

# Psalm 67: May God Bless Us in His Mercy

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:

Solemnity of the Blessed Virgin Mary, the Mother of God

# Psalm 67: May God Bless Us in His Mercy

Luke D. Rosen

With fire ♩ = 180

## Introduction

Capo 1: (E) (E/G#) (A) (E/G#) (F#m7) (D) (Bm7) (F)  
F F/A B<sup>b</sup> F/A Gm<sup>7</sup> E<sup>b</sup> Cm<sup>7</sup> F

Piano



Cantor Refrain

9 (Esus<sup>4</sup>) (E) (Esus<sup>4</sup>) (E) (G#) (A) (E/G#)  
Fsus<sup>4</sup> F Fsus<sup>4</sup> F /A B<sup>b</sup> F/A

Cantor

May God bless us in his mer-cy.

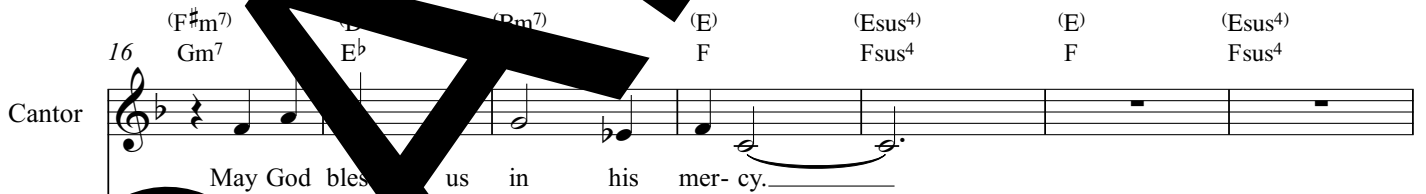
Pno.



Cantor

16 (F#m7) (B) (Bm7) (E) (Esus<sup>4</sup>) (E) (Esus<sup>4</sup>)  
Gm<sup>7</sup> E<sup>b</sup> F Fsus<sup>4</sup> F Fsus<sup>4</sup>

May God bless us in his mer-cy.



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Refrain

2

23 (E) F (E/G#) F/A (A) Bb (E/G#) F/A (F#m7) Gm7

Choir: May God bless us in his mer May God

Pno.

28 (D) Eb (Bm7) Cm7 (E) F (Esus4) Fsus4 (E) F

Choir: bless us in his cy.

Pno.

Verse 1,2,3

33 (Esus4) Fsus4 (A) Bb (E/G#) F/A (A) Bb

1. May God gra-cies and bless us and let his face shed its

Let the na tions be glad and shout for

3. the peo - ples praise you, O God; let all the peo - ples

Pno.

(E/G#) F/A (A) Bb (Em/G) Fm/Ab (Bsus4/F) Csus4/Gb

40

light u - pon us. So will your ways be known u - pon an d all  
 joy; with up - right - ness you rule the  
 praise you. May God still give us his bless - ing and the

Pno.

47

na - tions learn your sal - tion.  
 guide the na - tions on earth.  
 ends of the earth may re - vere him.

Pno.

**Final Refrain**

(F) Gb (A) Bb (E) F (E/G#) F/A (A) Bb (E/G#) F/A

54

May God bless us in his mer - cy.

Choir

Pno.

60

(F#m7) (D) (Bm7) (E) (Esus4) (E) (Esus4)  
 Gm7 Eb Cm7 F Fsus4 F Fsus4

Choir

May God bless us in his mer - cy.

Pno.

67

(Bsus4/F) (Csus4/Gb)

Pno.

71

(F) (G) (A) (Bm) (E//) (Emaj9//)  
 Gb Ab Bb Cm F// Fmaj9//

Pno.

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Introduction

Capo 1: (E) (E/G#) (A) (E/G#) (F#m7) (D) (Bm7) (E)  
F F/A B<sup>b</sup> F/A Gm<sup>7</sup> E<sup>b</sup> Cm<sup>7</sup> F

Piano

## Cantor Refrain

(E) (E/G#) (A) (E/G#)  
9 Fsus<sup>4</sup> F Fsus<sup>4</sup> F F/A B<sup>b</sup> F/A

Cantor

...y bless us in his mer - cy.

(F#m7) (D) (Bm7) (E) (E) (E)  
16 Gm<sup>7</sup> E<sup>b</sup> Cm<sup>7</sup> F Fsus<sup>4</sup> F Fsus<sup>4</sup>

Cantor

May God bless us in his mer - cy.

## Refrain

(E) (E/G#) (A) (E/G#) (F#m7)  
23 F F/A F/A F/A Gm<sup>7</sup>

Choir

May God bless us in his mer - cy. May God

(D) (E) (E) (E)  
28 E<sup>b</sup> Cm<sup>7</sup> F Fsus<sup>4</sup> F

Cantor

... us in his mer - cy.

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Verse 1,2,3

33 (Esus<sup>4</sup>) (A) (E/G#) (A)  
 Fsus<sup>4</sup> B<sup>b</sup> F/A B<sup>b</sup>

1. May God be gra-cious and bless us and let his grace shed its  
 2. Let the na - tions be glad and show for  
 3. Let the peo - ples praise you, God; let all the peo - ples

40 (E/G#) (A) Bsus<sup>4</sup>/F)  
 F/A B<sup>b</sup> Fm/C B<sup>b</sup> Csus<sup>4</sup>/G<sup>b</sup>

light u - pon us. So will your ways be shewn u - pon earth and all  
 joy; with your grace you rule the peo-ples, you  
 praise you. May still give us his bless-ing that all the

47 Csus<sup>4</sup>

na - tions learn your va - tion.  
 guide - tions on earth.  
 ends of the earth may re - vere him.

Final Refrain

54 (F) (A) (Bm) (E) (E/G#) (A) (E/G#)  
 G<sup>b</sup> Cm Cm F F/A B<sup>b</sup> F/A

Choir May God bless us in his mer - cy.

60

(F#m7) Gm7 (D) Eb (Bm7) Cm7 (E) F (Esus4) Fsus4 (E) F (Esus4) Fsus4

Choir

May God bless us in his mer - cy.

67

(Bsus4/F) Csus4/Gb

Pno.

71

(F) Gb (G) Ab (A) Bb (Bm) Cm (E//) F// (Emaj9//) Fmaj9//

Pno.

SAMPLE



## 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**

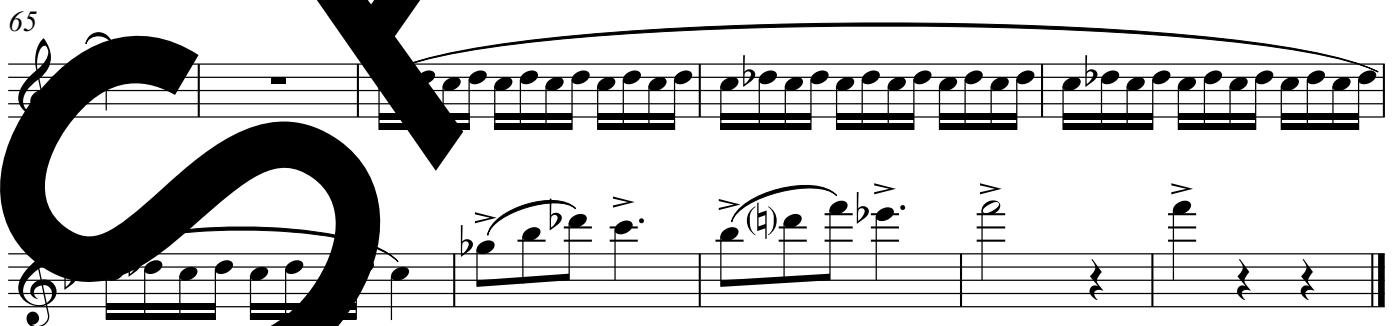
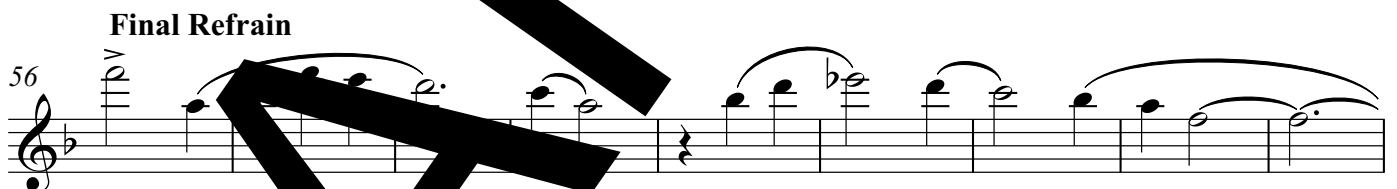
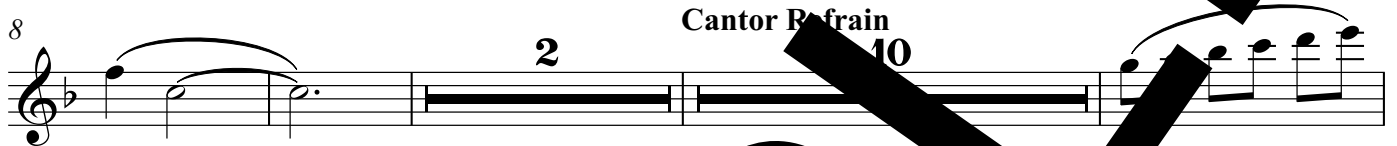
Flute

# Psalm 67: May God Bless Us in His Mercy

The Abbey Psalms and Canticles  
Ps 67: 2-3,5,6,8 (2a)

Luke D. Rosen

With fire ♩ = 180  
Introduction



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Clarinet in Bb

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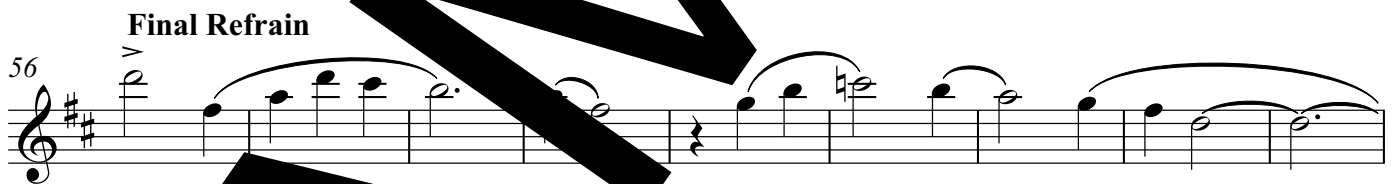
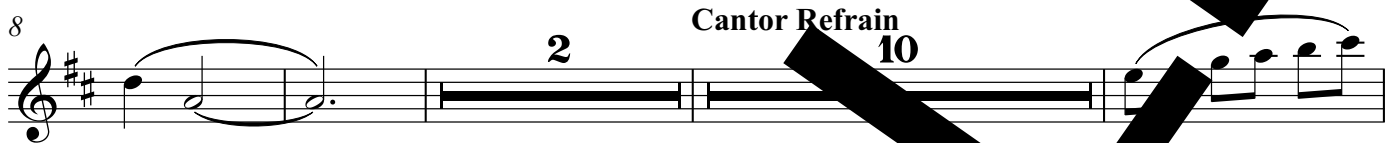
Alto Saxophone

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Tenor Saxophone

# Psalm 67: May God Bless Us in His Mercy

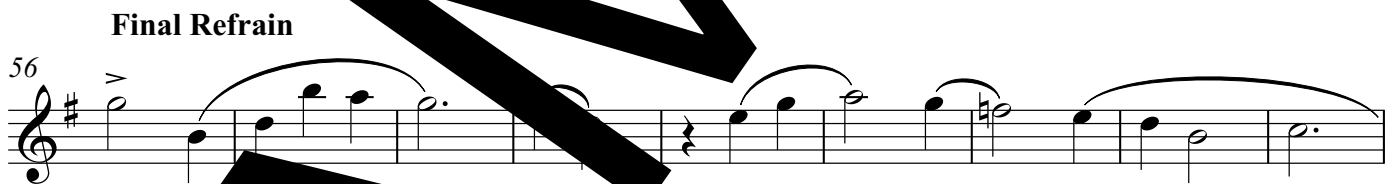
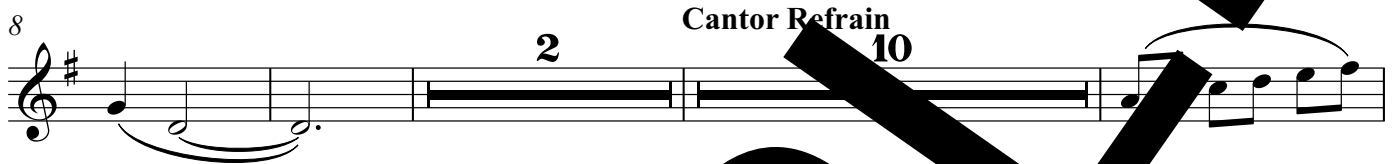
The Abbey Psalms and Canticles

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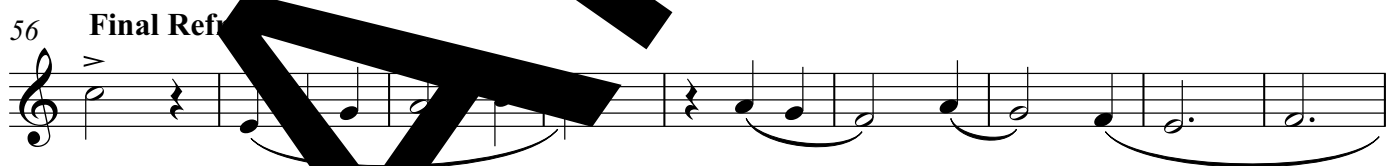
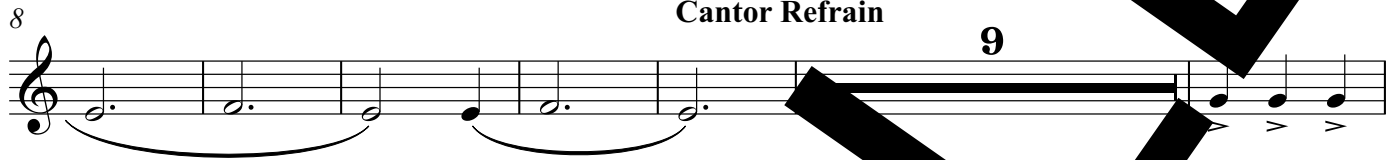
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Horn in F  
The Abbey Psalms and Canticles  
Ps 67: 2-3,5,6,8 (2a)

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Introduction



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Trumpet in B $\flat$  I II

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Ps 67: 2-3,5,6,8 (2a)

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Introduction

Musical notation for the Introduction, measures 1-6. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of quarter and eighth notes with some ties.

Musical notation for the Cantor Refrain, measures 7-16. Measure 7 is the start of the refrain. Measures 8-9 are marked with a '2' and a bar line. Measures 10-16 are marked with a '10' and a bar line.

Musical notation for the Refrain, measures 23-31. Measure 23 is the start of the refrain. The notation includes accents and slurs.

Musical notation for Verse 1,2,3, measures 32-40. Measure 32 is the start of the verse. The notation includes rests and slurs.

Musical notation for Verse 4, measures 41-50. Measure 41 is the start of the verse. The notation includes slurs and ties.

Musical notation for the Final Refrain, measures 51-60. Measure 51 is the start of the refrain. Measures 52-53 are marked with a '3' and a bar line. Measures 54-60 are marked with a '2' and a bar line.

Musical notation for Verse 5, measures 61-70. Measure 61 is the start of the verse. Measures 62-63 are marked with a '2' and a bar line.

Musical notation for Verse 6, measures 71-80. Measure 71 is the start of the verse. The notation includes accents and slurs.

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Trombone I II  
The Abbey Psalms and Canticles  
Ps 67: 2-3,5,6,8 (2a)

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Introduction

Musical notation for the Introduction, measures 1-7. The key signature is one flat (Bb) and the time signature is 3/4. The music features a bass clef and includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

Musical notation for the Cantor's Part, measures 8-9. The key signature is one flat (Bb) and the time signature is 3/4. The music features a bass clef and includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

Musical notation for the Refrain, measures 23-31. The key signature is one flat (Bb) and the time signature is 3/4. The music features a bass clef and includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

Musical notation for Verse 1, 2, 3, measures 32-40. The key signature is one flat (Bb) and the time signature is 3/4. The music features a bass clef and includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

Musical notation for Verse 4, measures 41-49. The key signature is one flat (Bb) and the time signature is 3/4. The music features a bass clef and includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

Musical notation for Verse 5, measures 50-58. The key signature is one flat (Bb) and the time signature is 3/4. The music features a bass clef and includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

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Final Refrain

56

Musical staff for measures 56-64. The staff is in bass clef with a key signature of one flat (B-flat). It contains a series of chords and melodic lines, including a prominent eighth-note melody in the upper voice. The music concludes with a double bar line.

65

Musical staff for measures 65-69. The staff continues the musical material from the previous system, featuring similar chordal textures and melodic fragments. It ends with a double bar line.

70

Musical staff for measures 70-74. The staff continues the musical material, showing further development of the harmonic and melodic ideas. It concludes with a double bar line.

SAMPLE

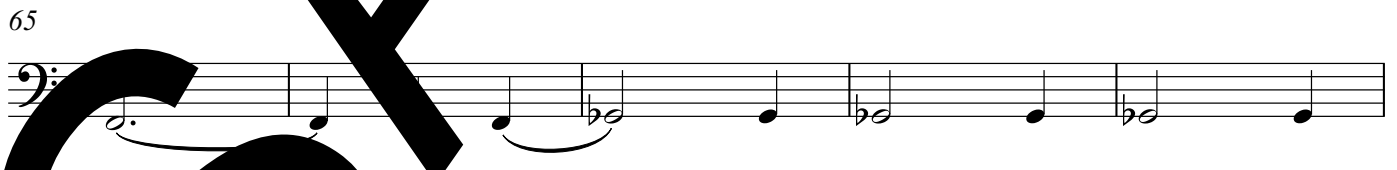
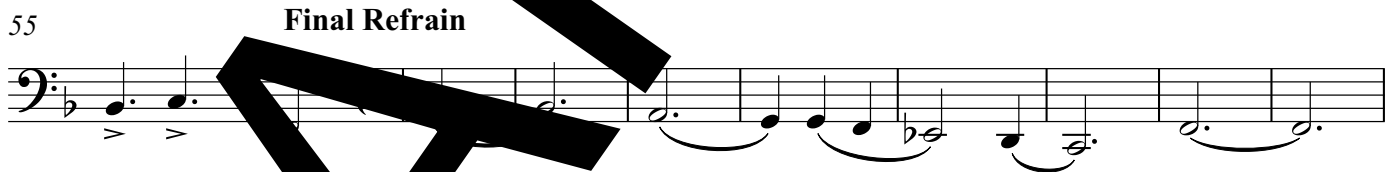
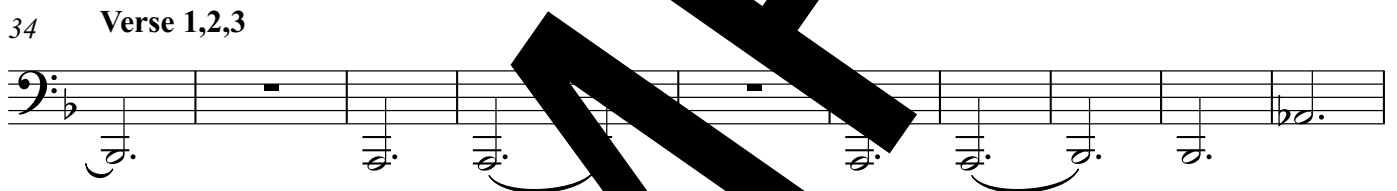
Tuba

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With fire ♩ = 180  
Introduction



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# Psalm 67: May God Bless Us in His Mercy

Violin I II

The Abbey Psalms and Canticles

Ps 67: 2-3,5,6,8 (2a)

Luke D. Rosen

With fire  $\text{♩} = 180$   
Introduction

Musical notation for the Introduction, measures 1-7. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes a treble clef, a key signature change to one flat, and a 7-measure rest followed by a melodic line.

Musical notation for the Cantor Refrain, measures 12-18. It begins with a 9-measure rest, followed by a melodic line. A section labeled 'Refrain' starts at measure 16 and continues for 6 measures.

Musical notation for Verses 2,3, measures 31-37. The notation shows a melodic line with various rhythmic values and rests.

Musical notation for measures 40-47. The notation continues the melodic line with various rhythmic values and rests.

Musical notation for measures 48-55. The notation continues the melodic line with various rhythmic values and rests.

Musical notation for the Final Refrain, measures 56-62. It begins with a 56-measure rest, followed by a melodic line.

Musical notation for measures 63-70. The notation continues the melodic line with various rhythmic values and rests.

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