

Sy[mphony]. Oboys.

Thomas Collins

Andante, Moderato.

8 Bassoon

7

13

21

Tr

1 O what a hap - py thing it is, and joy - ful
 2 Tis like the pre - cious oint - ment that was pour'd on
 3 And as the low - er ground doth drink the dew of
 4 E'en so the Lord doth pour on them his bless - ings

Cou

Ten

1 O what a hap - py thing it is, and joy - ful
 2 Tis like the pre - cious oint - ment that was pour'd on
 3 And as the low - er ground doth drink the dew of
 4 E'en so the Lord doth pour on them his bless - ings

B

B

26

for to see, Breth - ren to dwell to - geth - er in friend -
Aar - on's head, Which from his beard down to his skirts of
Her - mon's Hill, And Si - on with his sil - ver drops, the
ma - ni - fold, Whose heart and minds sin - cere - ly do, this

Repeat the last eight bars
of the first Symphony.

32

-ship and u - ni - ty! friend - ship and u - ni - ty! -ty!
his rich gar - ment spread, of his rich gar - ment spread. spread.
fields with fruit doth fill, the fields with fruit doth fill. fill.
knot fast keep and hold, this knot fast keep and hold. hold.

Repeat the last eight bars
of the first Symphony.

In the manuscript additions to a choir book which once belonged to the Society of Singers at St Nicholas, Warwick, dated 1815 (Warwick Record Office, Ref: DR/397/76) two pieces of music stand out from the rest because the hand in which they are written is strikingly different - more upright and more precise. However, this setting of Psalm 133 is both untitled and with no indication as to text, nor indeed source. Temperley's HTI indexes the tune twice; using the treble incipits he credits this to Thomas Collins of Nuneaton, 'Collection of Anthems and Psalms', 1790, and using the tenor incipits he traces this back to two sources in 1789 - William Dixon of Guildford, 'Psalmodia Christiana', and Thomas Williams of London 'Psalmodia Evangelica'.

Whilst teaching at Oxford in 1926, W A Pickard-Cambridge (Dec. 14, 1879 - Mar. 4, 1957) published a Collection of Dorset Carols which, in his words, 'he hoped would help both to deepen and to widen the appreciation of the singularly healthy and (he believed) peculiarly English attitude towards Christmas and its story which the carols express'. No 39 of that Collection is entitled 'Come all with us, harmonious tongues', under which to the left there is the name of the tune, "BROMSGROVE", and on the right hand side of the page the single attribution - Collins. This, though tidied up somewhat, is undoubtedly Collin's tune, called by others 'Broomsgrove,' as he himself in 1790 only entitled it 'PSALM CXXXIII.' The words, as in its title, are presumed to be those which were set in the manuscript from which he took both tune and words, from Puddletown in Dorset, the fate of which may have been a bomb in WW2.

The tune (in the tenor) can also be found in the Marsh Gibbon (Bucks.) manuscripts, using the words as set here.