

Lord, for Thy Tender Mercy's Sake.

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Mode xiv (transposed).

*School of DR. TYE.

SOPRANO. *p*
 Lord, for Thy ten - der mer - cy's sake, lay not our sins to our

ALTO. *p*
 Lord, for Thy ten - der mer - cy's sake, lay not our sins to our

TENOR (Sve lower). *p*
 Lord, for Thy ten - der mer - cy's sake, lay not our sins to our

BASS. *p*
 Lord, for Thy ten - der mer - cy's sake, lay not our sins to our

ACCOMPT. *p*

charge; but for - give that is past; and give us grace to a-mend our

charge; but for - give that is past; and give us grace to a-mend our

charge; but for - give that is past; and give us grace to a-mend our

charge; but for - give that is past; and give us grace to a-mend our

*This Anthem is often attributed to Richard Farrant.

LORD, FOR THY TENDER MERCY'S SAKE.

sin - ful lives : to de - cline from sin, and in - cline to vir -

sin - ful lives : to de - cline from sin, and in - cline to vir -

sin - ful lives : to de - cline from sin, and in - cline to vir -

sin - ful lives : to de - cline from sin, and in - cline to vir -

- - tue; that we may walk with a

- - tue; that we may walk with a per - fect

- - tue; that we may walk with a per - fect heart, with a per - fect

- - tue; that we may walk with a per - fect heart, with a per - fect

LORD, FOR THY TENDER MERCY'S SAKE.

per - fect heart, . . . that we may walk with a per - fect
 heart, that we may walk with a per - fect heart, with a per - fect
 heart, that we may walk with a per - fect heart, with a per - fect

heart, be - fore Thee now and ev - er - more. 1st. || 2nd. - more.
 heart, be - fore Thee now and ev - er - more. 1st. || 2nd. - more.
 heart, be - fore Thee now and ev - er - more. That we may - more. 1st. || 2nd.
 heart, be - fore Thee now and ev - er - more. That we may - more. 1st. || 2nd.

LORD, FOR THY TENDER MERCY'S SAKE.

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts begin with a *p* (piano) dynamic and a crescendo hairpin. The lyrics for the vocal parts are: "A - - - men, A - - -", "A - - - - - men, . . . A - - -", "A - - - - men, A - - - - men, A - - -", and "A - - - - men, A - - - - men,". The piano accompaniment starts with a *p* dynamic and a *cres.* (crescendo) hairpin.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts begin with a *f* (forte) dynamic and a crescendo hairpin. The lyrics for the vocal parts are: "- men, A - - - men, A - - - - - men.", "- men, A - - - men, A - men, A - - - - - men.", "- men, A - - - - - men. . .", and "A - men, A - - - - - men. . .". The piano accompaniment starts with a *f* dynamic and a *dim.* (diminuendo) hairpin.