

London Gallery Quire 714

Joy to the World ; the Lord is come
Psalm 98 v. 4–9

Paraphrased by Isaac Watts (1674–1748)

Comfort, attributed as being 'Partly from J.[ames] Leach' (1761–98)

The Psalms of David Imitated in the Language of the New Testament (1719) in Charles Rider's *Psalmody Britannica*, Volume 4 (c. 1831)

Espressivo [$\text{♩} = 96$]

Soprano
[Air]

1. Joy to the World ; the Lord is come ; Let Earth re - ceive her King :
2. Joy to the Earth, the Sa - viour reigns ; Let Men their Songs em - ploy ;
3. No more let Sins and Sor - rows grow, Nor Thorns in - fest the Ground :
4. He rules the World with Truth and Grace, And makes the Na - tions prove

Alto

Tenor

Bass

8

S

Let ev - ery Heart pre - pare him Room, And
While Fields and Floods, Rocks, Hills and Plains Re -
He comes to make his Bless - ings flow Far
The Glo - ries of his Right - eous - ness, And

A

The origin of the tune *Comfort* is unknown. It appeared in several books in the early 1830s, with the earliest being in volume 4 of Charles Rider's *Psalmody Britannica*. The first four volumes are undated, but the fifth is dated 1832, therefore the fourth volume may well have been issued in 1831. The version of the tune there is almost identical to the modern form, the differences being 1) the dotted rhythms in the fourth line of text, 2) the first crotchet of bar 17 being an F# instead of a D, and 3) the extra repetition of words in bars 17 and 18. This is preferable, as it avoids the necessity of splitting the text of the fourth line e.g. 'And Won- and Wonders of his Love.'

In *Psalmody Britannica*, *Comfort* is attributed as being 'Partly from J. Leach'. This is most likely to be James Leach, but to date, a search of the Hymn Tune Index by incipit has not revealed other tunes that match any phrase of *Comfort*. Either Charles Rider was mistaken, or the tune may have derived from a non-strophic setting by Leach (possibly an anthem)

By 1836 the tune crossed the Atlantic to America, where it was published by Lowell Mason in *Occasional Psalm and Hymn Tunes*, No. 3. He made the now familiar changes to the tune, renamed it *Antioch*, and credited it as being 'Arranged from Handel'. He was not the first to attribute it to Handel ; William Holford had done so in *Voce di Melodia* two or three years earlier. Mason was the first to link the tune with Isaac Watts' paraphrase of Psalm 98, vv. 4–9. Although now universally associated with this text, Watts did not think of this as being a Christmas carol. He was a Calvinist Independent, who did not celebrate Christmas Day (or indeed any holy day) except Sunday.

13

S
Heaven and Na - ture sing, And Heaven and Na - ture sing, And
-peat the sound-ing Joy, Re - peat the sound-ing Joy, Re -
as the Curse is found, Far as the Curse is found, Far
Won - ders of his Love, And Won - ders of his Love, And

A
And Heaven and Na - ture sing, And Heaven and Na - ture
Re - peat the sound-ing Joy, Re - peat the sound-ing
Far as the Curse is found, Far as the Curse is
And Won - ders of his Love, And Won - ders of his

B
And Heaven and Na - ture sing, And Heaven and Na - ture
Re - peat the sound-ing Joy, Re - peat the sound-ing
Far as the Curse is found, Far as the Curse is
And Won - ders of his Love, And Won - ders of his

17

S
Heaven and Na - ture sing, And Heaven and Na - ture sing.
-peat the sound-ing Joy, Re - peat the sound-ing Joy.
as the Curse is found, Far as the Curse is found.
Won - ders of his Love, And Won - ders of his Love.

A
sing, And Heaven and Na - ture sing.
Joy, Re - peat the sound-ing Joy.
found, Far as the Curse is found.
Love, And Won - ders of his Love.

T
sing, And Heaven and Na - ture sing.
Joy, Re - peat the sound-ing Joy.
found, Far as the Curse is found.
Love, And Won - ders of his Love.

B
sing, And Heaven and Na - ture sing.
Joy, Re - peat the sound-ing Joy.
found, Far as the Curse is found.
Love, And Won - ders of his Love.

Editorial emendations :

Transposed down a semitone with note values doubled. The original time signature was 2/4.

The second half of the first line of text e.g. 'the Lord is come' in the melody was originally b' a' g' f#'. This has been transposed down an octave and allocated to the tenor, with the original tenor part given to the alto.