

# Katharine Parton

## *Forsake me not*

anthem for mixed voices and open instrument

Performace note

The instrumental line takes inspiration from, then develops in a more modern style, a chant by Hildegard von Bingen. The part can be performed on any single line instrument. The composer chose to write for a single line instrument to allow for maximal flexibility of performance space in particular.

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by Katharine Parton

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# Forsake me not

Words adapted from Psalms 116 & 118

KATHARINE PARTON (b. 1982)

Chant based on 'Ave Generosa'  
Hildegard von Bingen (1098-1179)

OPEN INSTRUMENT

*mp*

*p*

SOPRANO

ALTO

TENOR

BASS

In the land of the liv - ing for-sake me not O Lord

5

Inst.

*mf*

S.

A.

T.

B.

O Lord for-sake me not for-sake me not for sake me not, O Lord

10  
Inst. *mp* *mf*

Musical notation for Instrumental part 10-13. The staff shows a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. There is a dynamic marking *mp* followed by a hairpin crescendo leading to *mf* at measure 12. Measure 13 features a sixteenth-note triplet.

14  
Inst. *p* *tr*

S. *mp*  
S. Solo (optional)  
The\_ Lord hath heard the\_ voice\_ of my prayer

Musical notation for Instrumental and Soprano parts 14-16. The instrumental part (Inst.) has a dynamic marking *p* and a trill (*tr*) on the final note. The Soprano part (S.) is marked *mp* and includes the instruction "S. Solo (optional)". The lyrics are "The\_ Lord hath heard the\_ voice\_ of my prayer".

17  
Inst. *mf* *tr*

S. *mf*  
Tutti  
The\_ Lord hath heard the\_ voice\_ of my prayer

Musical notation for Instrumental and Soprano parts 17-19. The instrumental part (Inst.) has a dynamic marking *mf* and a trill (*tr*) on the final note. The Soprano part (S.) is marked *mf* and includes the instruction "Tutti". The lyrics are "The\_ Lord hath heard the\_ voice\_ of my prayer".

20  
Inst. *mp*

S. *mf*  
The\_ Lord hath heard the\_ voice\_ of my

A. *mf*  
The\_ Lord hath heard the\_ voice\_ of my

Musical notation for Instrumental, Soprano, and Alto parts 20-23. The instrumental part (Inst.) has a dynamic marking *mp*. The Soprano part (S.) is marked *mf* and includes the instruction "Tutti". The Alto part (A.) is marked *mf*. The lyrics are "The\_ Lord hath heard the\_ voice\_ of my".

23

Inst. *f*

S. *mf*  
prayer\_ com-passed me com-passed me

A. *mf* *f*  
prayer com-passed me snares

T. *mf* *fp*  
8 The snares of death com-passed me com-passed me

B. *mf* *fp* *f*  
The snares of death com-passed me snares



26

Inst. *f* *tr*

S. *f*  
com-passed me round a-bout\_\_\_\_\_ the pains of hell gat hold of

A. *f*  
com-passed me\_\_\_ round a -bout\_\_\_\_\_ the pains of hell gat hold of

T. *f*  
8 com-passed me round a-bout\_\_\_\_\_ the pains of hell gat hold of

B. *f*  
the pains of hell gat hold of me the