

# Hear My Prayer, O Lord

Psalm 102: 1

Henry Purcell (1659-1695)  
ed. Drew Collins

The musical score is for a setting of Psalm 102:1 by Henry Purcell. It features eight vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The music is in common time (C) and the key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "and let my cry - ing come un - Hear my prayer, O Lord, and let my cry - ing". The score includes dynamic markings such as *p* (piano) and fingerings (2, 3, 4, 5) for various notes. The vocal parts are arranged in a choir setting, with S1 and S2 on the top line, A1 and A2 on the second line, T1 and T2 on the third line, and B1 and B2 on the bottom line. The lyrics are placed below the vocal lines, with some words split across lines (e.g., "cry - ing").

6 7 8 9 10

S1 to Thee. Hear my prayer, O

S2 and let my crying come unto Thee,

A1 and let my crying come unto Thee. Hear my

A2 come my crying come unto Thee, and let my

T1 Hear my prayer, O Lord,

T2 Lord, and let my crying

B1 prayer, O Lord,

B2 Hear my prayer, O Lord,

11 12 13 14  
 S1 Lord, and let my cry - - - ing come un -  
 S2 and let my cry - - - - ing  
 A1 prayer, O Lord, my prayer, O  
 A2 cry - - - ing come un - to Thee.  
 T1 Hear my prayer, O  
 T2 come un - to Thee,  
 B1 Hear my  
 B2 and let my cry - ing come un - to Thee,

S1: to Thee, and let my cry - - ing come un -  
 S2: come un - to Thee.  
 A1: Lord, and let my cry - - - ing  
 A2: Hear my prayer, O Lord,  
 T1: Lord, and let my cry - ing come un - to Thee,  
 T2: and let my cry - - ing come un - to Thee.  
 B1: prayer, O Lord, Hear my prayer, O  
 B2: come un - to Thee. Hear my

19 20 21 22

S1 to Thee.

S2 Hear my

A1 come un - to Thee, and let my

A2 and let my cry - - - ing come un -

T1 and let my cry - - - - - ing

T2 Hear my prayer, O Lord,

B1 Lord,

B2 prayer, O Lord, and let my cry - - - ing

23 24 25 26

S1 Hear my prayer, O Lord, and let my

S2 prayer, O Lord, and let my cry - - - ing

A1 cry - ing come un - to Thee,

A2 to Thee. Hear my prayer, O Lord,

T1 come un - to Thee,

T2 and let my cry - - - ing come un -

B1 and let my cry - - - ing come un -

B2 come un - to Thee,



27 28 29 30

S1 cry - - - ing come un - to Thee, and let my cry -

S2 come un - to Thee, let my cry - - - - - ing come

A1 and let my cry - - - - - ing come un - to Thee, let

A2 and let my cry - - - - - ing come my cry -

T1 and let my cry - - - - - ing come un - to Thee, and

T2 to Thee, and let my cry - - - - -

B1 to Thee, my

B2 and let my cry -

ing cry - - - - - ing come un - to Thee.

my cry - ing come un - to Thee.

my cry - - - - - ing come un - to Thee.

ing cry - - - - - ing come un - to Thee.

let my cry - ing come my cry - ing come un - to Thee.

ing come my cry - - - - - ing come un - to Thee.

cry - ing my cry - ing come un - to Thee.

ing come un - to Thee.

Detailed description: This is a musical score for a choir or vocal ensemble. It consists of eight staves, labeled S1, S2, A1, A2, T1, T2, B1, and B2. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: 'ing cry - - - - - ing come un - to Thee.' for S1, S2, A1, and A2; 'let my cry - ing come my cry - ing come un - to Thee.' for T1; 'ing come my cry - - - - - ing come un - to Thee.' for T2; 'cry - ing my cry - ing come un - to Thee.' for B1; and 'ing come un - to Thee.' for B2. The score includes dynamic markings such as 'f' (forte) and 'fz' (forzando), and performance instructions like '31' and '32' with slurs. The lyrics are written below the notes, with hyphens indicating syllables that span multiple notes.