

London Gallery Quire 650


Paraphrased by Isaac Watts (1674–1748)

My Shepherd will supply my Need
Psalm 23

Stamford (1792), by Samuel Grigg
Edited by Nicholas Markwell


Andante [♩ = 96]

Soprano [Air]




1 My Shep-herd will sup - ply my Need, Je - ho - vah is his Name ;
2 When I walk thro' the Shades of Death, Thy Pre - sence is my Stay ;
3 The sure Pro - vi - sions of my God At - tend me all my Days ;

Alto




Tenor



1 My Shep-herd will sup - ply my Need, Je - ho - vah is his Name ;
2 When I walk thro' the Shades of Death, Thy Pre - sence is my Stay ;
3 The sure Pro - vi - sions of my God At - tend me all my Days ;

Bass



8



In Pas - tures fresh he makes me feed, Be - side the liv - ing Stream.
A Word of thy sup - port - ing Breath Drives all my Fears a - way.
O may thy House be mine A - bode, And all my Work be Praise !



Tenor



8 In Pas - tures fresh he makes me feed, Be - side the liv - ing Stream.
A Word of thy sup - port - ing Breath Drives all my Fears a - way.
O may thy House be mine A - bode, And all my Work be Praise !



He brings my wan - d'ring Spi - rit back, When I for - sake his Ways ;
Thy Hand, in sight of all my Foes, Doth still my Ta - ble spread ;
There would I find a set - tled Rest, (While o - thers go and come)

And leads me, for his Mer - cy's sake, In Paths of Truth and
My Cup with Bless - ings o - ver - flows, Thine Oil a - noints my
No more a Stran - ger, or a Guest, But like a Child at

Grace, In Paths of Truth and Grace.
Head, Thine Oil a - noints my Head.
Home, But like a Child at Home.

My Shepherd will supply my Need is the second of three metrical paraphrases of Psalm 23 by Isaac Watts, in Common Metre (the others being in Long and Short Metre) published in *The Psalms of David, Imitated in the Language of the New Testament, And apply'd to the Christian State and Worship*, 1719.

Samuel Grigg's tune *Stamford* was published to Watts's text in John Rippon's *A Selection of Psalm and Hymn Tunes*, 1792, in three parts, the upper parts of which are printed in the Treble clef without specifying the vocal allocation. The question of whether Grigg's original was in three or four parts cannot be answered with absolute certainty, but Rippon does provide a small number of clues in his preface, where he address the question of three or four-part versions in general terms :

“ When this Work was first made known to the Public, it was found to be the wish of some Person both in Town and Country, to have the Tunes set in Four Parts, while others thought that Three Parts were sufficient ; but the Selection being intended for general use, it appeared eligible to adopt a plan which might suit both, without increasing the Price or Size of the Book. Many of the Pieces in this Volume were originally composed in Three Parts, and consequently must have undergone considerable alteration, had a Fourth Part been added to them with any propriety. Others, made in Four Parts, would have lost much of their beauty (when sung by a Choir) had One of the Parts been omitted.

“ In all the Four-Part Tunes which would admit of an agreeable Second Treble, it has been preferred, as in the general it may be sung by Men where Treble voices are deficient ; but in a few Tunes that called for the Tenor, rather than a Second, the Tenor is put in its proper Cliff : namely, the C Cliff, and so is the Alto in all the Four-Part Tunes, that Ledger Lines might be avoided as much as possible ; but in all the Tunes of Three Parts, the G Cliff is made use of, the upper part of such being, in general, a compound of all the inner Parts. The Air is placed next the Bass in all the Three-Part Tunes, and such with Four Parts as have a Second, in order to comply with custom ; yet in such tunes as have a Tenor, the Air is placed at the Top (agreeable to the original method) that a uniformity of Parts might be preferred.

This can be applied to *Stamford* to try and ascertain what its original form might have been. The clefs used are the G clef for both upper parts, the second being indicated as the Air. The Air is placed next to the Bass and not on the top stave, therefore neither of the upper parts are a Tenor part. It may be deduced from this that the correct allocation of parts is therefore Alto, Treble [Air], and Bass. As to whether *Stamford* was originally in three or four parts, the comment that “in all the Tunes of Three Parts, ... the upper part of such being, in general, a compound of all the inner Parts ” suggests that the Alto part is not an original part, but a compound of two other parts. The Alto part has a wide compass ranging from (in the original key of D) from f sharp to b' flat. My conclusion is that *Stamford* was originally in four parts, with only the (Treble) Air and Bass being original. The Alto in Rippon is therefore likely to be a composite of two parts now missing : the original Alto and Tenor.

Grigg's tune, in common with many others of its time, made its way across the Atlantic Ocean to America. It was published in a Northampton (Massachusetts) collection by Timothy Olmsted in 1805, entitled *The Musical Olio*. This version is in four parts : Treble, Alto, Tenor and Bass, with the Air being in the Tenor. The Air and Bass are almost identical with Rippon, but the Treble and Alto parts are very different, so much so that they cannot be derived from the same source as Rippon's version. The Alto part, in particular, is full of basic errors—whether mistranscriptions or printing errors one cannot say—which cannot represent the composer's true intentions, which are better served by the three-part version in Rippon. However, the Alto part does prove somewhat challenging, as the tessitura lies uncomfortably low for many singers today, particularly when transposed down by a tone as in the previous edition (LGQ 296).

An alternative option is to give the Alto part to the Tenors (who would otherwise sing the Air with the Sopranos), but this then leaves the altos with no part to sing. This editon attempts to provide an acceptable four-part solution, by transposing down a major third, allocating the former Alto part in Rippon to the Tenor, and editing the Alto part in *The Muiscal Olio* to provide an alternative coherent part.

Editorial emendations :

Tenor, bar 3 note 3 and bar 4 note 1 : Rippon has a *divisi* here—the lower notes are crotchet and minim f'.

Tenor, bar 14, notes 1–3 are from *The Musical Olio*. Rippon has a crotchet c'.

Tenor, bar 18, notes 3 and 4 are from *The Musical Olio*. Rippon has a crotchet d'.

Bass, bar 22, note 4 : both notes (full-sized) are in *The Musical Olio*. Rippon has only the lower note.

Tenor, bars 25 note 3 and bar 26 note 1 : Rippon has a *divisi* here—the lower notes are crotchet and minim f'.

Bars 29 and 30 : the rebarring is editorial, to make the hemiola explicit. In the bass, the original dotted minim and crotchet Bs are not tied.

The editorial emendations to the Alto part from *The Musical Olio* are too numerous to list in detail here, but in summary, effect the following bars :

1–4, 6, 11–13, 17–19, 23, 32 and 33.