

Why should we start and fear to die?

Richard Taylor

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DISOLUTION

Why should we start and fear to die? What tim-'rous worms we mor-tals are! Death
The pains, the groans, the dy-ing strife Fright our ap-proach-ing souls a-way; Still
Oh! if my Lord would come and meet, My soul should stretch her wings in haste, Fly

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is the gate of end-less joy, And yet we dread to en-ter there.
we shrink back a-gain to life, Fond of our pri-son and our clay.
fear-less through death's i-ron gate, Nor feel the ter-rors as she pass'd.

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Notes: The order of staves in the source is the same as given here: the topmost part and the third stave down (which carries the air) are both printed in the source in the treble clef, with no indication of octave. The topmost stave has been treated as a soprano part here, and the third stave down (air) as a tenor part. The alto and tenor parts in bar 4, given here as a crotchet slurred to a minim, are both printed in the source as a small crotchet grace note slurred to a full-sized dotted minim. The soprano notes on bar 6, beat 3 and bar 7, beats 1-2, given here as C and B \flat , are printed in the source as the B \flat and A respectively, one degree of the scale lower. The soprano notes on beats 1-2 of bar 13 are printed in the source as a crotchet B \flat slurred to a quaver B \flat and a quaver A.

The slur between beats 1 and 2 of the bass part in bar 14 is absent from the source and has been added editorially.

The first verse only of the text is underlaid in the source, with the further two verses given here printed after the music.

The bass notes on bar 1 beat 3, bar 4 beat 1, and bar 12 beat 3 are figured with sharps underneath in the source, but no other bass figuring is given. A cautionary natural is printed before the alto F in bar 6 in the source.