



Pelham Humfrey

16-47 111

A Hymne to God the Father

(John Donne)

Original Compositions for Voice and Figured Bass

No. 6

Edited by / Herausgegeben von
Michael Tippett / Walter Bergmann

ED 11908

ISMN M-2201-1319-2

PREVIEW
Low Resolution

VOICE AND KEYBOARD

This collection contains songs which were composed for voice and figured bass (basso continuo). The editors are convinced that an adequate rendering of the figured bass by arranger and performer is essential for a real understanding of nearly 200 years of music (c. 1600—1770). In their opinion it is the underestimation of this problem which has hindered the true appreciation of numerous treasures of this period. 'Adequate rendering' of the figured bass means: composing the accom-

paniment in the style of the respective composer and work in the technique of the required instrument, and playing in proper balance with the solo parts.

The accompaniments in this collection are written for the harpsichord, but they will suit the piano as well. The pianist will adjust the piano to the tempo of the voice.

Apart from the correction of obvious errors, the original text is printed unchanged. Changes in brackets.

PELHAM HUMFREY

"A HYMNE TO GOD THE FATHER"

This composition of John Donne's is taken from Playford's *Harmonia Sacra* Vol. 1, 1654. The original key is G minor.

It is doubtful whether the first stanza of the last stanza is major or minor. The edition of Purcell, gives a major chord, which the 1654 and the 1664 editions clearly correct to a minor chord. The editors have decided in favour of the minor chord. They feel obliged, however, to give here the original text.

1st ed.

1654

1664

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2nd ed.

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(In all three editions the doubtful chord occurs at the beginning of a new line, as shown above).

Note for the accompanist: On a piano or harpsichord, tied bass notes can and should be repeated at each new chord.

MICHAEL TIPPETT
WALTER BERGMANN

A HYMNE TO GOD THE FATHER

(John Donne)

Arranged from the figured bass by
Michael Tippett and Walter Bergmann

PELHAM HUMFREY
(1647-1674)

(Not too slow)

(p)

VOICE

Wilt thou for-give that sin I run which

KEYBOARD

(pp)

is my sin though I am before? Wilt thou for-give those

(p)

(pp)

though which I run, and do run still, though still I do de -

v (mf)

plore? When thou hast done, thou hast not done, for _____ I have more.

(p col canto)

(p)

Wilt thou for-give that sin by which I was brought low, and made my sin their

(pp)

door? When thou hast done, thou hast not done, for _____

that which I did shun a year or two:—

v (mf)

but wallow'd in, a score? When thou hast done, thou hast not done for _____

(p col canto)