

Lord, hear my prayer, and to my cry

Text: Nahum Tate/Nicholas Brady,
on Ps. 143.

Psalm 143 Verses 1, 2, 6, 7.

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The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

7

Lord, hear my pray'r, and to my cry Thy wont-ed audience lend; In thy ac - cus - tom'd
To thee my hands in hum - ble pray'r I fer - vent - ly stretch out; My soul for thy re -

Lord, hear my pray'r, and to my cry Thy wont-ed audience lend; In thy ac - cus tom'd
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The second system contains the vocal melody and piano accompaniment for the first four lines of the hymn. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with two staves. The lyrics are repeated for each voice part. The piano accompaniment continues with the same texture as the introduction.

13

faith and truth A gra - cious an - swer send: Nor at thy strict tri -
fresh ment thirsts, Like land op press'd with drought. Hear me with speed; my

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The third system contains the vocal melody and piano accompaniment for the second four lines of the hymn. It features four vocal staves and a piano accompaniment with two staves. The lyrics are repeated for each voice part. The piano accompaniment continues with the same texture as the previous system.

Lord, hear my prayer, and to my cry (Richard Garbett)

2 17

bu - nalbring Thy ser - vant to be tried, For in thy sight no liv - ing man Can
spi - rit fails, Thy face no lon - ger hide; Lest I be come for - lorn, like them That

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spi - rit fails, Thy face no lon - ger hide; Lest I be come for - lorn, like them That

1. e'er be jus - ti - fied. in the grave re - side.____
2. e'er be jus - ti - fied. in the grave re - side.____

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Emendations: The markings of first and second time bars are editorial. The source has music for the introductory symphony, the verse (with the words of the first verse underlaid) and the symphony between verses. The text of the second verse is given beside the music with no indication of whether a concluding symphony should be played after it, but in the preface to the source, Garbett states that 'Although many of the Psalms have symphonies at the end of the verses, it is not intended that they should be played after the *last* verse, but to close with the voices *ad libitum*, the regulation of which I leave to the judgment and taste of the performers'.