

Dr Watts Hymn XIV, Bk 2

Daniel Read

Tr.

1 Wel - come sweet day of rest, that saw the Lord a -  
 2 *The King him - self comes near, and feasts his saints to -*  
 3 One day a - midst the place where our dear God hath  
 4 *My will - ing soul would stay in such a frame as*

A.

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Ten.

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B.

5

rise; Wel - come to this re - viv - ing breast, and these re -  
*day; Here we may sit and see him here, and love and*  
 been, Is sweet - er than ten thou - sand days, of plea - sur -  
*this, And sit, and sing her - self a - way to ev - er -*

rise; Wel - come to this re - viv - ing breast, and these re -  
*day; Here we may sit and see him here, and love and*  
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*this, And sit, and sing her - self a - way to ev - er -*

9

1 2

come to this re - viv - ing breast, and these re - joic - ing eyes. eyes.  
*we may sit and see him here, and love and praise, and pray. pray.*  
 sweet - er than ten thou - sand days of plea - sur - a - ble sin. sin.  
*sit and sing her - self a - way, to ev - er - last - ing bliss. bliss.*

viv - ing breast, and these re - joic - ing eyes. eyes.  
*see him here, and love and praise, and pray. pray.*  
 thou - sand days of plea - sur - a - ble sin. sin.  
*self a - way, to ev - er - last - ing bliss. bliss.*

these re - joic - ing eyes. eyes.  
*love and praise and pray. pray.*  
 plea - sur - a - ble sin. sin.  
*ev - er - last - ing bliss. bliss.*

joic - ing eyes, and these re - joic - ing eyes. eyes.  
*praise, and pray, and love and praise, and pray. pray.*  
 a - ble sin, of plea - sur - a - ble sin. sin.  
*last - ing bliss, to ev - er - last - ing bliss. bliss.*

This setting of Lisbon is based on a variant from a Welsh ms. source, post-1815, now owned by Sheila and Edwin Macadam, and one from the Ephraim Watson ms., post-1831, of Suffolk origins.

The original version was composed by Daniel Read, combmaker of Connecticut, and first appeared in his publication, *The American Singing Book*, Newhaven, 1785. The Watson ms. sets the tune to 'Come We That Love the Lord', but Watts's Hymn 14, Book 2, is preferred here.

Lisbon appeared set to this latter text in over 100 different publications up to 1820, with very few exceptions. By 1820, the fugue in the second section had been edited from the piece,

Dyer's *Two Hundred and Fifty Approved Psalm and HymnTunes*, Baltimore, 1820, entitles it 'Lisbon S.M. [without the fugue.]'. In later 'shape-note' compilations, including

*The Sacred Harp*, further editing has seen the tempo altered to 3/2.

First appeared in England in Walker's *Companion to Dr Rippon's Tune Book*, London, 1811.