

**Abraham Maxim,
Universalist Composer**



“Hallowell,”
“New Durham” / “Hatfield,”
and “Portland”



with texts by
Isaac Watts and
Abner Kneeland



edited by Dan Harper
Palo Alto, California:
Unitarian Universalist Church of Palo Alto, 2016

Hallowell

Isaac Watts,
"Prayer of the Afflicted"

$\text{♩} = \text{c. } 60$

Soprano

1. As on some lone-ly build-ing's top The spar - row makes her moan,
2. My soul is like a wil - der - ness, Where beasts of mid - night howl;

Alto

1. As on some lone-ly build-ing's top The spar - row makes her moan,
2. My soul is like a wil - der - ness, Where beasts of mid - night howl;

Tenor

Melody is in the tenor.

1. As on some lone-ly build-ing's top The spar - row makes her moan, Far
2. My soul is like a wil - der - ness, Where beasts of mid - night howl; There

Bass

1. As on some lone-ly build-ing's top The spar - row makes her moan, Far from the tents of
2. My soul is like a wil - der - ness, Where beasts of mid - night howl; There the sad ra - ven

Piano for rehearsal.

The first system of the musical score for 'Hallowell' features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as approximately 60 beats per minute. The lyrics are arranged in two verses. The piano part provides harmonic support with chords and a simple melodic line.

S

7 Far from the tents of joy and hope, I sit _____ and the grieve _____ a -
There the sad ra - ven finds her voice, And there _____ the scream - ing

A

Far from the tents of joy and hope, I sit and grieve a -
There the sad ra - ven finds her place, And there the scream - ing

T

8 from the tents of joy and hope, Far from the tents of joy and hope, I sit and grieve a -
the sad ra - ven finds her place, There the sad ra - ven finds her place, And there the scream - ing

B

joy and hope, I sit and _____ grieve a - lone, I sit and grive a -
finds her place, And there the _____ scream - ing owl, And there the scream - ing

7

The second system of the musical score continues the vocal parts and piano accompaniment. It includes lyrics for Soprano, Alto, Tenor, and Bass. The piano part continues with chords and a melodic line. The lyrics are arranged in two verses. The piano part provides harmonic support with chords and a simple melodic line.

12

S
1. 2.

lone. Far from the tents of joy and hope, I sit and grieve a - lone. -lone.
owl, There the sad ra - ven finds her place, And there the scream - ing owl. owl.

A
lone, Far from the tents of joy and hope, I sit and grieve a - lone. -lone.
owl, There the sad ra - ven finds her place, And there the scream - ing owl. owl.

T
8 lone, Far from the tents of joy and hope, I sit and grieve a - lone. -lone.
owl, There the sad ra - ven finds her place, And there the scream - ing owl. owl.

B
lone, Far from the tents of joy and hope, I sit and grieve a - lone. Far -lone.
owl, There the sad ra - ven finds her place, And there the scream - ing owl. There owl.

12

New Durham / Hatfield

Text: Isaac Watts,
"The Rich Sinner's Death," alt.

New Durham

$\text{♩} = \text{c. } 60$

Soprano

Why do the proud in - sult the poor, And boast the

Alto

Why do the proud in - sult the poor, And boast the

Tenor

Melody is in the tenor.

Why do the proud in - sult the poor, And boast the

Bass

Why do the proud in - sult the poor, And boast the

Piano for rehearsal.

S

6

wealth they have? How vain are rich - es to se - cure Their

A

wealth they have? How vain are rich - es to se - cure Their

T

8

wealth they have? How vain are rich - es to se - cure Their

B

wealth they have? How vain are rich - es to se - cure Their

6

12

S
own - ers from the grave, Their own - ers from the grave?

A
own - ers from the grave, Their own - ers from the grave.

T
8
own - ers from the grave, Their own - ers from the grave.

B
own - ers from the grave, Their own - ers from the grave.

12

Hatfield

18

S Dark earth and dis - mal shade Shall clasp their

A Dark earth and dis - mal shade Shall clasp their

T 8 Dark earth and dis - mal shade Shall clasp their

B Dark earth and dis - mal shade Shall clasp their

23

S bod - ies round, That flesh, so del - i - cate - ly

A bod - ies round, That flesh, so del - i - cate - ly

T 8 bod - ies round, That flesh, so del - i - cate - ly

B bod - ies round, That flesh, so del - i - cate - ly

28

S
fed, Lies moul - d'ring in the ground.

A
fed, Lies moul - d'ring in the ground.

T
8
fed, Lies moul - d'ring in the ground.

B
fed, Lies moul - d'ring in the ground.

28

Piano accompaniment with treble and bass staves.

Detailed description: This is a page of a musical score for a choral and piano piece. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The music is in the key of D major (two sharps) and 4/4 time. The lyrics are: "fed, Lies moul - d'ring in the ground." The Soprano part starts on a whole note 'fed', followed by a half note 'Lies', a dotted quarter note 'moul', and a quarter note 'd'ring' which is tied to the next measure. The Alto and Tenor parts have similar rhythms but with different melodic lines. The Bass part has a more rhythmic accompaniment. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand, supporting the vocal lines. The page number '28' is written above the first staff and below the piano staff.

Portland

Abner Kneeland

$\text{♩} = \text{c. } 60$

Soprano

1. Good - ness and mer - cy have no bound; But — like the sun's most gen - tle beams,
2. May all those of the hu - man race, Their ev - 'ry fac - ul - ty im - prove,

Alto

1. Good - ness and mer - cy have no bound; But like the sun's most gen - tle beams,
2. May all those of the hu - man race, Their ev - 'ry fac - ul - ty — im - prove,

Tenor

Melody is in the tenor:

1. Good - ness and mer - cy have no bound; But — like the sun's most gen - tle beams,
2. May all those of the hu - man race, Their ev - 'ry fac - ul - ty im - prove,

Bass

1. Good - ness and mer - cy have no bound; But like the sun's most gen - tle beams, Which
2. May all those of the hu - man race, Their ev - 'ry fac - ul - ty im - prove, Till

Piano for rehearsal.

S

Which light - en all this spac - ious ground, Flow
Till dis - cord thru the world shall cease, And

A

Which light - en all this spac - ious ground, Flow down to us in —
Till dis - cord thru the world shall cease, And ev - 'ry crea - ture

T

Which light - en all this spac - ious ground, Flow down to us in — cop - ious streams,
Till dis - cord thru the world shall cease, And ev - 'ry crea - ture meet in love,

B

light - en all this spac - ious ground, _____ Flow down to us in
dis - cord thru the world shall cease, _____ And ev - 'ry crea - ture

12

S down to us in cop-ious streams, Flow down to us in cop-ious streams, Which light - en all this
 ev - 'ry crea-ture meet in love, Till ev - 'ry crea-ture meet in love, Till ev - 'ry crea - ture

A cop - ious streams, Flow down to us in cop-ious streams, Which
 meet in love Till ev - 'ry crea-ture meet in love, Till

T Flow down to us in cop-ious streams, Which light - en all this spac - ious bound, Flow
 Till ev - 'ry crea - ture meet in love, Till dis - cord thru the world shall cease, And

B cop - ious streams, Which light - en all this spac - ious bound, Flow down to us in
 meet in love, Till dis - cord thru the world shall cease, And ev - 'ry crea - ture

12

18

S spac - ious bound, Flow down to us in cop - ious streams. streams.
 meet in love, Till ev - 'ry crea - ture meet in love. love.

A light - en all this spac - ious bound, Flow down to us like cop - ious streams. streams.
 ev - 'ry crea-ture meet in love, And ev - 'ry crea-ture meet in love. love.

T down to us in cop - ious streams, Flow down to us in cop - ious streams. streams.
 ev - 'ry crea-ture meet in love, Till ev - 'ry crea - ture meet in love. love.

B cop - ious streams, Flow down to us in cop - ious streams. Which streams.
 meet in love, Till ev - 'ry crea-ture meet in love. Till love.

18

Abraham Maxim, Universalist Composer

“Hallowell”

“New Durham” / “Hatfield”

“Portland”

with texts by Isaac Watts and Abner Kneeland



The composer **Abraham Maxim** (1773-1829) is usually associated with the First New England School, though he was almost a generation younger than the best-known of those composers. He was born in Plymouth County, Massachusetts, and moved to Turner, Maine, in the 1790s, where he converted to Universalism (Stephen Marini, et al., *Norumbega Harmony*, University Press of Mississippi, 2003). Maxim published two collections of tunes: *The Oriental Harmony* (1802) and *The Northern Harmony* (four editions, 1805-1816). He made his living as a singing-master and farmer.

Maxim did not follow conventional rules of composition. Like fellow Maine composer Supply Belcher, he was “more concerned with writing smooth, singable melodies forming consonant intervals with the other parts than with creating chords which follow principles of tonal harmony” (Linda Davenport, *Supply Belcher: The Collected Works* [New York: Garland Pub., 1997], p. xxiv).

Soon after he published his tune-books, the style in which he composed was in retreat from the main cultural centers of the northeastern United States: “The transit of folk-hymnody from the North to the South seems to have taken place during the second decade of the nineteenth century, roughly coinciding with the retreat of the quasi-folk composed American music of the singing schools from urban to rural surroundings” (Irving Lowens, *Music and Musicians in Early America* [New York: W. W. Norton, 1964], p. 139). From 1822 on, Lowell Mason and other popularizers of “better music” led an effective campaign to turn the public away from the First New England School, and away from such forms as the fuguing tune (“Portland,” Hallowell”).

Maxim’s works never achieved wide circulation, in part because his best compositions were fuguing tunes. A few of his best compositions were reprinted in the shape note tune-books of the early nineteenth century that gained popularity in the South and West. In the late nineteenth century, one of his tunes, “Turner,” was reprinted in a handful of revival

hymnals. Today, his tune “Portland” remains in print in *The Sacred Harp*, a shape note tune-book still used by some Primitive Baptist congregations.

(Note that Maxim wrote his compositions so that the music could fit a variety of texts written in a standard meter. Thus, it is acceptable to substitute other texts for these compositions.)



Isaac Watts (1674-1748), a towering figure of English-language hymnody and psalmody, reputedly gave away as much as a third of his income to the poor and to charity (Samuel Johnson, *Life of Isaac Watts*); “The Rich Sinner’s Death,” a metrical paraphrase of part of Psalm 49, reflects this concern for the poor. Towards the end of his life, Watts reportedly owned a pew in a Unitarian chapel, though he did not call himself a Unitarian.



Abner Kneeland (1744-1874) began life as a conventional Protestant Christian, converted to Universalism, then went beyond the Universalism of his day to “free thought.” By 1831 he had declared:

I believe...that God and Nature, so far as we can attach any rational idea to either, are synonymous terms. Hence, I am not an Atheist, but a Pantheist; that is, instead of believing there is no God, I believe that in the abstract, all is God.

For his beliefs, he was prosecuted under Massachusetts blasphemy laws, the last person to be so prosecuted.

The text “Goodness and mercy have no bound...” dates from Kneeland’s years within the Universalist denomination, when he helped edit the Universalist hymnal, *Hymns Composed by Different Authors* (1808). Though not a particularly inspired hymn, this text reflects the sunny, optimistic side of Universalism of the day.

—Dan Harper



Performance notes:

Typical tempi for early New England music are marked on the scores. Early New England music was most likely sung with a full voice and no vibrato. Though generally sung *a capella*, instruments (“bass viol” or cello, organ, etc.) could have been used where available.

(Total duration approx. 6:00)