

OXFORD PSALMODY

The Fourteenth Church Visitation within the Diocese of Oxford and its Environs *“Twixt Glyme & Cherwell”*

Saturday 31 August 2013

- 10.00 am St Michael & All Angels, Great Tew
- 11.20 am St James, Nether Worton
- 12.30 pm for 12.45 pm Lunch at the White Horse Inn, Duns Tew
- 2.00 pm St Mary Magdalene, Duns Tew
- 3.00 pm Holy Trinity, Over Worton
- 4.00 pm Tea at Sandford St Martin Village Hall
- 5.15 pm St Martin, Sandford St Martin

Table of Contents

<u>Page</u>	<u>Name</u>	<u>Composer</u>	<u>First Line</u>
1	Advent	John Wall Calcott	Let Zion and her sons rejoice
3	Gibraltar	W J White	On Jordan's bank the Baptist cries
5	Psalms 105 NV - Woodhouse	John Arnold	O render thanks and bless the Lord
7	Psalms 39 OV	Joseph Key	Lord, number out my life and days
9	Shropshire Funeral Hymn	Jno. Symons	Weep not for me ye standers by
10	Once upon my cheek	John Wall Calcott	Once upon my cheek
15	Church Street - Major	John Moreton	God moves in a mysterious way
16	Church Street - Minor	John Moreton	Ye fearful saints, fresh courage take
17	Nehemiah	William Arnold	Talk with us Lord, thyself reveal
19	Mount Ephraim	Benjamin Milgrove	And am I born to die?

ADVENT

Isaac Watts Ps. 102

Dr J.W. Callcott

Treble

Alto

Tenor

Bass

Let Zi - on and her sons re -
Her dust and ru - ins that re -
The Lord will raise Je - ru - sa -

Let Zi - on and her sons re -
Her dust and ru - ins that re -
The Lord will raise Je - ru - sa -

8 Let Zi - on and her sons re -
Her dust and ru - ins that re -
The Lord will raise Je - ru - sa -

Let Zi - on and her sons, her sons re -
Her dust and ru - ins, ru - ins that re -
The Lord will raise, will raise Je - ru - sa -

Tr.

A.

T.

B.

4

joyce, Be - hold the pro - mised hour,
main Are pre - cious to our eyes,
lem And stand in glo - ry there,

joyce, Be - hold the pro - mised hour,
main Are pre - cious to our eyes,
lem And stand in glo - ry there,

8 joyce, Be - hold the pro - mised hour, Her God hath
main Are pre - cious to our eyes, These ru - ins
lem And stand in glo - ry there, Na - tions shall

joyce, Be - hold the pro - mised hour, the promised hour,
main, Are pre - cious to, are pre - cious to our eyes,
lem, And stand in glo - ry, stand in glo - ry there,

Dr John Wall Callcott's tune was first published in 1791 in The Psalms of David, upon which he collaborated with Dr Samuel Arnold.


Therein it appeared as Psalm 4, set to Watts's text: 'O Lord, that art my righteous judge, to my complaint give ear'. Callcott included it in his later publication, Church Psalmody, c. 1803, but it enjoyed greater popularity in New England as 'Advent', set to the words of Watts's Ps 102. This version of the tune comes from the Boston Handel and Haydn Society's

Collection of Church Music, 5th ed., published in 1827. Alto transposed down an octave.


© This arrangement Shelwin Music, Oxford, September 2009.

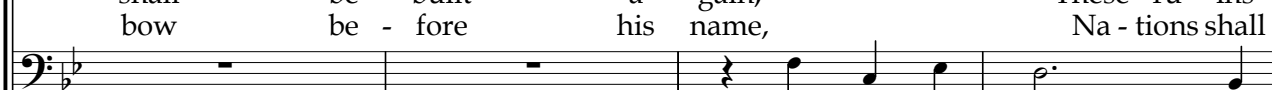
Advent page 2

8


Tr.  Her God hath heard her mourn - ing
These ru - ins shall be built a -
Na - tions shall bow be - fore his

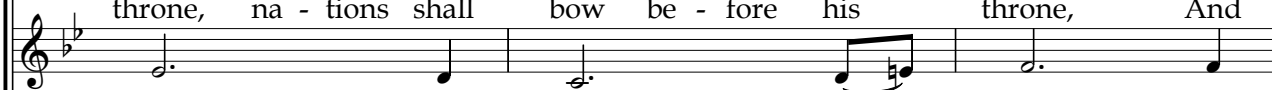
A.  Her God hath heard, hath heard her mourn - ing voice, And
These ru - ins shall, these shall be built a - gain, And
Na - tions shall bow, shall bow be - fore his throne, And

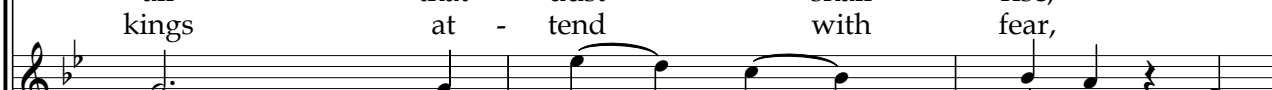
T.  8 heard her mourn - ing voice, Her God hath
shall be built a - gain, These ru - ins
bow be - fore his name, Na - tions shall

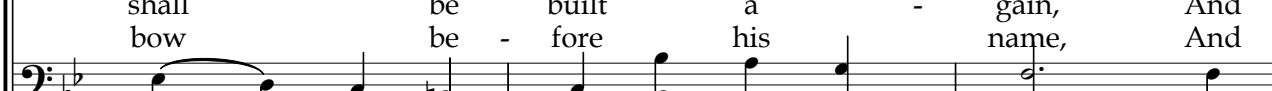
B.  Her God hath heard her
These ru - ins shall be
Na - tions shall bow be -

12

Tr.  voice, her God hath heard her mourn - ing voice, And
gain, these ru - ins shall be built a - gain, And
throne, na - tions shall bow be - fore his throne, And

A.  will ex - alt his power,
all that dust shall rise,
kings at - tend with fear,

T.  8 heard her mourn - ing voice, And
shall be built a - gain, And
bow be - fore his name, And

B.  mourn - ing voice, her mourn - ing voice,
built a - gain, be built a - gain,
fore his name, be - fore his name,

15

Tr.  will ex - alt his power, and will ex - alt his power.
all that dust shall rise, and all that dust shall rise.
kings at - tend with fear, and kings at - tend with fear.

A.  will ex - alt his power, and will ex - alt his power.
all that dust shall rise, and all that dust shall rise.
kings at - tend with fear, and kings at - tend with fear.

T.  8 will ex - alt his power, and will ex - alt his power.
all that dust shall rise, and all that dust shall rise.
kings at - tend with fear, and kings at - tend with fear.

B.  will ex - alt his power, and will ex - alt his power.
all that dust shall rise, and all that dust shall rise.
kings at - tend with fear, and kings at - tend with fear.

GIBRALTAR

C 171

C Coffin (in Latin) 1736, trans. J Chandler 1837

W J White

Treble

Alto

Air Tenor

Bass

On Jor-dan's bank the Bap-tist's cry An - noun - ces that the

8

⑦

Lord is nigh; A-wake and heark - en, for he brings Glad ti-dings of the

8

Glad

Glad

⑭

King of kings, Glad ti-dings of the King of kings, Glad ti-dings of the

ti - dings of the King of kings, Glad ti - dings of the King of kings, the

8

King of kings, Glad ti-dings of the King of kings, Glad ti-dings of the

ti - dings of the King of kings, Glad ti - dings of the King of kings, the

18

King of kings, Glad ti - dings of the King of kings.

8 King of kings, Glad ti - dings of the King of kings.

The musical score is for a four-part setting of the hymn. It features a soprano line (treble clef), an alto line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#). The melody is primarily in the soprano and alto parts, with the tenor and bass parts providing harmonic support. The lyrics are 'King of kings, Glad tidings of the King of kings.' and are repeated in the second system.

- | | |
|--|---|
| 1. On Jordan's bank the Baptist's cry
Announces that the Lord is nigh;
Awake and hearken, for he brings
Glad tidings of the King of kings. | 1. Jesus shall reign wheree'r the sun
Doth his successive journeys run;
His kingdom stretch from shore to shore
Till moons shall wax and wane no more. |
| 2. Then cleansed be every breast from sin;
Make straight the way for God within;
Prepare we in our hearts a home,
Where such a mighty Guest may come. | 5. People and realms of every tongue
Dwell on his love with sweetest song;
And infant-voices shall proclaim
Their early blessings on his name. |
| 3. For thou art our Salvation, Lord,
Our Refuge, and our great Reward;
Without thy Grace our souls must fade,
And wither like a flower decayed. | 6. Blessings abound wheree'r he reigns;
The prisoner leaps to lose his chains,
The weary find eternal rest
And all the sons of want are blest. |
| 4. Stretch forth thine hand, to heal our sore,
And make us rise and fall no more;
Once more upon thy people shine,
And fill the world with love divine. | 8. Let ev'ry creature rise, and bring
Peculiar honours to our King;
Angels descend with songs again,
And earth repeat the long Amen. |
| 5. To him who left the throne of Heaven
To save mankind, all praise be given;
Like praise be to the Father done,
And Holy Spirit, Three in One. | |

A setting of Psalm 72 by Isaac Watts

Music originally transcribed from a manuscript music book
once owned by Richard Herring of Marsh Gibbon, Bucks., by
John Williams of the west gallery quire, 'Vital Spark', of Malvern.
to the words "Jesus shall reign wheree'er the sun . . ."

This trans. © 2003 Shelwin Music, Oxford.

Woodhouse Tune

Psalm 105 NV

Tate & Brady A New Version of the Psalms of David, 1696

John Arnold, Leicestershire Harmony 2nd Ed, 1767

2 4 6

Tr
1 O ren - der thanks and bless the Lord,
2 Sing to his praise, in lof - ty hymns
5 The won - ders that his hands have wrought
8 His cov - 'nant he hath kept in mind

A
In - voke his sa - cred
His won - drous works re -
Keep thank - ful - ly in
For num - 'rous ag - es

T
8
1 O ren - der thanks and bless the Lord,
2 Sing to his praise, in lof - ty hymns
5 The won - ders that his hands have wrought
8 His cov - 'nant he hath kept in mind

B
In - voke his sa - cred
His won - drous works re -
Keep thank ful - ly in
For num - 'rous ag - es

7 8 10

Ac - quaint the na - tions with his deeds, the
Make them the theme of your dis - course, the
The right - eous stat - utes of his mouth, the
Which yet for thou - sand a - ges more, for

Name. Ac - quaint the na - tions with his
-hearse; Make them the theme of your dis -
mind; The right - eous stat - utes of his
past; Which yet for thou - sand a - ges

Ac - quaint the na - tions,
Make them the theme of,
The right - eous stat - utes,
Which yet for thou - sand,

Name. Ac - quaint the
-hearse; Make them the
mind; The right - eous
past; Which yet for

Woodhouse Tune - page 2

12 14 16

na - tions with his deeds;
 theme of your dis - course,
 stat - utes of his mouth,
 thou - sand a - ges more

deeds, — with his deeds;
 course, — your dis - course,
 mouth, — of his mouth,
 more, — a - ges more

8 na - tions with his deeds; His match -
 theme of your dis - course, And sub -
 stat - utes of his mouth, And laws —
 thou - sand a - ges more In equ -

na - tions with his deeds; His match - less deeds —
 theme of your dis - course, And sub - ject of —
 stat - utes of his mouth. And laws — to us —
 thou - sand a - ges more In equ - al force —

18 20 22 1. 2. 24

His match - less deeds pro - claim. pro - claim.
 And sub - ject of your verse. your verse.
 And laws — to us as - sign'd. as - sign'd.
 In equ - al force shall last. shall last.

His match - less, match - less deeds pro - claim pro - claim
 And sub - ject, sub - ject of your verse. your verse.
 And laws — to, laws — to us as - sign'd. as - sign'd.
 In equ - al, equ - al force shall last. shall last.

8 - less deeds pro - claim. pro - claim.
 - ject of your verse. your verse.
 — to us as - sign'd. as - sign'd.
 - al force shall last. shall last.

(deeds) — pro - claim. pro - claim.
 (of) — your verse. your verse.
 (us) — as - sign'd. as - sign'd.
 (force) — shall last. shall last.

Emendations:

Bars 11 & 12 originally minims GEFD. Alto and Tenor clefs used in original, Alto line written octave higher.

Reverse Common time signature. Text used was to Psalm XV (OV)

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Psalm 39 OV

P76 p1

Key's Funeral
from Ephraim Watson MS.

Joseph Key, bur. 20 Sept 1784

Treble

Alto

Tenor

Bass

5 Lord, num - ber out my life and days, Which yet I
6 For thou hast poin - ted out my life, In length much
13 Lord, hear my suit, and give good heed, Re - gard my
14 O spare a lit - tle, give me space My strength for

8

5 Lord, num - ber out my life and days, Which yet I
6 For thou hast poin - ted out my life, In length much
13 Lord, hear my suit, and give good heed, Re - gard my
14 O spare a lit - tle, give me space My strength for

* G in original
Original key Bb
Time signature in original Reverse Cut C
Notes are made as for untransposed copies

6

have not past, yet I have not past; So that I
like a span, length much like a span: My age is
tears that, re - gard my tears that fall; I so - journ
to re - store, strength for to re - store, Be - fore I

Which yet I have not, have not past;
In length much like a, like a span:
Re - gard my tears that, tears that fall;
My strength for to re - store, re - store,

8

have not past, yet I have not past; So that I
like a span, length much like a span: My age is
tears that, re - gard my tears that fall; I so - journ
to re - store, strength for to re - store, Be - fore I

Which yet I have not, have not past;
In length much like a, like a span:
Re - gard my tears that, tears that fall;
My strength for to re - store, re - store.

11

may be cer - ti - fied How long my life, How long my
noth - ing un - to thee; So vain is ev, So vain is
like a stran - ger here, As did my fa, As did my
go a - way from hence, And shall be seen, And shall be

How long my life
So vain is ev -
As did my fa -
And shall be seen,

17

life, How long my life shall last, How long my life shall last.
ev, So vain is ev - 'ry man! So vain is ev - 'ry man!
fa, As did my fa - thers all, As did my fa - thers all.
seen, And shall be seen no more, And shall be seen no more.

How long my life, my life shall last,
So vain is ev - ry, ev - ry man,
As did my fa - thers, fa - thers all,
And shall be seen, be seen no more,

8 life, How long my life shall last, How long my life shall last.
ev, So vain is ev - 'ry man! So vain is ev - 'ry man!
fa, As did my fa - thers all, As did my fa - thers all.
seen, And shall be seen no more, And shall be seen no more.

How long my life, my life shall last,
So vain is ev - ry, ev - ry man,
As did my fa - thers, fa - thers all,
And shall be seen, be seen no more,

From *Five Anthems, Four Collects, Twenty Psalm Tunes, . . . composed by Joseph Key, London.*

Printed for and sold by Mrs Eliz. Key, Nuneaton.

Also sold by Mr R Bird at Coventry; Mr Sharp at Warwick.

This trans. © Shelwin Music Edwin and Sheila Macadam. Tel: 01865 865773

SHROPSHIRE FUNARAL HYMN

Ps. the 15th

Treble

Weep not for me ye Stand - ers by which do be - set me Round

Alto

Tenor

Weep not for me ye Stan - ders by which do be - set me Round

Bass

8 % Last verse only

For in the Grave I now must Lye un - til the Trum - pet sound.

For in the Grave I now must Lye un - til the Trum - pet sound.

2 My life is like the dust or clay
Compared to the same,
My spirit shall return to rest
The place from whence it came.

3 I must be gone for ever now
And leave you here behind,
Until the Resurrection comes
And judgement to mankind.

4 When Christ comes riding on the clouds
To judge the world abroad,
Angels and saints crying aloud
Rise dead and meet the Lord.

NB Repeat last two lines of verse 4, with shortened 'dead', and pause.

From a manuscript entitled 'The Shropshire Harmony' by Thomas Owens
and therein attributed to Jno. Symons.

Once upon my cheek he said the roses grew

M32

Glee

Tenderly

mp

3

John Wall Callcott (1766-1821)

1st Treble

Once up-on my cheek he said the ro - ses grew, — But

2nd Treble

Once up-on my cheek he said the ro - ses grew, — But

Tenor

8 he said the ro - ses grew, But

Bass

But

6

dolce

now they're wash'd a - way — with the cold eve-ning dew, with the

dolce

now they're washed a - way — with the cold eve-ning dew, with the

8 now they're washed a - way with the cold eve-ning dew,

now they're washed a - way with the cold eve-ning dew,

9

12

cresc.

cold eve-ning dew, with the cold eve-ning dew, but now they're washed a -

cresc.

cold eve-ning dew, with the cold eve-ning dew, but now they're washed a -

cresc.

8 but now they're washed a -

cresc.

but now they're washed a -

15 *p* *mp* 18

- way with the cold eve-ning dew. For I wander through the night, when

- way with the cold eve-ning dew. For I wan-der through the

8 - way with the cold evening dew. For I

- way with the cold evening dew.

21

all but me have rest, when all have

night, when all but me have rest, when all have

8 wan-der through the night, when all, all but me have

For I wan der through the night, when all but me have

24 *espressivo* 27

rest, and the moon's soft beams fall pit- eous - ly up on my troub- led,

rest, my troub-led,

8 rest,

rest,

30

troub - led breast, up on my troub - -

troub - led breast, up on my troub - led

8 *espressivo*

And the moon's soft beams fall pit - eous - ly up - on my troub - led

33 36

- - - - led breast, up - on my troub - led breast.

breast, my troub - led breast, up - on my troub - led breast.

8 up on my troub - led breast.

breast, up on my troub - led breast.

39

mp Once up - on my cheek he said the ro - ses

mp Once up - on my cheek he said the ro - ses

mp 8 Once up - on my cheek he said the ro - ses grew,

Once up - on my cheek he said the ro - ses grew,

42

grew, the ro - ses grew, but now they're washed a -

grew, the ro - ses grew, but now they're washed a -

8 he said the ro - ses grew, but now they're washed a -

he said the ro - ses grew, but now they're washed a -

45

- way, but now they're washed a - way, a -

- way, but now they're washed a -

8 - way, but now they're washed a -

- way, but now they're washed a -

48

p *dolce* 51

- way with the cold eve - ning dew, with the cold eve - ning

- way with the cold eve - ning dew, with the cold eve - ning

8 - way with the cold eve - ning dew, with the eve - ning

- way with the cold eve - ning dew,

54

dew, with the cold eve-ning dew, but now they're washed a -

dew, with the cold eve-ning dew, but now they're washed a -

8 dew,

dolce

with the eve-ning dew, but now they're washed a -

57

dim.

- way, a - way with the cold eve - - - ning dew.

dim.

- way, with the cold eve - - - ning dew.

dim.

8 with the cold eve - ning dew.

dim.

- way, with the cold eve - ning dew.

This trans. taken from William Horsley, "A Collection of glees, canons and catches, composed by the late John Wall Calcott", edited [c. 1824] by William Horsley [1774-1858]. Vol 3, page 50.

The accompaniment added by Horsley, really only a reduction of the open score for use by keyboard, has here been omitted. Original key D major.

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CHURCH STREET. Major.

H 75 p.1

Hy: 34. D.R.S. vv. 1.2.(6)

William Cowper

John Moreton

Treble

Alto

Tenor

Bass

God moves in a mysterious way, His wonders to perform; He plants his footsteps in the sea And rides upon the storm.

form, His won-ders to per-form; He plants his foot-steps in the sea And

won - ders to per - form; He plants his foot-steps in the sea And

form, His won-ders to per-form; He plants his foot-steps in the sea And

won - ders to per - form; He plants his foot-steps in the sea

And rides up - on the storm, And rides up - on the storm. storm.

rides up - on the storm, And rides up - on the storm, And rides up - on the storm. storm.

rides up - on the storm, And rides up - on the storm, And rides up - on the storm.

And rides up - on the storm, And rides up - on the storm. storm.

- | | | |
|--|---|---|
| 1 God moves in a mysterious way,
His wonders to perform;
He plants his footsteps in the sea
And rides upon the storm. | 2 Deep in unfathomable mines
Of never-failing skill,
He treasures up His bright designs,
And works His sovereign will. | 6 Blind belief is sure to err,
And scan His work in vain;
God is His own interpreter,
And He will make it plain. |
|--|---|---|

John Moreton was leader of the music at the King's Street Chapel, Birmingham in the latter part of the 18th century. Opening in 1752, the site was originally the King's Theatre, and leased as a chapel from 1786. Church Street Major and Church Street Minor are complementary pieces to be sung to may have been the last hymn William Cowper wrote. These tunes were not published during Moreton's lifetime (he is said to have died in 1804), but first appeared in copies of Walker's Companion to Rippon's Tune Book in the second decade of the 19th century. It has been suggested that the title reflects the juxtaposition of the two principal churches of Birmingham at the end of the 18th century - St Philip's (1715) and St Paul's (originally built as a chapel in 1772), and the name of the street that connected them - Church Street. Which was major and which was minor is open to discussion.

CHURCH STREET. Minor.

H 75 p.2

Hy: 34. D.R.S. vv. 3.4.(5)

William Cowper

John Moreton

Treble

Alto

Tenor

Bass

Ye fear - ful saints, fresh cour - age take; The clouds ye

Ye fear - ful saints fresh cour-age take; The clouds ye

Ye fear - ful saints fresh cour-age take; The clouds ye

Ye fear - ful saints fresh cour-age take; The clouds ye

(26)

so much dread Are big with mer - cy and shall break In

so much dread Are big with mer - cy and shall break

so much dread Are big with mer - cy and shall break

so much dread Are big with mer - cy and shall break In

(32)

bles-sings on your head, In bles-sings on your head, In bles-sings on your head.

In bles - sings on your head, In bles-sings on your head.

In bles-sings on your head, In bles-sings on your head.

bles-sings on your head, In bles-sings on your head, In bles-sings on your head.

3 Ye fearful saints, fresh courage take;
The clouds ye so much dread
Are big with mercy, and shall break
In blessings on your head.

4 Judge not the Lord by feeble sense,
But trust Him for His grace;
Behind a frowning providence
He hides a smiling face.

5 His purposes will ripen fast,
Unfolding every hour;
The bud may have a bitter taste,
But sweet will be the flower.

William Cowper

NEHEMIAH

H 117

Charles Wesley, 1740

William Arnold, 1807

Treble

1 Talk with us, Lord, Thy - self re - veal, while
 2 *With Thee con - ver - sing we for - get all*
 5 Let this my ev - 'ry hour em - ploy, till

Alto

Tenor

8

1 Talk with us, Lord, Thy - self re - veal, while
 2 *With Thee con - ver - sing we for - get all*
 5 Let this my ev - 'ry hour em - ploy, till

Bass

5

Tr.

here o'er earth we rove, while here o'er earth we rove;
time, all toil and care, all time, all earth we rove;
 I thy glo - ry see, till I thy glo - ry see;

A.

T.

8

here o'er earth we rove, while here o'er earth we rove;
time, all toil and care, all time, all earth we rove;
 I thy glo - ry see, till I thy glo - ry see;

B.

10

Tr.

Speak to our hearts and let us feel,
Lab - our is rest and pain is sweet,
 En - ter in - to my Mas - ter's joy,

A.

T.

8

Speak to our hearts and let us feel, the
Lab - our is rest and pain is sweet, if
 En - ter in - to my Mas - ter's joy, and

B.

NEHEMIAH page 2

14

Tr. *the kind - ling of thy
if thou my God art
and find my heav'n in*

A.

T. *kind - ling of thy love, the kind - ling of thy
thou my God art there, if thou my God art
find my heav'n in thee, and find my heav'n in*

B.

17

Tr. *love, the kind - ling of thy love.
there, if and thou my God thy art there.
thee, and find my heav'n in thee.*

A.

T. *love, the kind - ling of thy love.
there, if and thou my God thy art there.
thee, and find my heav'n in thee.*

B.

3 Here, then, my God, vouchsafe to stay,
And bid my heart rejoice;
My bounding heart shall own Thy sway,
And echo to Thy voice.

4 Thou callest me to seek Thy face,
'Tis all I wish to seek;
To attend the whispers of Thy grace,
And hear Thee inly speak.

This version of William Arnold's 'Nehemiah' was found in a Welsh ms book now in our possession.
William Arnold was a shipwright from Portsea, Hants., and Nehemiah was included in his only publication:
Original Psalm & Hymn Tunes, 1804-09.

The HTI lists three versions of the tune, which appears in seven publications up to 1820, two of them in the USA.

Although set to four different texts over the years, this Welsh version had no words,
so we have used Arnold's original text by Charles Wesley. HTI 11794a.

© Sheila and Edwin Macadam, Shelwin Music, Oxford, October 2008.

Mount Ephraim

H 87

Charles Wesley, 1753

Benjamin Milgrove

Treble

1. And am I born to die? To lay

Alto

2. A land of deep - est shade, Un - pierc'd

Air

Tenor

3. Soon as from earth I go, What will

Bass

4. Wak'd by the trum - pet sound I from

this bo - dy down, And must this trem - bling

by hu - man thought; The drear - y reg - ions

be - come of me? E - ter - nal hap - py -

the grave shall rise; And see the Judge with

spi - rit fly In - to a world un - known.

of the dead, Where all things are for - got.

- ness or woe, Must then my por - tion be!

glo - ry crown'd, And see the flam - ing skies!

Jacob's Symphony

Sym.