O merciful Father

Edited by Jason Smart

Feryng (mid 16th cent.)

Countertenor 1

Countertenor 2

Tenor

Bass

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-

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

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

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

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

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and the ungodly work their will against us; for then shall the poor suffer great misery, for then shall the
poor suffering great misery.

poor suffering great misery. O God, confound the

poor suffering great misery. O God, confound

poor suffering great misery. O God, confound the

O God, confound the proud imagination.

O God, confound the proud imagination.

O God, confound the proud imagination, imagination.

the proud imagination, imagination,

- on of the sinful creatures,

- on of the sinful creatures,

- on of the sinful creatures, O God, confound the

- on of the sinful creatures, O God, confound
O God, confound the proud imagination.

O God, confound the proud imagination.

the proud imagination, imagination.

- on of the sinful creatures, that thy name may be glorified

- on of the sinful creatures, that thy name may be glorified

- on of the sinful creatures, that thy name may be glorified

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. Help us,
God our Saviour, help us, God our Saviour,

Help us, God our Saviour, help us, God our Saviour,

God our Saviour, help us, God our Saviour,

Help us, God our Saviour, help us, God our Saviour,

God our Saviour, help us, God our Saviour,

Help us, God our Saviour, help us, God our Saviour,

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Help us, God our Saviour, help us, God our Saviour,

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Help us, God our Saviour, help us, God our Saviour,

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Help us, God our Saviour, help us, God our Saviour,

God our Saviour, help us, God our Saviour,

Help us, God our Saviour, help us, God our Saviour,

God our Saviour, help us, God our Saviour,

Help us, God our Saviour, help us, God our Saviour,

God our Saviour, help us, God our Saviour,

Help us, God our Saviour, help us, God our Saviour,

God our Saviour, help us, God our Saviour,

Help us, God our Saviour, help us, God our Saviour,

God our Saviour, help us, God our Saviour,

Help us, God our Saviour, help us, God our Saviour,

God our Saviour, help us, God our Saviour,

Help us, God our Saviour, help us, God our Saviour,
and deliver us from all evil, and deliver us from all evil, deliver us from all evil, deliver us from all evil.

A - - - - -
A - - - - -
A - - - - -
A - - - - -

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 $\Phi$ has been assumed. Editorial accidentals are placed above the notes concerned.

Source


<table>
<thead>
<tr>
<th>No.</th>
<th>Part</th>
<th>Bar(s)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>30480</td>
<td>Ct1</td>
<td>27</td>
<td>[no attribution]</td>
</tr>
<tr>
<td>30481</td>
<td>Ct2</td>
<td>29</td>
<td>[no attribution]</td>
</tr>
<tr>
<td>30482</td>
<td>T</td>
<td>26</td>
<td>at end: F[inis] quod Feryng</td>
</tr>
<tr>
<td>30483</td>
<td>B</td>
<td>28</td>
<td>[no attribution]</td>
</tr>
<tr>
<td>30484</td>
<td>——</td>
<td>——</td>
<td>——</td>
</tr>
</tbody>
</table>

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 transcribed here as $c''$ 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 $\Phi$, 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. $1D$ = first note D in the bar.

Accidentals

25 B $\flat$ for $1D$ / 52 Ct2 $\flat$ for $1C$ (probably intended for D in 76 where the accidental is repeated) /

Underlay

16–17 Ct2 syllables of against conjoined below CDC / 16–17 T syllables of against conjoined below ABG / 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 FAGFEFE / 64–66 B syllables of saviour conjoined, underlay ambiguous / 73 T all below E (not in 72) / 82 B -men below A, (83) A- below E /

Scribal Corrections

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

Other Readings

31–33 Ct1 mensuration symbol $\Phi$ above rests / 34 Ct2 mensuration symbol $\Phi$ above $1C$ / 40–42 Ct1 mensuration symbol $\Phi$ above rests / 43 Ct2 mensuration symbol $\Phi$ before $1C$ / 46 Ct1 $1A$ is both crotchets, but cf. bar 37 / 79 Ct2 T the consecutive unisons appear not to be a scribal corruption /