

Robert Robinson, 1758

Amended by Martin Madan, 1760

87. 87. D.

Hallelujah

Transcribed from *Wyeth's Repository, Part Second*, 1813.

F Major

Wyeth's Repository, Part Second, 1813

{ Come, thou fount of every blessing, Tune my heart to sing Thy grace! } Teach me some melodious sonnet, Praise the mount, I'm fixed upon it,
{ Streams of mercy, never ceasing, Call for songs of loudest praise. } Sung by flaming tongues above; Mount of God's unchanging love.

A folk hymn (Jackson 1953a no. 101, Lowens 1964).

First published in *Wyeth's Repository, Part Second* (1813), for two voices, as above. This was reprinted in Metcalf's *Kentucky Harmonist* (1818) and *The Missouri Harmony* (1820), both in the same two-part version. It was rearranged by Deodatus Dutton as *Good Shepherd* in *The Christian Lyre*, 1830, again for two parts. John H. Hickock in his *Sacred Harp* (1832) copied *Good Shepherd* from *The Christian Lyre*, changing the tune slightly but restoring the original words – the first time the composition begins to look like the hymn tune *Nettleton* of modern hymn books. The tune was arranged for three parts by Joseph Funk in his *Compilation of Genuine Church Music* (1832), as above; this has been repeated in many editions of *Harmonia Sacra* to the present, acquiring an Alto part in 1869.

In four-part two-staff SATB format with European harmony, It acquired the name *Nettleton* before the 1850s; it appeared in *Temple Melodies* in 1851 – published by Lowell Mason, Jr., which suggests that Lowell Mason, Sr., may have had a hand in applying the name *Nettleton* to this tune. (Asahel Nettleton was an influential religious figure and compiler of a popular book of hymns, *Village Hymns for Social Worship* (1824), but without music.) The tune appeared in *The Plymouth Collection* (1855) as *Bartimeus*, with the John Newton words, *Mercy, O thou Son of David*. Bliss and Sankey, *Gospel Hymns and Sacred Songs* [No. 1] (1875) say *Nettleton* is an "Old Melody, 1812."