

London Gallery Quire 315

Book of Common Prayer

Hear my prayer, O Lord
Psalm 55 vv. 1, 2, 4, & 6

Vaughan Richardson (1670-1729)
Edited by Francis Roads

[d=100]

Soprano [Air] *f* Hear my prayer— O Lord, and hide not thy-self,

Alto *f* Hear my prayer— O Lord, and hide not thy-self, and hide not thy-self, and

Tenor *f* Hear my prayer— O Lord, and hide not thy-self, and hide not thy

Bass *f* Hear my prayer— O Lord, and

9 Verse

S and hide not thy-self, thy-self from my pe-ti-tion. *[mf]* Take heed

A hide not thy-self, thy-self from my pe-ti-tion. *[mf]* Take heed

T self, and hide not thy-self, thy-self from my pe-ti-tion. *[mf]* Take heed

B hide not thy-self, and hide not thy-self, from my pe-ti-tion. *[mf]* Take heed

17

S un-to me and hear me, *[p]* how I mourn in my prayer and am vex-

A un-to me and hear me, *[p]* how I mourn in my prayer and am vex-

T un-to me and hear me, *[p]* how I mourn in my prayer and am vex-

B un-to me and hear me,

25 Verse:

S ed, *[mf]* how I mourn in my prayer and am vex-ed.

A ed, *[mf]* how I mourn in my prayer and am vex-ed. *[p]* My heart is dis-qui-et-ed

T ed, *[mf]* how I mourn in my prayer and am vex-ed. *[p]* My heart is dis-qui-et-ed

B *[mf]* how I mourn in my prayer and am vex-ed. *[p]* My heart is dis-qui-et-ed

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A with - in me, and the fear of death is fall'n, is fall'n, fall'n, fall'n up -

T with - in me, and the fear of death is fall'n, fall'n, fall'n up -

B with - in me, and the fear of death is fall'n, fall'n, fall'n up -

41

A on me, *[pp]* is fall'n, fall'n, fall'n up - on me.

T on me, *[pp]* is fall'n, fall'n, fall'n up - on me,

B on me, *[pp]* is fall'n, fall'n, fall'n up - on me,

48 **C** Chorus:

S *[f]* Then I said, then I said O that I had wings like a dove, Then would I

A *[f]* Then I said, then I said O that I had wings like a dove,

T *[f]* Then I said, then I said O that I had wings like a dove, Then

B *[f]* Then I said, then I said O that I had wings like a dove,

56

S flee a - way, then would I flee a - way and be at rest, then would I flee a -

A Then would I flee a - way, then would I flee a - way and be at rest, then

T would I flee a - way, Then would I flee a - way, and be at

B Then would I flee a - way, then would I flee a - way and be at

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S way, then would I flee a - way and be at rest, then would I

A would I flee a - way and be at rest, then would I

T rest, a - way and be at rest, then

B rest, then would I flee a - way and be at rest, and be at

66

S flee a - way and be at rest, [dim.] and be at rest.

A flee a - way and be at rest, [dim.] and be at rest.

T would I flee a - way a - way and [dim.] be at rest.

B rest, then would I flee a - way and [dim.] be at rest. 1'22.8"

Notes and emendation:

Vaughan Richardson (c1670-1729) was from 1678 a chorister at Chapel Royal. After his voice broke he became temporary organist at Worcester Cathedral from 1686. From 1688 until his death he was death organist at Winchester Cathedral. John Bishop (1665-1735) as his successor, and included Richardson's anthem *Sing unto the Lord* in his compilation *A Supplement to the New Psalm Book* (1725). Five other anthems by Richardson have survived in manuscripts held at the British Library, but only the present one appears suitable for a parish choir. It was edited from Add 47065, conferred with the Egerton MS which includes only the soprano part, with many changes.

Bar 16: The "verse" marking has no corresponding "chorus" following
 Bar 57 note 2- bar 61 note 1 alto: transposed up an octave
 Bars 64, 66-67: consecutives sic
 All signs enclosed in [] are editorial.

Egerton MS (soprano only); differences noted below:
 Time signature cut common, but in fact written in 4/2

Bar 4 : \circ

Bar 14 note 2: a' b' b'

Bar 16: The "verse" marking has no corresponding "chorus" following

Bar 19: d" \circ

Bar 22 notes 2-3: a' b' b'

Bar 26 note 3: g'

Bar 53: notes 1-3 slurred

Bars 59-60 note 1: a' b' b' c" d' a' d'

Bar 62 note 2: f'

Bars 64 -65 note 1: c" d' b' b' c" d'

Bars 67-68: a' d" d' c" d' c" d'; text "be, and be at"