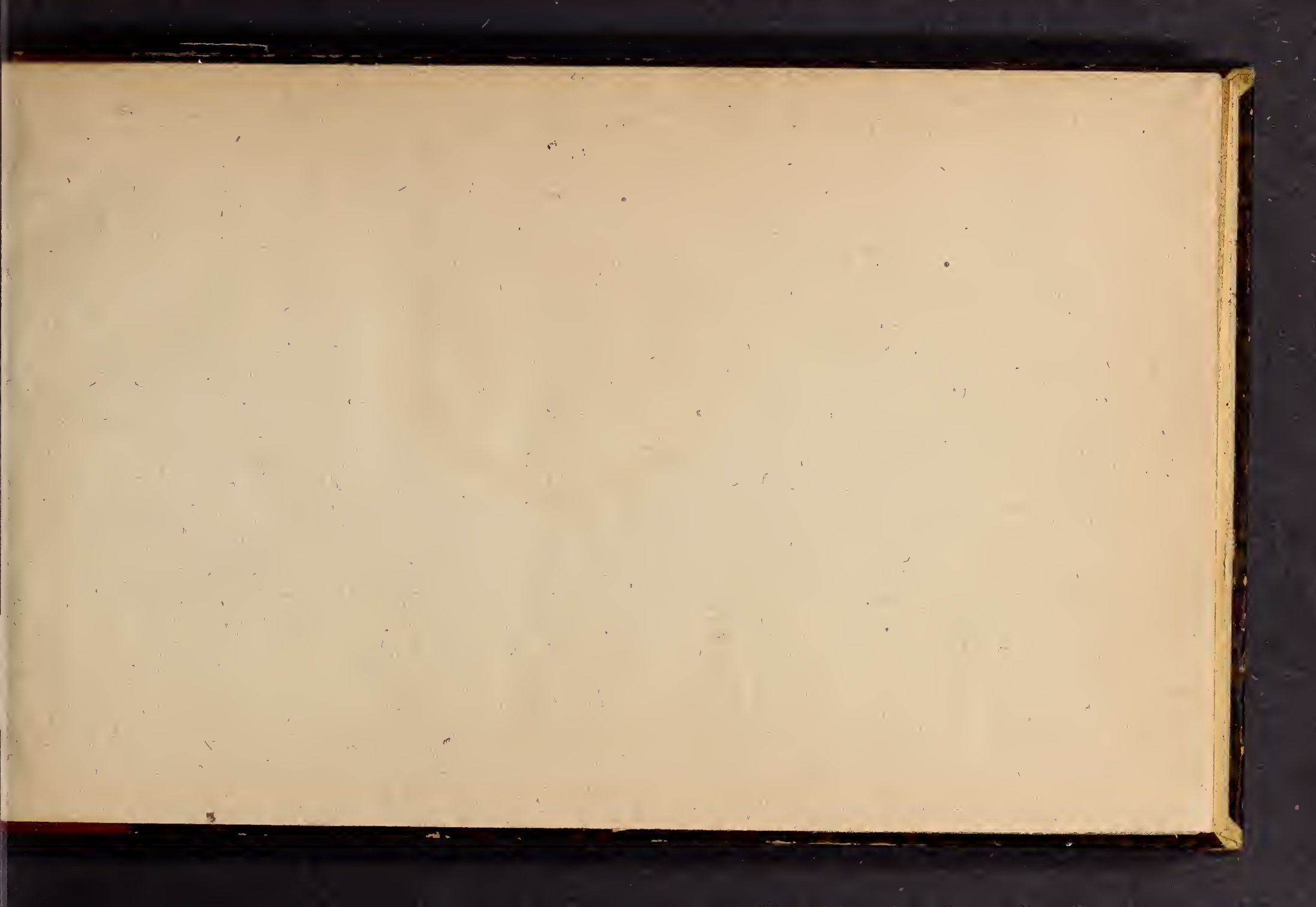




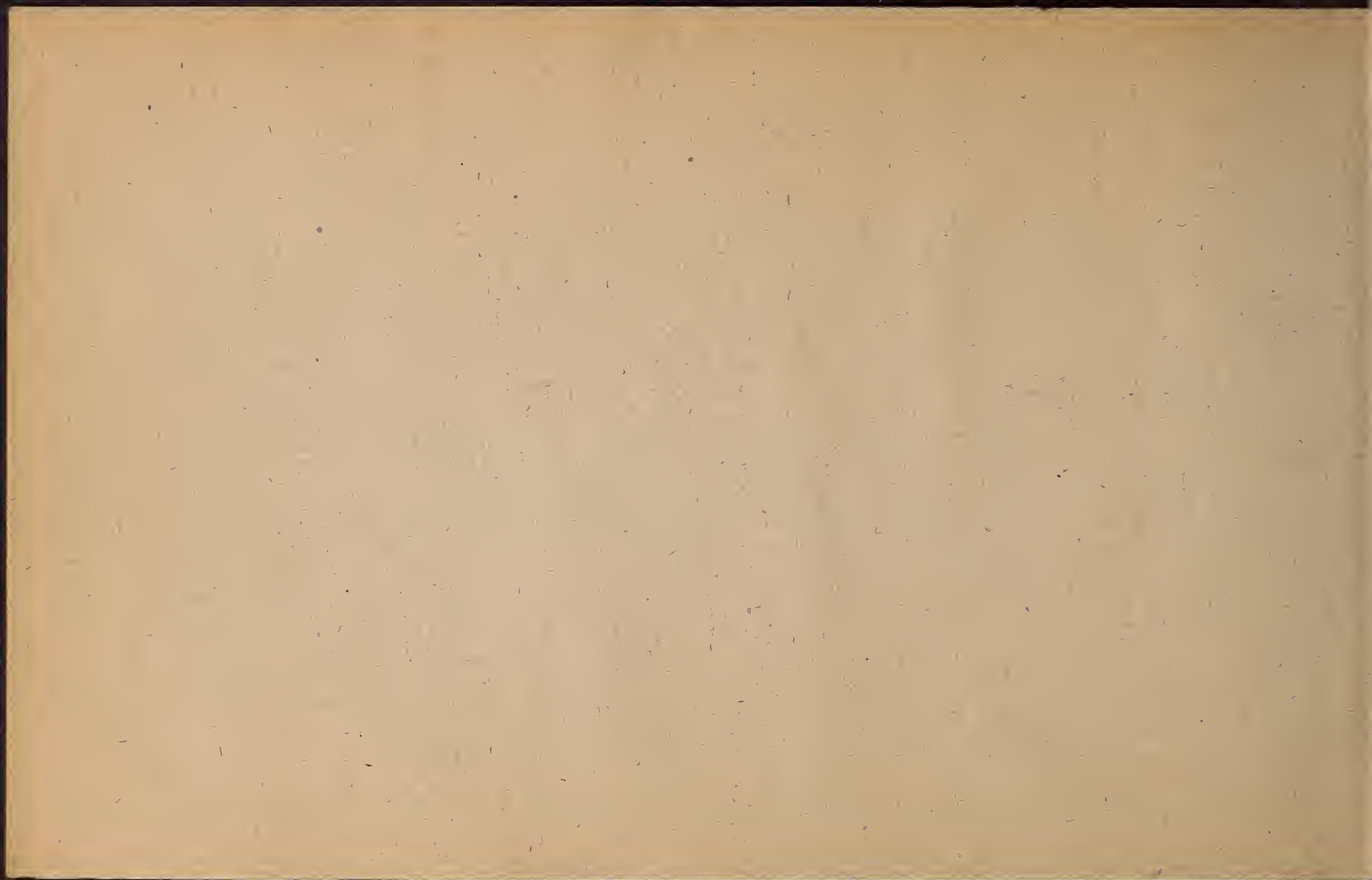
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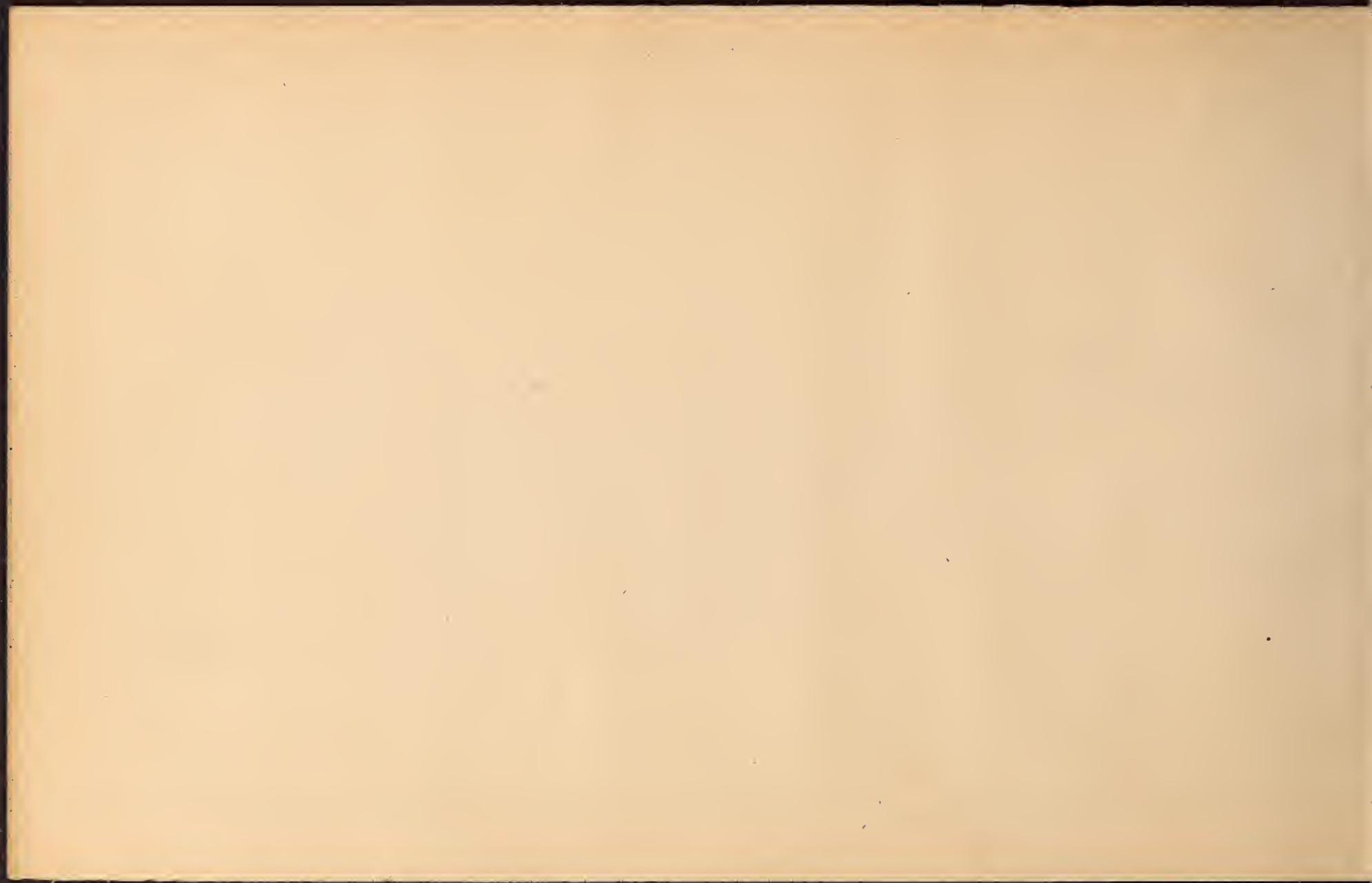












T H E  
**MIDDLESEX HARMONY:**

BEING AN

Original Composition of Sacred Music,

IN THREE AND FOUR PARTS.

CONTAINING

A CONCISE INTRODUCTION TO THE ART OF SINGING ; TOGETHER WITH A GREAT VARIETY OF AIRS, SUITABLE FOR DIVINE WORSHIP, ADAPTED TO ALL THE VARIOUS METRES NOW IN USE ; BESIDES A NUMBER OF FAVOURITE PIECES.

By SAMUEL BABCOCK.

Second Edition, with large Additions and Improvements.

PUBLISHED ACCORDING TO ACT OF CONGRESS.

PRINTED AT BOSTON,

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Sold by them and the Booksellers in general, and by the Author at *Watertown.* — JAN. 1803.

PRICE 75 CENTS SINGLE — 8 DOLLARS PER DOZ.





Schol

Feb. 16. 1803.

211.

P R E F A C E.

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ALTHOUGH the first Edition of the MIDDLESEX HARMONY was not intended for a school-book, being published without the Rules, and consisting chiefly of Music not calculated for that purpose ; yet the kind reception it has met with, has induced the Author to enlarge the Work. He has now published a concise Introduction, together with a great variety of Psalm and Hymn Tunes, suited to the various metres now in general use. He has not consulted his own inclination entirely in introducing fusing music into pieces intended for public worship : But as it has been the general practice, wherever he has given in to it, he has endeavoured to preserve the sense of the lines entire, so as not to " make a jargon of words."

At the request of a number of gentlemen of that Fraternity, he has published, at the end of this Work, the MASON SONG, which was composed by their particular desire, and for their use.

He most respectfully thanks the patrons of his former Work, and solicits their favours for the present.

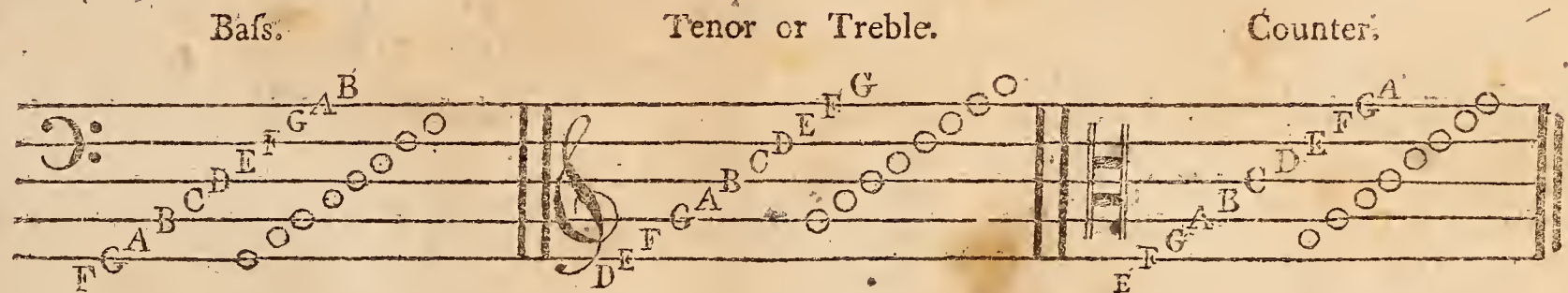
WATERTOWN, Jan. 25, 1803.

# INTRODUCTION TO THE ART OF SINGING.

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**N**ATURE hath furnished us with seven different degrees of sound, which are the foundation of "the pleasing and endless variety of the musical art." These sounds are represented on lines and spaces by the seven first letters of the alphabet, in the following order, and are called

## THE GAMUT, OR SCALE OF MUSIC.



An eighth, or octave, contains five whole and two half notes; the half or semitones are between B and C, and between E and F, when mi is in B its natural place. If it be removed by flats or sharps, the half tones will be between mi and fa and between la and fa.

## OF CLIFFS.

A Cliff is the first character placed on the staff. The Bass cliff is placed on F; the Tenor or Treble cliff is placed on G; and the Counter cliff on C; and each marked as in the scale above.



## RULES TO FIND THE MI.

The natural place for mi is in

But if B be flat, mi is in

If B and E be flat, mi is in

If B, E, and A be flat, mi is in

If B, E, A, and D be flat, mi is in

If F be sharp, mi is in

If F and C be sharp, mi is in

If F, C, and G be sharp, mi is in

If F, C, G, and D be sharp, mi is in

The mi may be removed to any or all the seven letters, both by flats and sharps; but they must be brought on in the following order, viz. A flat must be placed a fifth below or a fourth above the preceding one, and the mi will be a fifth below or a fourth above that. A sharp must be placed a fourth below or a fifth above the one last added, and the mi will be on the last letter sharped.

NOTE.—The names of the notes representing sounds are four, viz. *mi, fa, sol, law*; of which mi is the principal. When mi is found, the notes regularly ascending are *fa, sol, law, fa, sol, law*; and descending

B

E

A

D

G

F













C

G

D

*law, sol, fa, law, sol, fa,* and then comes the *mi*.—Observe, that *mi* should be pronounced *me*.


## MUSICAL NOTES, WITH THEIR RESTS.


	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demifemi- quaver.
Notes.						
Rests.						

The semibreve rest fills a bar in all moods of time, and is therefore called a bar rest.


One semibreve is equal to 2 minims, 4 crotchets, 8 quavers, 16 semiquavers, or 32 demifemi-quavers.


## MUSICAL CHARACTERS EXPLAINED.


Stave,  The five lines on which music is written.

Ledger line,  Is added when notes ascend or descend beyond the compass of the stave.





Brace,  Shows what number of parts move together.

A Flat,  Set before a note, sinks it half a tone.

A Sharp,  Set before a note, raises it half a tone.

Flats and sharps placed at the beginning of the staff, serve to regulate the mi, and have influence through the tune, unless contradicted by a natural.

A Natural,  Restores to its primitive sound any note made flat or sharp at the beginning of the staff.

Slur, or Tie,  Shows what notes are sung to one syllable. Quavers, &c. tied at the bottom, need not be slurred.






Point,  At the right hand of a note, adds to it half its length; thus, a pointed minim is equal to 3 crotchets, &c.

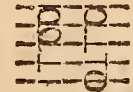
Figure  This character is directly the reverse of the last, and diminishes 3 notes to the time of 2.


Repeat, :S: or  Shows that the music must be sung again from that note to a double bar or close.


Figures, 1 2 Show that the notes under figure 1 should be sung the first time, and those under figure 2 the second, and if slurred, both should be sung the last time.

Double Bar,  Shews the end of a strain, and generally when to repeat.

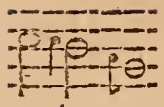
Single Bar,  Divides the time according to the measure note.

Choosing Notes,  When notes stand directly over each other they are called choosing notes, and may either of them be sung, but not both by the same voice.


Marks of Distinction,  Placed over or under any notes, show that they, or rather the words, should be sung very distinctly.

A Hold,  Placed over or under a note, gives the performer liberty to prolong the sound beyond its usual length.

Appoggi-  
atura.



The bars being full without them, whatever time is allowed these small notes must be taken from the note immediately succeeding. Their use is "to lead the voice easily and gracefully into the sound of the succeeding note."

Clofe,  Shows the end of a piece of music.

Syncopation, or driving notes, are such as are placed out of their natural order in the bars, or are driven through them; thus,





## OF TIME.



There are three kinds of time used in music, viz. *Common, Triple, and Compound.*


## COMMON TIME.

There are four moods of Common Time, which are thus marked; viz.

First Mood,  Contains the amount of one semibreve in each bar, has four beats, and is performed in the time of four seconds; the accents fall on the first and third parts of the bar.

Second Mood,  Has the same notes in a bar, and is beat and accented like the first, only one quarter faster.

Third Mood,  or  Has the same number of notes as the preceding moods, has two beats in a bar, and is performed in the time of two seconds.

Fourth Mood,  Has the amount of one minim in a bar, and is performed one quarter faster than the last. The accents in the last mentioned moods, fall principally on the first part of the bar.



## TRIPLE TIME.

First Mood,  $\frac{3}{2}$  Contains the amount of 3 minims in a bar, has 3 beats, and is performed in the time of 3 seconds. The accent falls on the first part of the bar.

Second Mood,  $\frac{3}{4}$  Has the amount of 3 crotchets in each bar, and is beat and accented like the last, only one quarter faster.

Third Mood,  $\frac{3}{8}$  Has the amount of 3 quavers in a bar, and is beat and accented like the others, only about one quarter faster.

## COMPOUND TIME.

Although there are many moods of this sort of time, yet two only are in general use, viz.

First Mood,  $\frac{6}{4}$  Has the amount of 6 crotchets in each bar, has two beats to a bar, and is performed in about the time of two seconds. The accents fall on the first and fourth parts of the bar.

Second Mood,  $\frac{6}{8}$  Has the amount of 6 quavers in each bar, and is beat and accented like the other, only about one quarter faster.

## OF KEYS.

There are but two Keys, the sharp key and the flat key. If the last note in the Bass be next above mi, the key is sharp; if next below, it is a flat key.

The pitch of the parts should be taken from the key note.

## EXPLANATION OF MUSICAL TERMS.

Andante,	<i>Moderate and Distinct.</i>
Affettuoso,	<i>Tender and Affectionate.</i>
Crescendo, or Cres.	<i>Increase the sound.</i>
Diminuendo, or Dim.	<i>Diminish the sound.</i>
Forte, or For.	<i>Loud and full.</i>
Moderato, or Mod.	<i>Slower than the time.</i>
Piano, or Pia.	<i>Soft.</i>
Vivace,	<i>Lively.</i>
Vigorofo,	<i>With life and spirit.</i>



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## E R R A T A.

Page 11, Last note but two in the Tenor should be a *quaver*.  
 26, Milton is *Long Metre*.  
 27, The last notes in the second bar of Tenor and Bass in the second brace should be *quavers*.  
 34, The first note in the Treble should stand on B.  
 35, In the third bar in the Treble, for a quaver on A, insert a *crotchet*.

Page 39, First brace, last note in the Bass should stand on G, upper space.  
 59, Second brace, and third bar in the Bass, the second note should be a *quaver*.  
 78, Second brace, the second note in the Bass should be a *quaver*.  
 89, Second brace, fourth bar, the notes in the Counter should stand one note higher.



T H E

# Middlesex Harmony.



*Delaware.*

Dr. Watts's Lyric Poems.

Moderato.

In awful state the conq'ring God Ascends his shining throne, While tuneful angels sound abroad The vict'ries he has won.



## Continued.

The first system of music consists of two staves. The upper staff contains a melodic line with various note values and rests, ending with a double bar line and repeat dots. The lower staff provides harmonic accompaniment with chords and single notes.

While tuneful angels found abroad, The vi&ries he has won. Now let me rise and join their song, And be an angel

The second system of music continues the melody and accompaniment from the first system, ending with a double bar line and repeat dots.

Mod.

Pia.

Forte.

The third system of music is marked with dynamics: 'Mod.' (Moderato), 'Pia.' (Piano), and 'Forte.' (Fortissimo). It features a more active melodic line with many sixteenth notes and rests, accompanied by chords in the lower staff.

too. My heart, my hand, my ear, my tongue, Here's joyful work for you. Here's joyful work for you.

The fourth system of music concludes the piece with a final melodic phrase and accompaniment, ending with a double bar line and repeat dots.



*Dissolution.* C. M.

Words by Dr. Watts.

5



Stoop down my tho'ts that us'd to rife, Converse a while with death, Think how a gasping mortal lies, And pants away his breath. And



pants away his breath. His quiv'ring lips hang feebly down, His pulse are faint and few, Then speechless with a





## M. 3 Continued.

*Forte.* *Pia.*

doleful groan, He bids this world a - dieu. He bids this world a - dieu.

*Omicron.*

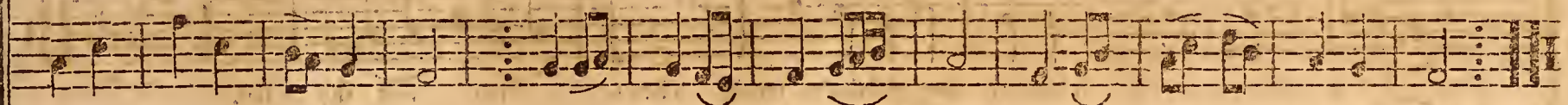
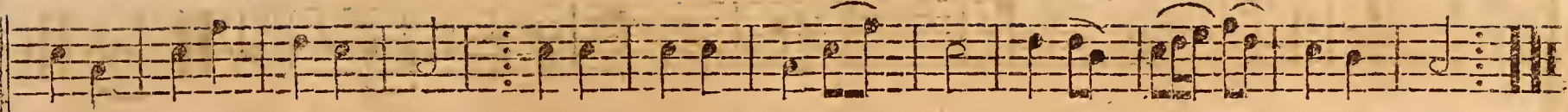
Let us love and sing and wonder, Let us praise our Saviour's name; He has quell'd the law's loud thunder,



Continued.

*Pia.*

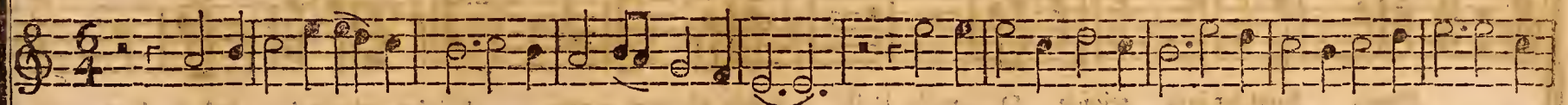
*Forte.*



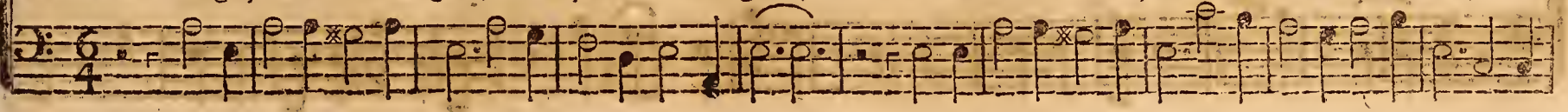
He has quench'd Mount Sinai's flame, He has wash'd us with his blood, Soon he'll bring us home to God.



*Babel.*



Sitting by the streams that glide, Down by Babel's tow'ring wall, With our tears we swell'd the tide, When our mournful thro's recall, Thee O





Continued.

Zion and thy fall. When our mournful tho'ts recall, Thee O Zion and thy fall.

Christmas.

Words by Mr. George Richards.

Shout, shout for joy, rejoice O earth, Hail, hail this glorious morn, Rejoice, rejoice in Jesus' birth, To

Continued.

The first system of music consists of two staves. The first staff begins with a treble clef and a common time signature. It contains two first endings, marked with '1' and a double bar line, and two second endings, marked with '2' and a double bar line. The melody is written in a simple, rhythmic style with eighth and sixteenth notes.

day are nations born. From Zion's hill to worlds above, Re-echo'd back the strain, And golden harps attun'd to

The second system of music consists of two staves. It continues the melody from the first system, featuring first and second endings. The notation includes various note values and rests, maintaining the rhythmic pattern.

The third system of music consists of two staves. The melody continues across these staves, with some notes beamed together. The system concludes with a final cadence.

love, Thus swept Ephratah's plain, And golden harps attun'd to love, Thus swept Ephratah's plain; He

The fourth system of music consists of two staves. It continues the melody, ending with a final note. A large letter 'B' is printed below the first staff of this system.

B



Pia.

Forte.

comes, he comes, the Saviour God, good will, peace, joy, for men, Glad tidings. shout to all abroad ;

Brisk.

Slow.

So be it Lord, so be it Lord, a - men. So be it Lord, a - men.

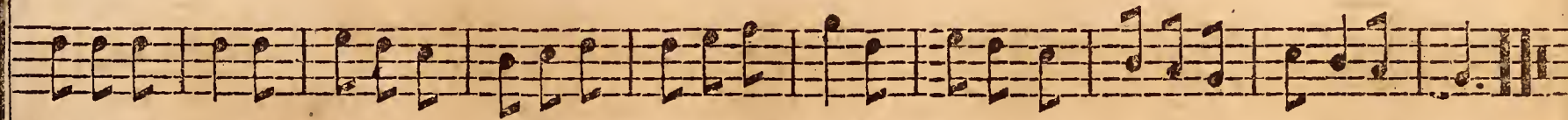


*Stow.*

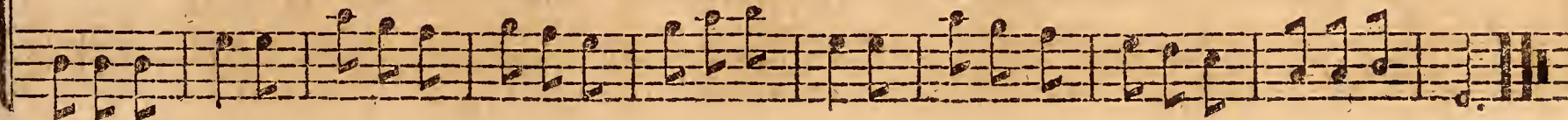
11



The birds without barn or store house are fed, From them let us learn to trust for our bread ; His faints what is fitting shall



ne'er be deny'd, So long as 'tis written the Lord will provide. So long as 'tis written the Lord will provide.

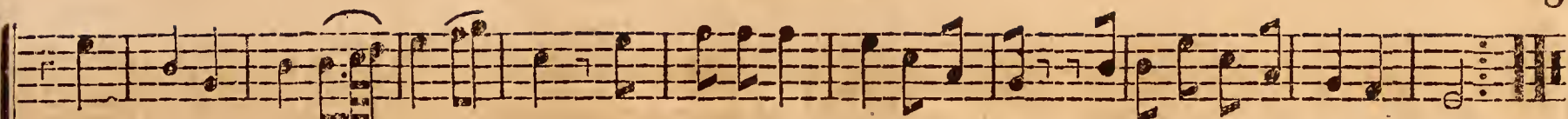


Rise, saith the Prince of mercy, rise, With joy and pity in his eyes, Rise and behold my wounded veins, Here flows the

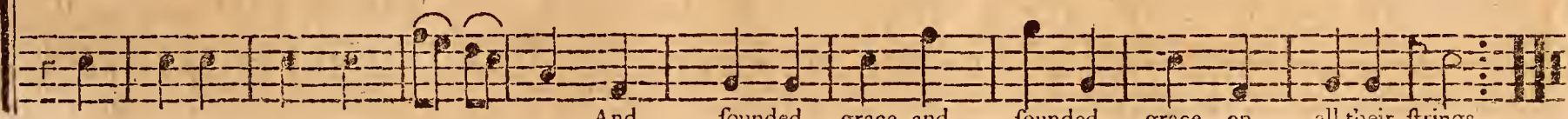
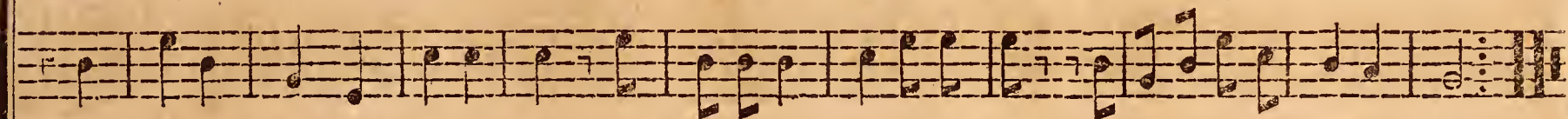
blood that wash'd thy stains, Here flows the blood that wash'd thy stains. See my great Father reconcil'd, He said, and lo, the Father smil'd.



Continued.

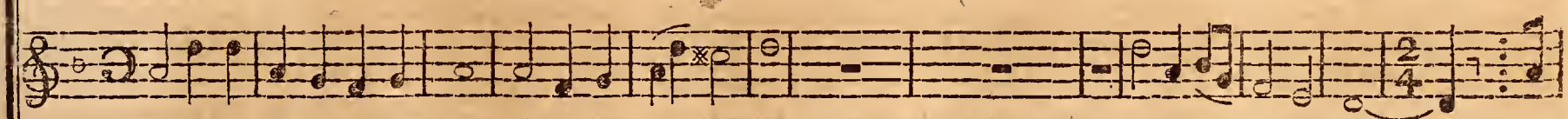
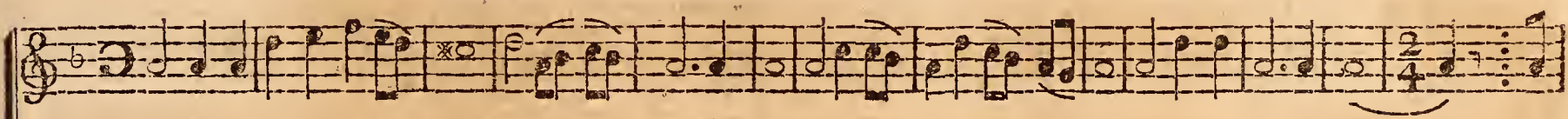


The joyful cherubs clapp'd their wings, And founded grace, and founded grace, and founded grace on all their strings.

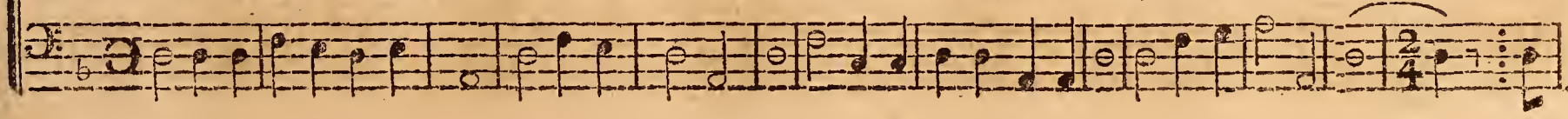


And founded grace, and founded grace on all their strings.

*Resignation.* C. M.



Behold the Saviour of mankind, Nail'd to the shameful tree, How vast the love that him inclin'd, To bleed and die for thee. 'Tis





done, 'tis done, the precious ranfom's paid, Receive my foul he cries, See where he bows his sacred

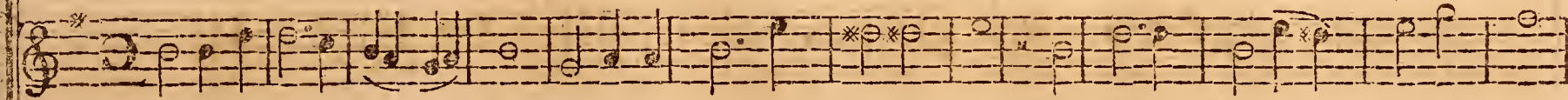
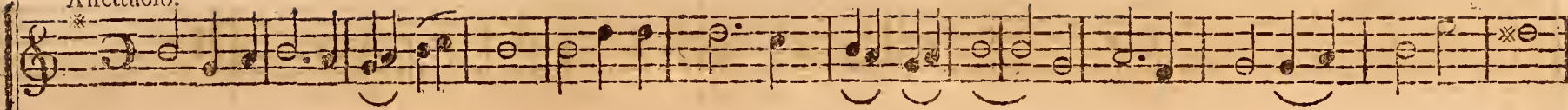
head, He bows his head, He bows his head, He bows his head and dies.

*Intercession.*

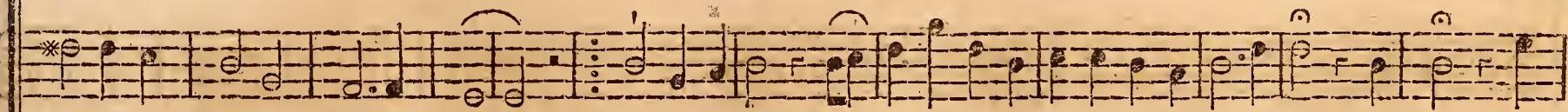
Dr. Watts's Lyric Poems.

15

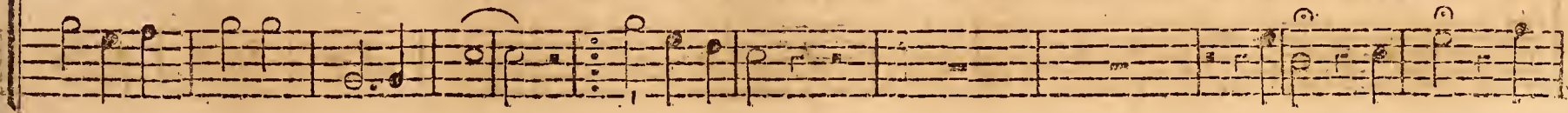
*Affettuoso.*



Pardon and grace and boundless love, Streaming along a Saviour's blood, And life and joys and crowns above,



Dear purchas'd by a bleeding God. Hark, how he prays, the charming sound, Dwells on his dying lips, Forgive, forgive, for-





give, And ev'ry groan and gaping wound, Cries Father, Father, let the rebels live.

*Horeb.*

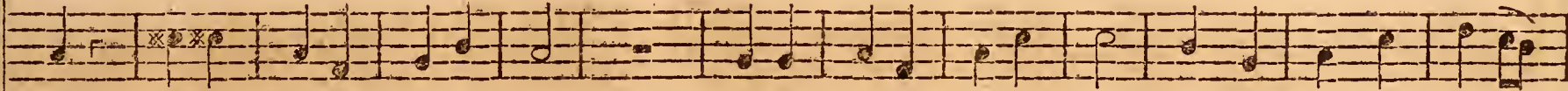
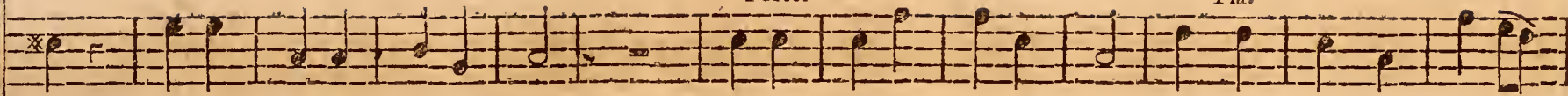
ANDANTE.

Hearts of stone relent, relent, Break, by Jesus' cross subdu'd; See his body mangled,

Continued.

Forte.

Pia.

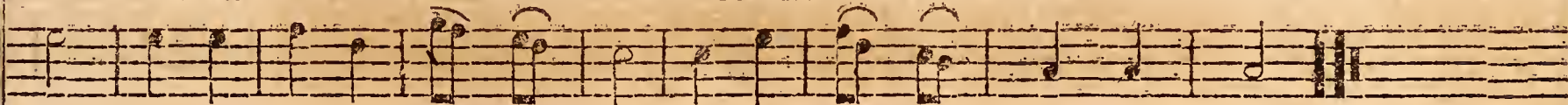


rent, cover'd with a gore of blood. Sinful foul what hast thou done, Murder'd God's eternal



.Forte

Mez. Pia.



Son. Sinful foul what hast thou done, Murder'd God's e - ter - nal Son.

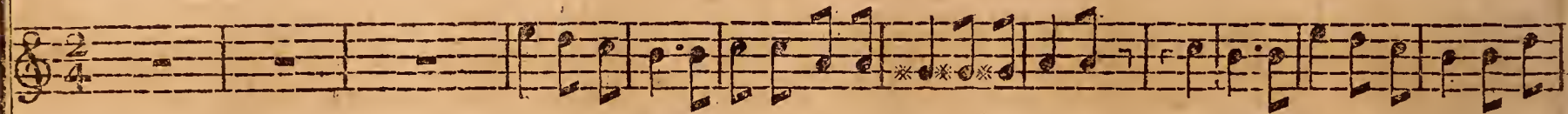
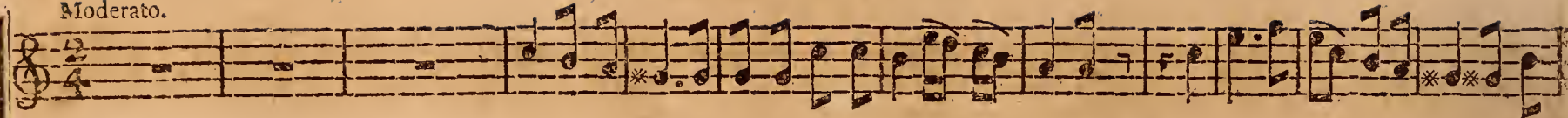


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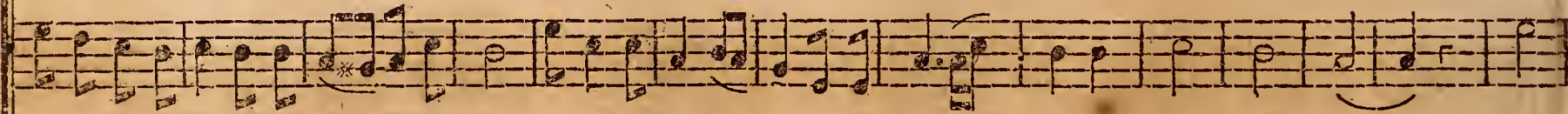
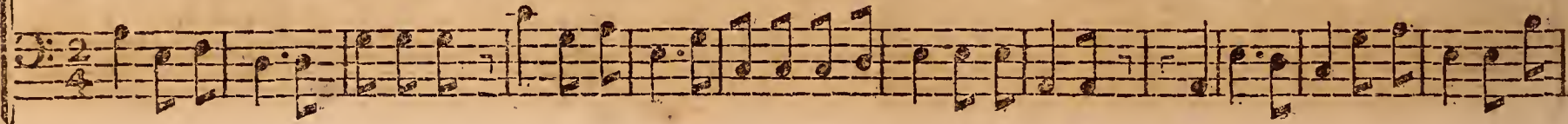


## Anthem. Psalm 90.

Moderato.

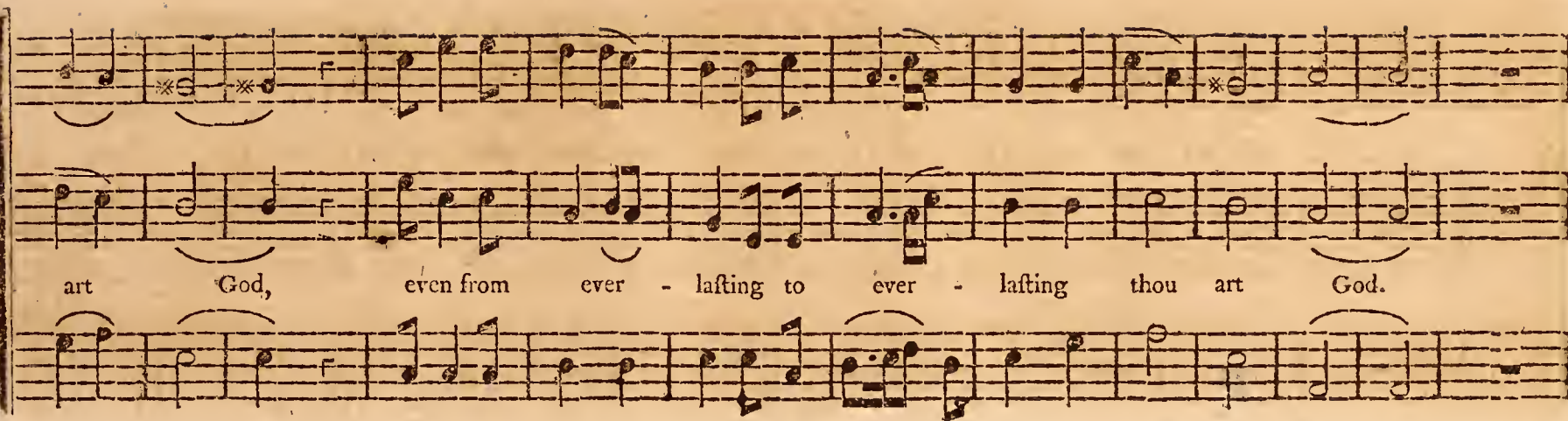


Lord, thou hast been our dwelling place, Lord thou hast been our dwelling place in all generations. Before the mountains were brought forth, or:



ever thou hadst formed the earth and the world, even from everlasting to everlasting thou art God; thou



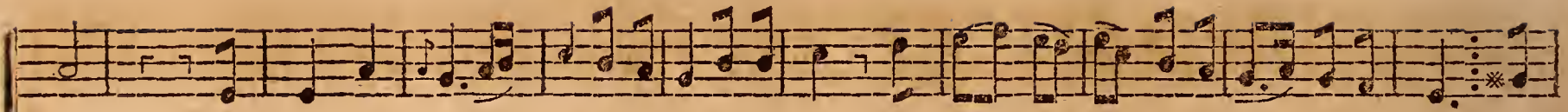


art God, even from ever - lasting to ever - lasting thou art God.



Thou turnest man to destruction, and say'tt return ye children of men, and say'tt return ye children of



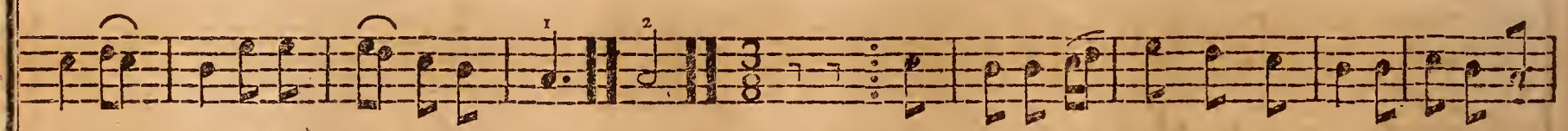
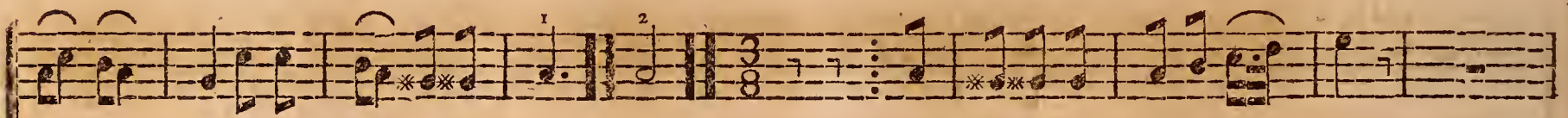
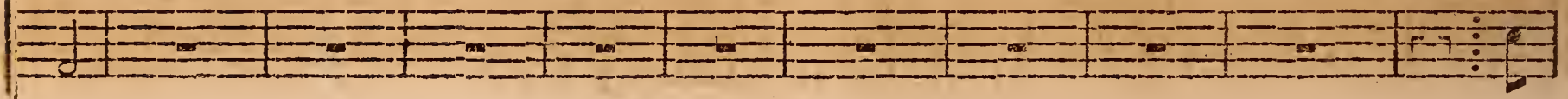


For all our days are passed away ; in thy wrath we spend our years as a tale that is told.



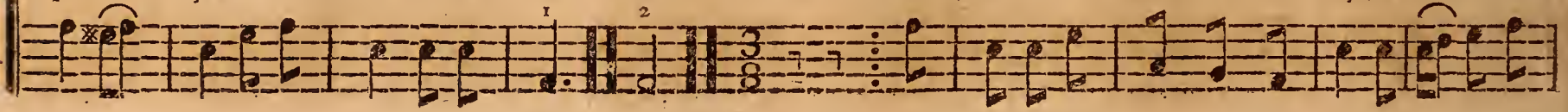
men.

we



spend our years as a tale that is told.

So teach us to number our days, to number our



Continued.

to number our days,

days, that we may apply our hearts unto wisdom, that we may apply, that we may ap-

that we may apply, apply,  
ply our hearts unto wisdom. that we may ap - ply our hearts unto wisdom.



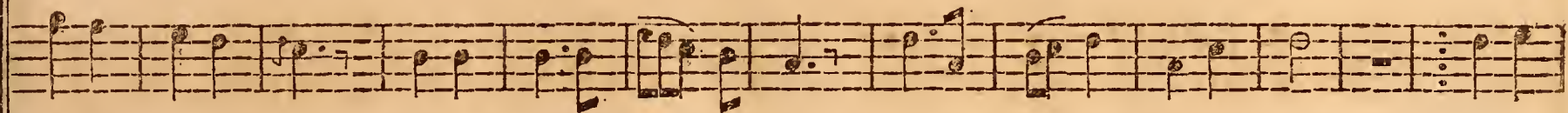
## Ashford.

*Fia.* *Forte.*

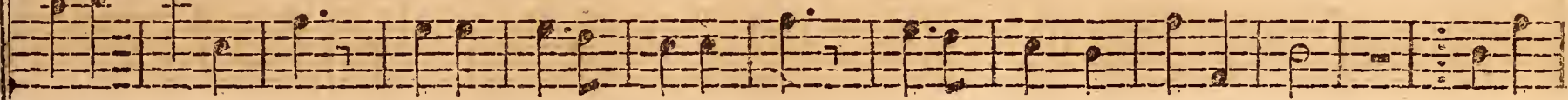
Jesus is become at length, My falvation and my strength, And his praifes shall prolong, While I

live, While I live, While I live, my pleasant fong. Praife ye then his glorious name, Publish

Continued.



his ex - alted fame, Still his worth your praise exceeds, Excellent are all his deeds. Raise a-



gain the joyful sound, Let the nations roll it round, Zion shout, Zion





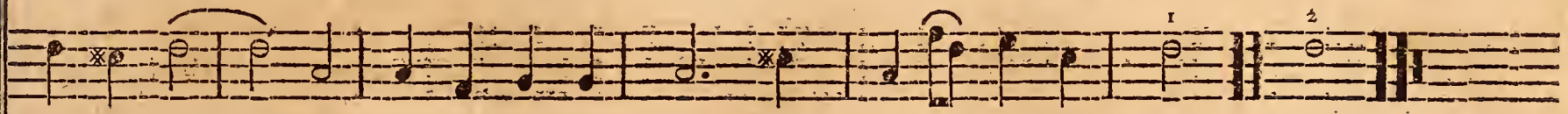
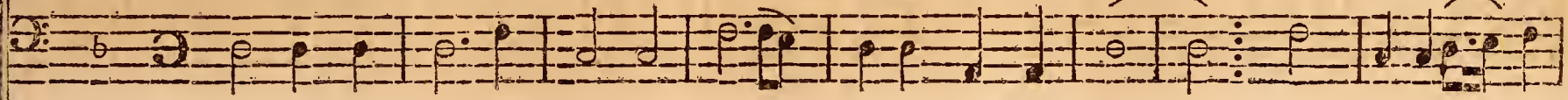
shout, Zion shout, for this is he, God the Saviour dwells in thee. for this is

he, God the Saviour dwells in thee. God the Saviour dwells in thee.

Flanders. C. M.



Since I have plac'd my trust in God, A refuge always nigh, Why should I like a



tim'rous bird, To distant mountains fly. To distant mountains fly.



D



## Milton. C. M.

Slow. Brisk.

My flesh shall slumber in the ground, 'Till the last trumpet's joyful sound; Then burst the chains with sweet surprize,

ANDANTE.

And in my Saviour's image rise. And in my Saviour's image rise. O glorious hour, O blest abode,

Continued.

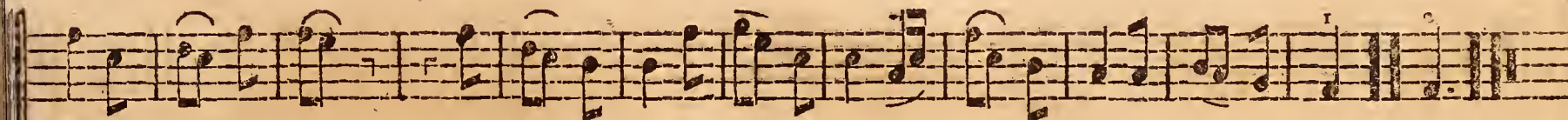
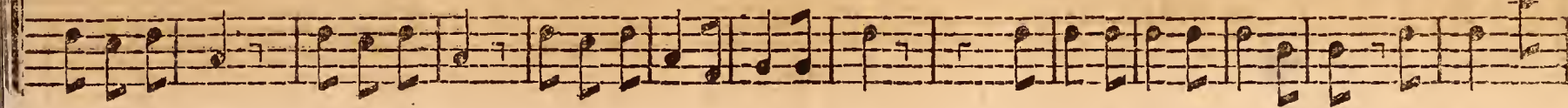
Pia.

Pia.

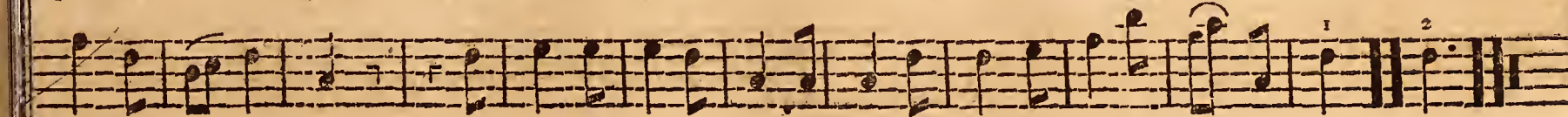
Forte.



I shall be near, I shall be near, I shall be near and like my God, When flesh and sin no more controul, The sacred



pleasures of the soul. When flesh and sin no more controul, The sacred pleasures of the soul.





## Needham.

Slow.

fuch trifles

Otell me no more of this world's vain store, The time for fuch trifles, The time for fuch trifles with me now is o'er. A country I've found where fuch trifles

To dwell I'm determin'd,

true joys abound, To dwell I'm determin'd, On that happy ground, To dwell I'm determin'd on that happy ground.

To dwell I'm determin'd,

Caledonia.

First line of musical notation in treble clef, 2/4 time signature. It begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Now thine anger's turn'd away, I will

Second line of musical notation in treble clef, 2/4 time signature. It continues the melody from the first line.

I will praise thee ev'ry day, I will praise thee ev'ry day,

Third line of musical notation in bass clef, 2/4 time signature. It provides a bass line for the first system.

I will praise thee ev'ry

Fourth line of musical notation in treble clef, 2/4 time signature. It begins the second system of the piece.

praise thee ev'ry day, ev'ry day, I will praise thee ev'ry

Fifth line of musical notation in treble clef, 2/4 time signature. It continues the melody of the second system.

Now thine anger's turn'd away,

Sixth line of musical notation in treble clef, 2/4 time signature. It continues the melody of the second system.

day, I will praise thee, I will praise thee ev'ry da



day,

Comfortable thoughts arise, From the bleeding sacrifice, Ev'ry day

y.

ev'ry day, ev'ry day. Now thine anger's

I will praise thee I will praise thee

I will praise thee

Continued.

31

turn'd a - way,  
ev'ry day. I will praise thee ev - 'ry day.

This musical score consists of three staves. The top staff begins with the lyrics 'turn'd a - way,'. The middle staff continues with 'ev'ry day. I will praise thee ev - 'ry day.' The bottom staff contains a single line of music. The music is written in a common time signature and features various note values, including eighth and sixteenth notes, with some notes beamed together. There are also rests and a final double bar line with repeat dots.

*Pomfret.* L. M.

Let everlasting glories crown, Thy head my Saviour and my Lord, Thy hands have brought salvation down, And writ the blessings in thy word.

This musical score consists of three staves. The top staff begins with a treble clef, a common time signature, and a key signature of one flat. The middle staff continues with the lyrics 'Let everlasting glories crown, Thy head my Saviour and my Lord, Thy hands have brought salvation down, And writ the blessings in thy word.' The bottom staff contains a single line of music. The music is written in a common time signature and features various note values, including eighth and sixteenth notes, with some notes beamed together. There are also rests and a final double bar line with repeat dots.



## Palmyra.

Moderato.

When I survey the wondrous cross, On which the Prince of glory dy'd, My richest

gain I count but loss, And pour contempt on all my pride. Forbid it Lord that I should

boast, Save in the death of Christ my God, All the vain things that charm me most, I fac - rifice them to his blood. I

## ANDANTE.

fac - ri - fice them to his blood. See from his head, his hands, his feet,

E

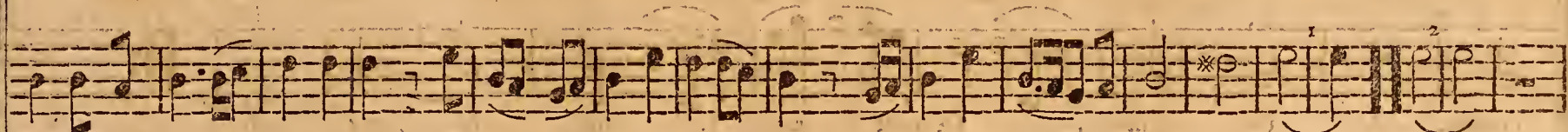
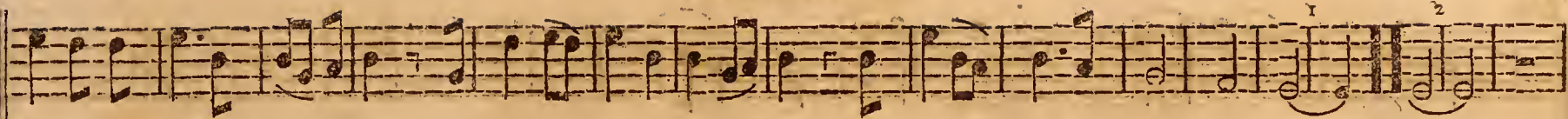


Sorrow and love flow mingled down : Did e'er such love and sorrow meet, Or thorns compose so

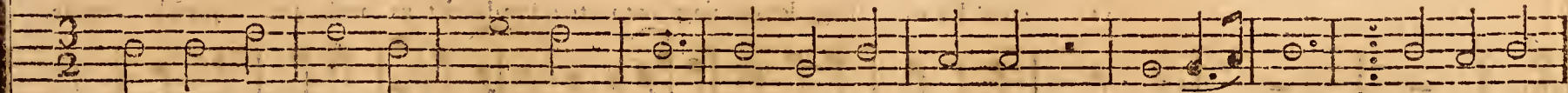
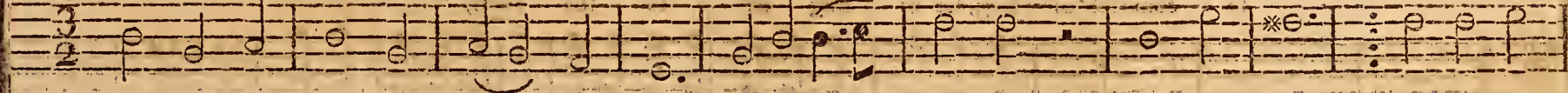
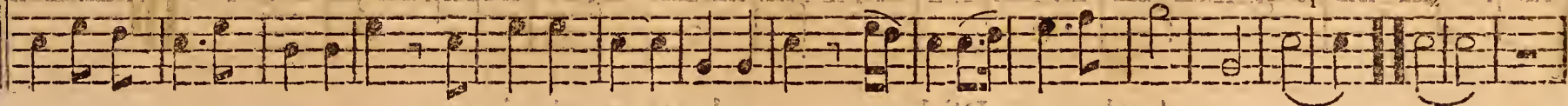
ATTACCA

rich a crown. His dying crimson, like a robe, Spreads o'er his body on the tree :

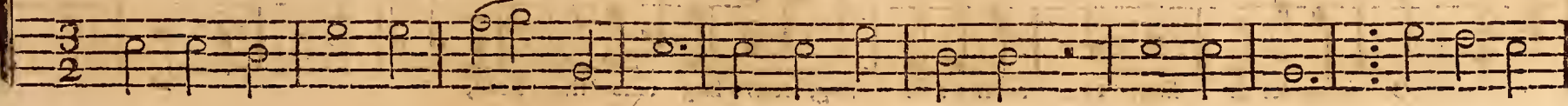




Then I am dead to all the globe, And all the globe is dead to me. And all the globe is dead to me.



Were the whole realm of nature mine, That were a present far too small; Love so a-





mazing, fo divine, Demand my foul, my life, my all.

*Anthem.* Psalm 95, and other Scriptures.

O come let us sing, let us sing unto the Lord, let us make a joyful noise,  
 O come let us sing, O come let us sing, let us sing unto the Lord,



let us come before his presence with thanksgiving,  
let us make a joyful noise, let us come before his presence with thankf-  
let us come before his presence with thanksgiving,  
let us come before his presence with thanksgiving, with thankf-  
giving, and enter his courts with praise, and enter his courts with praise. O come let us worship and bow  
giving,

The musical score consists of eight staves of music. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are vocal parts with lyrics. The sixth and seventh staves are piano accompaniment. The eighth staff is a vocal part with lyrics. The music is in a common time signature and features various musical notations such as notes, rests, and dynamic markings.



for he is our  
down, let us kneel before the Lord our Maker, let us kneel before the Lord our Maker,

God and we are the people of his pasture,  
for he is our God and we are the people of his



Continued.

pasture. Let us come before his presence with thanksgiving, and enter his courts with praise, and

Slow.

enter his courts with praise. Exalt the Lord our God, and worship at his holy hill,



For the Lord our God is holy. For the Lord our God is holy.

Hal - le - lujah, amen, Hal - le - lujah, amen,  
 Hal - le - lujah, Hal - le - lujah, Hal - le - lujah,  
 Hal - le - lujah a - men



Continued.

Hallelujah, Hallelujah, amen, amen, Hallelujah, Hallelujah,  
 men, amen, Halle - lujah, amen, amen.  
 Hal - le - lujah,  
 Hallelujah, Hal - le - lujah, amen,

*Anthem.* Isaiah, 40th Chap.

Comfort ye comfort ye my people, comfort ye my  
 Comfort ye, comfort ye my people,  
 Comfort ye, comfort ye my people, comfort ye my  
 Comfort ye, comfort ye my people, comfort ye

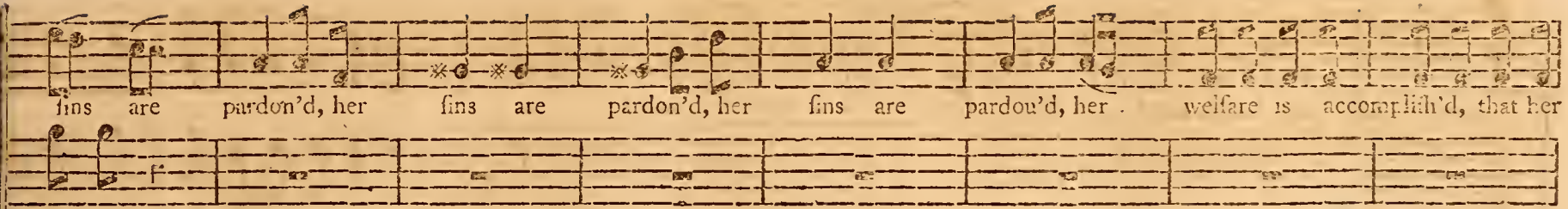
F



people faith your God. Speak comfortably unto Je - rusalem,  
 people faith your God. Speak comfortably unto Je - rusalem,  
 people faith your God. Speak comfortably unto Je - rusalem, Speak,  
 Speak comfortably unto Je - rusalem,  
 and cry unto her that her warfare is accomplish'd, her  
 and cry unto her that her warfare is  
 comfortably unto Je - rusalem and cry unto her that her warfare is ac - complish'd that her sins  
 Speak comfortably unto Je - rusalem, Speak comfortably unto Je - rusalem,  
 Speak comfortably unto Je - rusalem, and cry unto her that her warfare is accomplish'd, her warfare is accomplish'd that her sins are forgiven her.



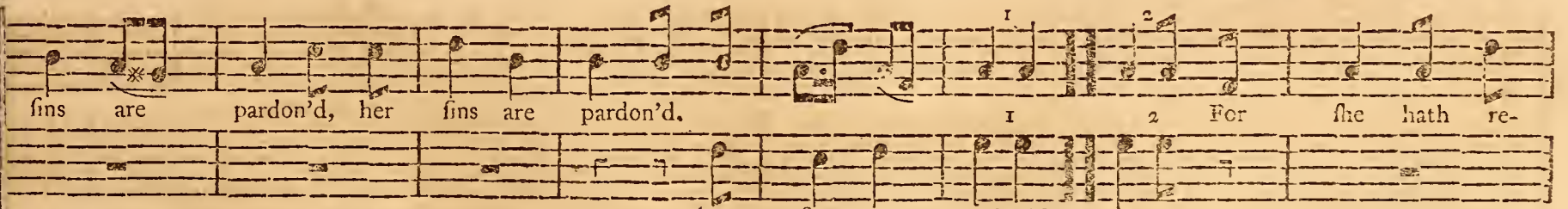
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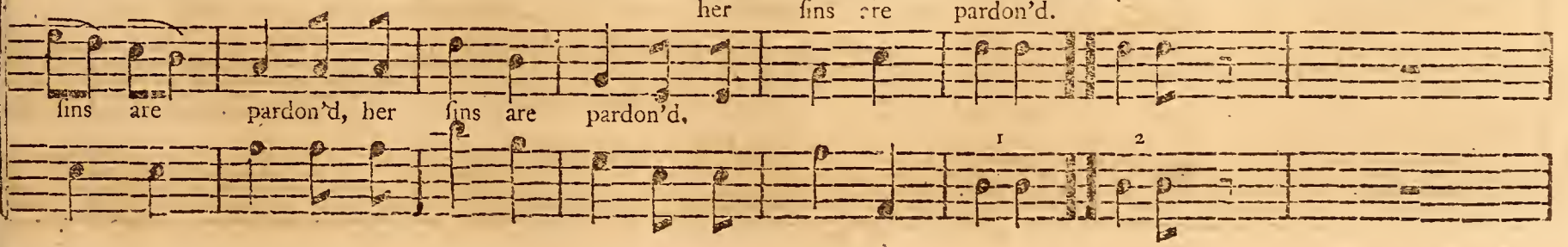
sins are pardon'd, her sins are pardon'd, her sins are pardon'd, her welfare is accomplish'd, that her



accomplish'd,  
pardon'd, and cry unto her, and cry unto her that her warfare is accomplish'd, that her  
rusalem.



sins are pardon'd, her sins are pardon'd. For she hath re-



her sins are pardon'd.  
sins are pardon'd, her sins are pardon'd.



ccived of the Lord's hand double for all her sins,

For she hath received of the Lord's hand

double for all her sins, For she hath received of the Lord's hand double for all her sins.



Continued.

The voice of him that crieth in the wilderness prepare ye the way of the Lord, make straight

in the desert a highway for our God.  
make straight in the desert a



*Pia.* *Cres.*

highway for our God, ev'ry valley shall be exalted, and ev'ry mountain and

*Forte.*

hill made low, ev'ry valley shall be ex - alt - ed, and ev'ry mountain and



Continued.

Slow.

hill made low. And the glory of the Lord, and the glory of the Lord shall be revealed, and the glory of the

Brisk.

Lord shall be revealed, and all flesh shall see it, shall see it together, and all flesh shall see it together.



## Continued.

Halle - lujah amen, Halle - lujah a - men.

Hallelujah amen,

a - men Halle - lujah, Hallelujah, a - men.

a - men.

*Watertown.* C. M.

Jesus my shepherd and my friend, My prophet, priest and king, My Lord, my life, my way, my end, Accept the



praise I bring. Weak is the effort of my heart, And cold my warmest thought, But when I

see thee as thou art, I'll praise thee as I ought. 'Till then I would thy love proclaim, With ev'ry fleeting breath, And

G



Pia.

Forte.

may the music of thy name Refresh my soul in death. And may the music of thy name Refresh my soul in death.

## Dorchester. L. M.

Words by Dr. Watts.

My God permit me not to be A stranger to my - self and thee, Amidst a thousand tho'ts I rove, Forgetful of my highest



Fia.

# Continued.

Why should I cleave to  
 love. Why should my passions mix with earth, And thus debase my heav'nly birth; Why  
 Why should I cleave to things below, Why  
 Why should I cleave to things below, And  
 things below, And let my God my Saviour go.  
 should I cleave to things below, And let my God my Saviour go. Why should I cleave to things below, And let my God my Saviour go.  
 should I cleave to things below, And let my God my Saviour go.  
 let my God my Saviour go.



Moderato.

Jesus the Saviour stands, To court me from above, And looks and spreads his wounded hands, And shews the prints of love ; But

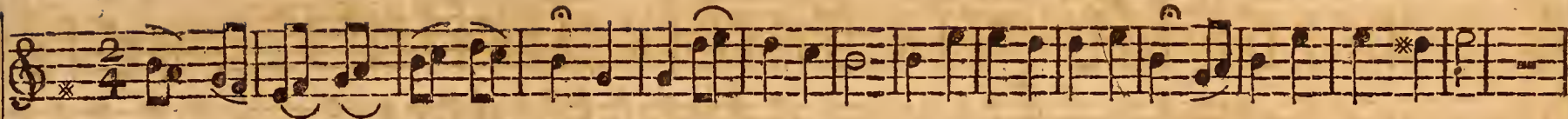
I a stupid fool, How long have I with - stood, The blessings purchas'd with his soul, And paid for all in blood.



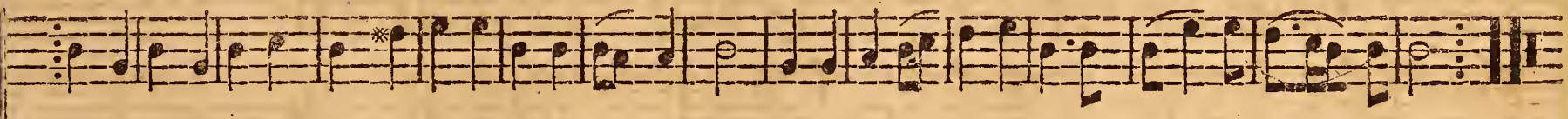
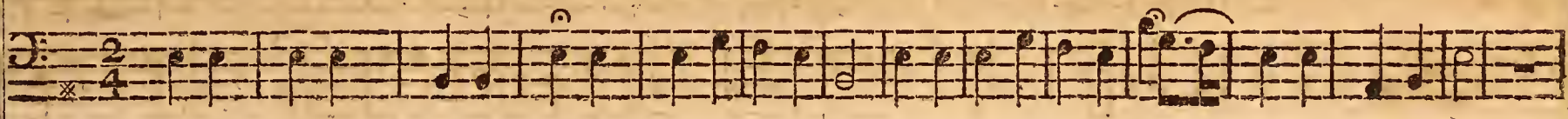
Andover.

Words by Relly.

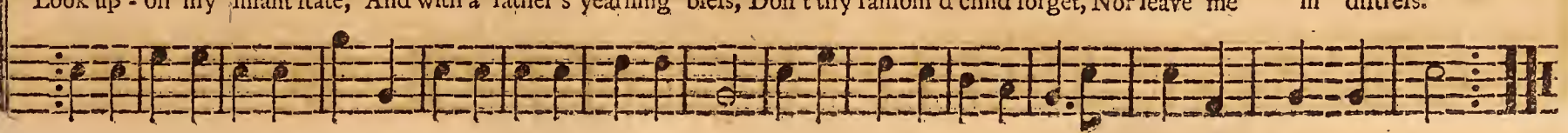
53



My Re - deemer let me be, Quite happy at thy feet, Still to know myself and thee, Be this my bitter sweet.



Look up - on my infant state, And with a father's yearning blefs, Don't thy ransom'd child forget, Nor leave me in distrefs.

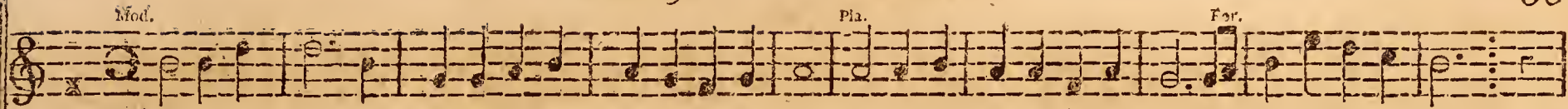




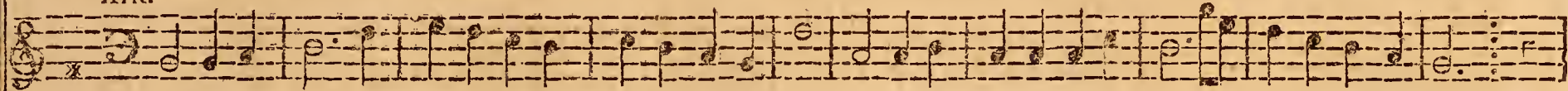
My faviour God no voice but thine These dying hopes can raise, Speak thy salvation to my soul, And turn its tears to praise. My faviour God this

broken voice Transported shall proclaim, And call on all th'angelic harps To sound so sweet a name.

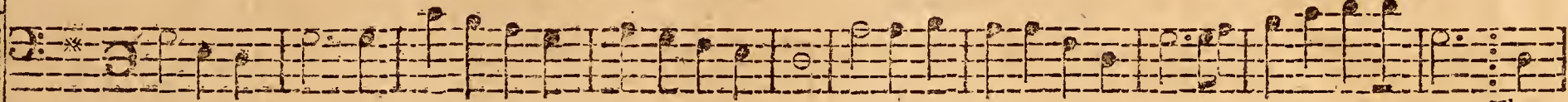




AIR.



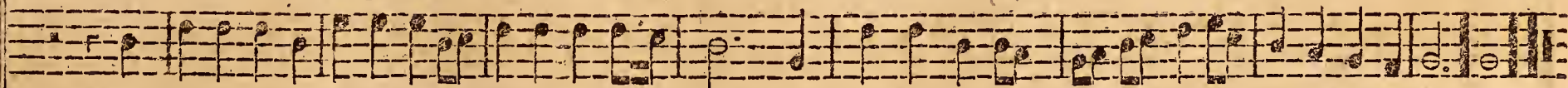
This day is God's, let all the land Exalt their cheerful voice : Lord, we beseech thee, save us now, And make us still rejoice.



Then



Then open, &c.



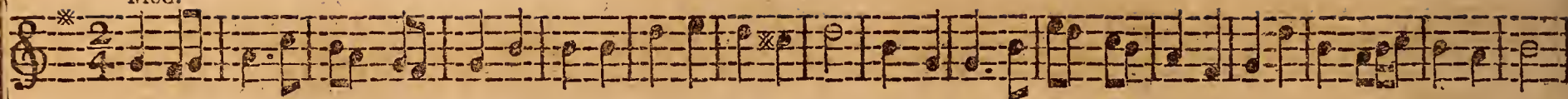
Then open wide the temple gates, To which the just repair, That I may enter in, and praise My great Deliv'rer there.



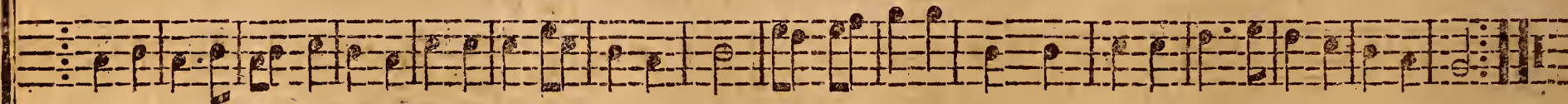
open wide, &c.



Mod.



Hail! thou once despised Jesus! Thou didst free salvation bring; By thy death thou didst release us From the tyrant's deadly sting.



Hail! thou agonizing Saviour! Thou didst bear our sin and shame: By thy merit we find favour, Life is given through thy name.





Norfolk.

L. M.

Musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first staff has a 'Pia.' marking above it, and the second staff has a 'For.' marking above it. The notation includes various note values, rests, and bar lines.

Now for a tune of lofty praise, To great Jehovah's equal Son! Awake, my voice, in heavenly lays, Tell the loud wonders he hath done.

Musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system. The notation includes various note values, rests, and bar lines.

Musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the second system. The notation includes various note values, rests, and bar lines.

Tell the loud wonders he hath done. Sing how he left the worlds of light, And the bright robes he wore above; How

Musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the third system. The notation includes various note values, rests, and bar lines.



For.

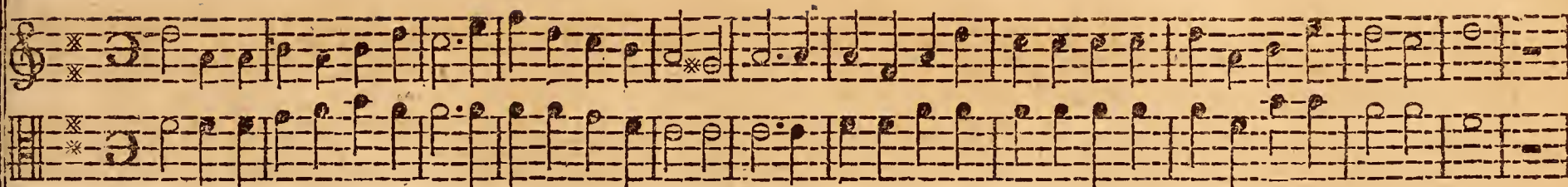
swift and joyful was his flight On wings of everlasting love! How swift, &c.

## Elim. Sevens.

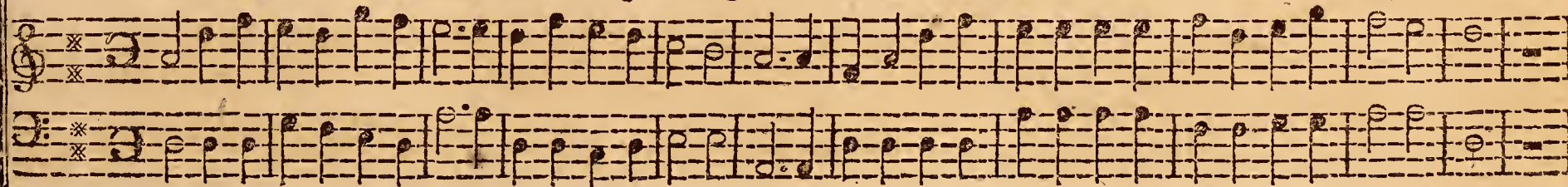
AIR.

Lift your voice, and thankful sing Praises to your heav'nly King; For his blessings far extend, And his mercy knows no end.

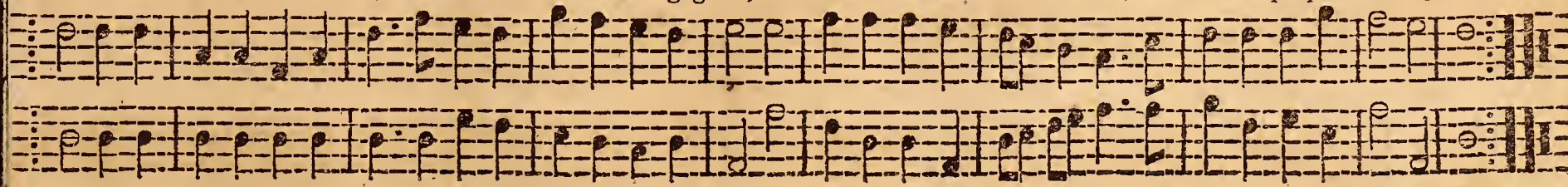




Now to the power of God supreme, Be everlasting honours given ; He saves from hell, we blefs his name, He calls our wand'ring feet to heaven.



Not for our duties or deserts, But of his own abounding grace, He works salvation in our hearts, And forms a people for his praise.



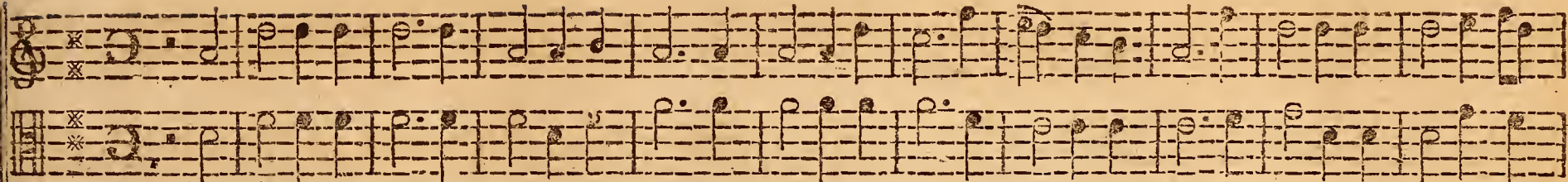


'Tis God that lifts our comforts high, Or sinks them in the grave : He gives, and blessed be his name, He takes but what he gave. He

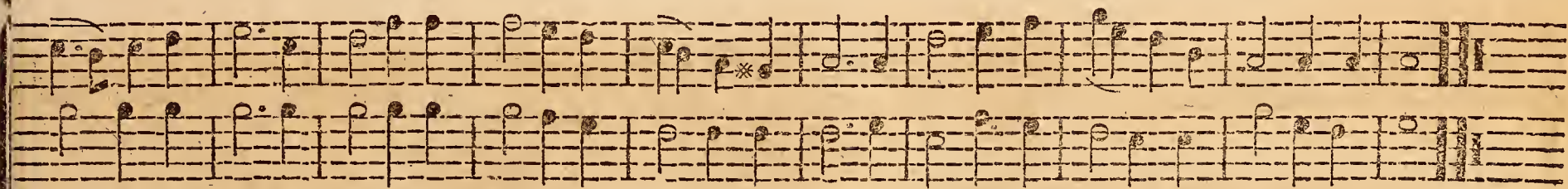
takes but what he gave. He takes, &c.

He gives, &c.

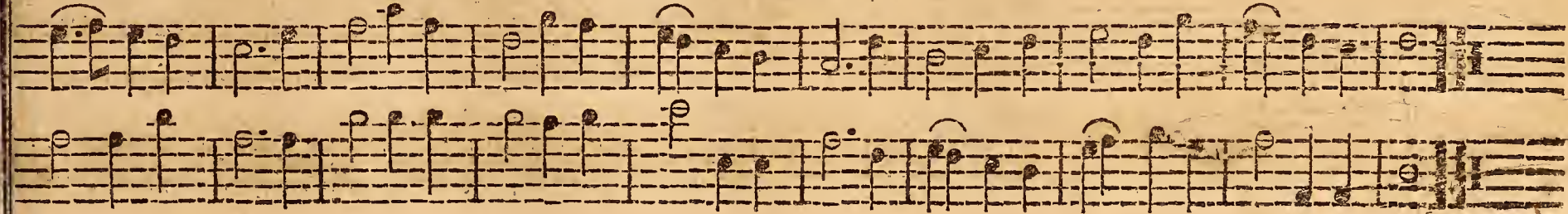




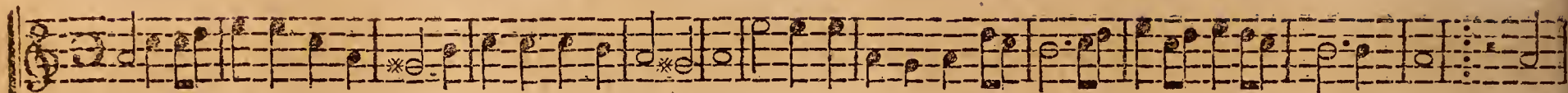
O praise ye the Lord, Prepare your glad voice His praise in the great Assembly to sing; In their great Creator Let



all men rejoice, And heirs of falvation Be glad in their King. And heirs, &c.



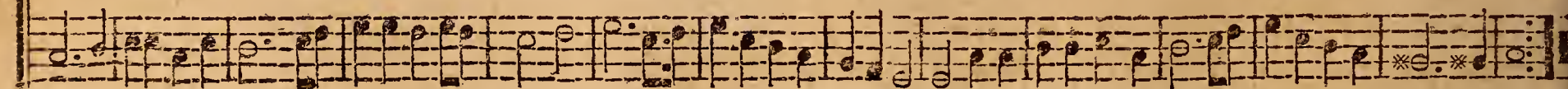




Now let our mournful songs record The dying sorrows of our Lord ; When he complain'd in tears & blood, As one forsaken of his God. The



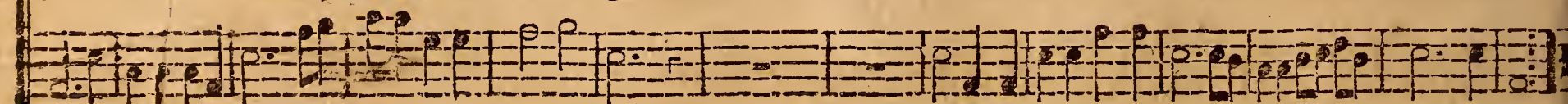
He rescu'd others from the grave,



Jews beheld him thus forlorn, And shook their heads & laugh'd in scorn,

He rescu'd others, &c.

Now let him try himself to save.





Cambridge.

L. M.

N. B. Psalm 97, first part, by Dr. Watts, may be sung in this tune.

Soft. Loud. Soft. Loud.

1 2

With one consent let all the earth To God their cheerful voices raise, Glad homage pay with awful mirth, And sing before him songs of praise.

Convinc'd that he is God alone, From whom both we and all proceed, We whom he chooses for his own, The flock which he vouchsafes to feed :

I





O enter then his temple gates, Thence to his courts devoutly press, And still your grateful hymns repeat, And still his name with praises bless.



For he's the Lord, supremely good, His mercy is forever sure; His truth, which all times





Continued.

firmly stood, To endless ages shall endure. To endless, &c.

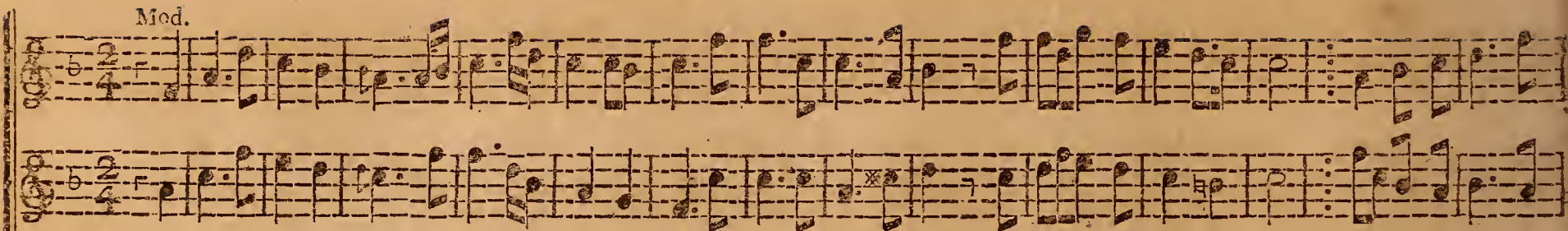
Medford.

S. M.

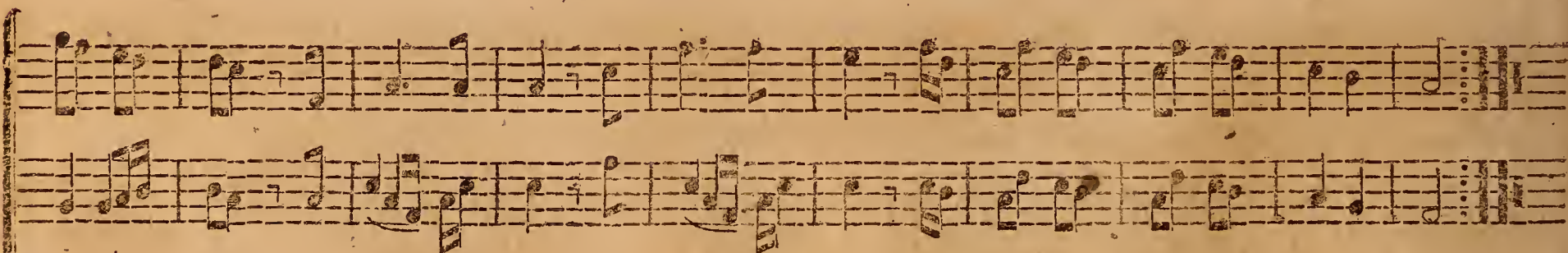
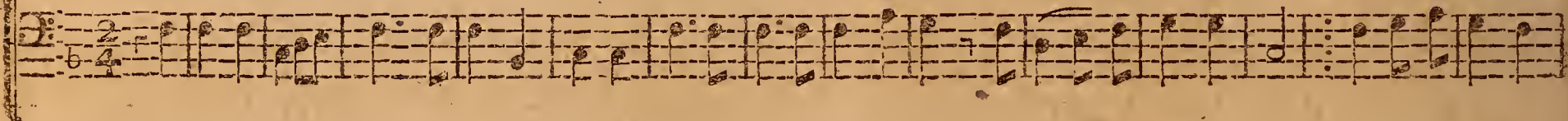
Hosanna to the King Of David's royal blood! Bless him, ye faints, he comes to bring Salvation from your God. Bless him, &c.



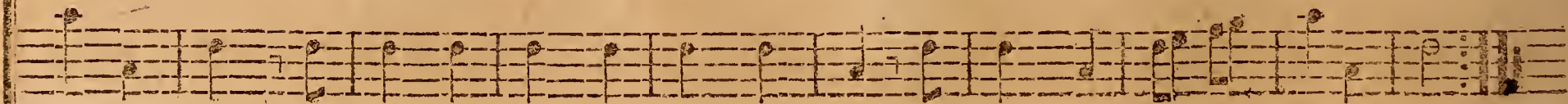
Mod.



Immense compassion reigns In our Immanuel's heart, When he descends to act A mediator's part. He is a friend And



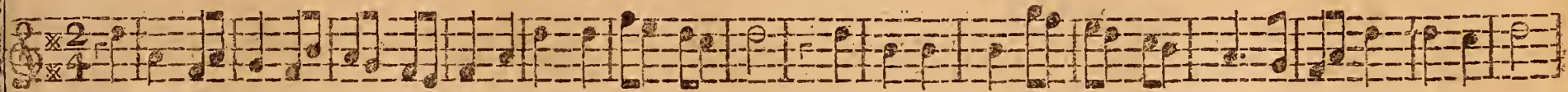
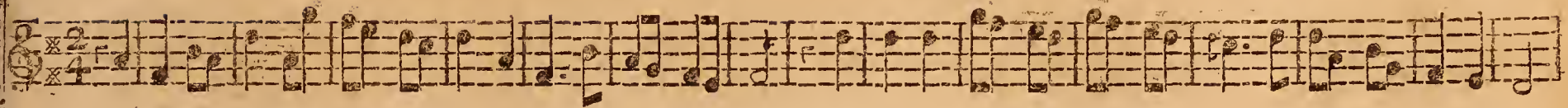
brother too, Divinely kind, Divinely true. Divinely kind, &c.



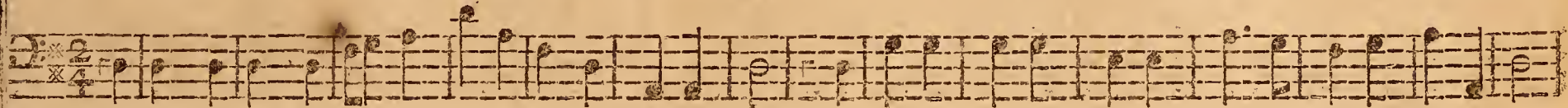


Nativity.

C. M.



Thus Gabriel sang, and straight around The heav'nly armies throng ; They tune their harps to lofty sound, And thus conclude the song :



Mou.



Glory to God that reigns above, Let peace surround the earth, Mortals shall know their Maker's love, At their Redeemer's birth.





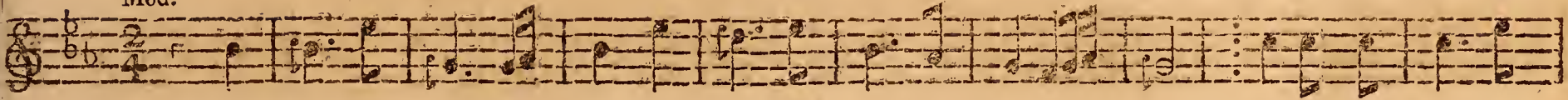
Mod.

How tedious and tasteless the hours, When Jesus no longer I feel Sweet prospects, sweet birds, and sweet flow'rs, Have lost all their sweetness with me. The

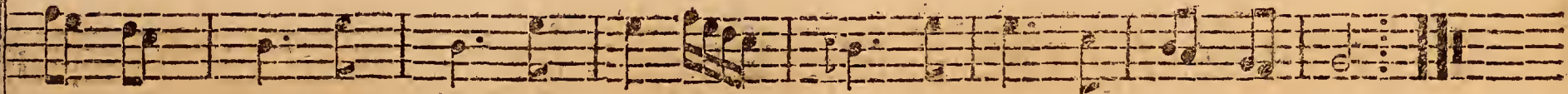
mid-summer sun shines but dim, The fields strive in vain to look gay; But when I am happy in him, December's as pleasant as May.



Mod.



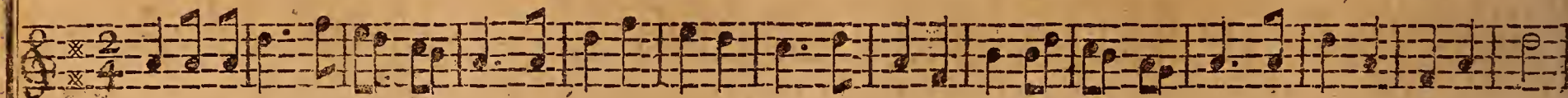
O magnify the Lord with me, With me exalt his name! When in distress to



him I call'd, He to my rescue came. He to my rescue came.



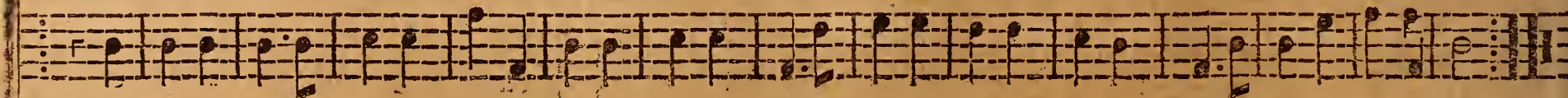




Sing to the Lord Jehovah's name, And in his strength rejoice; When his salvation is our theme, Exalted be our voice.



With thanks approach his awful throne, And psalms of honour sing; The great Jehovah reigns alone, The whole creation's King.





Your

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ Above the starr'y frame.

Your voices raise, Ye

Your voices raise, Ye cherubim, And

voices raise, Ye cherubim, And seraphim, To sing his praise.

And seraphim, &c.

1 2

Your voices raise, Ye cherubim, And seraphim, To sing his praise.

cherubim, And seraphim, To sing his praise.

And seraphim, &c.

seraphim, To sing his praise.

Your voices raise, &c.





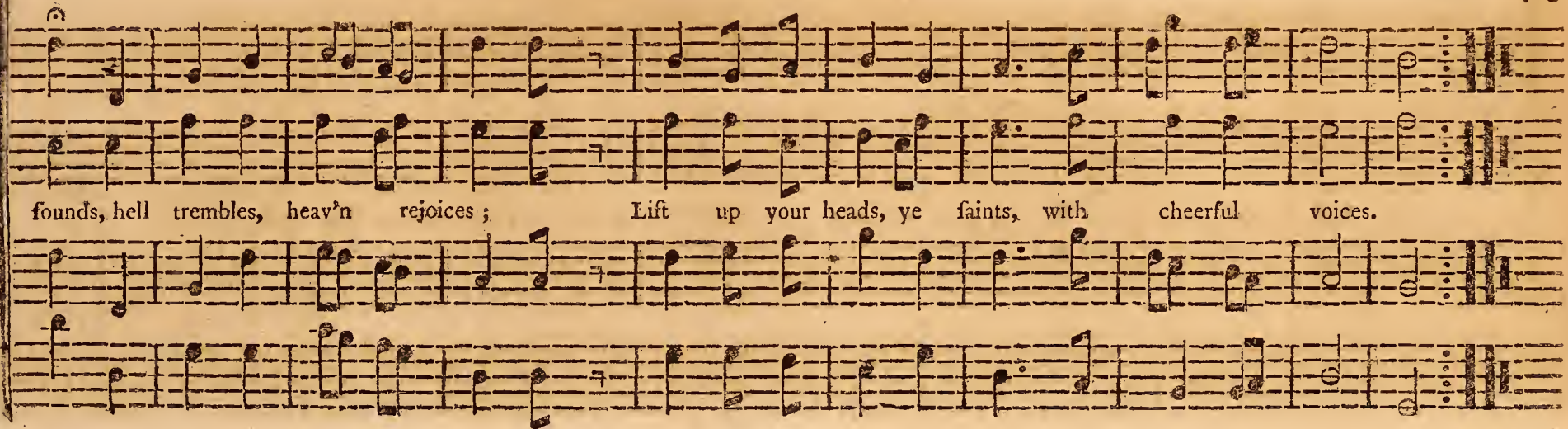
Mod.

The God of glory sends his summons forth, Calls the fourth nations and awakes the north; From east to

west his sov'reign orders spread, Through distant worlds, and regions of the dead: The trumpet

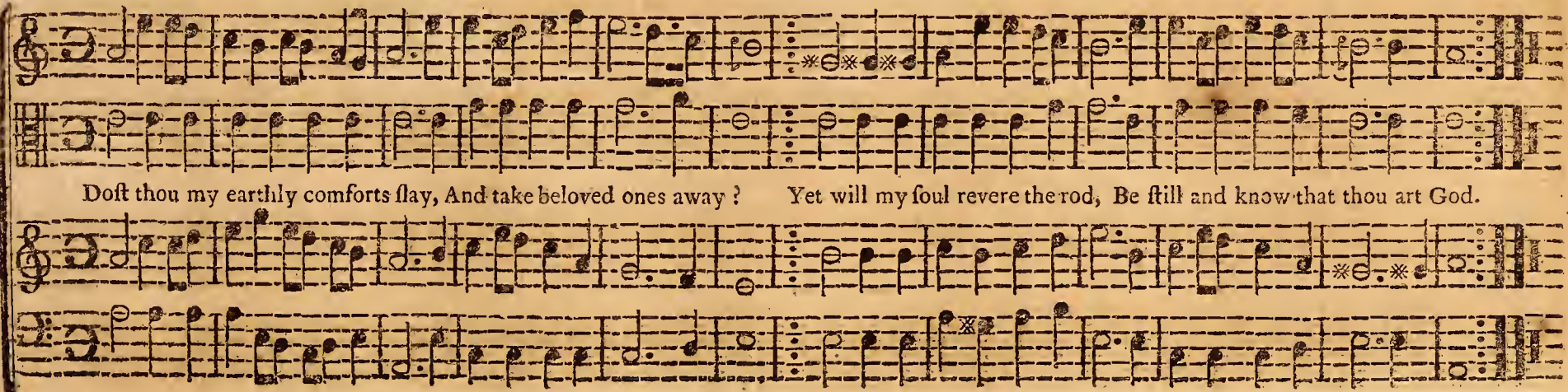


Continued.



founds, hell trembles, heav'n rejoices ; Lift up your heads, ye faints, with cheerful voices.

*Rama.* L. M.



Dost thou my earthly comforts slay, And take beloved ones away ? Yet will my soul revere the rod, Be still and know that thou art God.



All hail, triumphant Lord! Heav'n with hosanna rings, While earth, in humbler strains, Thy praise responsive sings.

*Seft.*      *Repeat loud.*

Worthy art thou, Who once wast slain, Through endless years To live and reign.

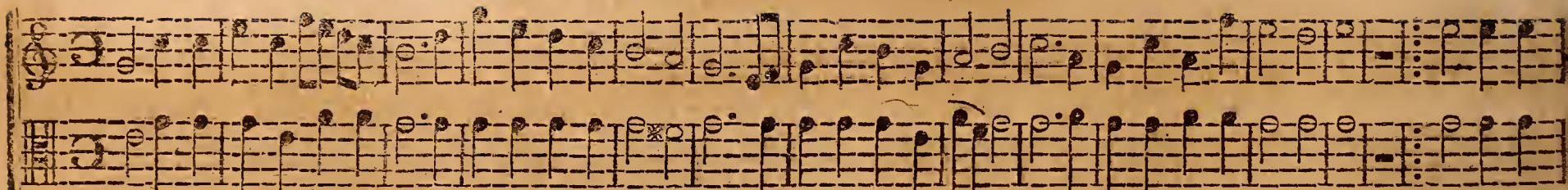


Pia.

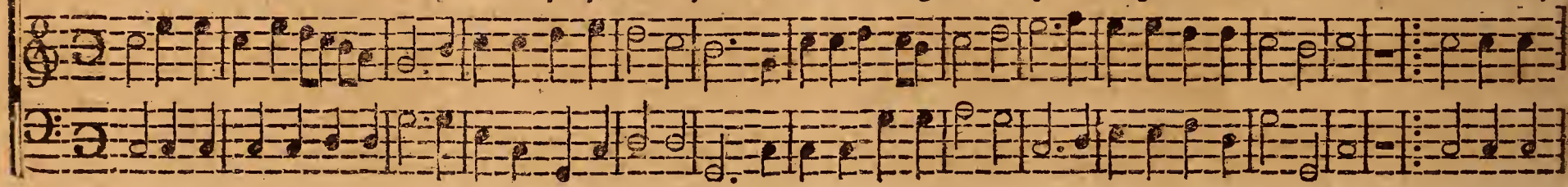
The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd; Ar-

ray'd in robes of light, Begirt with sov'reign might, And rays of majesty around.

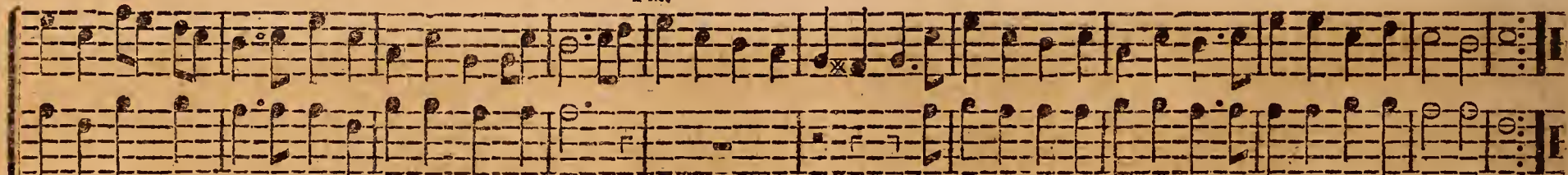




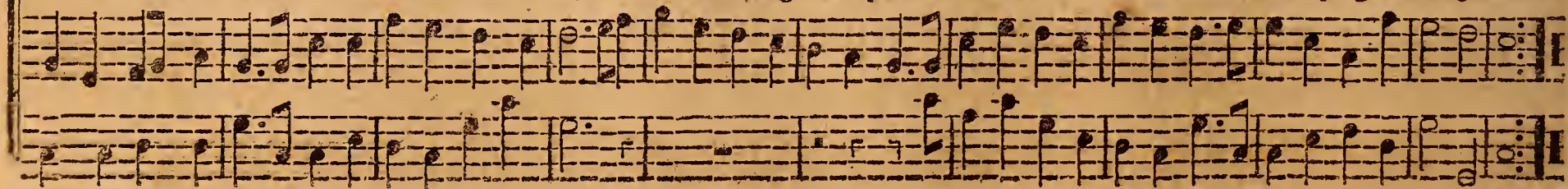
Lord of the sabbath, hear our vows On this thy day, in this thy house, And let our songs & worship rise Like grateful incense to the skies. Thine earthly



*Pia.*



sabbaths, Lord, we love, But there's a nobler rest above; To that our lab'ring souls aspire, To that, &c. With ardent pangs of strong desire.





Charity.

L. M.

Mod.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of one flat (B-flat). The music is written in a moderate tempo. The first staff contains a melody with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with similar rhythmic patterns.

Had I the tongues of Greeks & Jews, And nobler speech than angels use, If love be absent, I am found Like tinkling brass, an empty sound. Were I in-

The second system of music continues the melody and accompaniment from the first system. It maintains the same 2/4 time signature and one-flat key signature. The notation includes various note values and rests, with some notes marked with an asterisk (\*).

The third system of music continues the piece. It features a more melodic line in the upper staff with some notes beamed together, and a supporting bass line. The time signature and key signature remain consistent with the previous systems.

spir'd to preach & tell All that is done in heav'n and hell, Or could my faith the world remove, Still I am nothing, Still I am nothing, Still I am nothing with-

The fourth system of music concludes the piece on this page. It features a final melodic phrase in the upper staff and a corresponding bass line. The notation includes various note values and rests, with some notes marked with an asterisk (\*).



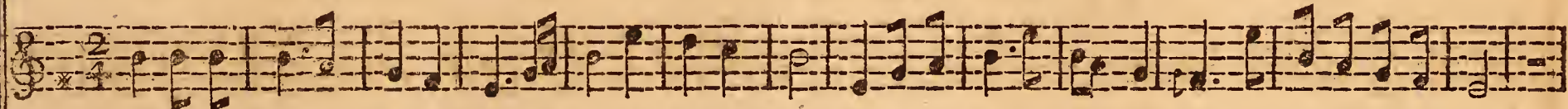
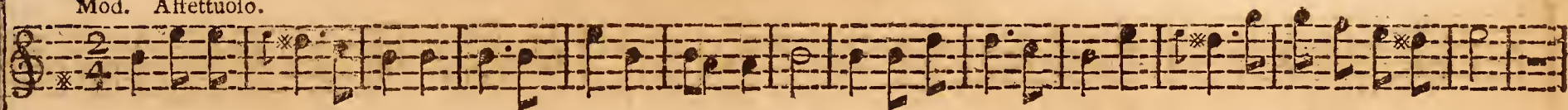
out love.

Should I distribute all my store To feed the bowels of the poor; Or give my body to the flame To gain a martyr's glorious name; If

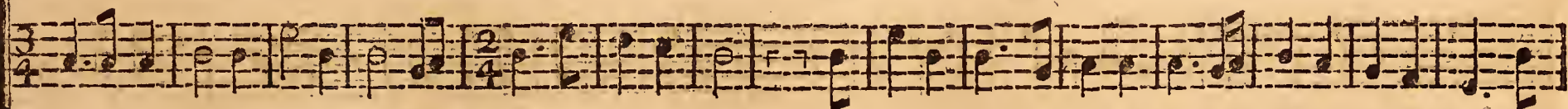
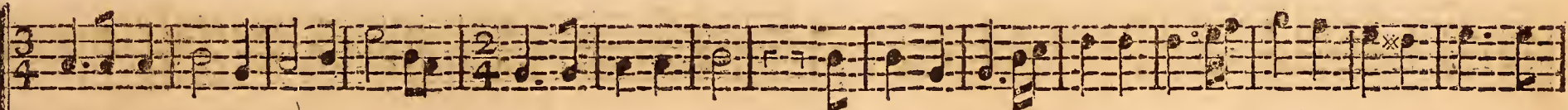
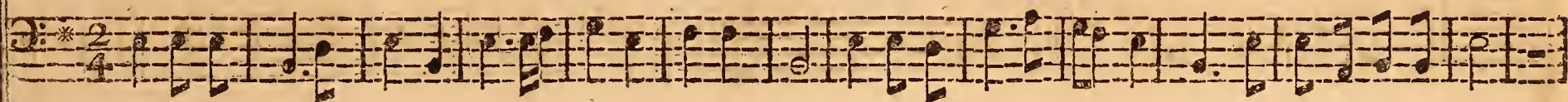
love to God and love to men Be absent, all my hopes are vain; Nor tongues, nor gifts, nor fiery zeal, The work of love can e'er fulfil.



Mod. Affettuoso.



Infinite grief, amazing woe! Behold my bleeding Lord! Hell and the Jews conspir'd his death, And us'd the Roman sword.

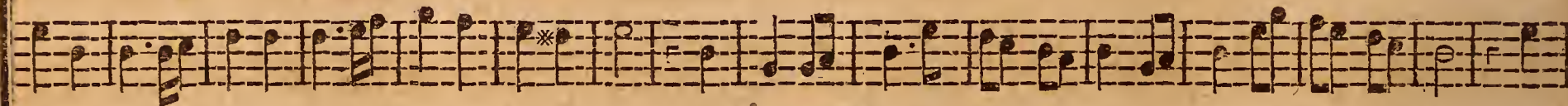
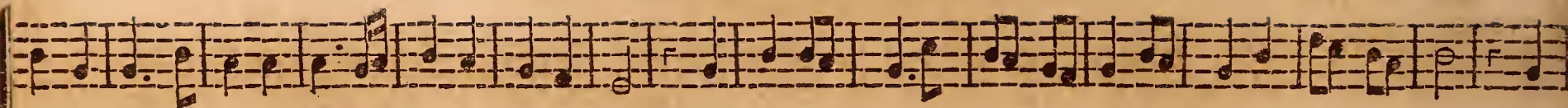


O the sharp pangs of smarting pain My dear Redeemer bore! When knotty whips and ragged thorns His sacred body tore. When

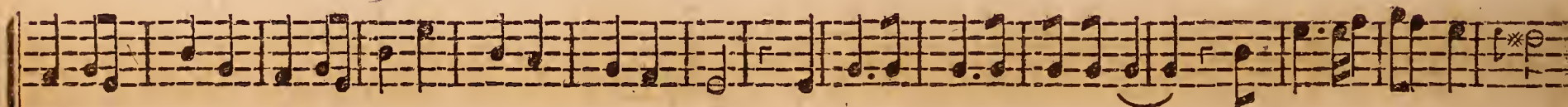
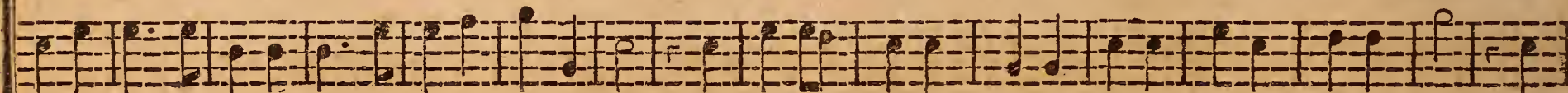


L





knotty whips and ragged thorns His sacred body tore. But knotty whips and ragged thorns In vain do I accuse ; In

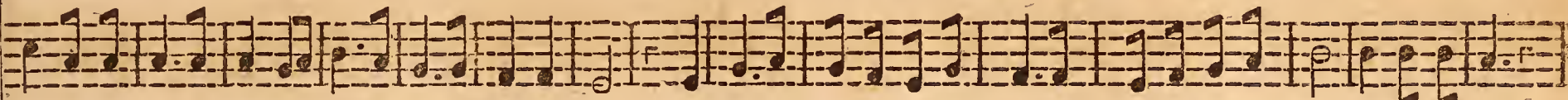
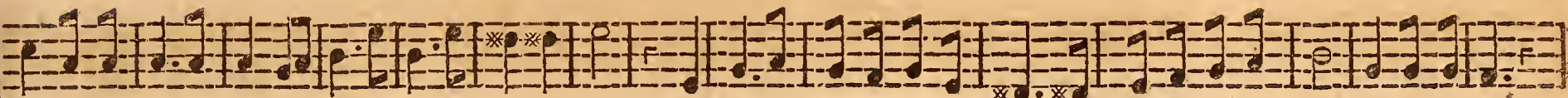


vain I blame the Roman bands, And the more spiteful Jews. 'Twas you, my sins, my cruel sins, His chief tormentors were ;

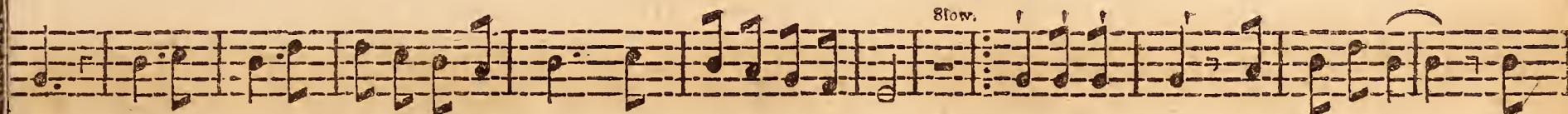
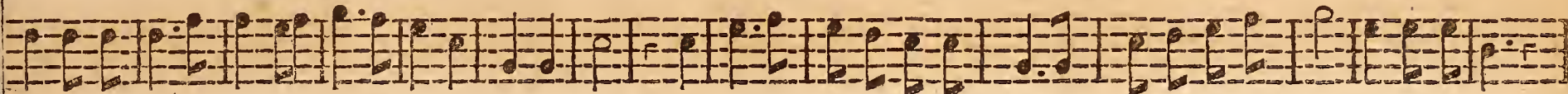




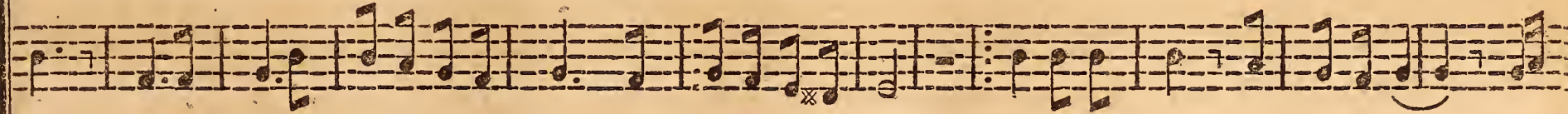
Continued.



Each of my crimes became a nail, And unbelief the spear. 'Twas you that pull'd the vengeance down Upon his guiltless head; Break, break, my heart,



Oh burst, mine eyes, And let my sorrows bleed! And let my sorrows bleed! Strike, mighty grace, my flinty soul, Till



eyes, And let my sorrows, let my sorrows bleed!!



## Continued.

melting waters flow, And deep repentance drown my eyes In undissembled woe.

*Humility.*

## C. M.

Mod.

God of my life, look gently down, Behold the pains I feel! But I am dumb before thy throne, Nor dare dispute thy will.



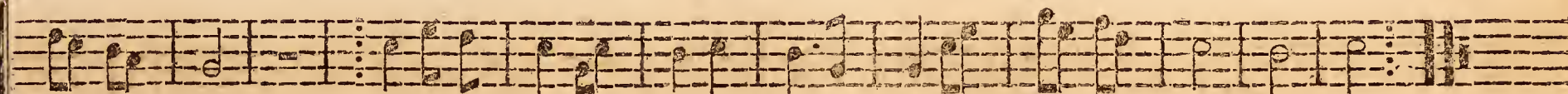
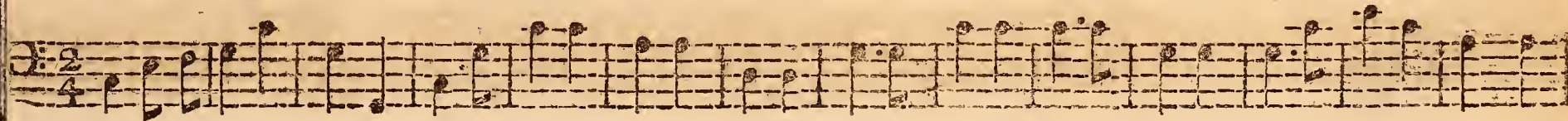
Randolph.

L. M. Six Lines.

With spirit.



Loud hallelujah's to the Lord, From distant worlds where creatures dwell; Let heav'n begin the solemn word, And sound it dreadful

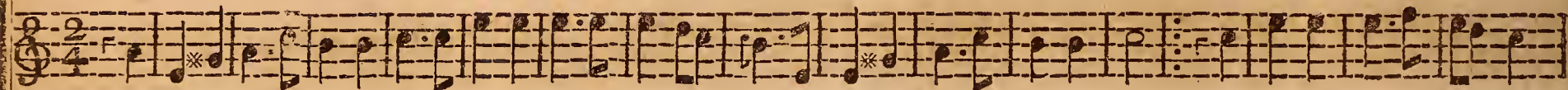
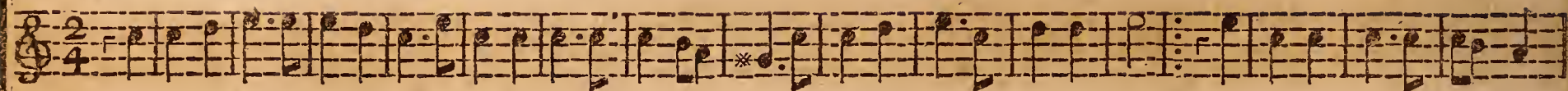


down to hell. Each of his works his name displays, But they can ne'er fulfil his praise.

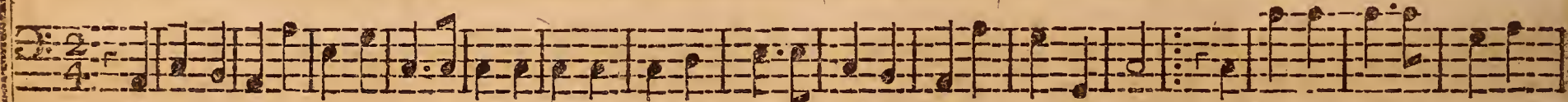




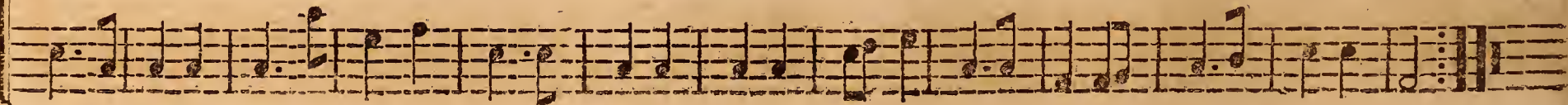
Mod.



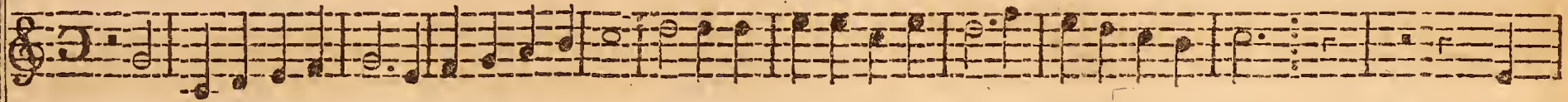
In deep distress I oft have cry'd To God, who never yet deny'd To rescue me oppress'd with wrongs : Once more, O Lord, deliv'rance



send, From lying lips my soul defend, And from the rage of slander'ing tongues. And from, &c.







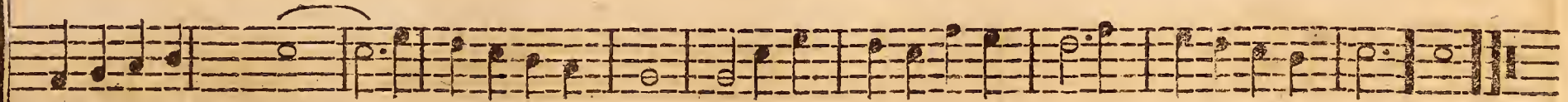
Let all our tongues be one, To praise our God on high, Who from his bosom sent his Son, To bring us strangers nigh. Nor



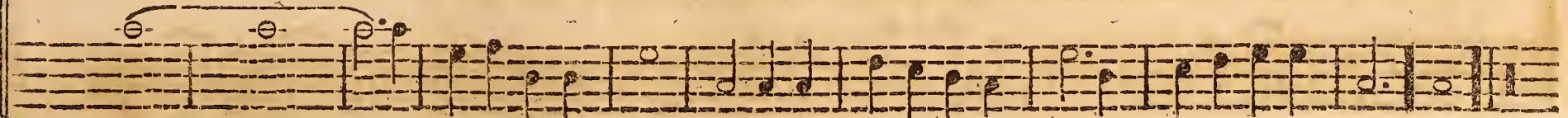
Nor let our voices



Nor let our voices cease,



let our voices cease To sing the Saviour's name, Jesus, th' ambassador of peace, How cheerfully he came!





Slow.

Almighty King of heav'n above, Eternal Source of truth and love, And Lord of all below; With

rev'rence and religious fear, Permit thy suppliants to draw near, And at thy feet to bow.



Anthem, from Eccl. 12th Chap.

Moderato.

Remember now, remember now, remember thy Creator in the days of thy youth; before the evil

days come, and the years draw nigh, in which thou shalt say, I have no pleasure in them. Before the

M



sun shall be dark'ned, and the keepers of the house shall tremble, and the found of the grinding shall cease:

when men shall rise at the voice of the bird, and all the daughters of music shall be brought



Continued.

low, and all the daughters of music shall be brought low; because man goeth to his long

home, and mourners go about the streets. Then shall the dust return to the



earth as it was, and the spirit shall return unto God who gave it, and the spirit shall re-

turn unto God who gave it. Let us hear the conclusion: Fear God, and



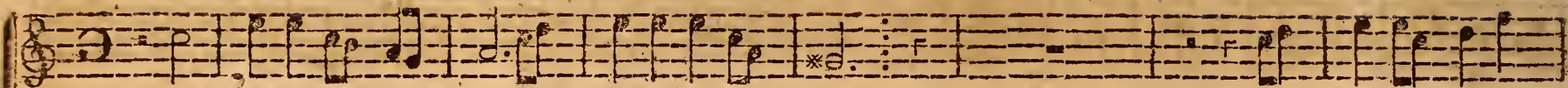
keep his commandments, for this is the duty of man, for this is the duty of man. Fear

This system contains four staves of music. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal staff. The music features various note values, rests, and dynamic markings such as 'f' and 'r'. There are also asterisks (\*) and a circled 'e' in the notation.

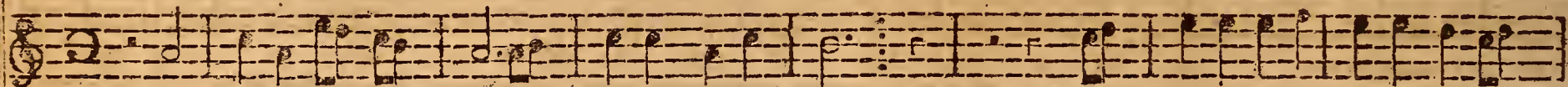
God, and keep his commandments, For this is the duty of man.

This system contains four staves of music. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal staff. The music continues with similar notation to the first system, including notes, rests, and dynamic markings like 'f'.



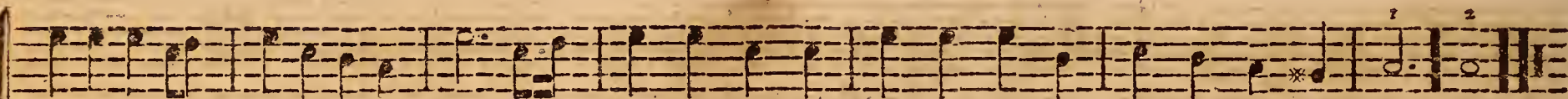
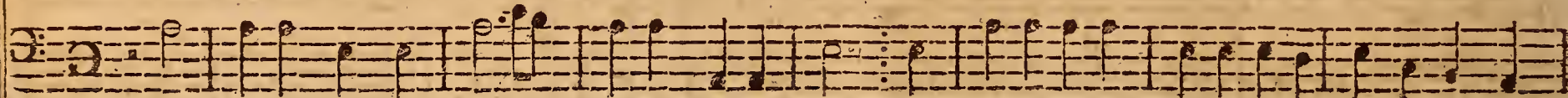


But in, &c.



Let sinners take their course, And choose the road to death;

But in the worship of my God I'll



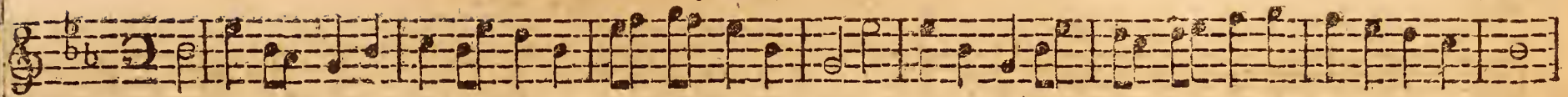
spend my daily breath. But in, &c.



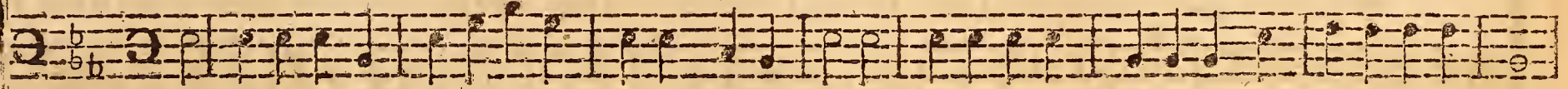


Morning Hymn.

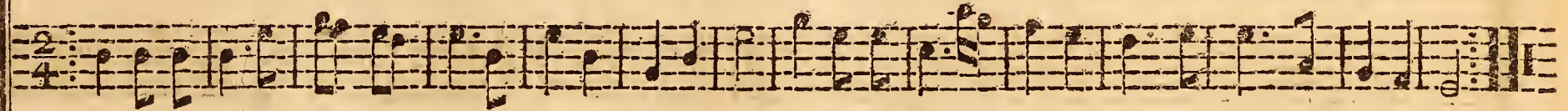
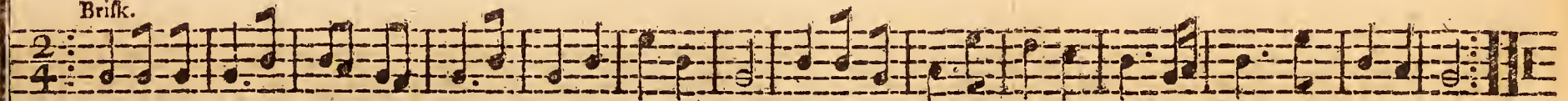
C. M.



Once more, my soul, the rising day Salutes thy waking eyes : Once more, my voice, thy tribute pay To him that rolls the skies.



Brisk.



Night unto night his name repeats, And day renews the sound, Wide as the heav'n on which he sits, To turn the seasons round.





While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around. Fear-

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a C-clef on the first line and a sharp sign (x) on the first staff. The middle staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The lyrics are written below the staves.

not, said he, for mighty dread Had seiz'd their troubled mind; Glad tidings of great joy I bring To you and all mankind.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with a C-clef on the first line and a sharp sign (x) on the first staff. The middle staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The lyrics are written below the staves.

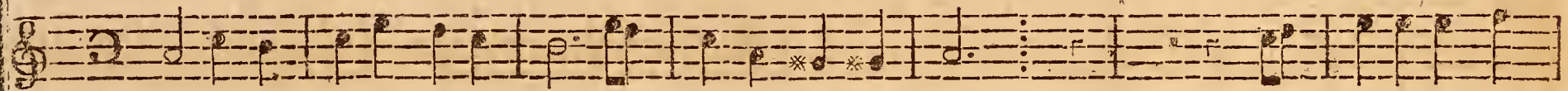


Gratitude.

C. M.

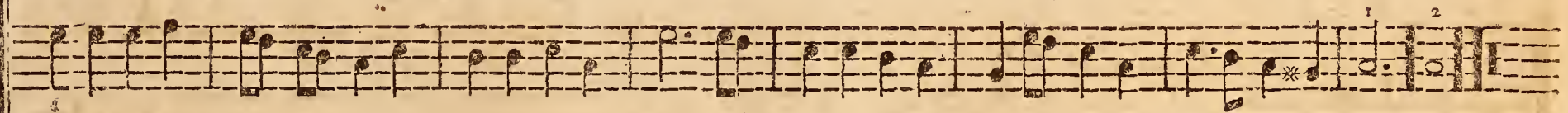
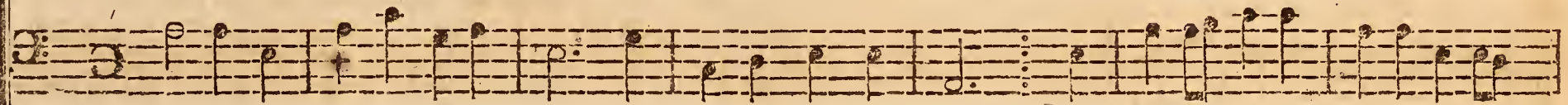


My, &c.



What shall I render to my God, For all his kindness shown?

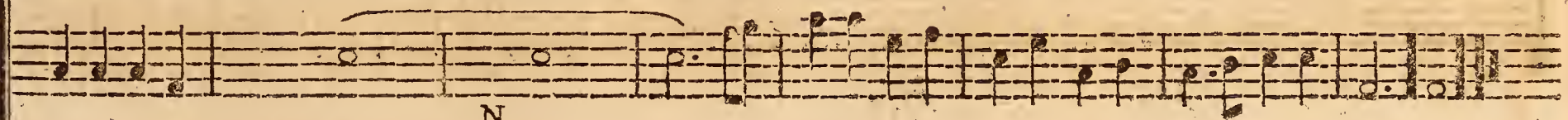
My feet shall visit



thine abode, My songs address thy

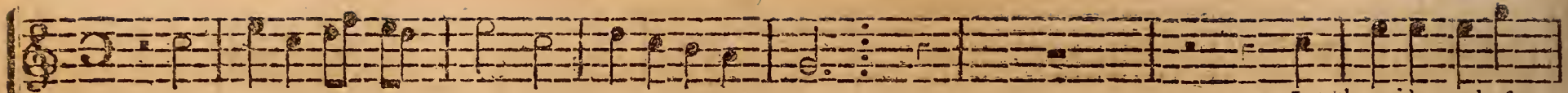
throne.

My feet, &c.

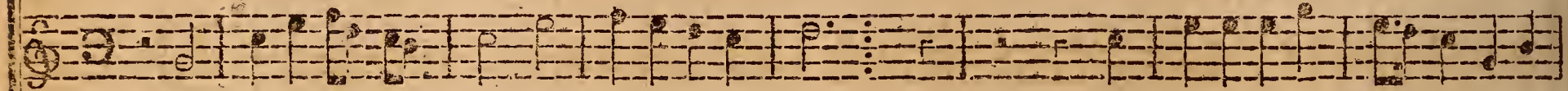


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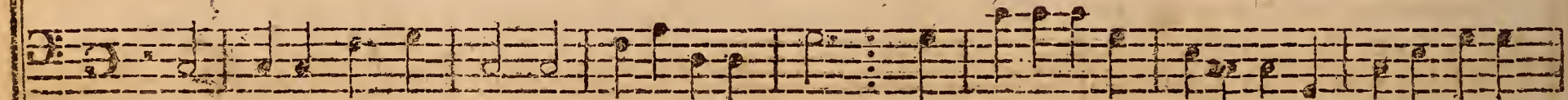


Let the wide earth, &c.



Raife your triumphant songs To an immortal tune ;

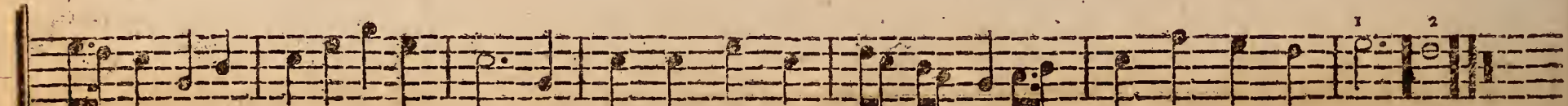
Let the wide earth resound the deeds Ce-



lestial grace has

done.

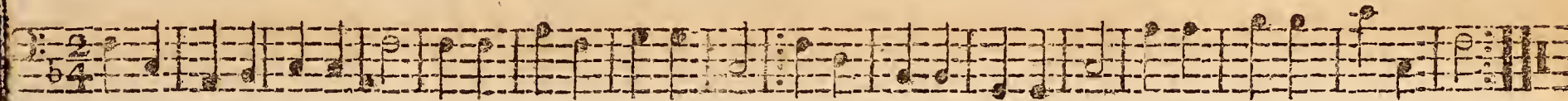
Let the wide earth, &c.







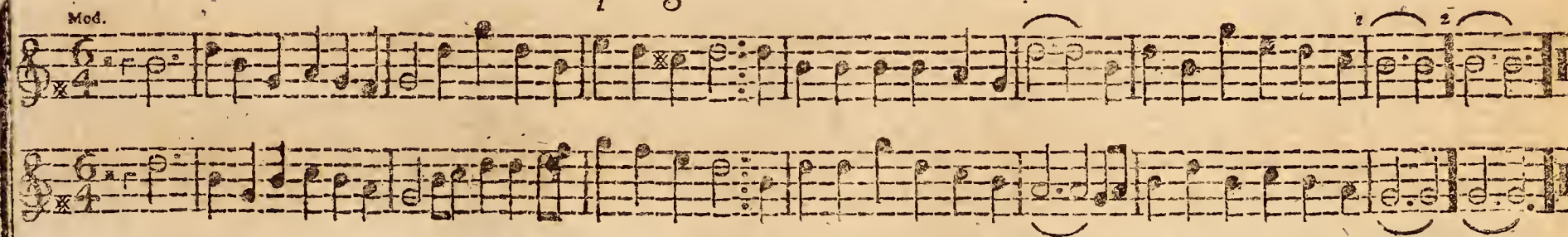
Praise to God, immortal praise, For the love that crowns our days : Bounteous source of ev'ry joy, Let thy praise our songs employ.



*Spring.*

P. L. M.

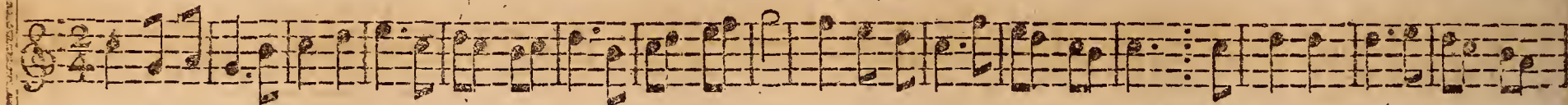
Mod.



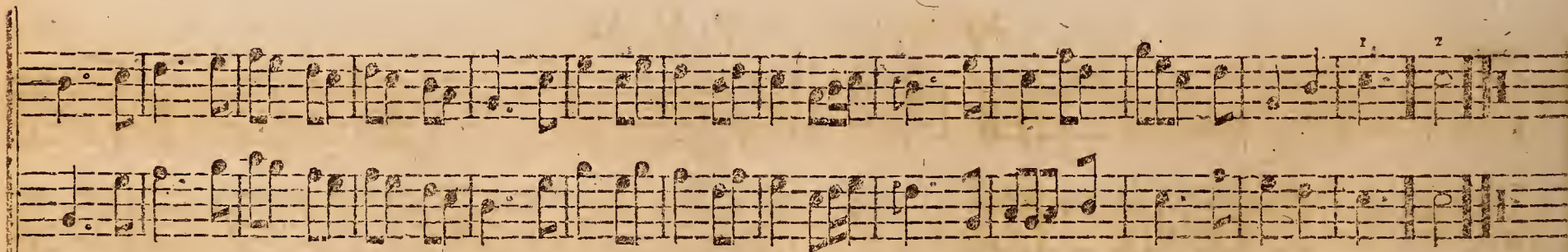
How sweetly along the gay mead The daisies and cowslips are seen ! The flocks, as they carelessly feed, Rejoice in the beautiful green.



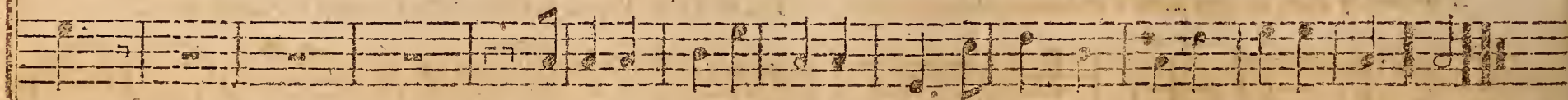




Sing to the Lord, exalt him high, Who spreads the clouds all round the sky; There he prepares the fruitful rain: He makes the grass the hills a-



dorn, And clothes the smiling fields with corn, Nor lets the drops descend in vain. Nor lets, &c.







Now be my heart inspir'd to sing The glories of my Saviour King: My tongue shall all his worth proclaim, .



tongue shall all his worth proclaim, My tongue, &c.

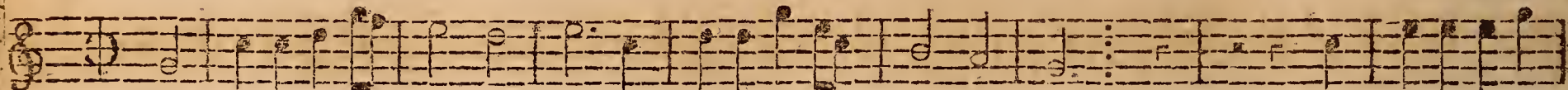
And speak the honours of his name.





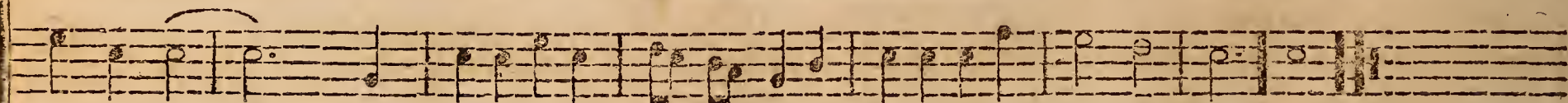


This, &amp;c.



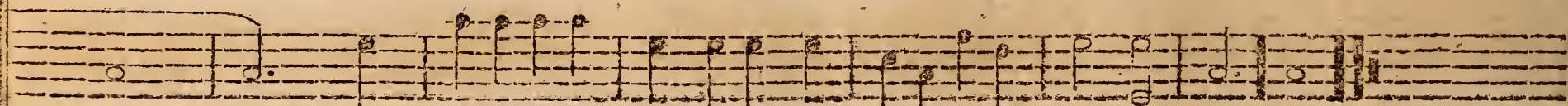
I'll lift my hands, I'll raise my voice, While I have breath to pray or praise :

This work shall make my

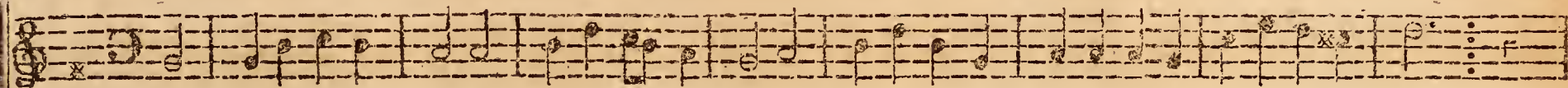


heart rejoice,

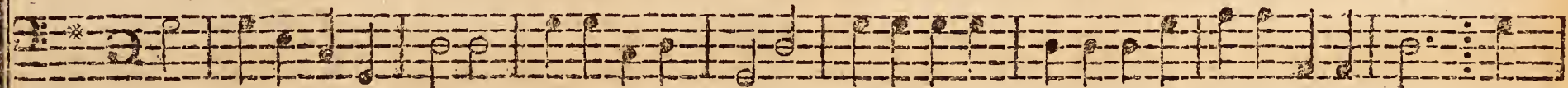
This work shall make my heart rejoice, And well employ my future days.







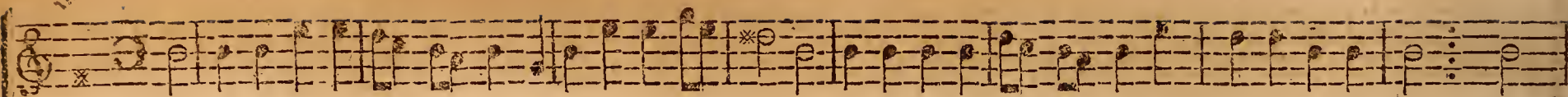
To God, the only wife, Our Saviour and our King, Let all the faints below the skies Their humble praises bring, 'Tis



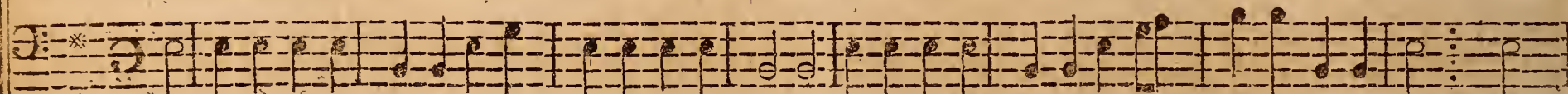
his almighty love, His counsel and his care, Preserves us safe from sin and death, And ev'ry hurtful snare.



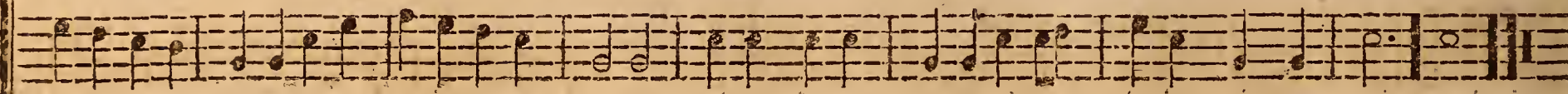




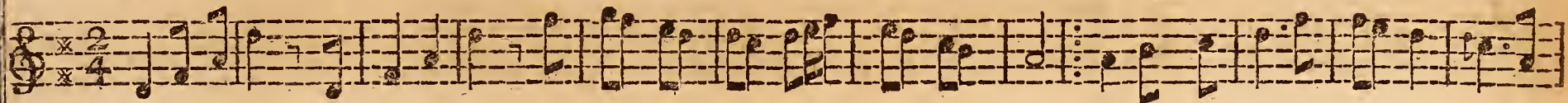
Indulgent God ! with pitying eyes The sons of men survey, And see how youthful sinners sport, In a destructive way. Ten



thousand dangers lurk around, To bear them to the tomb, Each in an hour may plunge them down Where hope can never come.



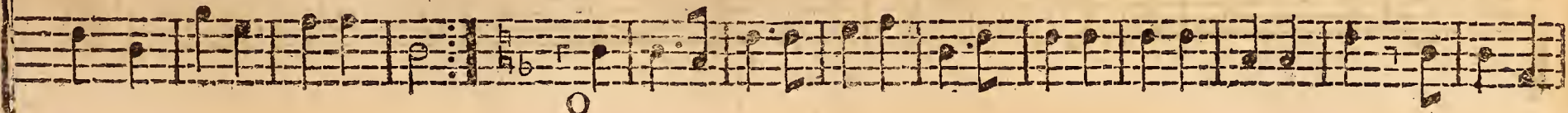




Now let my Lord, my Saviour, smile, And show my name upon his heart; I would forget my pains a while, And



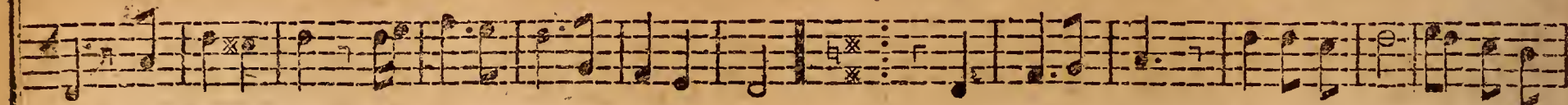
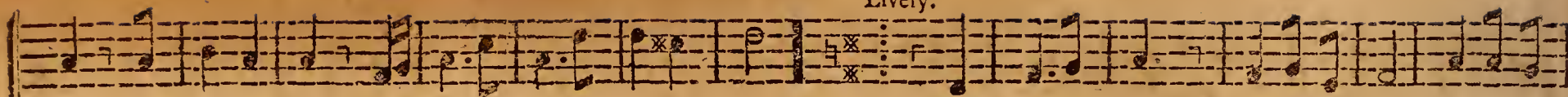
in the pleasure lose the smart. But Oh! it swells my sorrows high, To see my blessed Jesus frown; My spirits



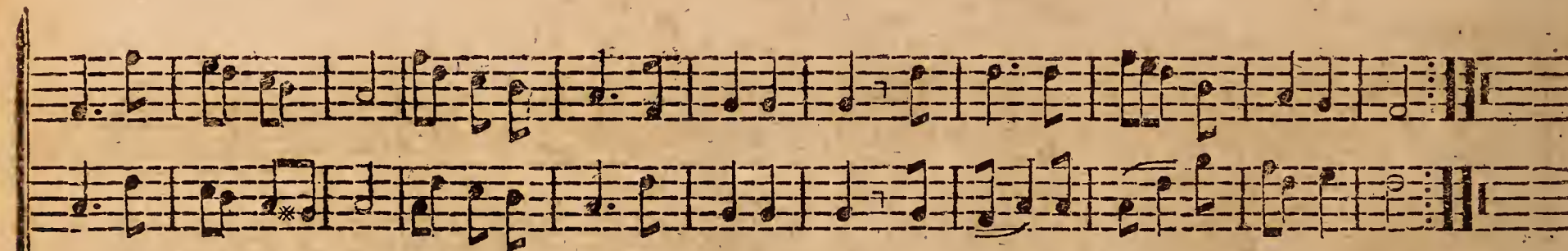
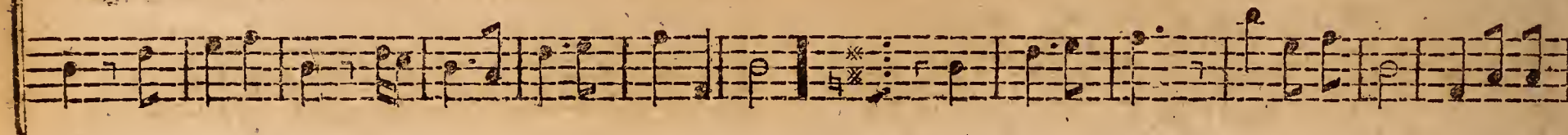


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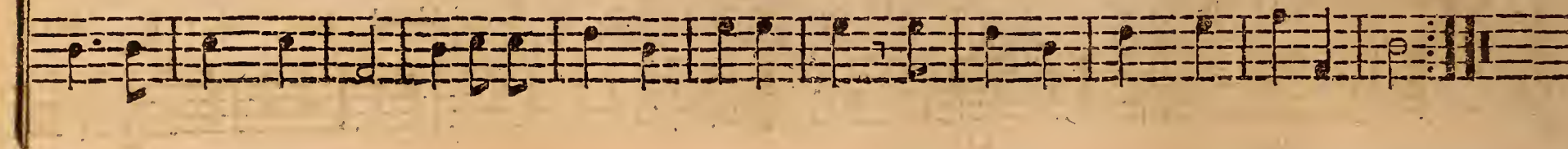
Lively.



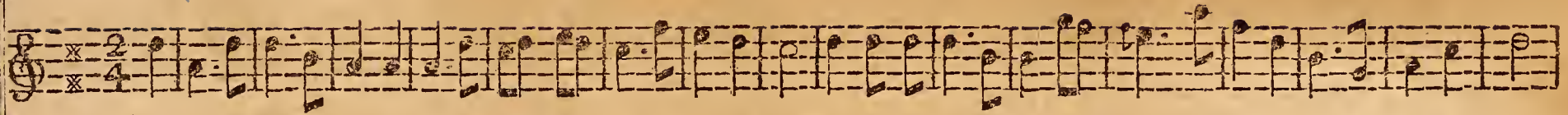
sink my comforts die, — And all the springs of life are down. Yet why, my soul, why these complaints? Still while he



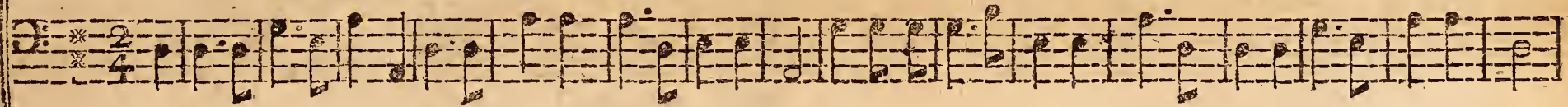
frowns his bowels move; Still on his heart he bears his faints, And feels their sorrows and his love.







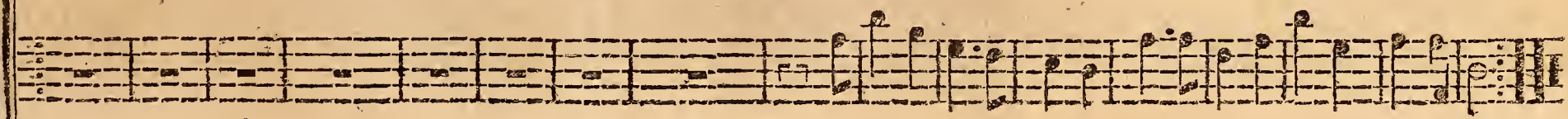
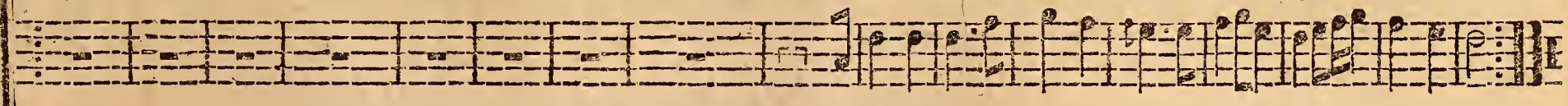
To Jesus, our exalted Lord, That name in heav'n and earth ador'd, Fain would our hearts and voices raise A cheerful song of sacred praise.



*Pia.*



But all the notes which mortals know, Are weak and languishing and low ; Then let our warm affections move In glad returns of grateful love.





For.

Change me, O God, my flesh shall be An instrument of praise to thee, And thou the song inspire : My tongue shall keep the heav'nly chime, My

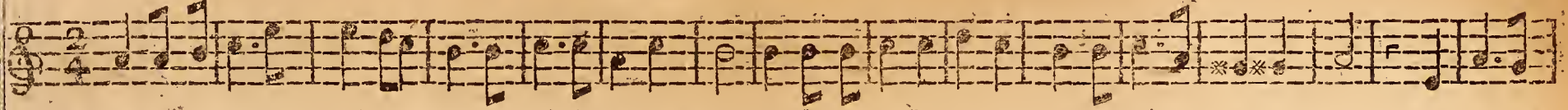
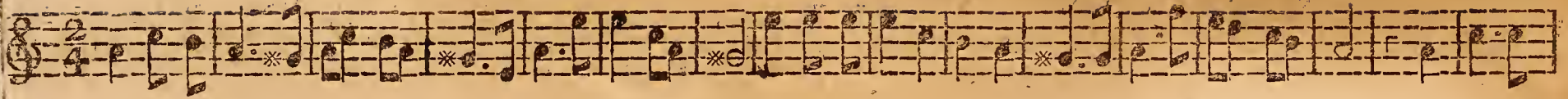
cheerful pulse shall beat the time, And sweet variety, variety of sound, Shall in thy praise conspire.



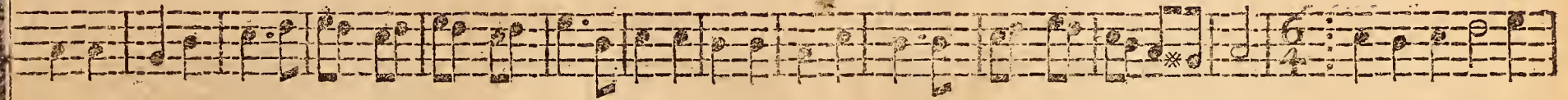
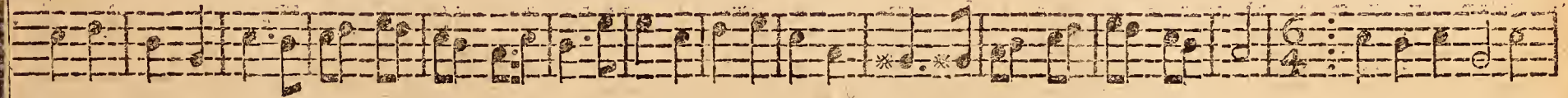
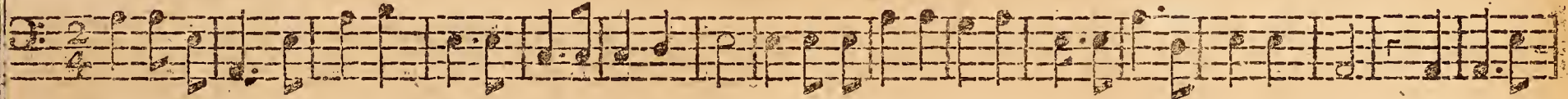
Christian's Hope.

C. M.

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Hear what the voice from heav'n proclaims, For all the pious dead ! Sweet is the mem'ry of their names, And soft their sleeping bed. They die in



Jesus, and are blest ; How kind their slumbers are ! From suff'ring & from sin releas'd, And freed from ev'ry snare. Far from this world of





toil and strife, They're present with the Lord ; The labours of their mortal life, End, End, End in a large reward.

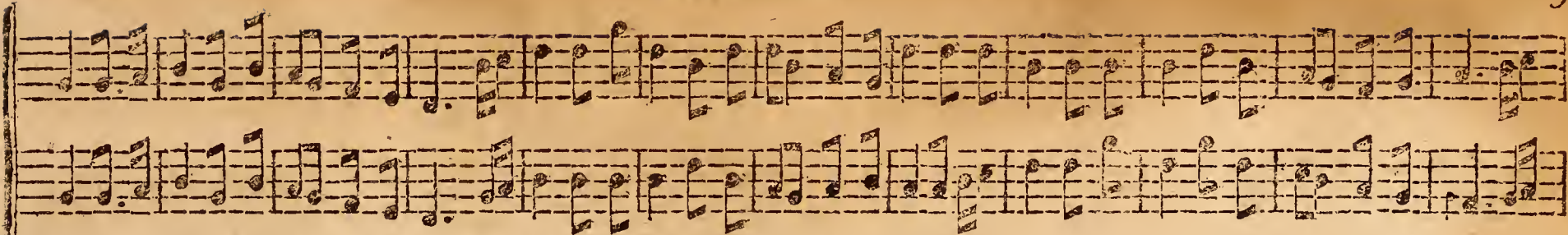
*SONG for the Anniversary of ST. JOHN the Baptist, June 24, 5802.*

Words by the Rev. Mr. HARRIS.

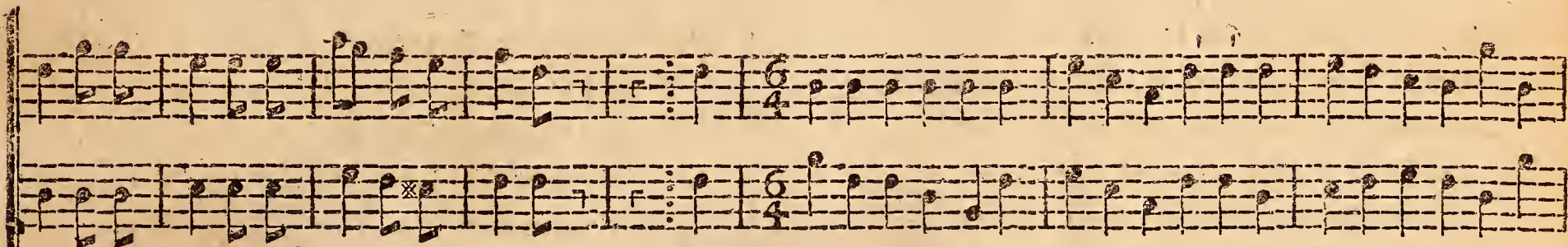
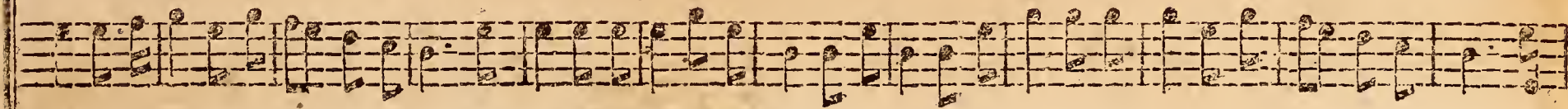
Sym.

Be-



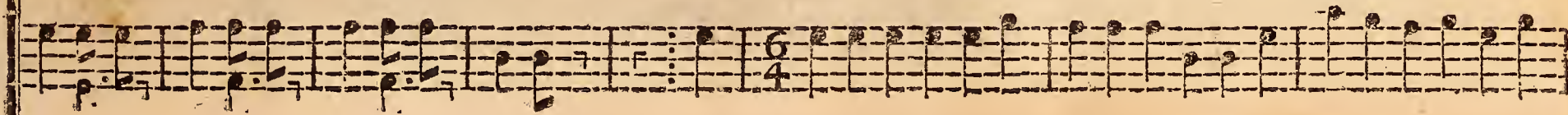


gin now the song the occasion requires ; Joy thrills thro' our hearts, and attunes all our voices ; We welcome the day in our musical choirs, The



day in which Masonry ever rejoices.

Strength, Wisdom, & Beauty, now each find their place on The festival day of the





first Christian Mafon.

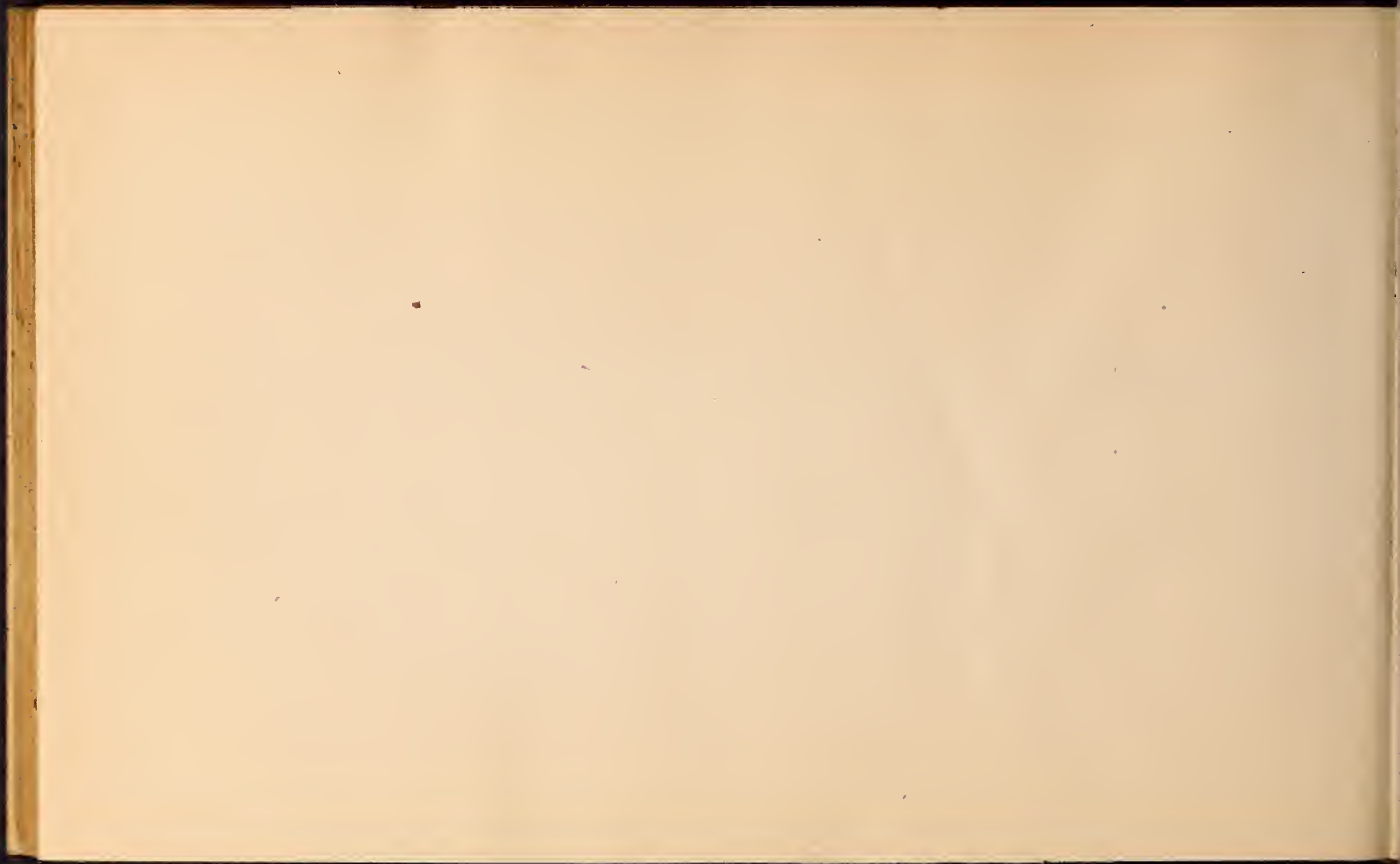
Saint John was the Herald to JESUS the Lord,  
 And thrice he announc'd, as his blest proclamation,  
 That from Heav'n descends the ineffable Word,  
 The source of all freedom and hope and salvation,  
 Sure the Father of light then reflected his grace on  
 His messenger Saint John, the first Christian Mafon.

And O were our wishes of mighty avail,  
 In regard to the age and the prospect before us !  
 We would pray that religion and peace might prevail,  
 And that thro' the whole world were repeated this chorus ;  
 Unite in expressions of joy and of praise on  
 The festival day of the first Christian Mafon.

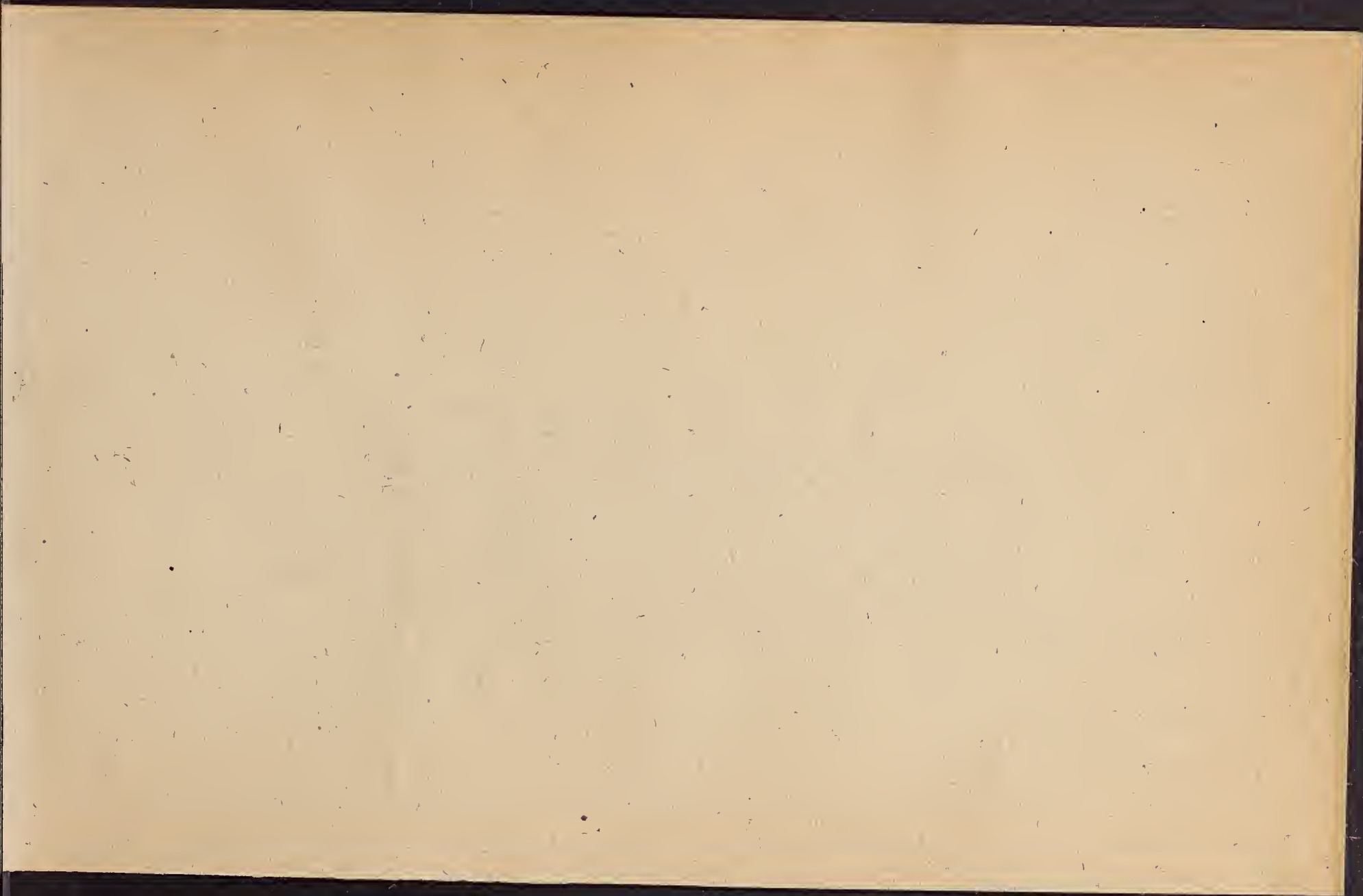


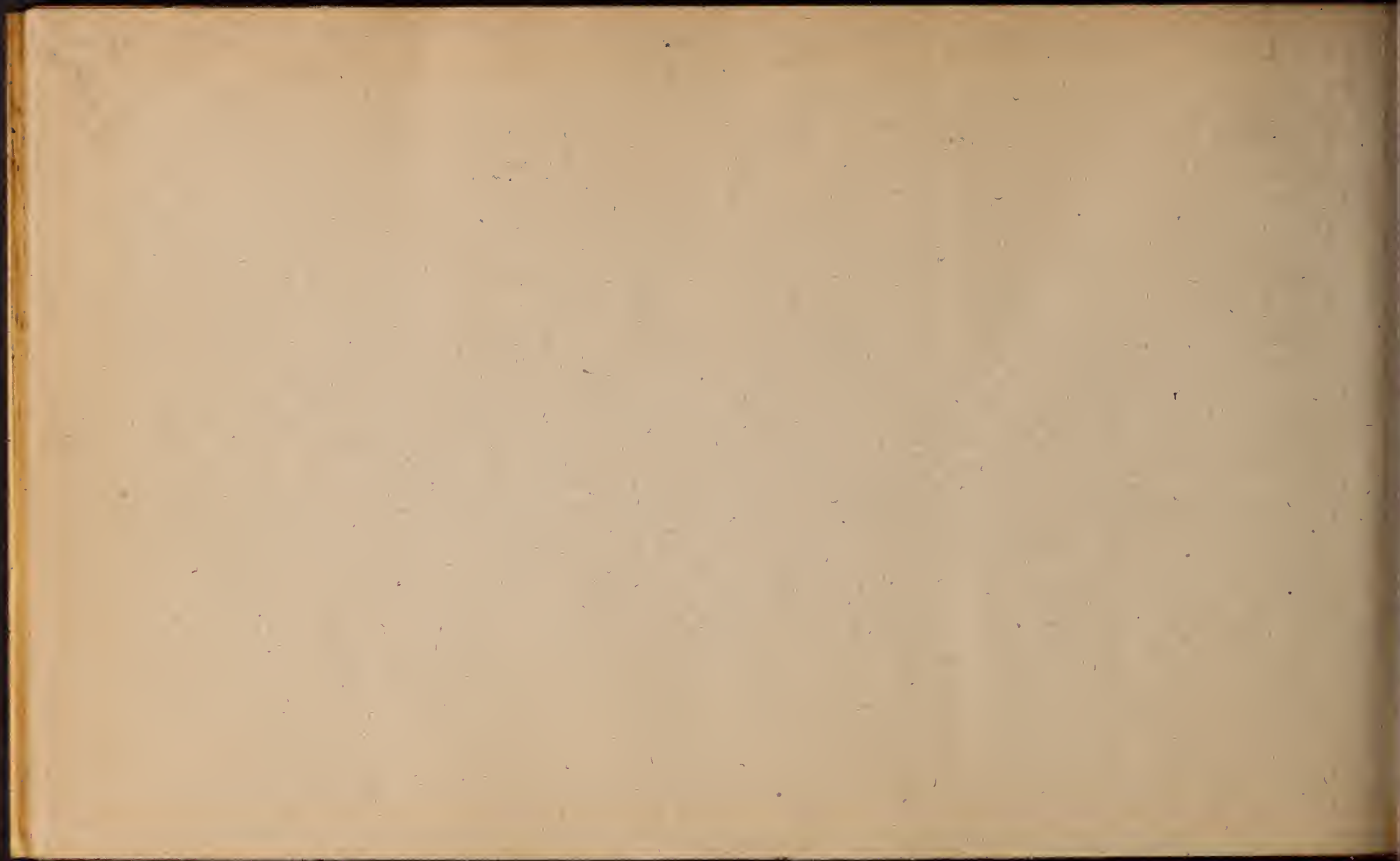
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