

O God, for thy name's sake

Edited by Jason Smart

John Franclynge (*fl.* 1547)

Countertenor 1

Countertenor 2

Tenor

Bass

O God, for thy name's sake,
O God, for thy name's sake,
O God, for thy name's sake,
O God, for thy name's sake,

4

save me and de - liv - er me in thy
save me and de - liv - er me in thy
save me and de - liv - er me in thy
save me and de - liv - er me in thy power.

9

power. O God, hear my pray - er, give ear
power. O God, hear my pray - er, give ear
power. O God, hear my pray - er, give ear
O God, hear my pray - er, give ear

15

to the words_____ of my mouth; for stran - gers have ri -

to the words of my mouth; for stran - gers have ri -

to the words of_____ my mouth; for stran - gers have ri -

to the words of my mouth; for stran - gers have ri -

20

- sen a - gainst me, and ty - rants ha - ving no re -

- sen a - gainst_ me, and ty - rants ha - ving no re - spect_____

- sen a - gainst me, and ty - rants ha - ving no re -

- sen a - gainst me, and ty - rants ha - ving no re -

25

- spect to God have sought my life. But lo, God help - eth

— to God have sought my life. But lo, God help - eth

- spect to God have sought my life. But lo, God help - eth

- spect to God have sought my life. But lo, God help - eth

30

me, and the Lord sus - tain - eth my soul, but lo, God

me, and the Lord sus - tain - eth my soul, but lo, God

me, and the Lord sus - tain - eth my soul, but lo, God

me, and the Lord sus - tain - eth my soul, but lo, God

35

help - eth me, and the Lord sus - tain - eth my soul.

help - eth me, and the Lord sus - tain - eth my soul.

help - eth me, and the Lord sus - tain - eth my soul.

help - eth me, and the Lord sus - tain - eth my soul.

40

Turn the evils to mine e - ne - mies, O God, and

Turn the evils to mine e - ne - mies, O God, and

Turn the evils to mine e - ne - mies, O God, and

Turn the evils to mine e - ne - mies, O God, and

45

in thy truth de - stroy them; and will - ing - ly

in thy truth de - stroy them; and will - ing - ly

in thy truth de - stroy them; and will - ing - ly

in thy truth de - stroy them; and will - ing - ly

50

shall I sing praise un - to thee, and shall ac - know - ledge thy

shall I sing praise un - to thee, and shall ac - know - ledge thy

shall I sing praise un - to thee, and shall ac - know - ledge thy

shall I sing praise un - to thee, and shall ac - know - ledge thy

55

name, O Lord, for it is good. Thou hast de -

name, O Lord, for it is good. Thou hast

name, O Lord, for it is good. Thou hast de -

name, O Lord, for it is good. Thou hast de - liv -

60

- liv - er - ed me out of trou - ble, and mine

de - liv - er - ed me out of trou - ble, and mine

- liv - er - ed me out of trou - ble, and mine

- er - ed me out of trou - ble, and mine

65

eye hath o - ver - look - ed mine e - ne - mies. Glo - ry be to the

eye hath o - ver - look - ed mine e - ne - mies. Glo - ry be to

eye hath o - ver - look - ed mine e - ne - mies. Glo - ry be to

eye hath o - ver - look - ed mine e - ne - mies. Glo - ry be to

70

Fa - ther, and to the Son, and to the Ho - ly

the Fa - ther, and to the Son, and to the Ho - ly

the Fa - ther, and to the Son, and to the Ho - ly

the Fa - ther, to the Son, and to the Ho - ly

75

Ghost: as it was in the be - gin - ning, as it is

Ghost: as it was in the be - gin - ning, as

Ghost: as it was in the be - gin - ning, as it is

Ghost: as it was in the be - gin - ning, as it is now

80

now and ev - er shall be, as it is now and ev - er shall

it is now and ev - er shall be, as it is now and ev - er

now and ev - er shall be, as it is now and ev - er shall

and ev - er shall be, as it is now and ev - er shall

85

be, so be it, so be it.

shall be, so be it, so be it.

be, so be it, so be it.

be, so be it, so be it.

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 ^v	[no attribution]
30481	(Ct2)	f.30 ^v	[no attribution]
30482	(T)	f.27 ^v	at end: John ffranclynge
30483	(B)	f.29 ^v	[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 1547.¹ This anthem is his only known composition. The style of the piece recalls many items in the Wanley Partbooks 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. ¹B = 1st note B 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 ¹B / 47 Ct2 # for ²C / 71 Ct2 # for ¹F / 87 Ct2 *b* for B /

Underlay

3 Ct1 Ct2 T *name* for *name's* / 20 Ct2 *-gainst* below G / 42–43 Ct2 *enemies* undivided below DCDBC / 86 Ct2 *be* below G; T *it* below ²D, (87–88) *Amen* below G+GF / 86 B *it* below ¹A / 87 Ct1 Ct2 B A- below *m*, (89) *-men* below *b* /

Other Readings

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

¹ 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.