

Charleston

Robert Robinson, 1758

87. 87. D.

Transcribed from *The United States Sacred Harmony*, 1799.

F Major

Amos Pilsbury, 1799

Tr. 1. Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mer-cy, ne-ver ceasing, Call for songs of lou-dest praise.

C. 2. Teach me some melodious sonnet, Sung by fla-ming tongues above. Praise the mount, I'm fixed upon it, Mount of thy re-dee-ming love!

T. 3. Here I'll raise my E-be-ne-zer; Hi-ther by thy help I'm come. And I hope, by thy good mea-sure, Safe-ly to ar-rive at home.

B. 4. Je-sus sought me when a stranger Wandering from the fold of God; He, to res-cue me from danger, In-ter-posed his pre-cious blood.

A folk hymn, first published by Pilsbury in 1799, deriving from earlier oral or manuscript sources (Jackson 1953b, No. 80; David Music 1995).

The complex history of this tune is described in David Music (1995).

This tune was arranged to three parts by Allen Carden and others in *Western Harmony* (1824), as *Charlestown*, with different words (John Newton, "Mercy, O thou son of David"). Carden's version then was reprinted in William Walker's *Southern Harmony* (1835), p. 23, and reprinted in *The Sacred Harp* (1844), p. 52.

This tune was also arranged to two parts (Tenor-Bass) in Joshua Leavitt's *Christian Lyre* (1830), as *Bartimeus*, with the same words as Carden. Leavitt's version was then expanded to four parts by William Hauser in *The Hesperian Harp* (1848); except for the Tenor part, Hauser's arrangement is different from Pilsbury's.

This tune was also arranged to three parts by Joseph Funk in *Compilation of Genuine Church Music* (1835), as *Charleston*, but with different words (John Wingrove, "Hail, my ever-blessed Jesus").