

T H E

Harmonist's Companion.

C O N T A I N I N G

A Number of AIRS suitable for DIVINE WORSHIP :

TOGETHER WITH

An ANTHEM for EASTER, and a MASONIC ODE.

NEVER BEFORE PUBLISHED.

COMPOSED BY DANIEL BELKNAP,
TEACHER OF MUSIC, IN FRAMINGHAM.

Praise ye the Lord. Sing unto the Lord a new song, and his praise in the congregation of saints.—PSAL. cxlii. 1.

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P R E F A C E.

THE design of the following Publication, is to furnish Schools and Musical Societies with a number of original AIRS suited to Divine Worship; two pieces only, except those which are especially adapted to that important purpose, are therefore inserted.

A VIEW of the TEMPLE, a Masonic Ode, which appears in this Work, was set to musick by particular desire, and performed by the Author with several Brethren of the Fraternity, at the Installation of MIDDLESEX LODGE of Free and Accepted Masons, in Framingham, in 1795.

Books of this kind are commonly presented to the Public with a very concise Introduction; which may apologize for the omission here. Should the present Publication meet the approbation of a generous community, some further attempts of the kind, both to please and improve, may be expected from

their most obedient
and very humble Servant,
THE AUTHOR.

FRAMINGHAM, Sept. 11, 1797.

T H E
HARMONIST's COMPANION.

Saybrook. - C. M.

For seven voices.

Lively and Accent.

The musical score consists of three staves of music for seven voices. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The time signature is common time (indicated by 'C'). The key signature is common key (indicated by a single sharp sign). The music is set in common time (indicated by 'C'). The lyrics are as follows:

There is a house not made with hands, Eternal and on high,
And here my spirit waiting stands,
Till God shall bid it fly.
And here, &c.
And here, &c.
And here, &c.
Till God, &c.

Spring. C. M.

4

He sends his word, and melts the snow, The fields no longer mourn :
He calls, &c.
He calls, &c. He

calls the warmer gales to blow . . . w,
And bids the spring return:
calls the warmer gales w blow . . . w,

Summer. P. M.

5

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics are integrated into the music, appearing below the staves. The first stanza of lyrics is:

How soon, alas! must summer's sweets decay,
And all her beauties fade, and die away!
The spicy shrub, and flow'r with head in-

The second stanza of lyrics is:

clin'd, Must perish, leaving not a wreck behind!
Thus the rich growth of the most friendly clime
Must fall a victim to devouring Time.

Culham-Street. L. M.

Pia.

'Tis finish'd; so the Saviour cry'd, And meekly bow'd his head and dy'd. 'Tis finish'd; yes, the

Frt.

race is run, The battle's fought, the vict'ry won. 'Tis finish'd; yes, the race is run, The battle's fought, the vict'ry won.

Whale Rock. C. M.

7

The musical score consists of two staves of handwritten notation on five-line staff paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a 'C'). The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (indicated by a 'C'). The notation includes various note heads (solid black, cross-hatched, and solid white), stems, and horizontal dashes. Measure lines are present between the notes. The lyrics are written below the notes:

Death, 'tis a melancholy day, To those that have no God, When the poor soul is forc'd away, To seek her last abode.

In vain to heav'n she lifts her eyes! But guilt, a heavy chain, Still drags her downward from the skies, To darkness, fire and pain.

Blue Hill. L. M.

A handwritten musical score for 'Blue Hill' in L. M. time signature. The score consists of six staves of music. The first two staves begin with a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features various note heads, stems, and rests. The lyrics are written below the music, corresponding to the notes. The lyrics include: 'Eternal Pow'r, whose high abode Becomes the grandeur of a God; In-'. The second line continues with 'Infinite lengths, &c.'. The third line continues with 'Infinite lengths, &c.'. The fourth line begins with 'Infinite lengths, &c.'. The fifth line continues with 'finite lengths beyond the bounds, Where stars revolve their little rounds, Where stars re - volve their little rounds.' The sixth line begins with 'Where stars, &c.'

Holliston. S. M.

9

The musical score consists of four staves of music in common time (indicated by 'C'). The key signature is not explicitly shown but appears to be C major based on the notes used. The music is set in soprano (S) and basso (B) voices, with some lyrics appearing below the basso staff.

Staff 1 (Soprano): The first staff begins with a treble clef and a key signature of one sharp (F#). It features a continuous pattern of eighth and sixteenth notes. The lyrics "Your harps, ye trembling saints, Down from the willows take;" appear below the staff, followed by "Loud to the praise of".

Staff 2 (Basso): The second staff begins with a bass clef and a key signature of one sharp (F#). It follows a similar rhythmic pattern. The lyrics "Loud to the praise, &c." appear below the staff.

Staff 3 (Soprano): The third staff begins with a treble clef and a key signature of one sharp (F#). It continues the pattern. The lyrics "Loud to the praise, &c." appear below the staff.

Staff 4 (Basso): The fourth staff begins with a bass clef and a key signature of one sharp (F#). It concludes the section. The lyrics "to the praise, &c." appear below the staff.

Continuation: The music then transitions to a new section, indicated by a bracket over the next two staves. This section begins with a treble clef and a key signature of one sharp (F#). The lyrics "Christ our Lord, Bid ev' ry string awake." appear below the staff. The section ends with a repeat sign and two endings.

Ending 1: The first ending begins with a bass clef and a key signature of one sharp (F#). The lyrics "Bid ev' ry, &c." appear below the staff.

Ending 2: The second ending begins with a treble clef and a key signature of one sharp (F#). The lyrics "ry, &c." appear below the staff.

Southborough. L. M.

See where, &c. See where, &c.

See where he largish'd on the cross; Beneath my sins he groan'd and dy'd. See where, &c.

See where, &c. See where, &c.

See where he fits to plead my cause, See where he fits to

By his, &c.

By his, &c.

By his, &c.

By his Almighty Father's side, By his Almighty Father's side.

pical a.y cause,

Syria. L. M.

11



The swelling billows know their bound, And in their channels walk their round ; Yet thence convey'd by secret veins, They spring on hills, and drench the plains.



From pleasant trees which shade the brink, The lark and linnet light to drink : Their songs the lark and linnet raise, And chide our silence in his praise.



No. Four. L. M.



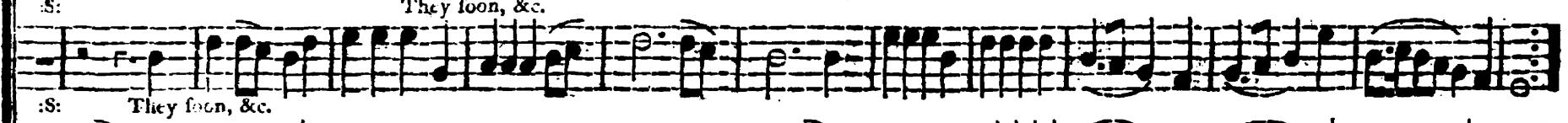
Mankind must all return to dust, From whence their nature sprung at first; They soon shall wither like a flow'r, Which grows and lives but just an hour.



They soon, &c.



They soon, &c.



They soon, &c.



They soon shall huddle to the grave, They soon must quit the slender stage, The feeble thread will soon be cut, Millions are passing to their dust.

Raynham. S. M.

13

The spirits of the just, Confid' in bodies, groan, 'Till death consigns the
'Till
'Till death, &c.

'Till death, &c.
'Till death, configns the corpse to dust; And then the confli&:t's done.
death, &c.

Pine-Hill. C. M.

In the full choir a broken string groans with a strange surprise; The rest in silence mourn their King, Who bleeds, and loves, and dies.

Lynn. P. M.

Loud to the Prince of heav'n, Your cheerful voices raise, To him your vows be giv'n, And fill his courts with praise. With conscious worth, All clad in arms, All bright in charms, He falls on forth.

Shoreham. C. M.

15

There is a land of pure delight, Where saints immortal reign, Infinite day excludes the night, And pleasures banish pain. Sweet fields beyond the swelling flood, Stand dress'd in living green; So to the Jews old Canaan flood, While Jordan roll'd between.

Newmark. C. M.

Thron'd on a cloud our God shall come, Bright flames prepare his way,

Thunder, &c.

Thunder, &c.

Thunder and darkness, fire and storm, Lead on that dreadful

day. Thunder and darkness, fire and storm, Lead on that dreadful day. Thunder and darkness, fire and storm, Lead on that dreadful day.

Rowley. C. M.

17

How long wilt thou forget me, Lord? Must I forever mourn? How long wilt thou withdraw from me, Oh! never to return.

How long, &c.

How long, &c.

How long shall anxious thoughts my soul, And grief my heart oppres? How long mine enemies insult, And I have no redress?

thoughts my soul, And grief my heart oppress? How long mine enemies insult, How long mine enemies insult, And I have no redress?

Malden. C. M.

Now sable clouds from western skies,
In dusky pillars roll,
Swiftly, &c.

Swiftly, &c.

Swiftly, &c.

Swiftly the forked lightning flies, Loud

Swiftly the forked lightning flies, Loud thunders rack the pole.

thunders rack the pole.

Clapboardtree Grove. C. M.

19



The gentle breeze which through the grove Does pleasing pleasure bring, And birds that sit upon the trees With cheerful echoes sing.



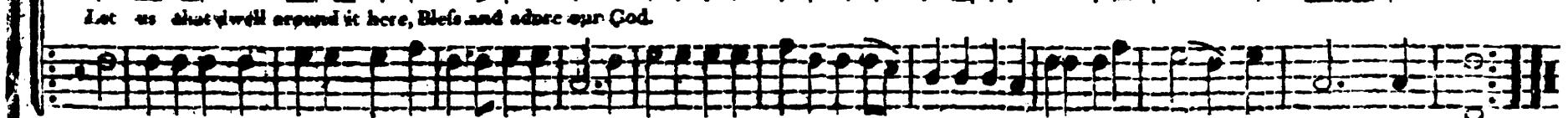
Pia.

For.

He orders, &c.

He orders all things by his word, So let us praise the Lord.

Let us about you all around it here, Bless and adore our God.



Ouse. P. M.



From sea, &c.

Let all the earth born race, And monsters of the deep; The fish that cleave the seas, Or in their bosom sleep. From sea, &c.



From



From sea, &c.

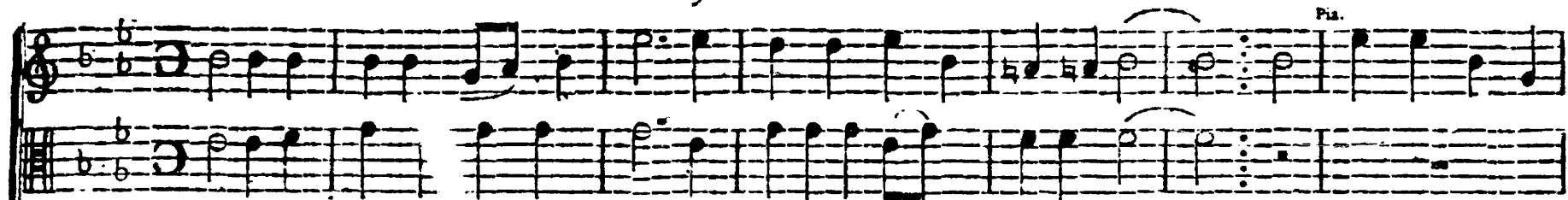
And still, &c.



sea and shore Their tribute pay, And still display Their Maker's pow'r. From sea, &c.

Tyot. L. M.

21



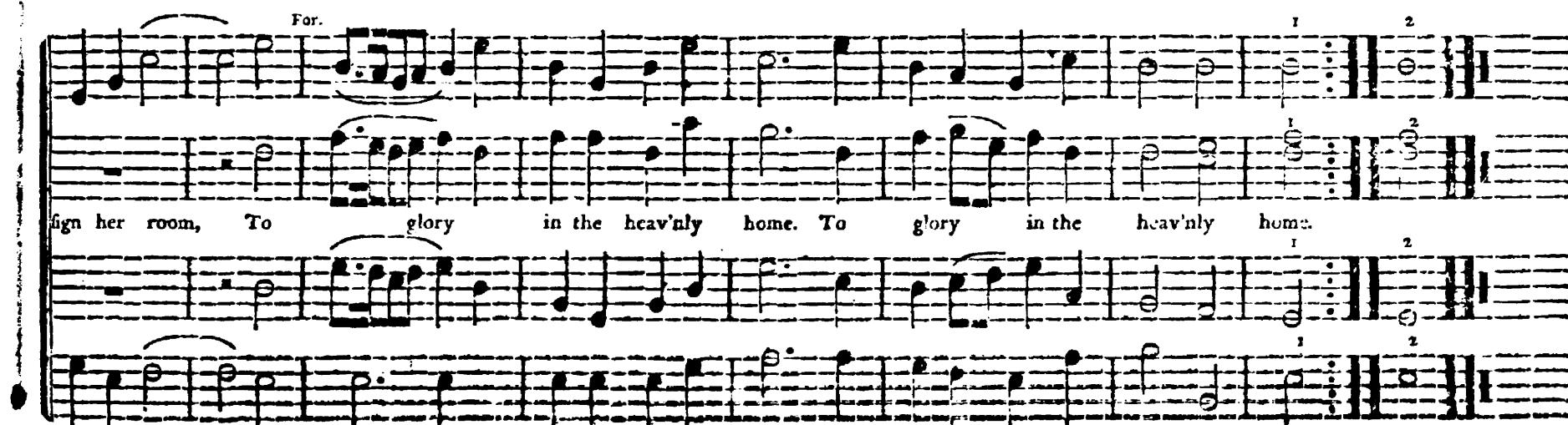
Aurora veils her rosy face, When brighter Phœbus takes her place, So glad will grace re-



sign her room, To glory in the heav'nly home. To glory in the heav'nly home.

1 2

1 2



1 2

1 2

Lower Falls. L. M.

The musical score consists of two staves of music in common time (indicated by '8'). The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music is composed of eighth-note patterns. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Now let our mournful songs record The dying sorrows of the Lord, When he complain'd in tears and blood, As one forsaken of his God." The second section of lyrics is: "The Jews behold him thus forlorn, And shake their heads and laugh in scorn, He rescu'd others from the grave, Now let him try himself to save."

Hopkinton. C. M.

23

A handwritten musical score for three voices in common time. The music consists of six staves of music, each with a different vocal range indicated by a soprano, alto, tenor, or bass clef. The lyrics are written below the staves, corresponding to the vocal parts. The music features various note values including eighth and sixteenth notes, and rests. The tempo is marked as common time (C). The score is divided into two systems by a double bar line with repeat dots. The first system ends with a final cadence on the third staff. The second system begins with a new key signature and continues with the same vocal parts. The lyrics describe a somber scene from a tomb, with the final line referring to a short life.

Hark from the tombs a doleful found; My ears attend the cry, Ye living
men, come view the ground, Where you must short - ly lie.

Angola. C. M.

Musical score for "Angola. C. M." featuring four staves of music and lyrics. The music is in common time (indicated by "C.") and consists of four staves, each with a different key signature (G major, F major, D major, and E major). The lyrics are written below the staves, corresponding to the musical phrases. The lyrics are:

And
Down from the top of earthly bliss, Rebellious man was hurl'd,
Jesus stoop'd beneath the grave,
To reach a sinking world.

Hancock. L. M.

25

A musical score for four voices or instruments, labeled "Hancock. L. M." at the top. The score consists of four staves, each with a different clef (Bass, Alto, Tenor, Soprano). The music is in common time. The lyrics are integrated into the music, appearing below the notes. The first two staves begin with the lyrics: "Hark from the skies! a dreadful sound," followed by "See how the clouds spread o'er the skies; The thunders roar and shake the". The third staff begins with "The flaming streams of lightning play, Convey'd by God's eternal". The fourth staff begins with "ground, And fill all creatures with surprise." Below the fourth staff, the lyrics "The flaming, &c." appear three times, each preceded by a small "is:" and followed by a fermata. The score concludes with "The flaming, &c. D".

Hark from the skies! a dreadful sound,
See how the clouds spread o'er the skies;
The thunders roar and shake the

The flaming streams of lightning play, Convey'd by God's eternal

ground, And fill all creatures with surprise.
The flaming, &c.

The flaming, &c.

The flaming, &c. D

Hancock. Continued.

hand; At his command, the streams obey,
And forth along at his command.
At his, &c.

Part 1. *An Anthem for Easter. C. M.*

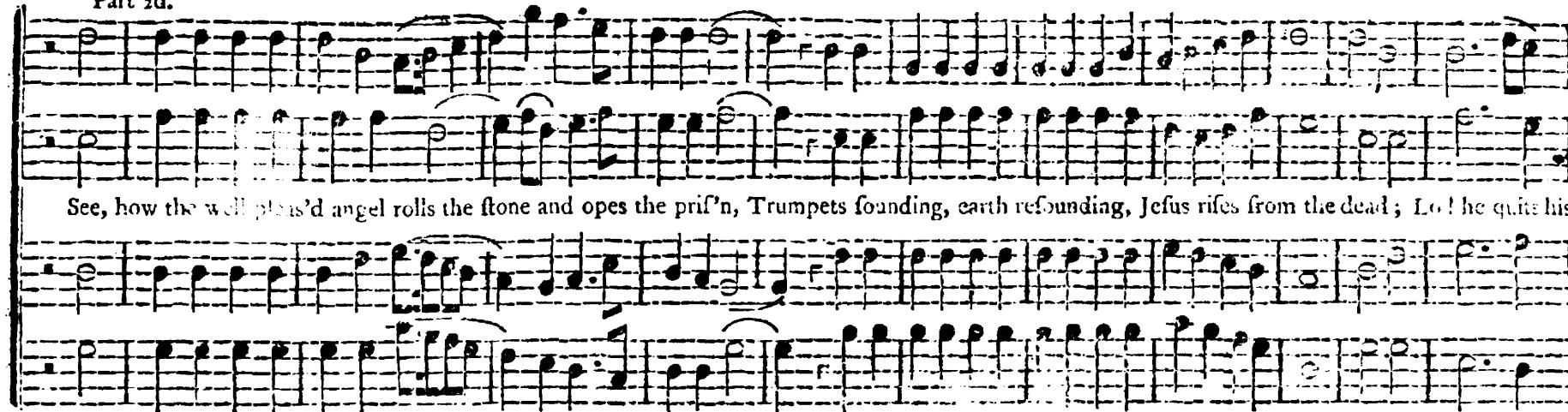
N. B. This Anthem may be performed in any Hymn, which contains 3, 6, 9 or 12 verses; by omitting the second part.

See from the dungeon of the dead, Our great Deliv'rer rise; While conquest wreaths his heav'nly head, And glory glads his eyes.

Anthem. Continued.

27

Part 2d.



See, how the well pleas'd angel rolls the stone and opes the pris'n, Trumpets sounding, earth resounding, Jesus rises from the dead; Lo! he quits his

Part 3d.

Slow.

A musical score for three voices, likely soprano, alto, and bass, in common time. The music consists of three staves of five-line staff paper. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The vocal parts are separated by vertical bar lines. The score concludes with a short melodic phrase.

dark abode and flies to worlds of light. Sinners, rejoice; he dy'd for you; for you prepares a place;

Anthem. Continued.

Lively.

A musical score for three voices (Soprano, Alto, Tenor/Bass) in common time. The vocal parts are arranged in three staves above a basso continuo staff. The vocal parts begin with a forte dynamic. The lyrics for the first section are:

Sends down his Spirit to guide you thro' With ev'ry gift and grace.

The vocal parts end with a half note on the first staff, followed by a repeat sign and a basso continuo part. The basso continuo part consists of two staves, one for the bassoon and one for the harpsichord. The bassoon staff has a key signature of one sharp, while the harpsichord staff has a key signature of one flat. The bassoon part features sustained notes and eighth-note patterns, while the harpsichord part provides harmonic support with sustained notes and eighth-note patterns. The lyrics for the second section are:

His blood, which did your sins atone, For your salvation pleads, And, seated on his Father's throne, He reigns and intercedes.

The vocal parts end with a half note on the first staff, followed by a repeat sign and a basso continuo part. The basso continuo part consists of two staves, one for the bassoon and one for the harpsichord. The bassoon staff has a key signature of one sharp, while the harpsichord staff has a key signature of one flat. The bassoon part features sustained notes and eighth-note patterns, while the harpsichord part provides harmonic support with sustained notes and eighth-note patterns.

A View of the Temple—a Masonic Ode.

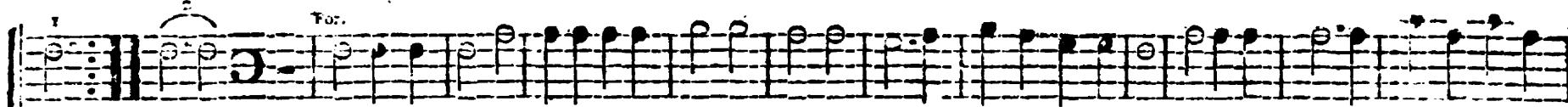
29

Sacred to heav'n behold the dome appears; Lo, what august solemnity it wears; Angels themselves have deign'd to deck the frame, And beaute

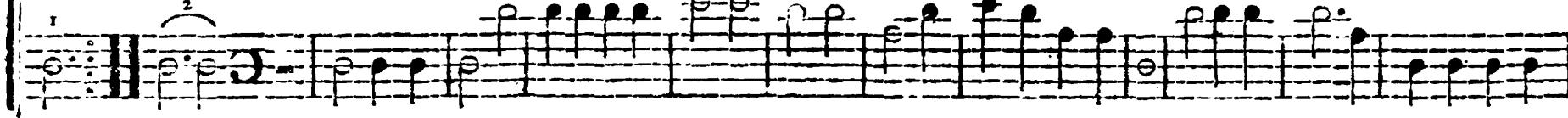
ous Sheba shall report its fame. When the queen of the south shall return, To the climes which acknowledge her sway, Where the sun's warmer beams fiercely

burn, The Princess with transport shall say, Well worthy my journey I've seen, A Monarch both graceful and wise, Deserving the love of a Queen, And a temple well worthy the

Ode. Continued.



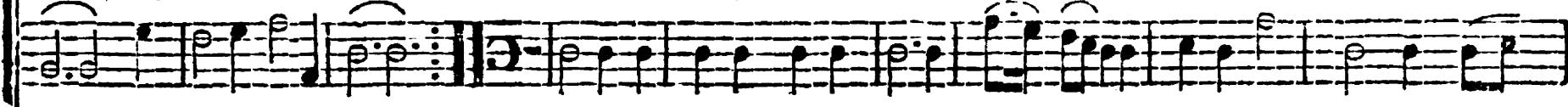
Riches. Open ye gates, receive a Queen who shares With equal sense yo'r happiness and cares, Of riches much, but more of wisdom,



see, Proportion'd workmanship and Masonry. Oh charming Sheba there behold, What massy stores of burnish'd gold, Yet richer is our



art; Yet richer is our art, Wisdom and beauty both combine, Our art to raise, our hearts to join. Wisdom, &c.



Ode. Continued.

31

Give to Melony the prize, Where the fairest choose the wife : Beauty still should wisdom love;

Cres.

Beauty and order reign above. Beauty and order reign a - - - bove. Beauty, &c.

Slow.

tr.

Ringe. L. M.

Jehovah reigns, his throne is high, His robes are light and majesty; His glory shines with beams so bright, No mortal can sustain the light.

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