

Dedicated to Peter Sykes, Music Director, and the Choir of First Church in Cambridge, Congregational

# Hear My Prayer to You

Hear my prayer to you; let my cry come to you.  
Do not hide thy face from me in my distress;  
answer me when I call.

You hear my prayer, you let my cry come to you.  
You do not hide your face from me in my distress.  
You answer me when I call.

Alleluia; amen.

Adapted by Patricia Van Ness  
from Psalm 102-103

Music by Patricia Van Ness (1951)  
Score rev. 16 May 2019

$\text{♩} = 80$

*mf* sempre molto legato

Soprano 1&2

to you; let my cry come to

*mf* sempre molto legato

Alto 1&2

Hear my prayer to you to you; let come

*mf* sempre molto legato

Tenor

Hear to you; let my cry come to

*mf* sempre molto legato

Baritone/Bass

Hear my prayer to you let come

*mp* sempre molto legato

Pedals

Van Ness, *Hear My Prayer to You*

2

10

S. you. Do not hide, do not hide your face from me

A. you. Do not hide, do not hide your face from me

T. you. Do not hide face, your face from me

Bar. you. Do not face your face from me

Ped.

21

S. in my O ans- wer me when I call. You hear

A. in my dis- tress, O ans - wer me when call You hear my

T. in my O ans- wer me when I call. You hear

Bar. in my dis- tress, O ans - wer me when call. You hear my

Ped. *mp*

A

31 *f*

S. prayer — you — you let my cry come — you — hide, do not

A. prayer to — you — let cry come you — hide do not

T. prayer — you — let my cry come to you do not hide, —

Bar. prayer to you — let — come to you do not hide, —

Ped.

42 *poco rit.* . . ♩ = 70

S. hide your face — from — in my dis -

A. hide your face — from me — in —

T. hide face, your face from me — in —

Bar. — face your face from me — in my dis -

Ped.

Van Ness, *Hear My Prayer to You*

51

S. *tress,* you ans - wer me when I call.

A. you ans - wer me when call

T. you ans - wer me when I call.

Bar. *tress,* you ans - wer me when call.

Ped.

58 **B** ♩ = 60

S. Al - - - le - lu - ia,

A. Al - le - lu - ia,

T. Al - - - le -

Bar. Al - - - le -

Ped. Al - - - le -

65

S.   
al - le - lu - ia, al-

A.   
al - le - lu - ia,

T.   
- lu - ia, al - le - lu - ia,

Bar.   
- lu - ia, al - le - lu - ia,

Ped. 

73

S.   
- le - lu - ia a -

A.   
(ia

T.   
al - le - lu - ia

Bar.   
al - le - lu - ia

Ped. 

Van Ness, *Hear My Prayer to You*

6

78

S. *men.*

A. *a - - - - - men.*

T. *a - - - - - men.*

Bar. *a - - - - - men.*

Ped. *a - - - - - men.*

Detailed description: This page of a musical score contains five staves. The top staff is for Soprano (S.), the second for Alto (A.), the third for Tenor (T.), the fourth for Baritone (Bar.), and the fifth for Pedal (Ped.). All staves are in the key of D major (two sharps) and 4/4 time. Measure 78 is the starting point for all parts. The Soprano part begins with a dotted quarter note, followed by an eighth-note triplet, and then a half note. The Alto, Tenor, and Baritone parts have rests in measure 78. The Pedal part begins with a half note. In measure 79, the Soprano part has a half note, and the other four parts have rests. In measure 80, the Soprano part has a half note, and the other four parts have rests. In measure 81, the Soprano part has a half note, and the other four parts have rests. In measure 82, all parts have a half note. The lyrics 'men.' are written below the Soprano staff, and 'a - - - - - men.' are written below the Alto, Tenor, Baritone, and Pedal staves. The score includes various musical notations such as slurs, ties, and a triplet in the Soprano part.