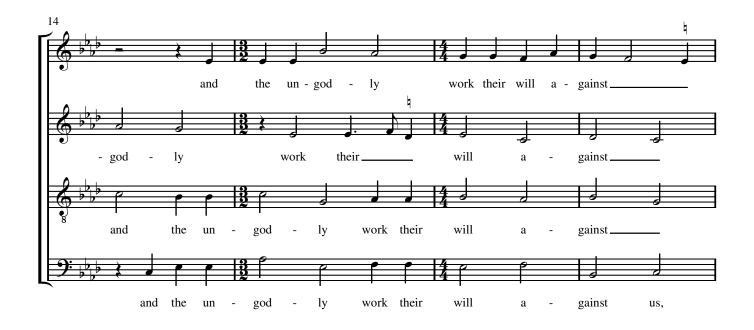
O merciful Father

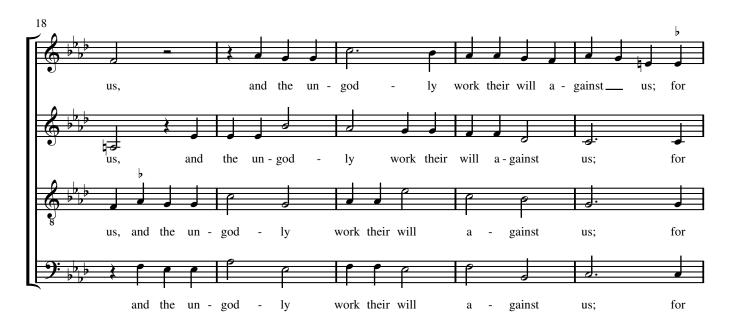
Edited by Jason Smart

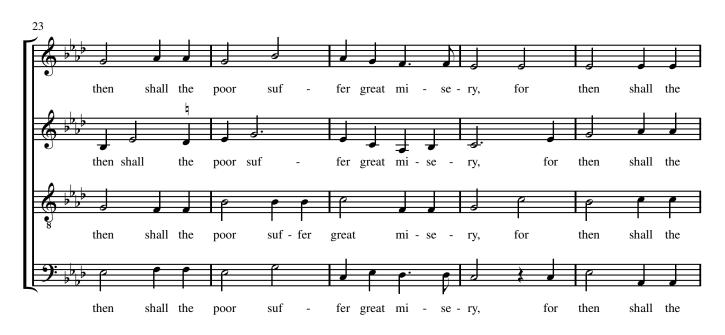
Feryng (mid 16th cent.)

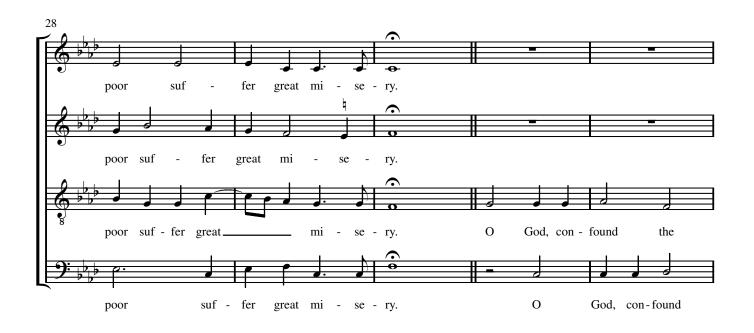


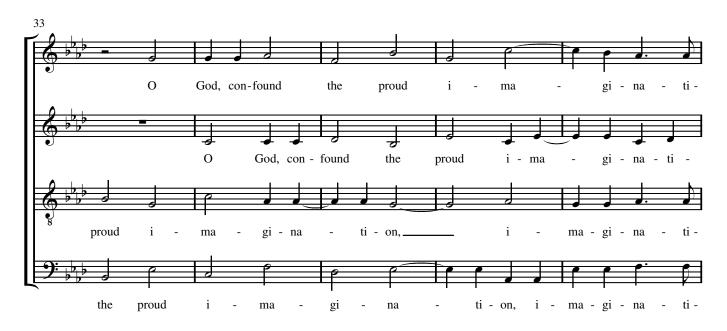
© Jason Smart 1998

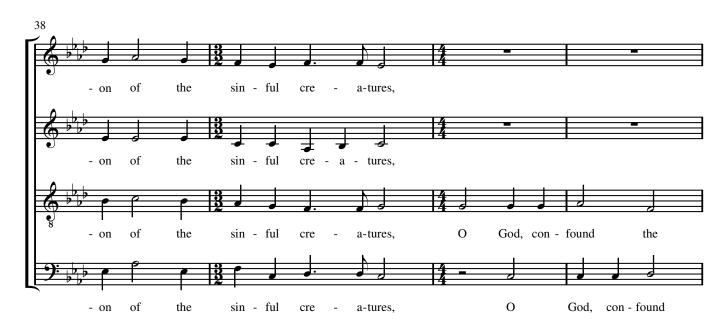


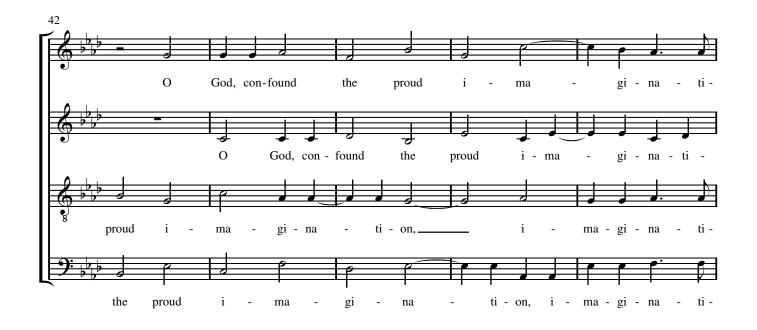


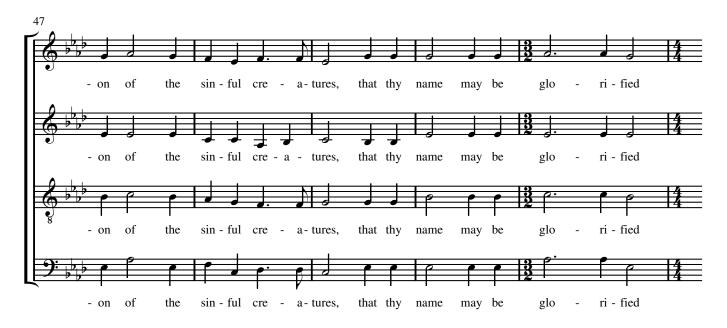


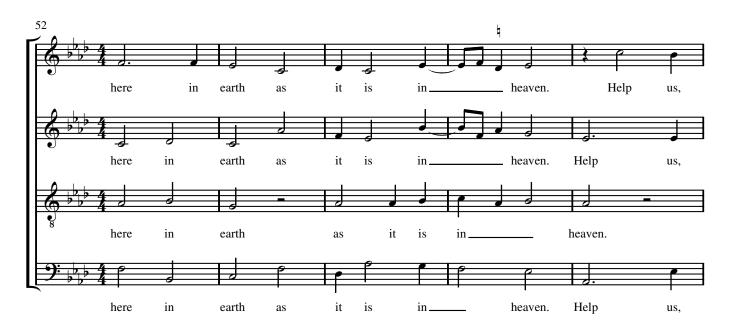


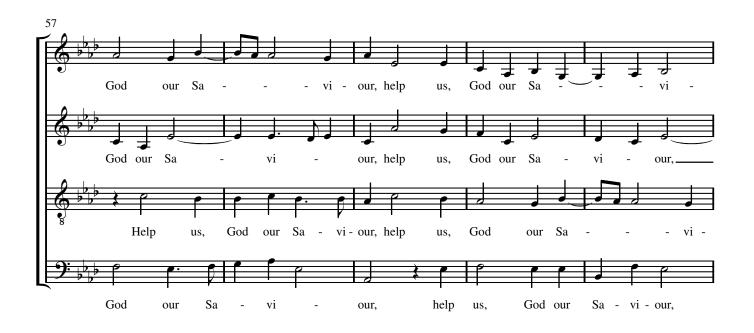


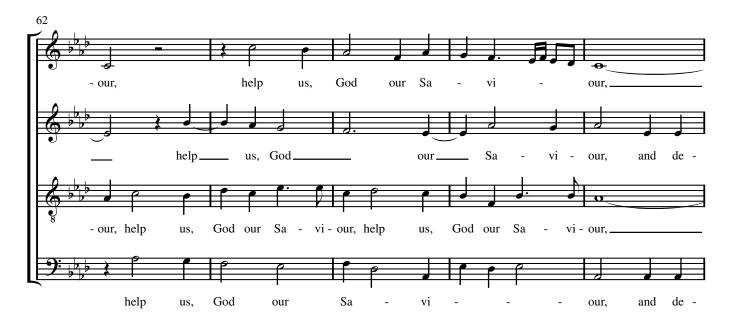


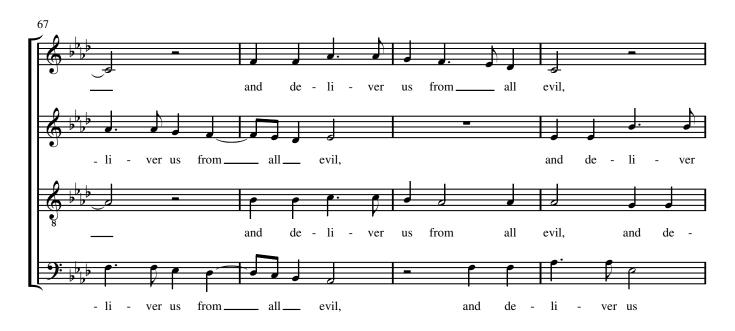


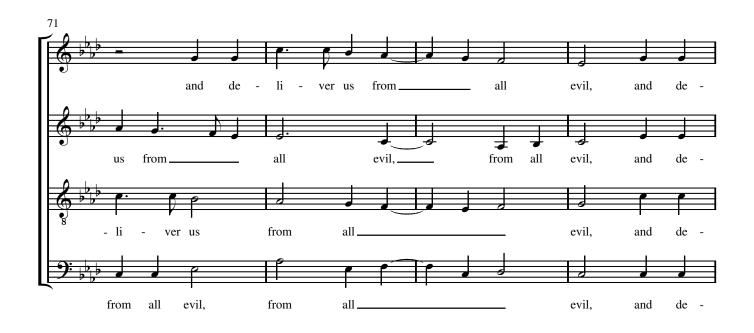


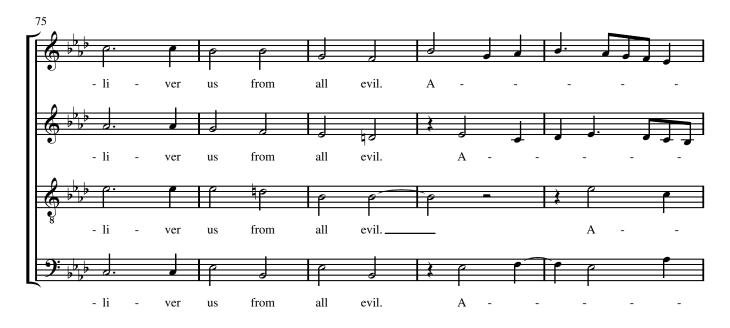














Editorial Conventions

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 C 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)	$f.26^{\nu}$	at end: F[inis] quod Feryng
30483	(B)	$f.28^{\nu}$	[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 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 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. $^{1}D =$ first note D in the bar.

Accidentals

25 B \flat for 1D / 52 Ct2 \flat for D / 74 T \sharp 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 1 A is a corrected crotchet / 75 B 2 C is a corrected quaver /

Other Readings

31–33 Ct1 mensuration symbol Φ above rests / 34 Ct2 mensuration symbol Φ above 1C / 40–42 Ct1 mensuration symbol Φ above rests / 43 Ct2 mensuration symbol Φ before 1C / 46 Ct1 $^1A^2A$ are both crotchets, but cf. bar 37 / 79 Ct2 T the consecutive unisons appear not to be a scribal corruption /