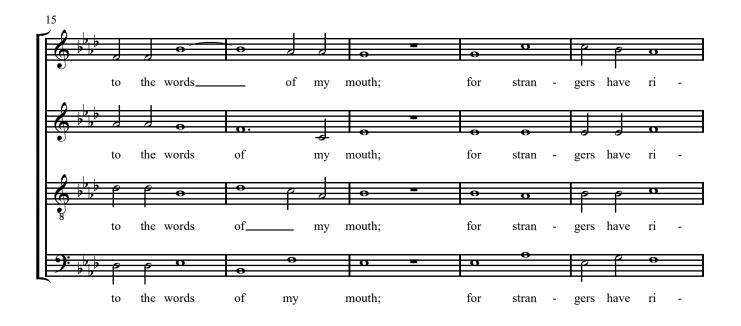
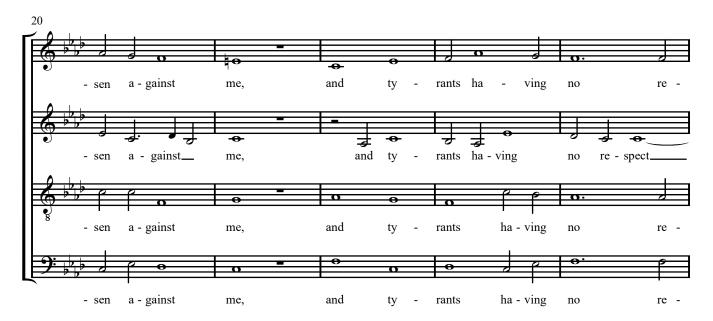
# O God, for thy name's sake

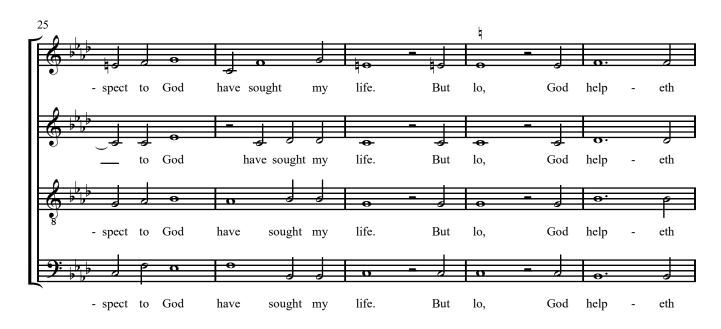
Edited by Jason Smart

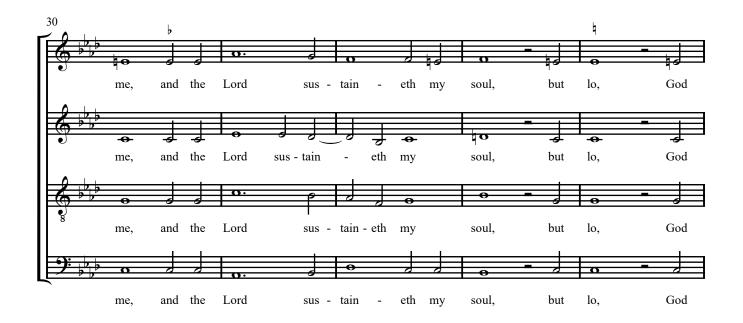
John Franclynge (fl. 1547)

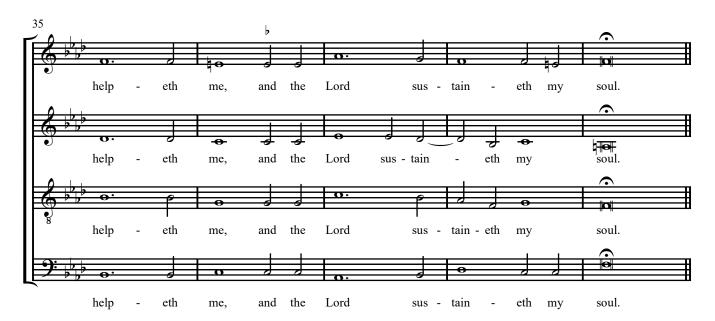


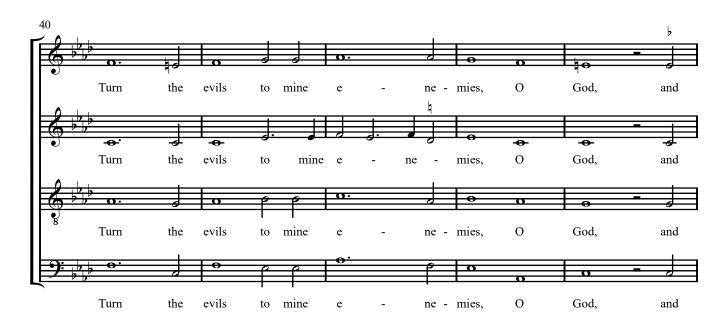


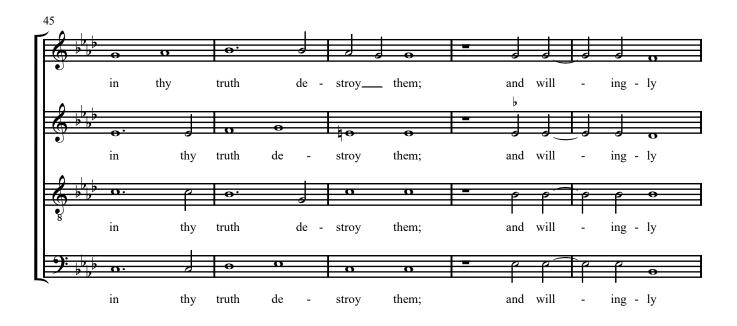


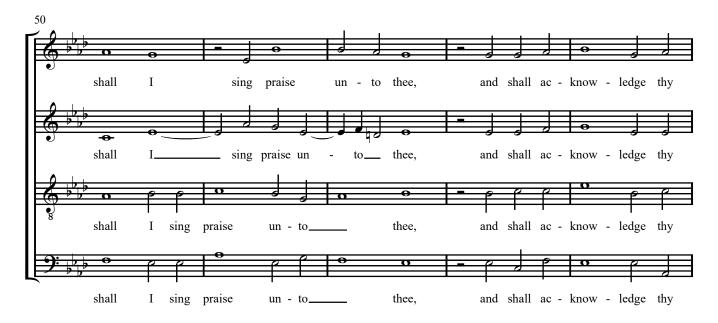


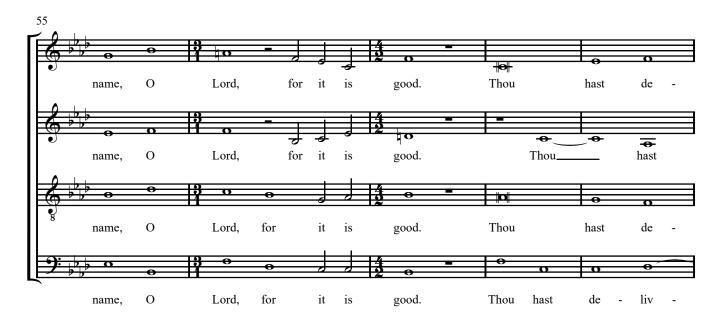


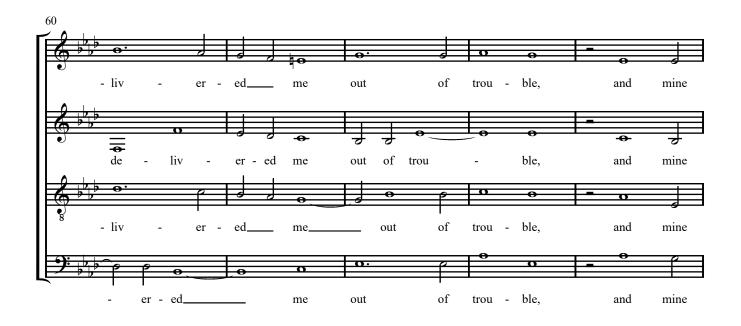


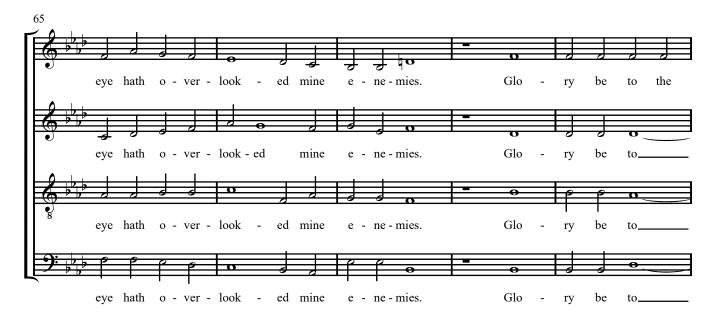


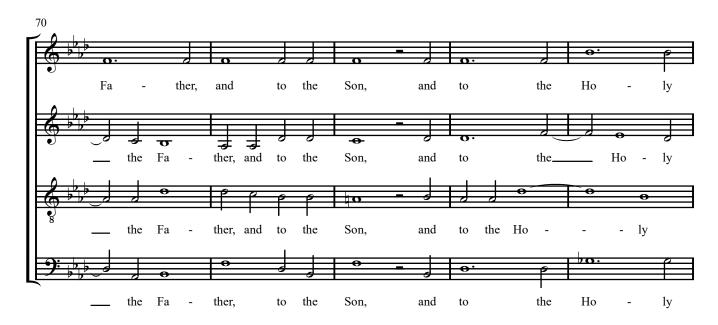


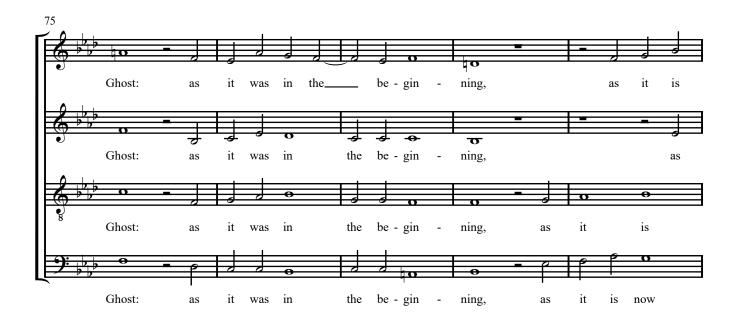


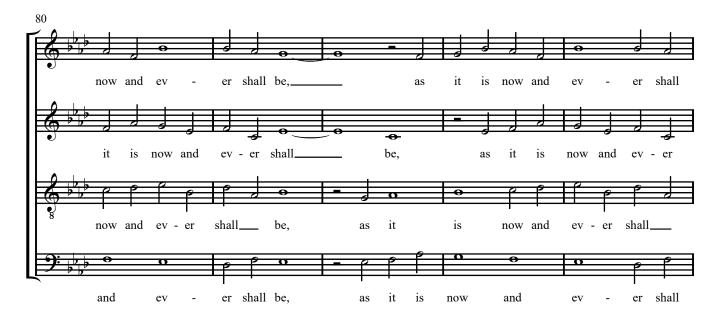


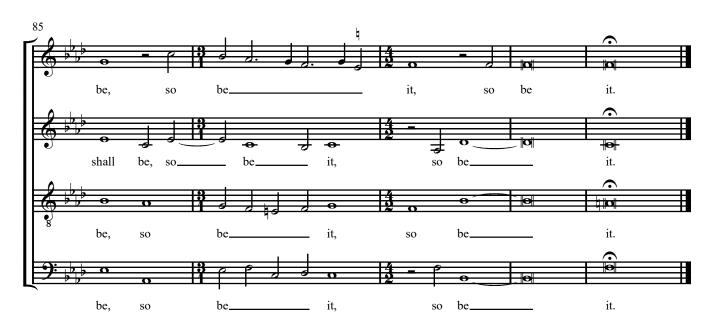












### **Editorial Conventions**

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Spelling has been modernised.

## **Source**

London, British Library, Add. MSS 30480–4 (c.1585).

```
30480 (Ct1) f.28^{\nu} [no attribution]
30481 (Ct2) f.30^{\nu} [no attribution]
30482 (T) f.27^{\nu} at end: John ffranclynge
30483 (B) f.29^{\nu} [no attribution]
30484 — —
```

## Notes on the Readings of the Source

The composer may be the John Frankelyng who was a conduct at St Michael Crooked Lane in 1547. This anthem is his only known composition. The style of the piece recalls many items in the Wanley Partooks of c.1457–50 that achieve a basic competence but little more. The text, a translation of Psalm 54, is not that of the first Prayer Book of 1549. The tessitura of the first Countertenor part is rather higher than was normal at this time (though its range is matched by some other early anthems). The crossing of the top two voices at bars 11–13 and 66–67 is typical behaviour for two countertenor parts, but the uppermost is entirely within the normal compass of the mean voice so may have been intended for boys. The ambiguity may have been deliberate.

All partbooks have *Amen* in place of the second *so be it*. The resulting aspiration in Ct1 implies that this is a later amendment.

In the list of readings 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 given in capital letters, preceded by a number where necessary, e.g.  $^{1}D = 1$ st note D in the bar. Note values are abbreviated in italics, e.g. dot-sb = dotted semibreve. The symbol + denotes a tie.

### Accidentals

35 Ct2 b for <sup>1</sup>D / 47 Ct2 \( \) for <sup>2</sup>E / 71 Ct2 \( \) for <sup>1</sup>A / 87 Ct2 \( \) for D /

### Underlay

3 Ct1 Ct2 T name for name 's / 20 Ct2 -gainst below B / 42–43 Ct2 enemies undivided below FEFDE / 86 Ct2 be below B; T it below  $^2$ F, (87–88) Amen below B+BA / 86 B it below  $^1$ C / 87 Ct1 Ct2 B A- below m, (89) -men below b /

## Other Readings

14 Ct2 F is E; T C is corrected m / 16 T A unclear but apparently a corrected crotchet / 38 T F is G / 46 Ct1  $^{1}$ B is sb only, (47)  $^{1}$ G is m corrected to sb (wrong note corrected) / 48 Ct1  $^{2}$ G is corrected m / 72 Ct1 dot-sbF for sbF m-rest / 73 B  $^{2}$ D is corrected cr /

<sup>&</sup>lt;sup>1</sup> Hugh Baillie, 'Some Biographical notes on English church musicians, chiefly working in London (1485–1569)', *R.M.A. Research Chronicle* 2 (1962), pp.18–57, at p.36.