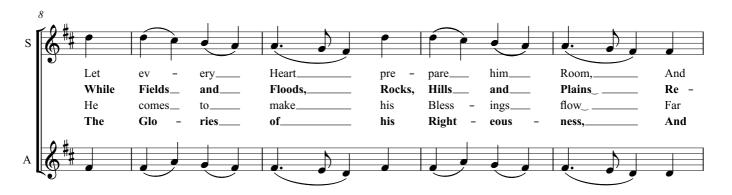
London Gallery Quire 714

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 *Psalmodia Brittanica*, Volume 4 (c. 1831)



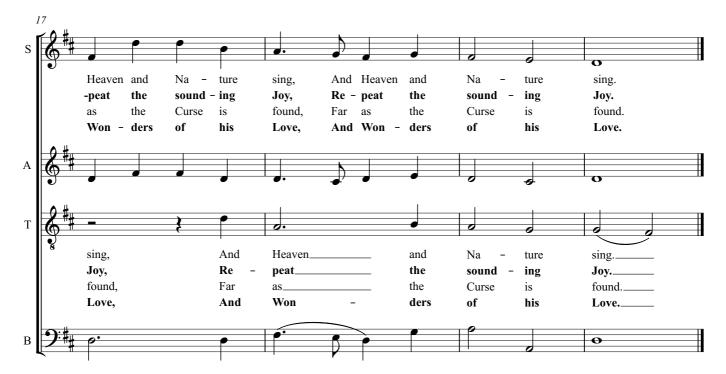


The origin of the tune *Comfort* is unknown. It appeared in several books in the early 1830s, with the earliest being in volume 4 of Charles Rider's *Psalmodia Brittania*. The first four volumes are undated, but the fifth is dated 1832, therefore the fourth volume may well have been issued in 1831. The 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 *Psalmodia Brittania*, *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' praphrase 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.





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.