

*A Supplement to T. Hale's*  
**SOCIAL HARMONY,**

*consisting of several Songs, and Catches, added by  
 particular Desire of some of his worthy Subscribers.*

SONGS	Pages <sup>ts</sup>	CATCHES	Pages <sup>ts</sup>
As I saw fair <i>Clora</i> . . . . .	1   2	A blooming Youth . . . . .	20   3
Descend <i>Urania</i> . . . . .	26   3	Come come pull away Boys .	21   3
Guardian Genius . . . . .	52   3	Call <i>George</i> again Boy . . .	23   3
Music how pow'ful . . . . .	4   3	Here lies a Woman . . . . .	23   3
'Tis to Masons . . . . .	54   3	How great is the pleasure . .	24   3
Ye chearful Virgins . . . . .	18   3	Pray remember the poor . . .	25   3
		When Troy Town . . . . .	25   4

**A SONG for two Voices.** *Set by M<sup>r</sup> Haydon*

As I saw fair CLO - - - - RA walk a-lone, the fea - - - -

As I saw fair CLORA walk a-lone, the fea - - - -

ther'd Snow came softly down, softly down, softly

ther'd Snow came softly down, softly

down, softly down, softly down, came softly softly soft - ly down: As

down, softly down, came softly softly soft - ly down:  
 JOVE descending, descending from his Tow'r, to court - - her in

As JOVE descending from his Tow'r, to court her in a  
 a Silver Show'r, as JOVE descending from his Tow'r, to court her to

Silver Show'r, as JOVE descending from his Tow'r, to  
 court - - - her in a Silver Show'r. The wan - ton Snow flew

court - - - her in a Silver Show'r. The wan - ton  
 to her Breasts, as little, little Birds into their Nests. But

Snow flew to her Breasts, as little Birds into their Nests. But

being o'er come with whiteness there, for grief dissolv'd, for

grief dissolv'd into a tear. Thence falling on her

Garments hem, to deck ----- her,

froze, froze, froze in-to a Gem.

froze, froze, froze in-to a Gem.

Da Capo al Segno ad libitum

*An ODE on the power of Music a 3 Voc.*

*Vivace.*

Music how pow'r - - - - - ful is thy charm

Music Music how

Music how pow'r - - - - - ful is thy charm how

6 6 7 6 6 43 6

how pow'rful is thy charm

pow'r - - - - - ful is thy charm that can the fiercest Rage dis.

pow'r - - - - - ful is thy charm 34 6 that can the

b5 5 # 7 6

that can the fiercest Rage that can the fiercest Rage difarm that  
 arm that can the fiercest Rage that can the fiercest Rage difarm that  
 fiercest Rage difarm that can the fiercest Rage difarm that

*Moderato*

can the fiercest Rage dif - arm Calmpafsions in a  
 can the fiercest Rage dif - arm  
 can the fiercest Rage dif - arm Calmpafsions in a Hu -

Hu - - - - - man Breast and lull lull ev'n Jealou.  
 Calmpassions in a Hu - man Breast and lull lull ev'n Jealou.  
 - - man Breast a Hu - man Breast and lull lull ev'n Jealou.

4 6 5 7 6 5 7 6 5 6 6 6 6 5 # 8  
 2 4 3 4 3 # 4 # 4

*Affettuoso*

fy to Rest With am'rous thoughts the  
 fy to Rest With am'rous thoughts the Soul in - spire the  
 fy to Rest With am' - rous thoughts the Soul the

6 6 6 6 6 6 5 7 6 5  
 4 # 5

Soul inspires with am'rous thoughts with am'rous thoughts the

Soul inspire with am'rous thoughts with am'rous thoughts the

Soul inspire with am'rous thoughts with am'rous thoughts the

6 5 # 6 6

4 # #

*Vivace*

Soul in - spire : and kin - dle up a warlike

Soul in - spire and kin - dle up a warlike fire a warlike

Soul in - spire and kin - dle up and kin - dle up a warlike

7 6 5 5 6

5 4 #

fire and kin - dle up a war - like fire

fire and kin - dle up a warlike fire

fire and kin - dle up a war - like fire a war - like fire

6 2 6 7 8

**CHORUS**

so great is Musicks pow'r So great so great so great is Musicks

so great is Musicks pow'r So great so great so

so great is Musicks pow'r So great so great so great so

6 3 4 6 5 6 6 6 5 6 5



pow'r is Muficks pow'r fo great fo great is Mu-ficks pow'r

great is Muficks pow'r fo great fo great is Mu-ficks pow'r fo great is

great is Muficks pow'r fo great great is Muficks pow'r

6 6 56 4 2 6 4 # 5 4 5 # 65

fo great is Muficks pow'r is Muficks pow'r fo great

Mu-ficks pow'r fo great fo great is Muficks pow'r fo great

fo great is Mu-ficks pow'r fo great is Muficks pow'r fo great

2 6 55 56 34 7 6 2

*Grave*

great is Mu-ficks pow'r

great is Mu-ficks pow'r

great is Mu-ficks pow'r

Sad

6- 4 5 3

6 76 43 65

ORPHEUS thro' a dreary dreary coast was

Sad ORPHEUS thro' a dreary coast

66 #



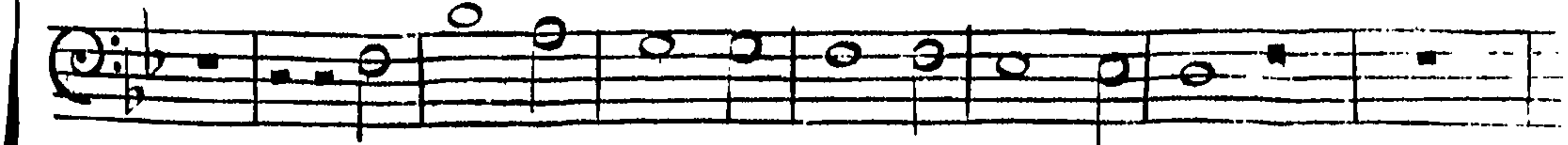
seeking for was seeking seeking for his Confort lost



was seeking for was seeking for his Confort lost



His Music drew the Ghosts along the Ghosts along



His Music drew the Ghosts y' Ghosts along



his Music drew the Ghosts along his Music drew the Ghosts y

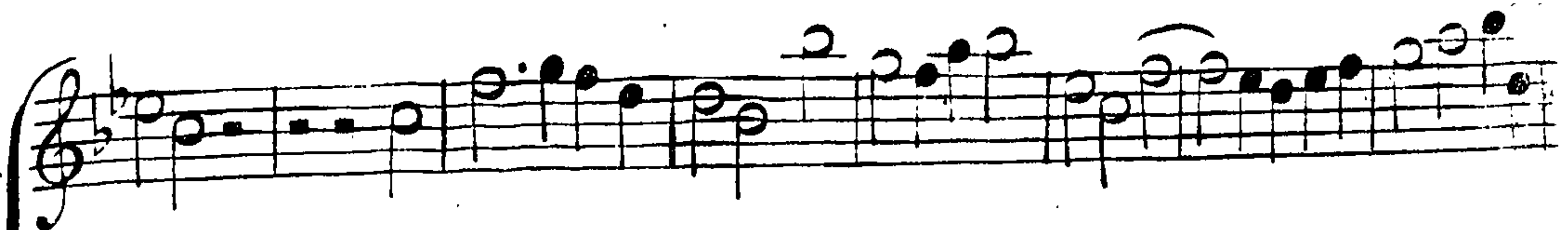
his Music drew his Music drew his Music drew the

Ghosts along and Furies listen and

Ghosts along and Furies listen

6 # 6 5 6 3 5 6 6

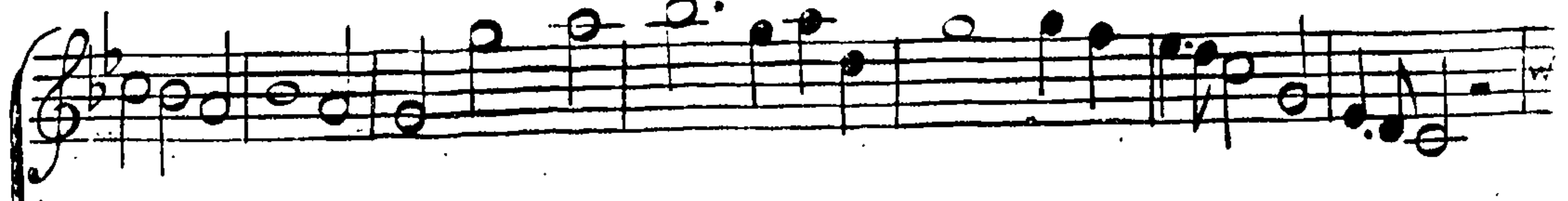
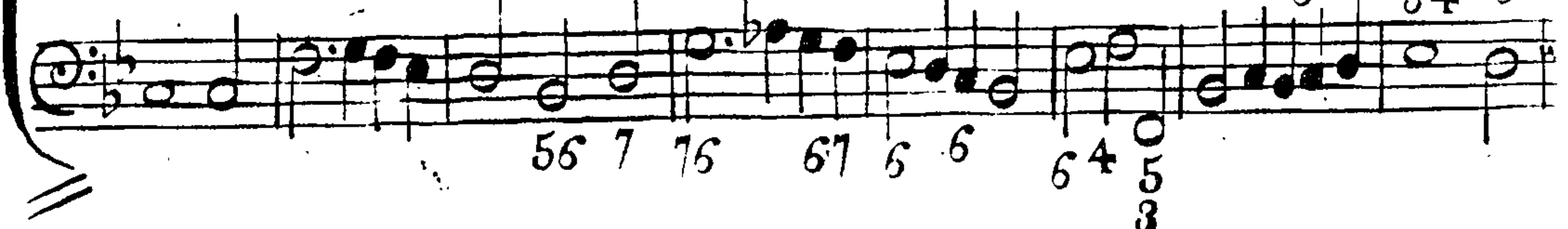
7 6 4 6 6 6 6 6 6 6



Furies listen and Fu-ries listen to his Song



and Furies listen and Fu-ries listen to his Song



his Song could CHARONS CHARONS rage difarm and



his Song could CHARONS rage difarm



PLUTO and PLUTO and his Confort charm his Con-fort

and PLUTO and his Confort and PLUTO and his Con-fort

65 65 6 6 7 6 6 5 6 5 6 4

4# # #

charm

charm

5 6 6 5

4# 4# #

*Moderato*

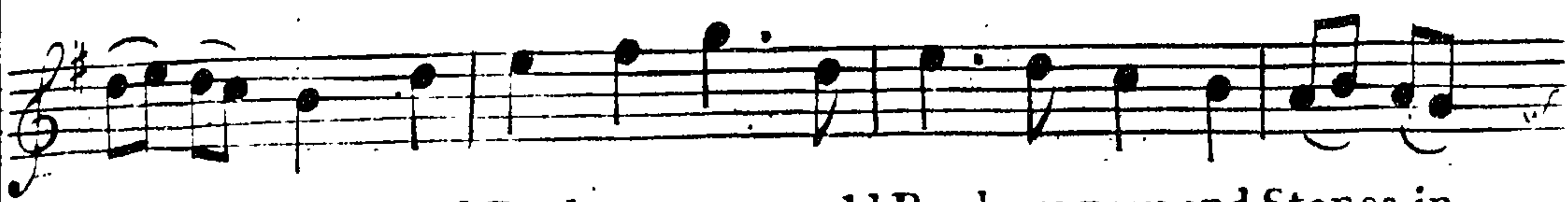
Repeat the

AMPHION<sup>th</sup> his

CHORUS

Page 8

6- 6 6



tuneful Lyre could Rocks remove could Rocks remove and Stones in



AMPHION with his tuneful Lyre could Rocks remove and Stones in



56 6 - 5 6 6 6  
34 2



pire command a City to arise and lofty buildings touch the Skies and



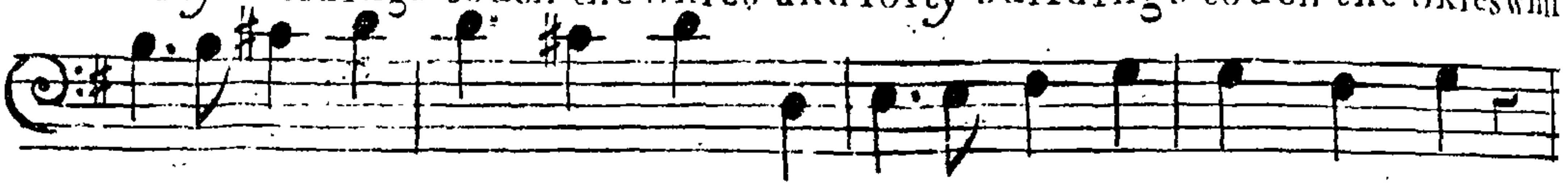
pire 5656 command a City to arise and lofty buildings &



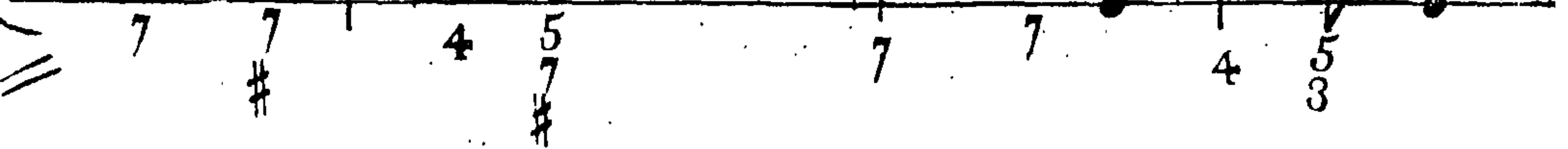
43 # 4 # 3 7 6 6



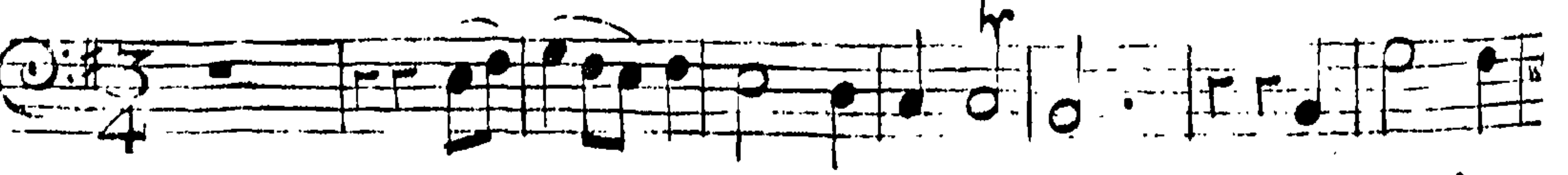
lofty buildings touch the Skies and lofty buildings touch the Skieswhil



lofty buildings touch the Skies and lofty buildings touch the Skies



Stones obedient to his call to his call Harmoni'us mov'd



whilc Stonesobedient to his call Harmoni'us





and form'd a wall Harmoni'us mov'd - - Harmoni'us mov'd - -  
 mov'd and form'd a wall Harmoni'us mov'd - - Harmoni'us

Harmoni'us mov'd and form'd and form'd a wall, So great is Musicks pow'r. So  
 mov'd - - and form'd and form'd a wall. So great is Musicks pow'r.

I GREEN. *End with the CHORUS Page 8*

18 MYRTILLA *A Song for 3 Voc.*  
*Siciliana. Set by M<sup>r</sup> Samuel Howard.*

Ye chearful Virgins have you seen, my fair MYRTILLA pass the

Ye chearful Virgins have you seen, my fair MYRTILLA pass the

Ye chearful Virgins have you seen, my fair MYRTILLA pass the

Green, to Rose or Jess'mine Bow'r, to Rose or Jess'mine Bow'r:

Green, to Rose or Jess'mine Bow'r, to Rose or Jess'mine Bow'r:

Green, to Rose or Jess'mine Bow'r, to Rose or Jess'mine Bow'r:

Where does she seek the woodbine shade, for sure ye know the

Where does she seek the woodbine shade, for sure ye know the

Where does she seek the woodbine shade, for sure ye know the

blooming Maid, Sweet as the May-born Flow'r, Sweet,  
 blooming Maid, Sweet as the May-born Flow'r, Sweet,  
 blooming Maid, Sweet as the May-born Flow'r, Sweet,

Sweet as the May-born Flow'r.  
 Sweet as the May-born Flow'r.  
 Sweet as the May-born Flow'r.

2

Her Cheek is like the Maiden Rose,  
 Joind' with the Lilly as it blows,  
 Where each in sweetness vie:  
 Like dew drops glistring in the Morn,  
 When PHÆBUS gilds the flow'ring Thorn,

Health sparkles in her Eye.  
 Health sparkles in her Eye.  
 Health sparkles in her Eye.

Her Song is like the Linnet's lay,  
 That warbles chearful on the Spray,  
 To Hail the vernal Beam.  
 Her heart is blyther than her Song,  
 Her pafsions gently move along,  
 Like the smooth gliding stream.

## A CATCH, A 3 VOC.

by Dr Boyce.

A blooming Youth lies buried here Euphemus to  
 dear Nature adorn'd his mind and face with ev'ry Muse  
 about the Marriage State to prove but death had quicker  
 his Coun-try dear.  
 and ev'ry Grace.  
 quicker Wings than Love.

# A CATCH, A 3 VOC.

21

*by M<sup>r</sup> Holmes.*

*1*  
Come come come pull a-way Boys    let the Glafses keep Time  
*2*  
Let their Chan - ges be e - qual    and their number compleat  
*3*  
Thus Mu - sic and drinking    our Sorrows shall drown

6  
4 6 6 6

*1*  
to the Tune of the Bells that fo merrily fo merrily fo merrily  
*2*  
we'll-raife up the one as the o - ther the o - ther doth Set we'll  
*3*  
then with Joy let us drink of our Glafses    drink of our Glafses Huz -

5 6 6 6 6 6 6 6 6

*Pia.*  
 Ding ding ding ding ding ding Bell Ding ding ding ding  
 raife up the one we'll raife up the one  
 Huz *Pia.* za

*For.*  
 ding dong Bell So merri-ly chime  
 as the other the other doth Set  
 Huz - za each Bumper shall Crown  
*For.*

# A CATCH, A 3 VOC. 23

by Mr John Hilton.

1  
Call GEORGE again Boy, call GEORGE again, and for the love of  
2  
GEORGE is a good Boy, and draws us good Wine, then fill us more  
3  
GEORGE is a brave Lad, and an honest. Man if you will

1  
BACCHUS call GEORGE again.  
2  
Claret, our wits to refine.  
3  
know him he dwells at the SWAN.

# A CATCH, A 3 VOC.

by Mr John Hilton.

1  
Here lies a Woman, who can deny it she dy'd in  
2  
Her Husband prays, if o'er her Grave, you walk you would tread  
3  
soft for if she wakes, for if she wakes she'll talk tread soft,

Peace tho' liv'd un-quiet

soft you would tread

for if she wakes she talks

*Love & Music, a Catch, a 3 Voc.*  
by D<sup>r</sup> Harrington

How great is the Pleasure how sweet the delight when

How great is the Pleasure how sweet the delight when

sweet sweet how sweet the delight when

soft Love and Music to-gether u-nite

Love soft Love and Music u-nite

Harmony sweet Harmony and Love do u-nite



# A CATCH, A 3 VOC. 25

by *M<sup>r</sup> Alcock M.B. Organist to the R.<sup>t</sup> Hon.<sup>ble</sup>*  
*the Earl of Donegall, and of Sutton Caldfield.*

*Very Slow*

Pray re - mem - ber the poor con -  
Have you got any Hats,

The first system of musical notation for the first part of the piece. It consists of three staves. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second and third staves are accompaniment staves, also with treble clefs and one sharp. The music is marked 'Very Slow'.

Ripe China Oranges, Work for the Cooper, Knives to grind,

fin'd Debtors,  
Shoes or old Cloaths to Sell,  
Scizers, or Razors to grind.

The second system of musical notation, continuing from the first. It also consists of three staves with the same key signature and time signature. The lyrics continue across the staves.

# *Moderato* A CATCH A 4 VOC. by *M<sup>r</sup> Alcock M.B.*

When Troy Town for ten years Wars with  
stood the Greeks in man - ful wife  
yet did their Foes in - crease so fast  
That to re - sist none could suf - fice

The first system of musical notation for the second piece. It consists of four staves. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second, third, and fourth staves are accompaniment staves, also with treble clefs and one sharp. The music is marked 'Moderato'.

26 An ODE Sacred to MAS ONRY.

The Words by Bro<sup>r</sup>. Hudson.

Moderato

Descend U-rania, descend, de  
Descend Urania, descend U-rania

scend mystic Maid descend from Heav'ns ambrosial Bow'r from  
mystic Maid descend from Heav'ns ambrosial Bow'r from

Heav'ns ambrosial Bow'r if rightly we invoke thy aid if rightly if  
Heav'ns ambrosial Bow'r if rightly we invoke thy aid if

rightly we invoke thy aid if rightly we if rightly we invoke thy  
 rightly we invoke thy aid if rightly we invoke thy aid and

6 6 3 2 7 | 6 6 2 6 7 | 5

aid and know - - thy present pow'r Or hear't thou Wisdom  
 know and know thy present pow'r Or hear't thou

6 3 4 6 6 8 | 5 | 2 6

by thy Name Divine or hear't thou Wisdom or hear't thou  
 Wisdom by thy Name or hear't thou Wisdom or

6 7 | 2 6 6

Wisdom by thy Name thy Name Divine Lov'd Emanation

hear thou Wisdom by thy Name Divine Lov'd Emanation

6 5 4 3 4# 6 6

tion of the Trine lov'd Emanation of the

na tion of the Trine lov'd Emanation of the

4 5 6 7 7 7 7 6 7

**CHORUS *Vivace***

Trine Begin begin begin th'immortal Song begin be-

Begin begin begin th'immortal Song begin be-

Trine Begin begin

6

gin begin th'immortal Song

gin begin th'immortal Song

begin th'im -

Song begin th'immor - - - - -

6 67 5 4 6

begin th'immor - - - - -

mor - - - - - tal

tal begin th'immor - - - - -

6

Moderato

To Thee the charms of  
tal begin begin th'immortal Song  
begin th'immortal Song To Thee the charms of Harmony  
tal begin begin th'immortal Song To Thee the

6 6 6 4 # 6 5 6 6 6

Harmony be-long to Thee to Thee the charms of  
To Thee the charms of Harmony to Thee the  
To Thee the charms of Harmony be  
charms of Harmony To Thee the charms of

6 6 6

Harmony of Harmony belong of Harmony belong to Thee the  
 charms of Harmony belong of Harmony belong  
 long of Harmony belong of Harmony belong the  
 Harmony of Harmony belong of Harmony belong to Thee the

44 5 7

charms of Harmony belong  
 charms of Harmony belong  
 charms of Harmony belong  
 charms of Harmony belong

4 5 3 5 4 6 7 4 3 4 2 6 5 6 5 4 3

Thou wait with Heav'n's Almighty King Almighty King thou

Thou wait with Heav'n's Almighty King thou

# 6 # 6

wait with Heav'n's Almighty King when Nature lay invol'd in night.

wait with Heav'n's Almighty King when Nature

6 6 - 6 7 6 6 6 -

involv'd in night when dawning day began to spring began to

lay involv'd in night when dawning day began to spring began to

6 7 6 4 6 6 6 6



CHORUS. *Vivace.*

spring Th'abiss obey'd thy Plastic Voice th'abiss obey'd thy Plastic

Th'abiss obey'd thy Plastic Voice th'abiss obey'd thy Plastic

spring

Voice and Chaos ceas'd his jarring Noise his jarring Noise

Voice and Chaos ceas'd his jarring Noise his jarring Noise

6 - 6 - 6 6

6 7 6 4 5 3 5 4 #

*Allegro*

Music awak'd the spheres above the sphere above Music a...

Music awak'd the spheres a...

Music awak'd the spheres above Music awak'd

45 6 6 6 6 24 6 6

wak'd Music awak'd the spheres above in beauteous pomp were seen to

bove Music a &c..

Music awak'd awak'd the spheres above

Music awak'd awak'd the spheres above

6 6 7 7 6 5 4 3 6 4

Detailed description: This is a musical score for a piece titled "Allegro". It consists of ten staves of music, arranged in two systems of five staves each. The first system contains the first four staves, and the second system contains the remaining six staves. The music is written in a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Music awak'd the spheres above the sphere above Music a...", "Music awak'd the spheres a...", "Music awak'd the spheres above Music awak'd", "wak'd Music awak'd the spheres above in beauteous pomp were seen to", "bove Music a &c..", "Music awak'd awak'd the spheres above", and "Music awak'd awak'd the spheres above". There are several numerical figures (45, 6, 6, 6, 6, 24, 6, 6, 6, 6, 7, 7, 6, 5, 4, 3, 6, 4) placed below the staves, likely indicating fingerings or performance instructions. The score is enclosed in a large, decorative bracket on the left side.

move - - - were feen to move - - in beau - teous  
 was feen to move to move - - - in beauteous  
 in beauteous pomp were feen to move in beauteous pomp in beauteous  
 pomp were feen to move to move - - - were feen to  
 pomp were feen to move in beauteous pomp were feen to  
 to move - - - in beauteous pomp were feen to  
 pomp were feen to move - - in beauteous pomp were feen to

6 6 7 6 5 4 # 3 4 5 6 6 6 6  
 2 3 4 4  
 7 5 4 6 6 6 5 4

move

move

By Thee they first were

move By Thee they first were taught to run - - - - to

move

2 6 56 4/2 3

taught to run - - - - to run the Round to

run the Round to run to run the Round to

By Thee they first were taught to run - - - - to

6 7 6 6 6 6

run the Round to run - - - to run the Round In all th'in

run the Round - - - the round to run the Round

run the Round to run - - - to run the Round In

7 6 56 4 6 6

chanting Majesty of found in all th'in chan - ting

In all th'inchanting Majesty all th'inchanting

In all th'inchanting Majesty of found th'inchanting

all th'inchanting Majesty all, all, in all th'in chan - ting

6 7 2 5 4 3 6 6 6 6

Majesty of found in all all all th'inchanting Majesty in all th'in

Majesty of found in all all all th'inchanting Majesty in all th'in

Majesty of found in all all all th'inchanting Majesty

Majesty of found in all all all th'inchanting Majesty in all th'in

6 6 56 7 6

chanting Majesty of found th'inchanting Majesty

chanting Majesty of found in all th'inchanting

th'inchanting Majesty

chanting Majesty of found th'inchanting Majesty in all th'in

6 6 7 - 6 # 6 6 6 6 7

in all th'inchanting Majesty all all in all th'inchanting  
 Majesty all all all all all  
 in all in all all all in all th'inchanting  
 chanting Majesty all in all all all

2 6 6 6 5 4 3 6 6

**SECOND PART.**

*Moderato.*

Majesty of sound. See fee fee fee Divine U-rania fee fee  
 See fee fee fee Divine U-rania fee  
 Majesty of sound. See See fee  
 See See fee

4 3 6 6 5 7 6 6 6 See fee

fee fee divine *Urania* fee fee fee divine *Urania* how

fee fee fee fee fee fee fee divine *Urania* how

fee fee divine *Ura nia* fee fee fee how

fee fee fee fee fee fee fee divine *Urania* how

6 6 6 7 6 7 7 6 6

5 7

thy blest Arts are turn'd are turn'd on thee

thy blest Arts are turn'd are turn'd on thee

thy blest Arts are turn'd are turn'd on

thy blest Arts are turn'd are turn'd on

6 7 6 6 6 6



how thy blest arts are turn'd on thee on thee fee fee fee how  
 thee how thy blest arts arts are turn'd fee fee fee how  
 thee how thy blest arts are turn'd on thee fee fee fee fee fee  
 thee how thy blest arts are turn'd on thee fee fee fee

6 4 2 6 4 2 6 6 6 7 7

thy blest arts are turn'd are turn'd are  
 thy blest arts are turn'd are turn'd are turn'd are  
 how thy blest arts are turn'd on thee fee fee how thy blest  
 fee how thy blest arts are turn'd are turn'd are turn'd

5 6 6 6 7 7 2 6 6 6 5

turn'd on thee how thy blest arts are turn'd on thee

turn'd fee fee how thy blest arts are turn'd on thee

arts are turn'd how thy blest arts are turn'd on thee

are turn'd on thee how thy blest arts are turn'd on thee

6 7 6 6      7 6 5 5      5      4

RECIT.<sup>o</sup>

The Son of *David* pres'd the Royal Bed the

gloomy Shades unveild the darknefs fled the rival forms appear'd in

4 7 5      b5      6 5 3      4 2      4 2      6

sounds more pleasing than the softest strains in Tempes Vale or

6 7 6 4 3 #

fair Aufonia's plains an Angels voice was heard

# 6

*Grave.*

**CHORUS.**

O Solomon belov'd of Heav'n to Thee the glorious

O Solomon belov'd of Heav'n

O Solomon belov'd of Heav'n

O Solomon belov'd of Heav'n to Thee the glorious

6 6 7 5 5 6

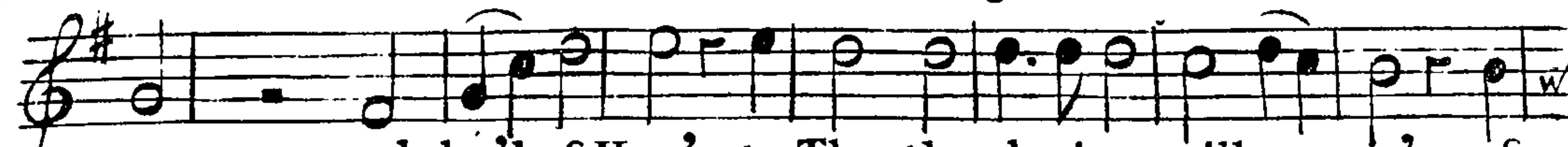
will was giv'n to Thee the glo - ri'us will was giv'n O  
 to Thee the glo - ri'us will was giv'n O Solomon to  
 to Thee the glori'us will was giv'n to Thee  
 will was giv'n to Thee the glori'us will was giv'n 6 6 6  
 6 2 7 # 4 #3

Solomon O Solo - mon O Solomon  
 Thee to Thee O Solomon belov'd of Heav'n O Solo -  
 O Solomon belov'd of Heav'n to Thee to Thee  
 to Thee to Thee O Solo - mon to Thee to Thee  
 6 6 5 #

*Vivace*



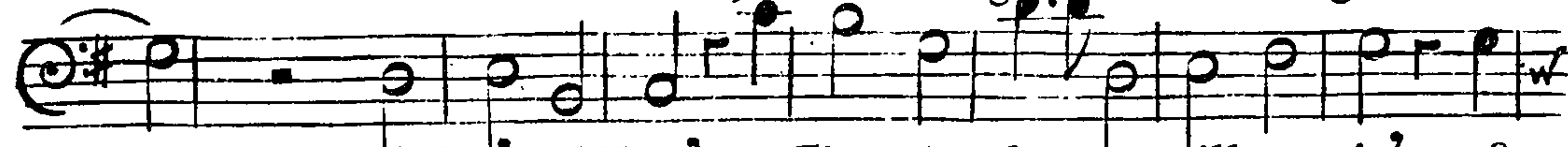
O Solomon belov'd of Heav'n, to Thee the glorious will was giv'n of



mon belov'd of Heav'n, to Thee the glorious will was giv'n of



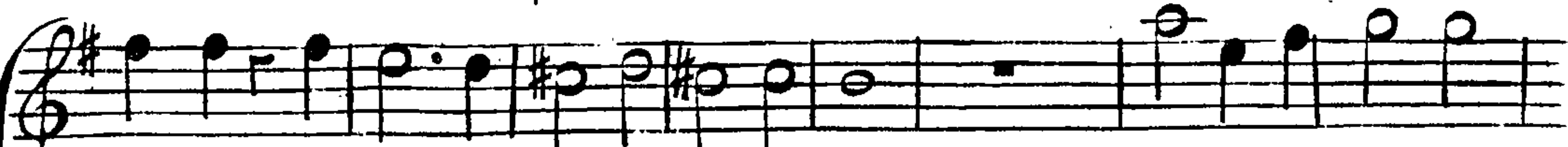
O Solomon belov'd of Heav'n, to Thee the glorious will was giv'n of



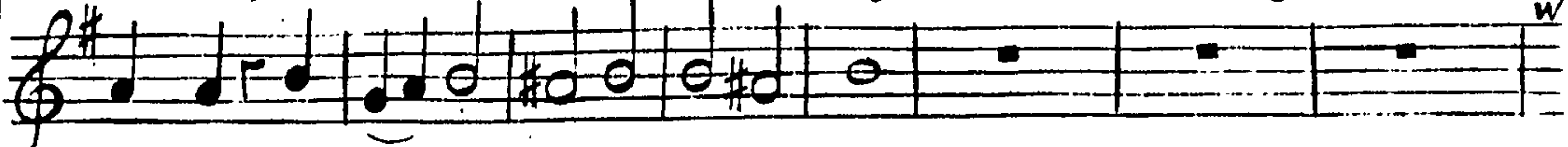
belov'd of Heav'n, to Thee the glorious will was giv'n of



6 6 6 5 6 6 *Vivace*



Honour, of Honour in Imperial sway. Suiting a Monarch



Honour, of Honour in Imperial sway.



Honour, of Honour in Imperial sway.



Honour, of Honour in Imperial sway. Suiting a Monarchy young and



6 7 6 7 # 5 # 6 3 4 6 7 2

suing a Monarch young and gay

suing a Monarch young and gay, young and gay

suing a Monarch, a Monarch young and gay

gay suing a Monarch young and gay

*P.<sup>o</sup> Grave* 2 3 6 7 6 7

O Royal Youth since knowledge

O Royal Youth, O Royal Youth

O Royal Youth, O Royal Youth

O Royal Youth since knowledge

*P.<sup>o</sup> Grave* 4 5 7 4 5 6

*F<sup>e</sup> Vivace.*

has thy heart possest since knowledge has thy heart pos -

O Royal Youth since knowledge

O Royal Youth

has thy heart possest

6 4 5 # 6 6 6

*F<sup>e</sup> Vivace.*

sest since knowledge has thy heart pos -

has thy heart pos - sest thy heart pos - sest

since knowledge has thy heart pos - sest thy

since knowledge

6 7 6 6

seft fince knowledge has thy heart thy heart pos - seft  
 thy heart pos - seft thy heart pos - seft  
 heart thy heart pos - seft Take the great  
 has thy heart pos - seft thy heart thy heart pos - seft

6 6 7 7 6 6 6 7

Take the great gift and with her all all and with her  
 gift and with her all the rest and  
 Take the great gift and with her

6 6



all the rest and with her all the rest and with her all the rest

with her all and with her all the rest and with her all the rest

with her all and with her all the rest and with her all the rest

all the rest and with her all the rest and with her all the rest Thee

6 5 6 5 6 4 5 # 6 4 5 #

Thee thro' the world thee thro' the world shall latest ages

Thee thro' the world shall la - test latest ages

Thee thro' the world shall latest ages

thro' the world shall la - test a - ges - sing shall latest ages

4 6 7 6 6 4 5 #

N.B. The upper parts betwixt the :S::S: may be repeated

Moderato (when Sung by Masons) as a ROUND.

:S: sing The greatest Mason and the greatest King :S:  
 sing The greatest Mason and the greatest King  
 sing The greatest Mason and the greatest King  
 sing The greatest Mason and the greatest King The greatest

6 6 56 67 6  
 4

the greatest Mason and the greatest greatest King  
 the greatest Mason and the greatest King the grea  
 the greatest greatest King  
 Mason and the greatest King the greatest King the grea

6 6 6 5 6 5

the grea - - - test Mason the greatest Mason and<sup>e</sup> the greatest  
 test Mason the greatest King the greatest Mason and the greatest  
 the grea - - - test Mason and the greatest greatest  
 test Mason the greatest Mason and the greatest

65 6 # 5 65 6 7 8  
 43

King the greatest Mason and the grea - - - test King.  
 King the greatest Mason and the greatest King.  
 King the greatest Mason and the grea - - - test King.  
 King the grea - - - test Mason and the grea - - - test King.

6 5 6 5 4 5 3 I Green.

52 *A three part SONG, on MAS ONRY.*

*Set by Brother Orme.*

Guardian Genius of our Art di-vine, un-to, un-to. un-  
Guardian Genius of our Art di-vine, un-to, un to, un-

Guardian Genius of our Arts di-vine, un-  
to thy faithful Sons appear, Cease now o'er Ruins,  
to thy faithful Sons appear, Cease now o'er

to thy faithful Sons appear,  
cease now o'er Ruins of the East to pine, and smile on bloom-  
6 Ruins, Ruins of the East to pine, and smile on bloom-

Cease now o'er Ruins of the East to pine, and

For.

ing, and smile on blooming, and smile on blooming

For.

ing, and smile on blooming, and smile on blooming

For.

smile on blooming, and smile on blooming, blooming

Beauties here.

Beauties here.

Beauties here.

2

*Egypt, Syria,* and proud *Babylon,*  
 No more thy blisful Presence claim;  
 In *England* fix thy ever during Throne,  
 Where Myriads do confels thy Name.

3

The Sciences from Eastern Regions brought,  
 Which, after shewn in *Greece* and *Rome,*  
 Are here in sev'ral stately Lodges taught;  
 To which remotest Brethren come.

4

Behold! what Strength our rising Domes uprears,  
 Till mixing with the Azure Skies;  
 Behold! what Beauty thro' the whole appears,  
 So wisely built they must surprize.

5

Nor are we only to these Arts confin'd,  
 For we the Paths of Virtue trace;  
 By us Mans rugged Nature is refin'd,  
 And polish'd into Love and Peace .

*The MYSTIC BOWER.*  
*A three part SONG. on MASONRY.*

'Tis to Masons ever pleasing, in the mystic Bow'r to meet.

'Tis to Masons ever pleasing, in the mystic Bow'r to meet.

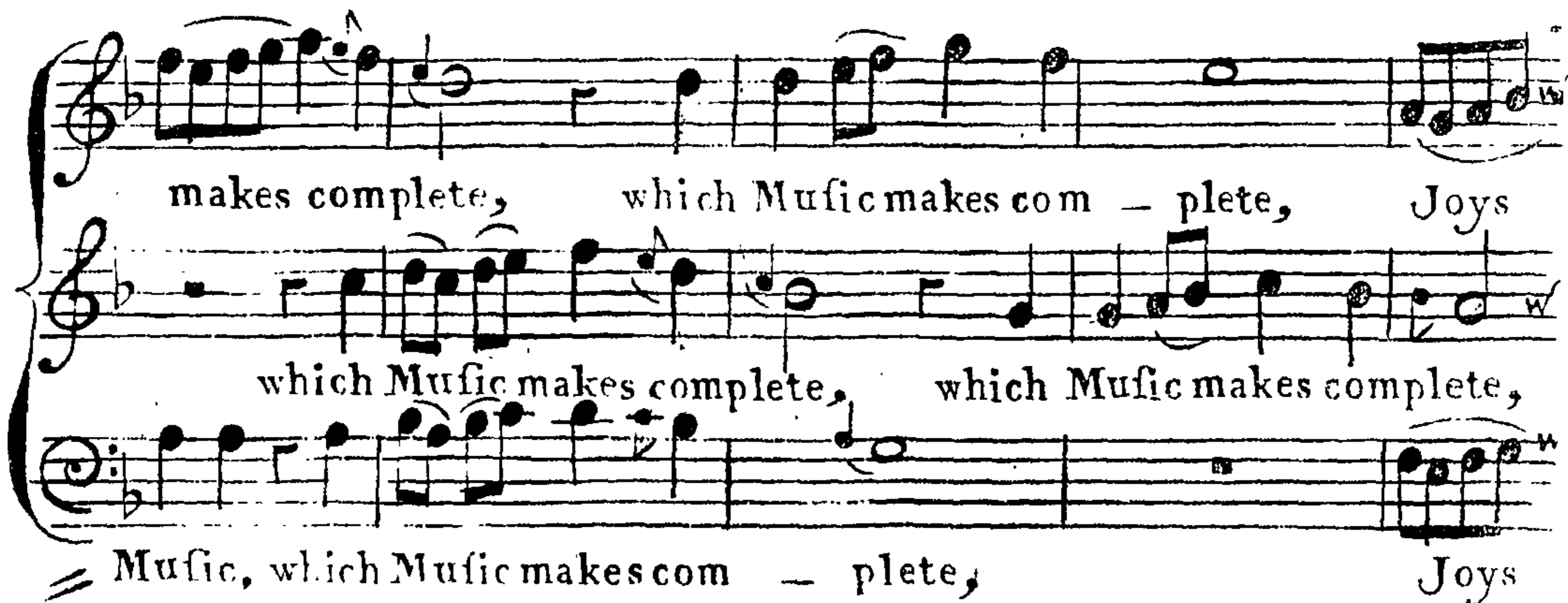
'Tis to Masons ever pleasing, in the mystic Bow'r to meet.



Temprate Wine their Joys in-creafing, Joys which Mu - fic

Temprate Wine their Joys in-creafing, Joys which Mufic,

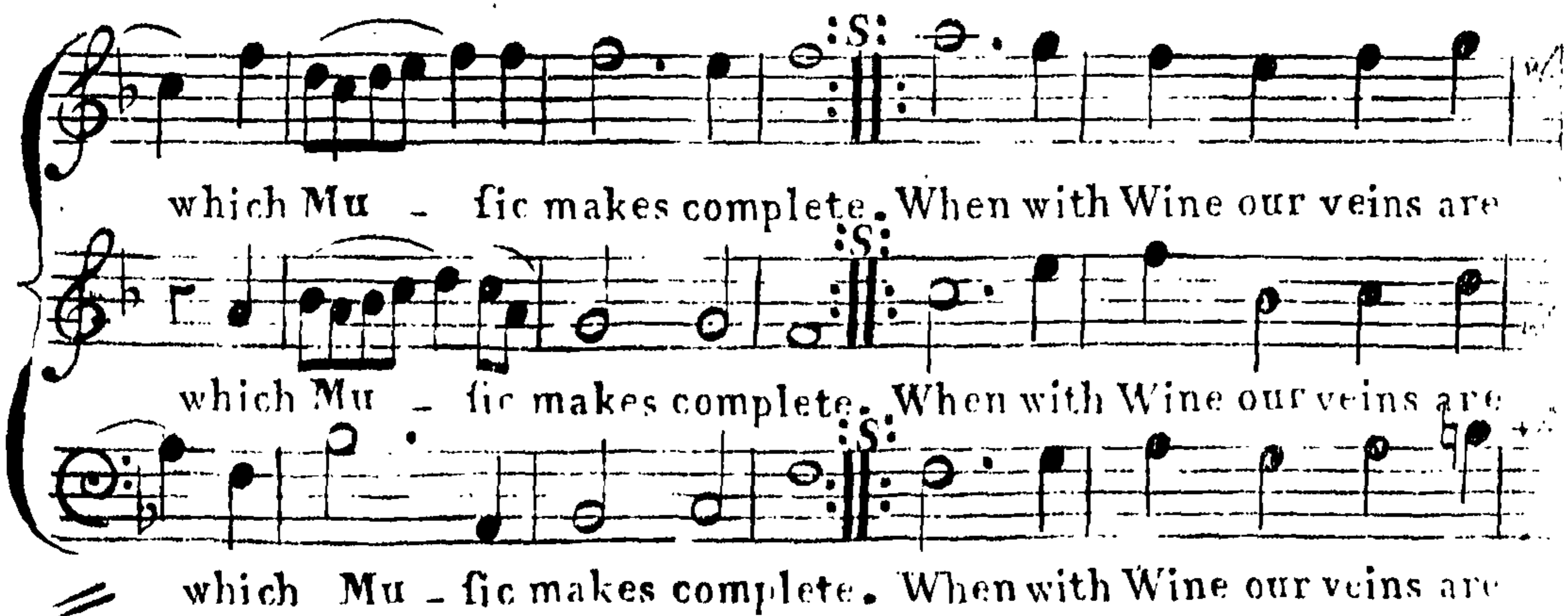
Temprate Wine their Joys in-creafing, Joys which



makes complete, which Mufic makes com - plete, Joys

which Mufic makes complete, which Mufic makes complete,

Mufic, which Mufic makes com - plete, Joys



which Mu - fic makes complete. When with Wine our veins are

which Mu - fic makes complete. When with Wine our veins are

which Mu - fic makes complete. When with Wine our veins are

swelling, friendships Fires the brighter burn, Music, grief,  
 swelling, friendships Fires the brighter burn, Music, grief,

and care ex - pelling, bids true Joy, succeed in  
 and care ex - pelling, bids true Joy, succeed in turn,

and care ex - pelling, bids true Joy, succeed in turn,  
 turn, bids true Joy,  
 succeed in turn, bids true Joy, succeed in turn. bids true

bids true Joy, - - - - - succeed in



- - - succeed in turn. They say that such Pleasures shou'd  
 Joy - succeed in turn. They say that such Pleasures shou'd  
 turn succeed in turn. They say that such Pleasures shou'd

not be conceal'd, let Fools their ill nature and Envy, let  
 not be conceal'd, let Fools their ill nature, let  
 not be conceal'd, let Fools their ill

Fools their ill nature, and Envy ex - pose,  
 Fools their ill nature, and Envy ex - pose,  
 nature, ill nature, and Envy ex - pose, we laugh at their

we laugh at their Folly be nothing reveal'd, be nothing, be  
we laugh at their Folly be nothing, be

Folly be nothing reveal'd, be nothing, be

nothing reveal'd, our Pleasures will always, our Pleasures will  
nothing reveal'd, our Pleasures will always, our

nothing reveal'd, our Pleasures will always, our

always, our Pleasures will always, will always be under the  
Pleasures will always, our Pleasures will always be under the

Pleasures will always, our Pleasures will always be under the

Rose, let Fools their ill nature, and Envy expose,

Rose, let Fools their ill nature, and Envy expose,

Rose, we laugh at their

we laugh at their Folly, we

we laugh at their Folly, be nothing reveal'd, we

Folly be nothing reveal'd, we laugh at their Folly be

laugh at their Folly be nothing reveal'd, be nothing, be nothing re-

laugh at their Folly be nothing reveal'd, be nothing, be nothing re-

nothing reveal'd, be nothing reveal'd, be nothing, be nothing re-

veald, our Pleasures will always, our Pleasures will  
 veald, our Pleasures will always, our Pleasures will always, our

veald, our Pleasures will always, our

always, will always be under the Rose, let Fools their ill  
 Pleasures will always be under the Rose, let

Pleasures will always be under the Rose,

nature, and Envy expose, and Envy, and Envy expose,  
 Fools their ill nature, and Envy expose, and Envy expose,

let Fools their ill nature, and Envy, and Envy expose, we

be nothing, be nothing reveal'd, our Pleasures will

be nothing, be nothing reveal'd, our

laugh at their Folly be nothing, be nothing reveal'd, our

always, our Pleasures will always, our Pleasures will

Pleasures will always, our Pleasures will always, our

Pleasures will always, our Pleasures will always, our

Chorus

always, our Pleasures will always be under the Rose, our

Pleasures will always, will always be under the Rose,

Pleasures will always, will always be under the Rose,

Pleasures will always, our Pleasures will always, our  
 our Pleasures will always, our Pleasures will

our Pleasures will always, our Pleasures will  
 Pleasures will always, our Pleasures will always be under the  
 always, our Pleasures will always, will always be under the

always, our Pleasures will always, will always be under the

Rote.

Rote.

Rote.

