

Since mercy is the grace

Samuel Wakely

Text: Tate/Brady, on Ps. 25

HOOPER. S.M. Psalm 25. Pt: 2. N.V.

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August 2017.

Moderato

Since mer-cy is the grace That most ex - alts thy fame, that most ex - alts thy
Who - e'er with hum - ble fear To God his du - ty pays, to God his du - ty
His qui - et soul with peace Shall be for - ev - er blest, shall be for - ev - er
For God to all his saints His se - cret will im - parts, his se - cret will im -

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Chorus

fame, For - give my hei - nous sin, O Lord, And so ad -
pays, Shall find the Lord a faith - ful guide In all his
blest, And by his num - 'rous race the land Suc - ces - sive -
parts, And does his gra - cious cov - 'nant write In their o -

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Since mercy is the grace - Hooper (Samuel Wakely)

12

vance thy name, and so ad-vance thy name, and so ad-vance thy name.
 right-eous ways, in all his right-eous ways, in all his right-eous ways.
 ly pos-sess'd, suc-ces-sive-ly pos-sess'd, suc-ces-sive-ly pos-sess'd.
 be-dient hearts, in their o-be-dient hearts, in their o-be-dient hearts.

And so ad-vance thy name.
 In all his right-eous ways.
 Suc-ces-sive-ly pos-sess'd.
 In their o-be-dient hearts.

vance thy name, and so ad-vance thy name, and so ad-vance thy name.
 right-eous ways, in all his right-eous ways, in all his right-eous ways.
 ly pos-sess'd, suc-ces-sive-ly pos-sess'd, suc-ces-sive-ly pos-sess'd.
 be-dient hearts, in their o-be-dient hearts, in their o-be-dient hearts.

And so ad-vance thy name,
 In all his right-eous ways,
 Suc-ces-sive-ly pos-sess'd,
 In their o-be-dient hearts,

and so ad-vance thy name.
 in all his right-eous ways.
 suc-ces-sive-ly pos-sess'd.
 in their o-be-dient hearts.

4 7 6 5 6 6 7 3
 2 7 5 4 5 3

Notes:

The original order of staves is not specified in the source, but appears to be Tenor - Alto - Soprano (air) - Bass, and has been treated as such here: the tenor and alto parts are given in the source in the treble clef, an octave above sounding pitch, and the air and bass are bracketed together, with the bass figured for keyboard accompaniment.

Only the first verse of the text is given in the source: the last word of the second line of text is printed in the source as 'name', and has been emended here to the more usual 'fame'. Three subsequent verses of text have been added editorially. In the absence of a suitable two syllables for the basses to sing on the last quaver of bar 6 and the first crotchet of bar 7 in the second verse, these notes should not be sung by the basses in this verse, but if instruments are used to double the bass voices then these notes should be played (as in the other verses).