

O merciful Father

Edited by Jason Smart

Feryng (mid 16th cent.)

Countertenor 1

Countertenor 2

Tenor

Bass

O mer - ci - ful Fa - ther,

O mer - ci - ful Fa - ther,

O mer - ci - ful Fa - ther,

O mer - ci - ful Fa - ther,

4

we be - seech thee, be not from us in time of ne -

we be - seech thee, be not from us in time of ne -

we be - seech thee, be not from us in time of ne -

we be - seech thee, be not from us in time of ne -

9

- ces - si - ty, lest thou for - get us

- ces - si - ty, lest thou for - get us and the un -

- ces - si - ty, lest thou for - get us

- ces - si - ty, lest thou for - get us

14

and the un - god - ly work their will a - gainst _____

- god - ly work their _____ will a - gainst _____

and the un - god - ly work their will a - gainst _____

and the un - god - ly work their will a - gainst us,

18

us, and the un - god - ly work their will a - gainst _____ us; for

us, and the un - god - ly work their will a - gainst us; for

us, and the un - god - ly work their will a - gainst us; for

and the un - god - ly work their will a - gainst us; for

23

then shall the poor suf - fer great mi - se - ry, for then shall the

then shall the poor suf - fer great mi - se - ry, for then shall the

then shall the poor suf - fer great mi - se - ry, for then shall the

then shall the poor suf - fer great mi - se - ry, for then shall the

28

poor suf - fer great mi - se - ry. O God, con - found the

poor suf - fer great mi - se - ry. O God, con - found

33

O God, con-found the proud i - ma - gi - na - ti -

O God, con - found the proud i - ma - gi - na - ti -

proud i - ma - gi - na - ti - on, i - ma - gi - na - ti -

the proud i - ma - gi - na - ti - on, i - ma - gi - na - ti -

38

- on of the sin - ful cre - a - tures, O God, con - found the

- on of the sin - ful cre - a - tures, O God, con - found

42

O God, con-found the proud i - ma - gi - na - ti -
 O God, con - found the proud i - ma - gi - na - ti -
 proud i - ma - gi - na - ti - on, i - ma - gi - na - ti -
 the proud i - ma - gi - na - ti - on, i - ma - gi - na - ti -

47

- on of the sin - ful cre - a - tures, that thy name may be glo - ri - fied
 - on of the sin - ful cre - a - tures, that thy name may be glo - ri - fied
 - on of the sin - ful cre - a - tures, that thy name may be glo - ri - fied
 - on of the sin - ful cre - a - tures, that thy name may be glo - ri - fied

52

here in earth as it is in _____ heaven. Help us,
 here in earth as it is in _____ heaven. Help us,
 here in earth as it is in _____ heaven.
 here in earth as it is in _____ heaven. Help us,

71

and de - li - ver us from _____ all evil, and de -
 us from _____ all evil, _____ from all evil, and de -
 - li - ver us from all _____ evil, and de -
 from all evil, from all _____ evil, and de -

75

- li - ver us from all evil. A - - - - -
 - li - ver us from all evil. A - - - - -
 - li - ver us from all evil. _____ A - - - - -
 - li - ver us from all evil. A - - - - -

80

- - - - - men.
 - - - - - men.
 - - - - - men.
 - - - - - men.

Editorial Conventions

The original clef, staff signature and first note of each part are shown on the prefatory staves at the start of the piece. No mensuration symbols are given at the start of the piece, but Φ has been assumed.

Editorial accidentals are placed above the notes concerned.

Source

London, British Library, Add. MSS 30480–4 (c.1570–c.1605).

| | | | |
|-------|-------|-------------------|------------------------------------|
| 30480 | (Ct1) | f.27 | [no attribution] |
| 30481 | (Ct2) | f.29 | [no attribution] |
| 30482 | (T) | f.26 ^v | at end: F[inis] <i>quod</i> Feryng |
| 30483 | (B) | f.28 ^v | [no attribution] |
| 30484 | — | | |

This is Feryng's only known composition. He has not been identified. The style of the piece, with its emphasis on clear declamation of the text, is reminiscent of church music composed during the reign of Edward VI (1547–1553). However, while the ranges of the lower three voices are normal, the first Countertenor has a compass rather higher than was normal at this time, which may point to a composition date in Elizabeth's reign, when the note a' was being more freely employed than hitherto.

Notes on the Readings of the Source

At bars 33–34 and 42–43 both Ct1 and Ct2 are signed with the mensuration symbol Φ , but no such signs appear in the T and B parts. The second section of the work can be barred in tempus perfectum, but the music, insofar as it has a regular time, appears to be conceived in a mensuration of cut C.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. The order within each entry is: (1) bar number(s); (2) voice(s); (3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹B = first note B in the bar.

Accidentals

25 B \flat for ¹B / 52 Ct2 \flat for B / 74 T \sharp for ¹A (probably intended for B in 76 where the accidental is repeated) /

Underlay

16–17 Ct2 syllables of *against* conjoined below ABA / 16–17 T syllables of *against* conjoined below FGE / 57–59 Ct1 B syllables of *saviour* conjoined, underlay ambiguous / 60–62 Ct2 T syllables of *saviour* conjoined, underlay ambiguous / 64–65 Ct1 underlay *our saviour* ambiguous below DFEDCDC / 64–66 B syllables of *saviour* conjoined, underlay ambiguous / 73 T *all* below C (not in 72) / 82 B *-men* below F, (83) A- below C /

Scribal Corrections

6 T F is a corrected minim / 20 B C is a corrected minim / 26 T E is a corrected minim / 52 T F is a corrected minim / 64–65 Ct2 C is a corrected minim / 66 B ¹F is a corrected minim / 75 B ²A is a corrected crotchet /

Other Readings

31–33 Ct1 mensuration symbol Φ above rests / 34 Ct2 mensuration symbol Φ above ¹A / 40–42 Ct1 mensuration symbol Φ above rests / 43 Ct2 mensuration symbol Φ before ¹A / 46 Ct1 ¹F²F are both minims, but cf. bar 37 / 79 Ct2 T the consecutive unisons appear not to be a scribal corruption /