

A sure refuge

Vocal score



David Fawcett

CANTATA – ‘A SURE REFUGE’

To mark the 400th anniversary of the sailing of the Mayflower in 1620, Arts Council England provided funding to enable West Lindsey District Council to commission David Fawcett to write a new cantata: *A sure refuge – the story of the Mayflower Pilgrims*.

The 50-minute work tells the story of the religious Separatists from the borders of Lincolnshire, Nottinghamshire and South Yorkshire, who after years of exile in Holland joined the Mayflower as it sailed to the New World.

The work deals with themes of persecution, alienation, exploitation and refuge. Choral movements draw on text from the Book of Psalms, to tell a story which is as resonant today as in the seventeenth century.

Originally scheduled for performance in November 2020, plans had to be changed in response to COVID-19 restrictions. It is now planned that the first performance, by Gainsborough Choral Society, will take place on Saturday 13 November 2021.

A sure refuge is scored for SATB choir, Mezzo, Tenor and Baritone soloists, 3 horns, timpani, strings and piano.

[The contents page, entire overture, sample pages of each choral movement, and one sample recitative are attached below.](#)

Each of the choral movements (sounds rendered in Sibelius, with text) can be sampled in full in the videos at:

<https://davidfawcettcomposer.com/compositions/concert-works/a-sure-refuge/>

A link to a movement-by-movement description of the work can be found on the same page.

For further information about the work, including how to obtain scores and orchestral parts (to buy or hire), please contact David Fawcett at:

david.fawcett@rocketmail.com

A sure refuge

The story of the Mayflower Pilgrims

David Fawcett

*Cantata for mezzo soprano, tenor and baritone soloists,
SATB chorus and instrumental ensemble*

Vocal Score

A sure refuge was commissioned by West Lindsey District Council, supported by funding from Arts Council England, to mark the 400th anniversary of the sailing of the Mayflower to New England



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



www.davidfawcettcomposer.com

A sure refuge

© David Fawcett 2020

First published 2020

David Fawcett has asserted his right under the Copyright, Designs and Patents Act 1988, to be identified as the Composer of this Work.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of the copyright holder, or as expressly permitted by law.

Permission to perform this work in public (except in the course of divine worship) should normally be obtained from the Performing Rights Society Ltd (PRS), 2 Pancras Square, London N1C 4AG, or its affiliated Societies in each country throughout the world, unless the owner or the occupier of the premises being used holds a licence from the Society.

Permission to make a recording must be obtained in advance from the Mechanical-Copyright Protection Society Ltd (MCPS), Elgar House, 41 Streatham High Road, London SW16 1ER, or its affiliated Societies in each country throughout the world.

The text of movements 3, 5, 7, 9, 10 ('Upon our way'), 11 & 13 is © David Fawcett 2020

The text of movement no.14 'Journey's end' is © Colin Walker 2019, and is used by permission

Voices and instrumentation

Mezzo Soprano, Tenor and Baritone soloists
SATB chorus
3 Horns
Timpani (3)
Piano
Strings

The full score and parts are obtainable via www.davidfawcettcomposer.com

Duration

c.50 minutes

Contents

1.	Overture	1
2.	A song of prayerfulness <i>Chorus</i>	4
3.	<i>Recit</i> – the Separatists <i>Baritone</i>	10
4.	A song of faithfulness <i>Mezzo & Chorus</i>	12
5.	<i>Recit</i> – the Separatists are persecuted <i>Baritone</i>	19
6.	A song of persecution <i>Mezzo, Tenor, Baritone & Chorus</i>	20
7.	<i>Recit</i> – the flight to Holland <i>Tenor</i>	30
8.	A song of alienation <i>Tenor & Chorus</i>	32
9.	<i>Recit</i> – the Separatists leave Holland <i>Tenor</i>	42
10.	Upon our way <i>Mezzo & Chorus</i>	44
11.	<i>Recit</i> – voyage to America <i>Tenor</i>	49
12.	A song of perseverance <i>Baritone & Chorus</i>	50
13.	<i>Recit</i> – New England <i>Tenor</i>	60
14.	Journey's end <i>Tenor & Chorus</i>	61
15.	A song of deliverance <i>Baritone & Chorus</i>	69
16.	A song of thanksgiving <i>Mezzo, Tenor, Baritone & Chorus</i>	74

1. Overture

Lento $\text{♩} = 50$

Measures 1-8 of the Overture. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Lento with a quarter note equal to 50 beats. The dynamic is *mp*. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with sustained chords and occasional eighth notes.

Measures 9-16 of the Overture. The melodic line continues with a mix of eighth and quarter notes, and the accompaniment remains consistent with the previous section.

Measures 17-23 of the Overture. The texture becomes more complex with more frequent chord changes and a more active bass line.

Measures 24-30 of the Overture. The music concludes this section with a change in key signature to four sharps (F#, C#, G#, D#) and a change in time signature to 3/4.

A Poco più mosso $\text{♩} = 58$

Measures 31-37 of the Overture, starting section A. The tempo is Poco più mosso with a quarter note equal to 58 beats. The dynamic is *p*. The right hand features a melodic line with eighth notes and triplets, while the left hand has a more active accompaniment with triplets and eighth notes.

Measures 38-44 of the Overture. The music continues with similar rhythmic patterns and textures as the previous section.

2
45

B

52

60

p

rall. A tempo piu moderato (♩=54)

68

C

f

76

mp

p

86

poco a poco cresc. al fine

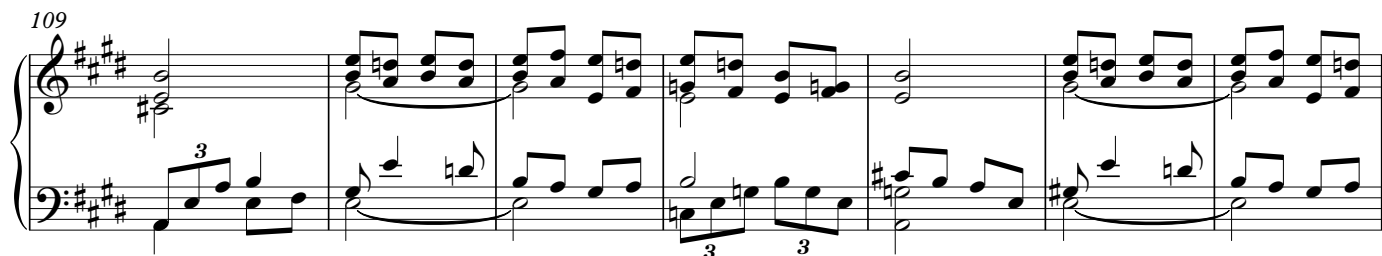
94

D

102



109



116


E



123



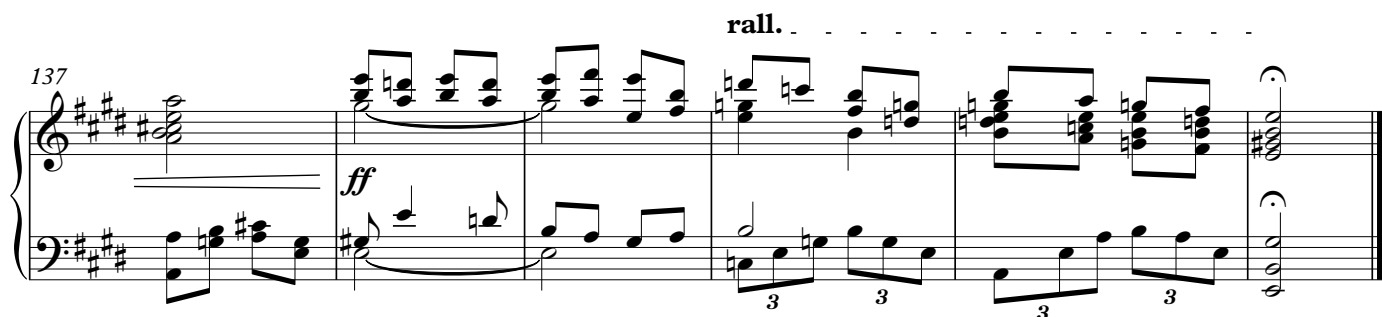
130



137

ff

rall.



2. A song of prayerfulness

Adapted from Psalm 5

Lento e sempre legato, come una meditazione ♩=50

Piano introduction in G major, 3/4 time. The music is marked *p* (piano) and consists of a series of chords and moving lines in both hands, creating a meditative atmosphere.

8

Altos ***p***

Pon-der my words, O Lord, _____

Basses ***p***

Pon-der my words, O Lord, _____

Vocal and piano accompaniment for measures 8-14. The vocal parts for Altos and Basses enter with the lyrics "Pon-der my words, O Lord, _____". The piano accompaniment continues with a steady harmonic accompaniment.

15

p

Pon-der my words, O Lord, _____

mp

Pon-der my words, O

p

Pon-der my words, O Lord, _____

mp

Pon-der my words, O

mp

Pon-der my words, O

mp

Pon-der my words, O

Vocal and piano accompaniment for measures 15-21. The vocal parts continue with the lyrics "Pon-der my words, O". A box labeled 'A' is placed above the vocal line in measure 17. The piano accompaniment features a more active melodic line in the right hand.

23

Lord: con - si - der my me - di - ta - tion.

Lord: con - si - der my me - di - ta - tion.

Lord: con - si - der my me - di - ta - tion.

Lord: con - si - der my me - di - ta - tion.

p

30

mp
For un - to thee will I

mp
For un - to thee will I make my prayer, — For un - to

mp
For un - to thee will I

mp
For un - to thee will I make my prayer, — For un - to

mp

B

37

make my prayer: _____ ear - ly in the morn - ing will I

thee will I make my prayer: ear - ly in the morn - ing will I call to thee, will I _____

make my prayer: _____ ear - ly in the morn - ing will I

thee: _____ ear - ly in the morn - ing will I call to thee, call to

call to thee _____ and will look up: _____ I will come in - to thy house and I will

call to thee, and will look up: _____ I will come in - to thy house and I will

call to thee, to thee, and will look up: _____ I _____ will come in - to thy house and I will

thee _____ and will look up: _____ I will come in - to thy house and I will

43

call to thee _____ and will look up: _____ I will come in - to thy house and I will

call to thee, and will look up: _____ I will come in - to thy house and I will

call to thee, to thee, and will look up: _____ I _____ will come in - to thy house and I will

thee _____ and will look up: _____ I will come in - to thy house and I will

49 **C** *p*

wor - ship thee, will wor - ship thee. Pon - der my words, O Lord.

wor - ship thee, will wor - ship thee. Pon - der my words, O Lord.

wor - ship thee, will wor - ship thee. Pon - der my words, O Lord.

wor - ship thee, will wor - ship thee. Pon - der my words, O Lord.

56 **D** *mf*

Lead me, O Lord, in thy

Lead me, O Lord, in thy

Lead me, O Lord, in thy

Lead me, O Lord, in thy

3. Recitative - the Separatists

Baritone solo

mp

In the days of Queen El-iz-a-beth, some of us strove for the right wor-ship of God, ac-cord-ing to the sim -

mp

Detailed description: This system contains the first line of music. It features a baritone solo line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The baritone line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment consists of block chords in the right hand and single notes in the left hand. The dynamic marking *mp* is present at the beginning and in the piano part.

2

mf

pli - ci - ty of the Gos - pel. Des-pised by the church, we formed our own con-gre - ga-tions. *We

mf *mp*

Detailed description: This system contains the second line of music. It features a baritone solo line and piano accompaniment. The baritone line starts with a rest, followed by notes, and includes a double bar line. The piano accompaniment continues with block chords and single notes. Dynamic markings *mf* and *mp* are used.

3

p

met in se - cret, in Gains-bo-rough, in Scroo-by, the names of our lead-ers and pro-tec-tors li - ving

p

Detailed description: This system contains the third line of music. It features a baritone solo line and piano accompaniment. The baritone line begins with a rest, followed by notes, and includes a double bar line. The piano accompaniment consists of block chords. The dynamic marking *p* is used.

4

on to in - spire fu - ture ge - ne - ra - tions: John Smyth, Rich-ard Clif-ton, John Rob - in - son,

mp

Detailed description: This system contains the fourth line of music. It features a baritone solo line and piano accompaniment. The baritone line starts with a rest, followed by notes, and includes a double bar line. The piano accompaniment consists of block chords. The dynamic marking *mp* is used.

5

Rose and Will-iam Hick-man, Will-iam, Is-a-bel and Fran-ces Wray, Will-iam Brew-ster, Will-iam Brad-ford. We

6

lived to-ge-ther as a bo-dy, in a most strict and sa-cred bond and co-ve-nant of the Lord,

mf

7

Each car-ing for the good of the oth-er.

p

*When performances of this work take place in locations with other connections to the story of the Separatists, or with none, then the words and music of the section in italics may be adapted as is seen fit, or omitted altogether.

4. A song of faithfulness

Adapted from Psalms 1, 19 & 101

Tranquillo $\text{♩} = 58$ *Basses mp*

Bles-sed are they that have not walked in the coun-

mp

6 *Sopranos* **A** *mf*

But their de-light,

sel of the un-god-ly, nor stood in the way of sin-ners:

mf

11 *+ Altos*

their de-light is in the law of the Lord: and in his law will they ex - er-cise them

15

selves day and night.

mp

The musical score is written for a mixed choir and piano. It consists of five systems of music. The first system is for Basses, with a tempo of Tranquillo (♩ = 58) and a dynamic of mp. The second system is for Sopranos, marked with a box 'A' and a dynamic of mf. The third system is for Altos, marked with '+ Altos'. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamics like mp and mf. The lyrics are: 'Bles-sed are they that have not walked in the coun-sel of the un-god-ly, nor stood in the way of sin-ners: their de-light is in the law of the Lord: and in his law will they ex - er-cise them-selves day and night.'

20 **B** *p*

The law_ of_ the_ Lord giv-eth wis - dom un-to the sim-ple: the

p

The law of the Lord_ giv-eth wis_ dom to the sim - ple: his_

p

The law of the Lord giv-eth wis - dom to the sim - ple: his

p

The law of the Lord giv-eth wis - dom to the sim - ple: his

unacc.

25

sta-tutes of the Lord are right and re-joyce the_ heart. The com-mand-ment of the

sta - tutes are right and re-joyce the heart, the_ heart. His com -

sta - tutes are right and re-joyce the heart,_ the heart. His com -

sta - tutes are right and re - joyce the heart. His com -

29

Lord is pure, his com-mand-ment is pure, and giv-eth light un-to the
 mand - ment is pure, his com - mand - ment is pure, and giv - eth
 mand - ment is pure, his com - mand - ment is
 mand - ment is pure, his com - mand - ment is

32

eyes, un - to the eyes.
 light un - to the eyes.
 pure, gi-ving light to the eyes.
 pure, giv - ing light to the eyes.

acc. mp **accel.**

Mezzo Soprano solo

C

37 *f*

My song shall be of mer-cy and judge-ment: un-to thee O Lord will I

Brillante ♩ = 70

f

41

sing. O let me have un - der - stand - ing in the way of

D

45 *mp*

god - li - ness. I will walk in my

Grave (ma l'istesso tempo)

p

I hate the sins of un -
I hate the sins of un -
I hate the sins, the
I hate the sins of un -

49

house with a per - fect heart. *f* Mine

faith-ful - ness: I will not know a wick - ed per - son.

faith-ful - ness: I will not know a wick - ed per - son.

8 sins of un - faith-ful - ness: I will not know a wick - ed per - son.

faith - ful - ness: I will not know a wick - ed per - son.

55 **E**

eyes. look up-on such as are faith-ful in the land: that they may dwell with me.

f

60 *rall..*

6. A song of persecution

Adapted from Psalms 3, 7, 18, 37, 56, 57 & 59

Allegro agitato, come una caccia ♩=120

Lord, how are they in - creased that trou-ble me: — ma-ny are they — that rise a-against me,

Lord, how are they in - creased that trou-ble me: — ma-ny are they — that rise a-

Lord, how are they in - creased that trou-ble me: — ma-ny are they — that rise a-

Allegro agitato, come una caccia ♩=120

f *non legato*

5

with-out a-ny of fence — or fault of me, O Lord. Lord, how are they in -

gainst me, with-out a-ny of- fence — or fault of me, O Lord. — Lord, how are

gainst me, with-out a-ny of- fence — or fault of me, O Lord. — Lord, how are

9

creased that trou-ble me: ma-ny are they that rise a-gainst me, with-out a-ny of fence or

Lord, how they're in - creased that trou-ble me: that rise a - gainst me, with-out a - ny

8 they in - creased thattrou-ble me: ma-ny are they that rise a gainst me, with-out a-ny of

they in - creased thattrou-ble me: ma-ny are they that rise a gainst me, with-out a-ny of

13

mf **A**

fault of me, O Lord. They dai - ly mis-take my words: all that they im-ag-ine is to

mf

fault of me, O Lord. They mis-take my words: all they im -

mf

8 fence_ or fault of me, O Lord. They mis-take my words: all they im -

mf

fence_ or fault of me, O Lord. They mis-take my words: all they im -

mf

8. A song of alienation

Adapted from Psalms 61, 107, 122 & 123

NB. Bars or individual voices notated in 6/8 are in some cases to be treated as if in 3/4, and vice versa, in line with how quavers are barred

Agitato (unsettled) ♩.=56

7 *Tenors* *mf*

O God, thou art my God: my soul

Basses *mf*

O God, thou art my God: my soul

12

thirst-eth for thee, in a strange and far-off land where no com-fort is.

thirst-eth for thee, in a strange and far-off land where no com-fort is.

17 **A** *mf*

O God, thou art my God: my soul thirst-eth for thee, in a strange_ and far off

mf

O God, thou art my God: my soul thirst-eth for thee, in a strange_ and far off

mf

O God, thou art my God: my soul thirst-eth for thee, in a strange_ and far off

mf

O God, thou art my God: my soul thirst-eth for thee, in a strange_ and far off

22 *Tenor solo* **B** *mf*

I have no place to fly un-to: no man

land where no com-fort is.

land where no com-fort is.

land where no com-fort is.

land where no com-fort is.

cares for my soul. I look up-on my right hand but no man would know me.

f
O God, thou art my God:

f
O God, thou art my God:

f
O God, thou art my God:

f
O God, thou art my God:

my soul thirst-eth for thee, in a strange_ and far off land where no com-fort is.

my soul thirst-eth for thee, in a strange_ and far off land where no com-fort is.

my soul thirst-eth for thee, in a strange_ and far off land where no com-fort is.

my soul thirst-eth for thee, in a strange_ and far off land where no com-fort is.

10. Upon our way

Lyrics © David Fawcett

Mezzo Soprano solo
senza misura (♩=c.70)

mp

Bro - thers and sis - ters, let us pray to our God, the Tri - ni - ty of Love, that he may

4

lead us on our jour - ney, and that our trust in him might ne - ver

8 **A** A tempo ♩=58 *mp espress.*

fail. Up - on our way may the grace of God our

14

Fa - ther pro - tect us; Up - on our way may we walk with Christ our Shep - herd and

20

Sa - viour; Up-on our way may the light of the Ho-ly Spi-rit in-spire us and cheer us;

26

B

Up-on our way may the Tri-ni-ty of Love go be -

32

fore us. To guard us and lead us,

37

To guard us and lead us.

C

42

may the grace of God protect us;

p Up on our way may the grace of God our Fa-ther pro- tect us; Up-on our

48

may we walk with Christ our Sa- viour; may the

way may we walk with Christ, our Shep-herd and Sa- viour; Up-on our way may the

12. A song of perseverance

Adapted from Psalms 20, 29, 69, 93 & 107

Allegro minaccioso ♩ = 104

Musical score for measures 1-6. The score is in three staves: Treble, Middle, and Bass. The key signature is one flat (B-flat). The time signature changes from 3/4 to 4/4, then 3/4, and finally 4/4. The piece is marked **Allegro minaccioso** with a tempo of ♩ = 104. Dynamics include *mp cresc.* in the bass line, *ff* in the upper staves, and *ff tr* in the bass line. The bass line is labeled *(Timps)*.

Musical score for measures 7-11. The score continues in three staves. The key signature remains one flat. The time signature changes from 4/4 to 3/4, then 4/4, and finally 4/4. Dynamics include *ff* in the upper staves, *f* in the middle staff, *ff tr* in the bass line, and *mp cresc.* in the bass line. A trill *tr* is marked in the bass line at the end of measure 11.

Musical score for measures 12-15. The score continues in three staves. The key signature remains one flat. The time signature changes from 4/4 to 3/4, then 4/4, 5/4, and finally 7/8. Dynamics include *f* in the upper staves, *ff* in the middle staff, and *ff* in the bass line. A trill *(tr)* is marked in the bass line at the beginning of measure 12.

16

A

Save me, O God, *ff*

Save me, O God, *ff*

Save me, O God, *ff*

Save me, O God, *ff*

mp cresc. *ff tr.*

21

save me, O God: *ff*

save me, O God: *ff*

save me, O God: *ff*

save me, O God: *ff*

mp cresc. *ff tr.* *mp cresc.*

B

26

mf cresc.
the

mp cresc. for the wa-ters have come in ev - en un-to my soul, *mf cresc.* the

30

ff
up to the heav'n and down a-gain to the

ff
wa-ters have come un-to my soul: we are car - ried up to the heav'n and down a-gain to the

ff
we are car - ried up to the heav'n and down a-gain to the

ff
wa-ters have come un-to my soul: up to the heav'n and down a-gain to the

C

33

deep. Save me, O God, *ff*

deep. Save me, O God, *ff*

deep. Save me, O God, *ff*

deep. Save me, O God, *ff*

mp cresc. *ff tr* *mp cresc.*

38

ff save me, O God:

ff save me, O God:

ff save me, O God:

ff save me, O God: *mp cresc.*

save me, O God: for the

ff tr *mp cresc.*

14. Journey's End

Text © Colin Walker. Used by permission.

Moderato $\text{♩} = 60$ *Soprano & Alto unis. p*

From bond-age, held in

8
Eg-ypt's land— The tribes of Isr-ael fled,— De-part-ing at their Lord's com-mand, No home to lay their

14 **A**
head.— But led_ by hand of Pro-vi - dence,— As Pil-grims on the way,— To seek a land_ where

head.— But led_ by hand of Pro-vi - dence,— As Pil-grims on the way,— To seek a land_ where

p But led_ by hand of Pro-vi - dence,— As Pil-grims on the way,— To seek a land_ where

p But led_ by hand of Pro-vi - dence,— As Pil-grims on the way,— To seek a land_ where

20

f *mp* **B**

on-ly peace and free-dom_ un-derGod hold sway. In God we trust_ and Him a-lone,_ A-

on-ly peace and free-dom_ un-derGod hold sway. In God we trust_ and Him a-lone,_ A-

on-ly peace and free-dom_ un-derGod hold sway. In God we trust_ and Him a-lone,_ A-

on-ly peace and free- dom un-derGod hold sway. In God we trust_ and Him a-lone,_ A-

f *p* *unacc. ad lib.*

27

drift on dark for-bid-ding main. To flee Le-vi-a-than_ we are as one,_ Though we may ne-ver see

drift on dark for-bid-ding main. To flee Le-vi-a - than we are as one,_ Though we may ne-ver see

drift on dark for-bid-ding main. To flee Le-vi-a - than we are as one,_ Though we may ne-ver see

drift on dark main. To flee Le-vi-a - than we are as one, Though ne-ver see

32 **C** *pp* *p*

home_ a - gain. (Ne - ver see home.) So ma - ny friends and

home_ a - gain. For - lorn u-pon the shore are left_ (Ne - ver

home_ a - gain.

home_ a - gain.

acc. *unacc. ad lib.* *pp*

38 *mp* *mf* *mp* *mf* *pp* *mp* *mf* *pp* *mp* *mf*

kin, Our ve - ry hearts of life be-reft, For free - dom_ of the soul to win. See

see home a - gain, home a - gain.) For free - dom to win. See

(Home a - gain.) For free - dom to win. See

(Home a - gain.) For free - dom of the soul to win. See

15. A song of deliverance

Adapted from Psalms 48 & 126 / attrib. William Bradford

Molto tranquillo ♩=63

The score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *Molto tranquillo* with a tempo of ♩=63. The piano part features a steady accompaniment of chords in the bass and melodic lines in the treble, including several triplet figures. The voice part enters at measure 8 with the lyrics: "When the Lord turned a - gain the cap - ti - vi - ty of Si - on: then were we". The lyrics are repeated three times across four staves, with the first staff starting at measure 21, marked with a box 'A'. The piano accompaniment continues throughout, with a section marked *unacc. ad lib* starting at measure 21. The score concludes with a final piano cadence.

p

pp

8

14

21 **A**

p

When the Lord turned a - gain the cap - ti - vi - ty of Si - on: then were we

p

When the Lord turned a - gain the cap - ti - vi - ty, cap - ti - vi - ty of Si - on: then were we

p

When the Lord turned a - gain the cap - ti - vi - ty of Si - on, of Si - on: then were we

p

When the Lord turned a - gain the cap - ti - vi - ty of Si - on: then were we

unacc. ad lib

28

like to them that dream. Then was our mouth filled with laugh-ter: and our
 like them that dream. Then was our mouth filled with laugh - ter: and our
 like to them that dream. Then was our mouth filled with laugh-ter:
 like them that dream. Then was our tongue

f *f* *f* *f*

acc. *3* *f*

B
 poco rall. a tempo

35

tongue with joy. The hill of Si-on is a fair place: God is well-known in her
 tongue with joy. The hill of Si - on is a fair place: God is well-known in her
 and our tongue with joy. The hill of Si-on is a fair place: God is well-known, God is well
 filled with joy. The hill of Si - on is a fair place:

p *p* *p* *p*

unacc. ad lib

44 *ff* *dim.* *p*

pa-la-ces as a sure re - fuge, a sure re - fuge, a

ff *dim.* *p*

pa-la-ces as a sure re - fuge, a sure re - fuge, a sure re - fuge, re -

ff *dim.*

8 known as a sure re - fuge, sure re - fuge, a sure re - fuge, a sure

ff *dim.*

God is a sure re - fuge, sure re - fuge,

f *ff* *dim.* *p*

53 *Baritone solo* C *mp*

From my years young in days of

re - fuge.

- - - fuge.

p

8 re - fuge, a re - fuge.

p

re - fuge.

mp

16. A song of thanksgiving

Adapted from Ps.136

Allegro con brio ♩=132

f
O praise ye the Lord, for_

f
O praise ye the Lord, for_

Allegro con brio ♩=132

f

7

he is good, O praise ye the Lord, for_ he is good:_____

he is good, O praise ye the Lord, for_ he is good:_____

13

A

and his mer-cies en-dure for e-ver, and his mer-cies en-dure for
and his mer-cies en-dure for e-ver,

19

e-ver,
and his mer-cies en-dure for e-ver.

25

B

f O praise ye the Lord, for_ he is good, O

f O praise ye the Lord, for_ he is good, O

f O praise ye the Lord, for_ he is good, O

f O praise ye the Lord, for_ he is good, O

31

C

praise ye the Lord, for_ he is good:_____ and his mer-cies en-dure for

praise ye the Lord, for_ he is good:_____

praise ye the Lord, for_ he is good:_____ and his mer-cies en-dure for

praise ye the Lord, for_ he is good:_____

D49 **poco piu moderato** ♩=124

mem-bered us when we were in trou-ble, re-mem-bered us: and his mer-cies en-dure for
 mem-bered us when we were in trou-ble, re-mem-bered us: and his mer-cies en-dure__ for
 re-mem-bered us: and his mer-cies en-dure__ for
 and_____ his mer-cies en-

poco piu moderato ♩=124

E55 **a tempo** ♩=132

ev-er. And brought us out from a-mong our en-e-mies.
 ev-er. And brought us out from a-mong our en-e-mies.
 ev-er. And brought us out from a-mong our en-e-mies.
 dure. And brought us out__ from a-mong our en-e-mies.

a tempo ♩=132