

Lord, for thy tender mercy's sake

Anthem for SATB and organ

Words from J. Bull, *Christian Prayers and Holy Meditations* (1568)

Music by RICHARD FARRANT (d.1580)*
transcribed and edited by Peter Aston

[*Andante*]

Soprano Alto Tenor Bass

Lord, for thy ten - der mer - cy's sake, lay
Lord, for thy ten - der mer - cy's sake, lay
Lord, for thy ten - der mer - cy's sake, lay

Organ (optional)

*See note on page 2

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not our sins to our charge, but for - give that is past, and give us
not our sins to our charge, but for - giv, that is past, and give us
not our sins to our charge, but for - give that is past, and give us
not our sin to our charge, but for - give that is past, and give us

grace to a-mend our sin - ful lives, to de-cline from sin and in -
grace to a-mend our sin - ful lives, to de - cline from sin and in -
grace to a-mend our sin - ful lives, to de-cline from sin and in -
grace to a-mend our sin - ful lives, to de - cline from sin and in -

cline to vir - tue,
that we may walk in a

per - fect heart,
that we may walk in a per - fect heart be - fore thee
heart,
that we may walk in a per - fect heart be - fore thee
heart, that we may walk in a per - fect heart, in a per - fect heart be - fore thee
heart, that we may walk in a per - fect heart, in a per - fect heart be - fore thee

now, and e - ver - more,
that we may walk in a

now, and e - ver - more,
that we may walk in a per - fect heart, in a per - fect heart be - fore thee
now, and e - ver - more, that we may walk in a per - fect heart, in a per - fect heart be - fore thee
now, and e - ver - more, that we may walk in a per - fect heart, in a per - fect heart be - fore thee
now, and e - ver - more, that we may walk in a per - fect heart, in a per - fect heart be - fore thee
now, and e - ver - more, that we may walk in a per - fect heart, in a per - fect heart be - fore thee

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A musical score for two voices (Soprano and Alto) and piano. The score consists of two systems of music. The top system starts at measure 28, with lyrics "now, and e - ver - more. A - men, A -". The piano part has a sustained note at the beginning of the measure. Measures 29 and 30 continue the vocal line. At measure 31, the piano accompaniment features a melodic line over a sustained bass note, with dynamics *p*. Measures 32 through 35 show the vocal parts continuing their line, with the piano providing harmonic support. The bottom system begins at measure 32, with lyrics "men, A - men, A - - men.". Measures 33, 34, and 35 continue this pattern. The piano part is prominent throughout, providing harmonic context.

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