lord, here am I Lord;

Choir

Here am I, here am I Lord, here am I, here am I, here am I, here am I

Here am I Lord, here am I Lord;

45 Am7 C/G Em// Dsus4

I com to do your will.

Choir

I Lord; I com to do your will.

I com to do your will.

49 Dsus4// G/B D// G//

*molto*

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## A Note on instrumentation for any Psalm Setting by Luke D. Rosen

1. Each psalm may be played with any combination of instruments with no obligation to use all instruments at all.
2. No dynamic markings are given in the scores: the composer wishes for the conductor or group/director to take liberties with dynamics and have them grow organically from the ensemble and the space.
3. The Horn in F and Trombone I parts double each other (unless otherwise noted in the score parts):

For Brass Quartet, use Trumpet I/II and Trombone I/II.

For Brass Quintet, use Trumpet I/II, Horn in F, Trombone II, and Tuba.

**SAMPLE**

Flute

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**Gracefully**  $\text{♩} = 47$   
**Introduction**

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8 **Cantor Refrain** **8** **Refrain**

20

26 **Verse 1,2,3,4**

31 **6**

41 **Finale Refrain**

46 **molto rit.**

Clarinet in B $\flat$

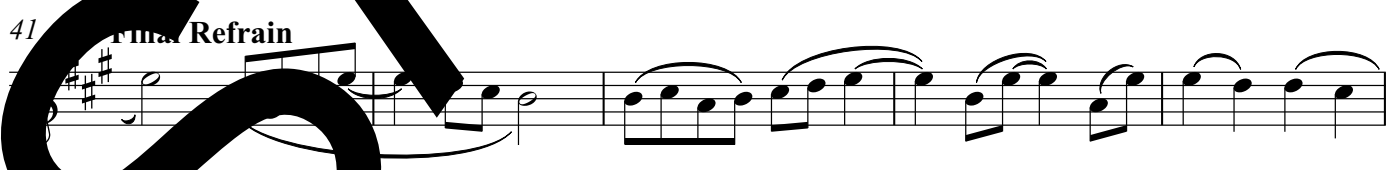
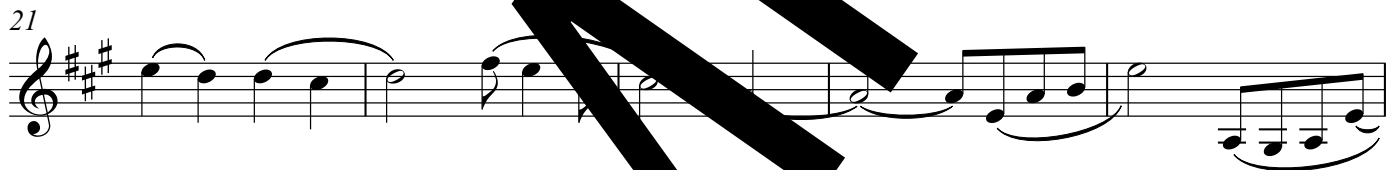
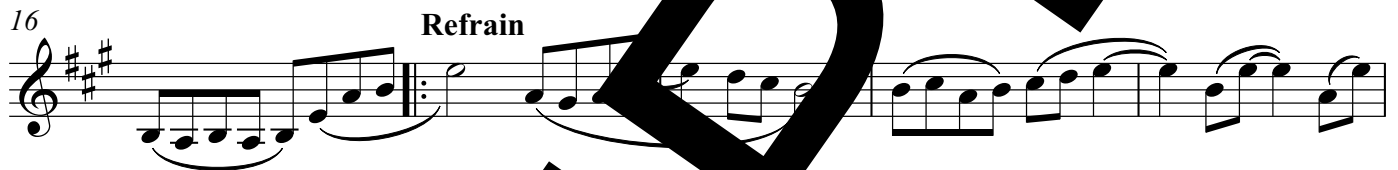
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Gracefully  $\text{♩} = 47$   
Introduction



Alto Saxophone

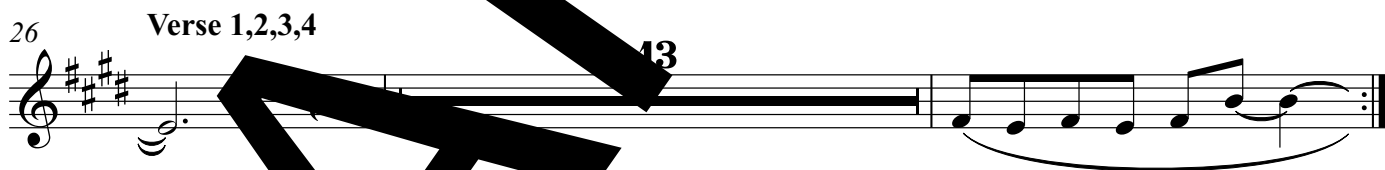
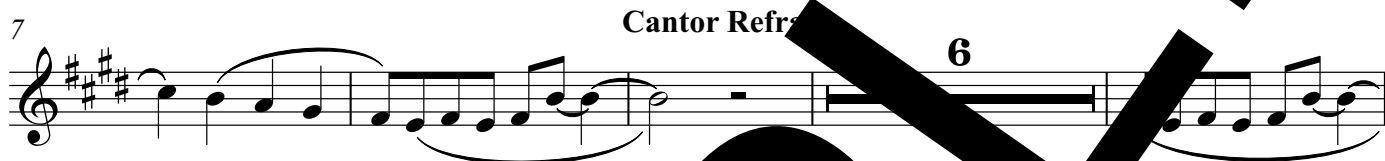
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Introduction



Tenor Saxophone

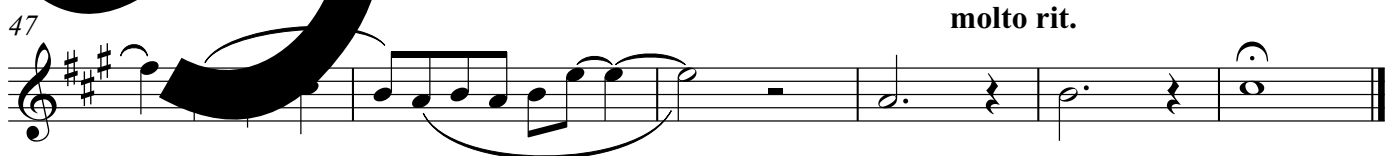
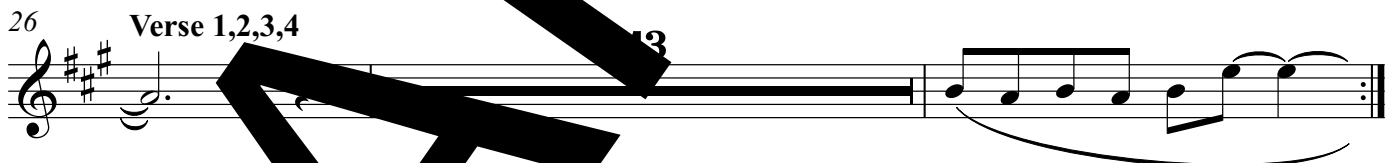
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Introduction



Horn in F

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**Gracefully** ♩ = 47  
**Introduction** 8      **Cantor Refrain** 8      **Refrain**

26 **Verse 1,2,3,4**

33

41 **Final Refrain** 9 *to rit.*



Trumpet in B $\flat$  I II

# Psalm 40: Here Am I Lord

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**Gracefully**  $\text{♩} = 47$   
**Introduction** **8** **Cantor Refrain** **8** **Refrain**

26 **Verse 1,2,3,4**

33

41 **Final Refrain** **8** **molto rit.**

**SAMPLE**

Trombone I II

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Gracefully  $\text{♩} = 47$   
Introduction

Cantor Refrain

Refrain

8

8

Musical staff for the Introduction and Cantor Refrain sections. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The Introduction consists of a whole rest for 8 measures. The Cantor Refrain also consists of a whole rest for 8 measures. The Refrain section begins with a double bar line and a repeat sign, followed by a whole note chord of F# and C.

26 Verse 1,2,3,4

Musical staff for Verse 1,2,3,4. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The music consists of a series of dotted half notes and whole notes, with a final whole note chord of F# and C.

33

Musical staff for Verse 5. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The music consists of a series of dotted half notes and whole notes, with a final whole note chord of F# and C.

41 Final Refrain

9

rit.

Musical staff for the Final Refrain. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The music consists of a series of dotted half notes and whole notes, with a final whole note chord of F# and C. The section ends with a double bar line.

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Tuba

# Psalm 40: Here Am I Lord

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Gracefully  $\text{♩} = 47$   
Introduction

8

Cantor Refrain

8

Refrain

Musical staff for the tuba part, starting with a bass clef and a key signature of one sharp (F#). The time signature is 2/2. The staff contains a whole rest for 8 measures, followed by a double bar line, another whole rest for 8 measures, and then the beginning of the refrain with a whole note G4.

26 Verse 1,2,3,4

Musical staff for Verse 1,2,3,4. It begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The staff ends with a whole rest.

33

Musical staff for measures 33-40. It begins with a whole rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line.

41 Final Refrain

*more rit.*

Musical staff for the final refrain. It begins with a whole rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line.

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Violin I II

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**Introduction**

Musical notation for the introduction, measures 1-4. The music is in G major (one sharp) and 2/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is primarily eighth and sixteenth notes, with a steady accompaniment of quarter notes.

Musical notation for measures 5-8. The melody continues with eighth and sixteenth notes, maintaining the accompaniment of quarter notes.

Musical notation for the Cantor Refrain, measures 9-16. Measures 9-12 feature a melodic line with long, flowing notes. Measure 13 has a fermata and a '2' above it, indicating a second ending. Measures 14-16 continue the melodic line.

Musical notation for the Refrain, measures 17-20. Measures 17-18 have a repeat sign. The melody consists of eighth and sixteenth notes with a consistent accompaniment.

Musical notation for measures 21-24. The melody continues with eighth and sixteenth notes, accompanied by quarter notes.

Musical notation for measures 25-28. Measures 25-26 have a fermata and a '1,2,3,4' above them. Measure 27 has a fermata and a '13' above it. Measure 28 concludes the piece with a final chord.

40

Final Refrain

Musical notation for measures 40-44. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a double bar line with repeat dots at the beginning of measure 41. The melody consists of eighth and sixteenth notes, with some slurs and ties.

45

Musical notation for measures 45-47. The key signature is one sharp (F#). The notation includes a treble clef and a key signature of one sharp. The melody continues with eighth and sixteenth notes, ending with a long note in measure 47.

48

*molto rit.*

Musical notation for measures 48-50. The key signature is one sharp (F#). The notation includes a treble clef and a key signature of one sharp. The melody is slower, with a long note in measure 48. The piece concludes with a final chord in measure 50, marked with a fermata.

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