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1808.

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PLAIN and EASY

INTRODUCTION.

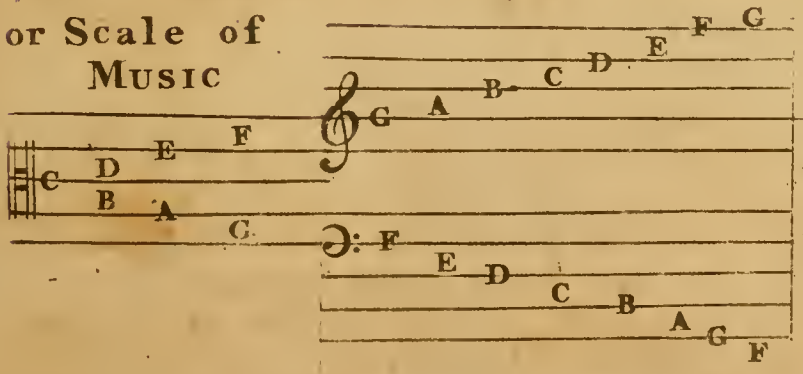
To the SCIENCE of

MUSIC.

For the Use of J. EVANS's Singing School.

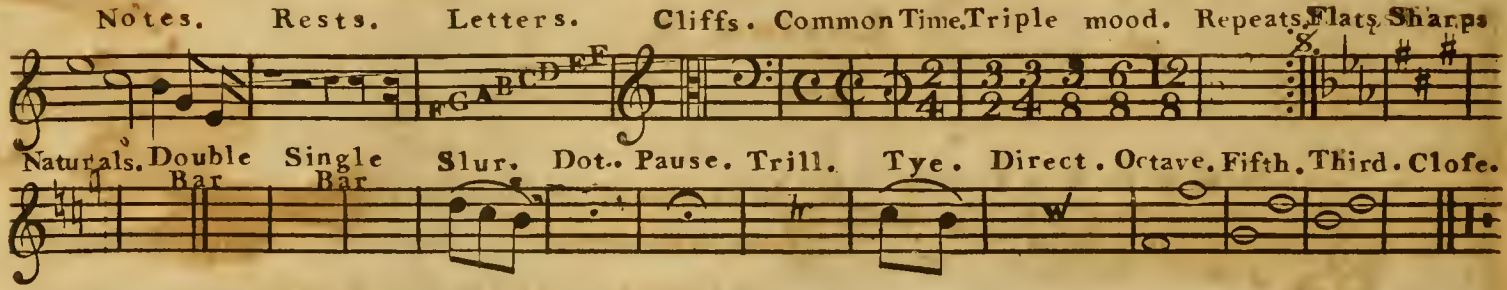
Lesson 1.

The GAMUT. or Scale of MUSIC



The Gamut or Scale of Music Consists of Lines & Spaces on which are placed these Seven Letters viz-A B C D E F G. which are repeated as often as the compass of the Voice will admit.

A new, concise, & comprehensive Scale of Music.



Lesson 2.

Cliffs

The Three Characters in the Scale Viz:

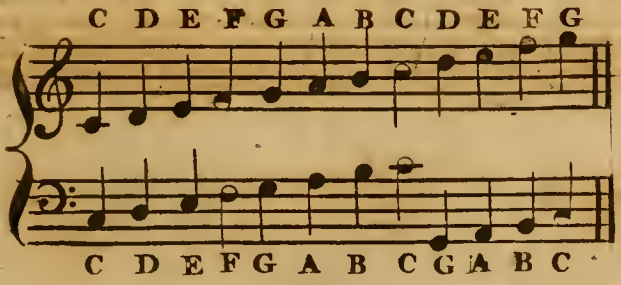
are called Cliffs, The First of which is the Treble or G Cliff. And always placed on the Second Line,

The Second is the F or Bass Cliff, and is always placed on the Fourth Line.

The Third or C Cliff, Is a moevable one, for the purpose of bringing the Music within the Compass of the Five Lines, but is out of use by Modern Composers, And the Counter and Tenor fing from the G Cliff.

Lesson 3.

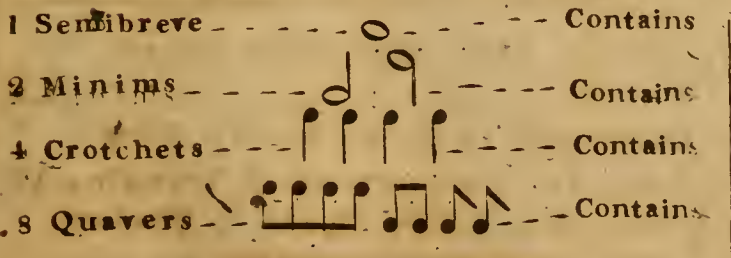
Staff.



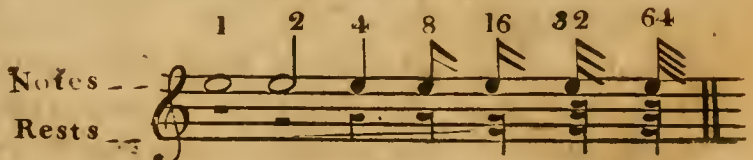
The Five Lines and intermediate Spaces compose the Stave or Staff of Music, on which are placed the Cliffs and Letters, which is the first thing to be learned, The short lines placed through the Notes above or below the stave are called Ledger Lines.

Lesson 4.

Names of the Notes and their Proportion.



Notes & their Rests.



A Rest denotes silence to be held as long its respective Note is Sounded.

Lesson 5.

Flats Sharps & Naturals.

A Sharp ♯ placed before any Note makes it half a Tone higher than it naturally is.

A Flat ♭ makes a Note half a tone lower.

A Natural ♮ brings them to their Original Sound.

Repeats.

Repeats are marked thus 𝄆 or 𝄇 or they tell you the Strain from where they are placed must be Repeated. this mark 𝄎 is when the words are to be Repeated.

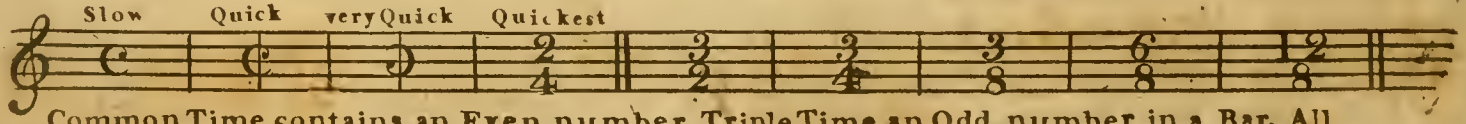
Bars.

Bars the Single Bars are put to devide the Time. The Double Bars are placed at the End of any Strain or Verse. A Slur ⁀ tye two or more Notes together that they may be Sung to one fyllable. A Pause 𝄐 lenghtens a Note over which it is placed beyond its ordenary time.

Lesson 6. Of Time.

Time is divided into Common and Triple, but there are different degrees of Swiftness to each, which is denoted by marks set at the beginning of Tunes called Moods.

Marks of Common Time. Marks of Triple Time.



Common Time contains an Even number, Triple Time an Odd number in a Bar, All

these marks have reference to a Semibreve, Thus Common Time contains one semibreve or Notes or Rests equal to the length of one semibreve, The top figure in triple time tells you the number; the under figure the nature of the notes in a bar. thus $\frac{3}{2}$ the 2 tells you 'tis Minims because 2 minims make one semibreve, the 3 tells you there are 3 of them in a bar, Thus $\frac{3}{4}$ the 4 tells you 'tis Crotchets, because four crotchets make one semibreve, and the 3 three of them to a bar and so $\frac{3}{8}$ three Quavers in a bar &c: $\frac{6}{8}$ & $\frac{12}{8}$ is called Jigg time, Note. A Semibreve is founded as long as you moderately count four, a Dot 𝅗𝅥. added to a Note makes it half as long again.

Examples

1st mood. 2d mood. 3d mood. 4th mood.

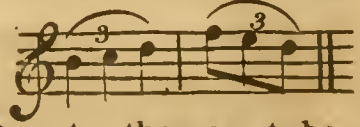
Common Time

Triple Time

Triple Time

Example of | Dotted | Notes

A Figure 3 placed over any three Notes



Denotes they are to be Sung in the time of Two.

Common Time. **Lesson 7 of Beating Time.**

D U D U D U D U

Triple Time.

D U D U D U D U

In Common Time the hand or foot mutt go down at the begining of a bar & up at the

middle, In Triple Time the hand must go down at the beginning and up at the end or third note,

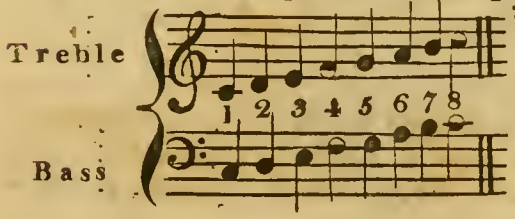
Octaves,

These Seven letters contains the Sum of Mufic, and is called an Octave, if the Voice ascend a fecond Octave, the letters and founds are Repeated the fame as the first.

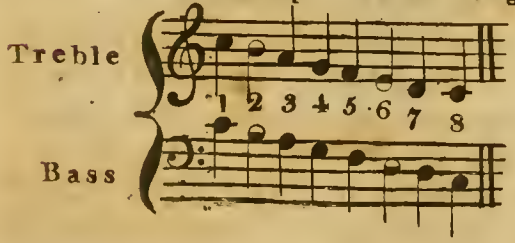
Lesson 8. Tones & Semitones.

Altho' the octave consists of eight notes yet they are not all whole Tones, Two of them are only Semitones Viz: The Fourth and Eight ascend=ing, as in the Example, where the half tones are feen by the half black and white notes, An nice Ear will discover where they are by hearing eight Bells ring, And the Voice in Ascending and Decending, 1 2 3 4 5 6 7 8 will naturally strike them, in their proper places. Descending they fall on the seventh and third, all the rest are whole tones, this is called the Major Key.

Example Ascending.



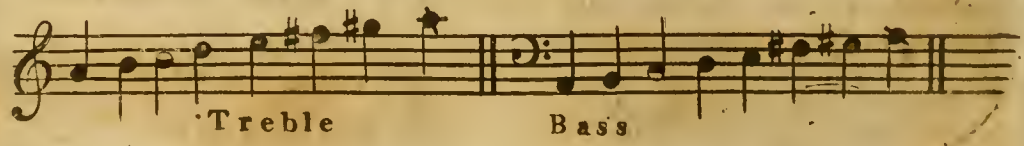
Example Decending.



In the Minor Key the Semitones are on the third & sixth ascending and on the fifth and second descend=ing. Note: in ascending in this Key the sixth and seventh must be raised by placing an artificial fharp before them.

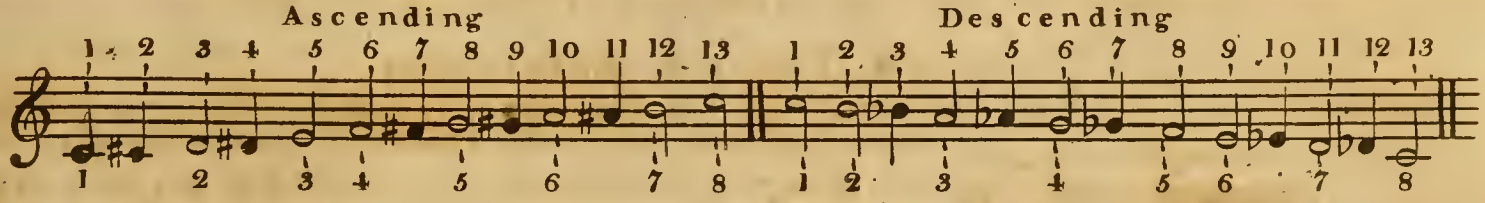
Example.

Minor



Scale of Semitones

Ascending by Sharps and Descending by Flats, where you will find the Octave divided into, and contains, Thirteen Semitones, the fourth and eight you perceive are not divided because they are semitones already, Note: C♯ is D♭. D♯ is E♭. &c: &c:



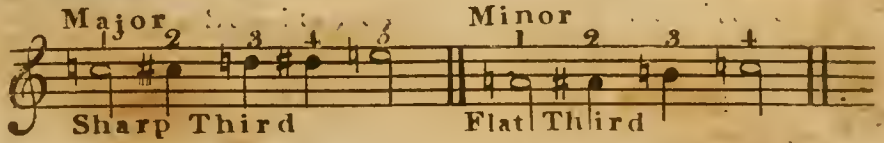
Lesson 9. Keys.

There are but two distinct Keys in all Harmony viz: the Major & Minor or the Sharp & Flat key, altho' each of these may have as many key notes as there are letters in the Octave, yet they pertain to one of these, C is the natural Major Key note, & A the natural Minor Key note,

Lesson 10, Rules for finding the Major & Minor Keys,

The last note in the Bass is always the Key note, and the third note from the Key upwards determines whether the tune be in a Major or Minor Key, In a Sharp Key you will find five semitones, In a Flat Key only four, Look in the Table of Transposition where you will see a little Crotchet a third above the Minim, In the Major you will find the third contains two whole tones and one semitone, which is the greater third, In the Minor one whole tone & two semitones, For Instance in the Major of C & in the Minor of A.

Examples

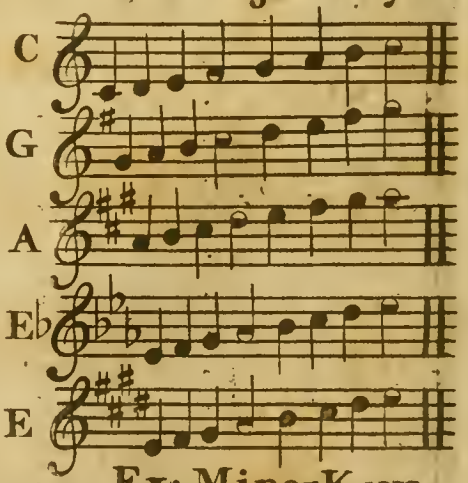


Lesson 11. Transposition.

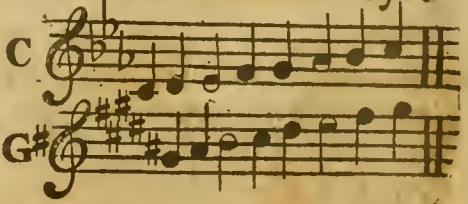
If a tune is Removed or Transposed to any other Letter it is done for the purpose of suiting it to the Voice and of bringing it within the compass of the five lines, and then it is they require Flats and Sharps in order that the semitones may still keep their place viz: the fourth & eight in the major, & third & sixth in the minor,

For Instance we will move the Key from C to G, in the example of C you perceive F is the half tone, But in G. F is the seventh and therefore requires a Sharp to make it a whole tone, that G the 8th be but a semitone, again in the Key of A. D is the fourth from A. but in the key of C. C is the eight or half tone it now requires a sharp to raise it to a whole tone, consequently D the fourth is but half a tone in the same way F must be a whole tone, by adding a sharp, G must also be raised that A the eighth be but a semitone, and so on thro' the seven letters, Therefore a tune with 5 or 6 Flats or Sharps set at its begining is sung Just the same as tho' it was key'd in C or A without any; and has in reality but two semitones in it,

Ex: Major Keys.



Ex: Minor Keys.

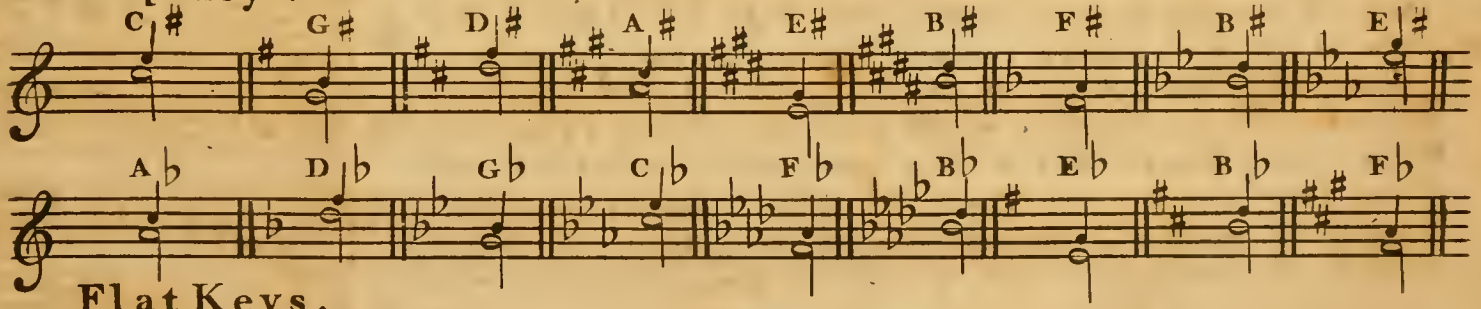


If the Learner will reccollect that the fourth and eight are but semitones in all Major keys, and the third and sixth in all Minor keys, and know thus how to transpose the Key from one letter to another, it will Supercede the necessity of Practising the System of Sol - fa - ing, which is so burthensome to the Memory and puzzling to Learners, that I nothing wonder of all the Hundreds who go to Singing Schools so few of them are able to Sing at Sight, Besides it will not hold good through

one Tune in ten, because almost every tune changes its Key by the Introduction of additional Flats and Sharps, And none but those who understands the Thorough Bass or Grounds of Composition, can ascertain where the key changes, If a tune modulates, say from C to G and from G to D and from D back to C again, which is three times, to Sol Fa it correctly, you must change your Mi as often as the Modulation occurs,

Table of Transposition.

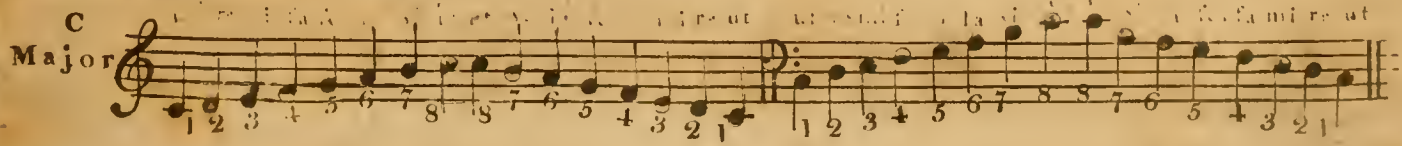
Sharp Keys.



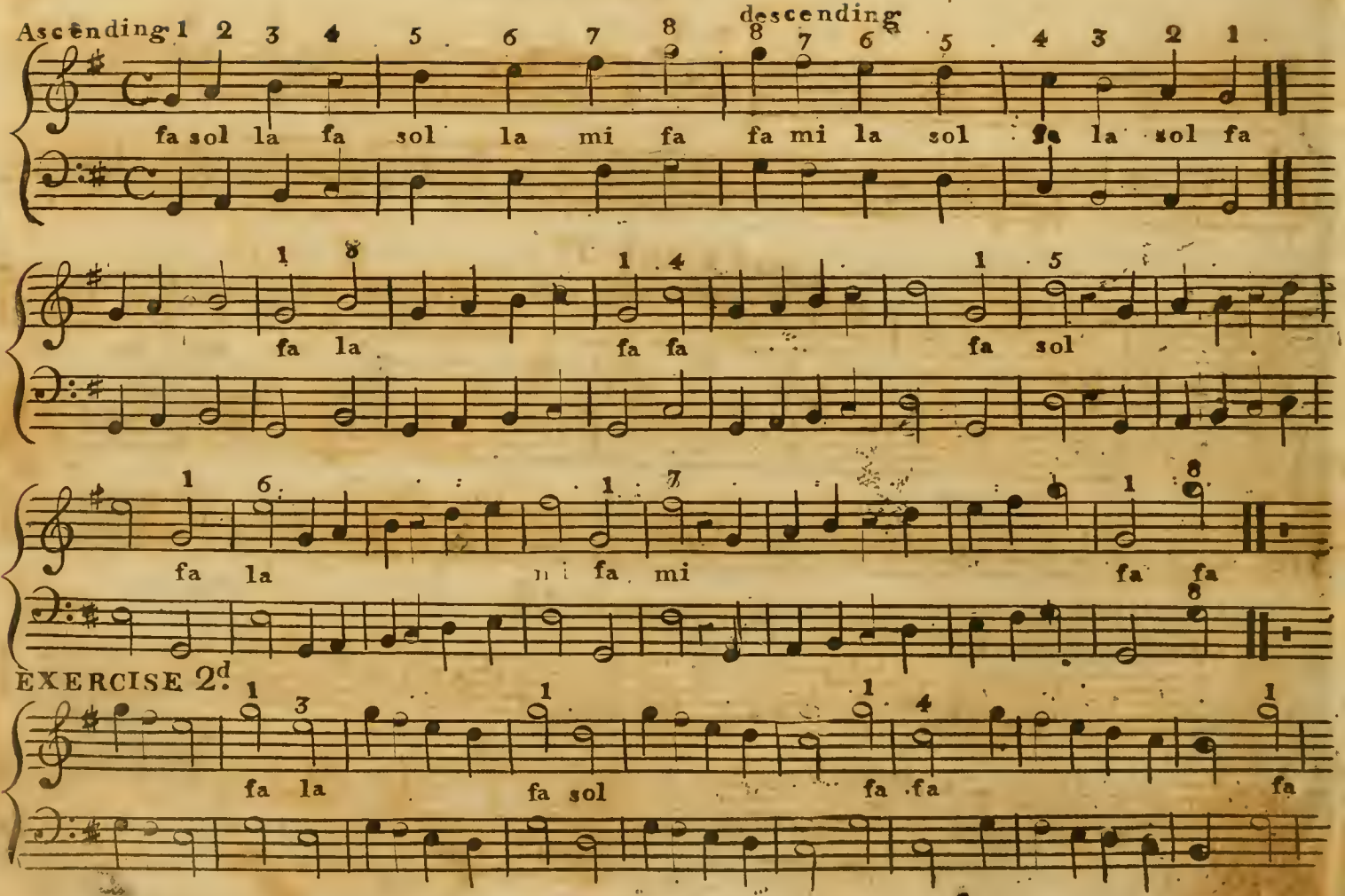
Flat Keys.

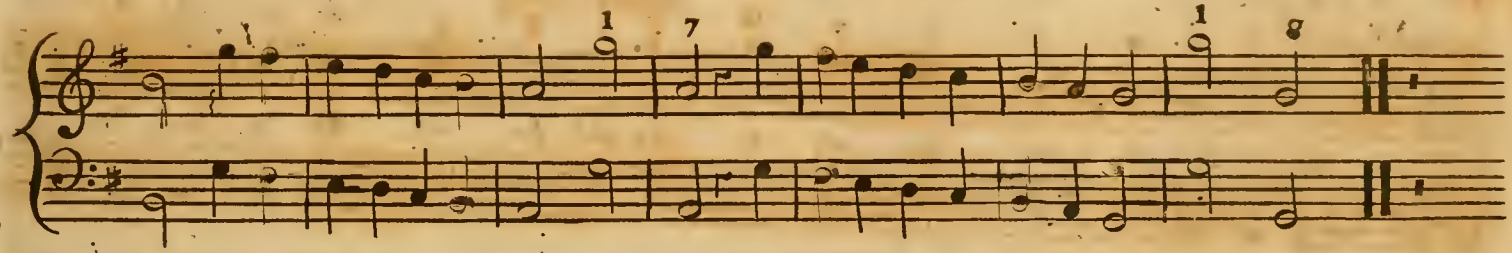
Lesson 12. Intervals Proved.

The Learner has nothing now to do but begin practizing the Octaves & Intervals by figures, that is to strike the 3ds 4ths 5ths 6ths &c. which if he can do will Enable him to fing a tune almost Imediately.

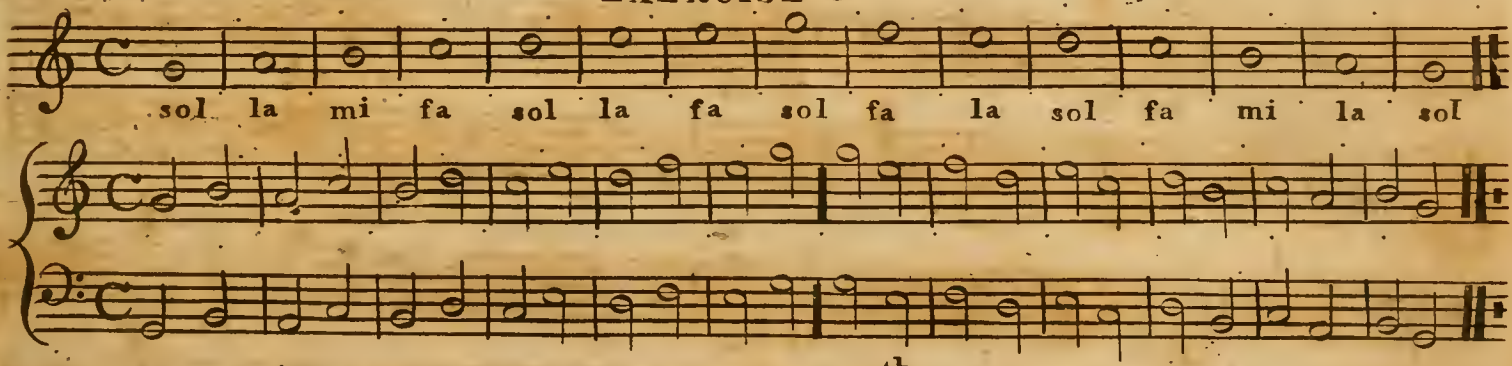


EXERCISE 1st.



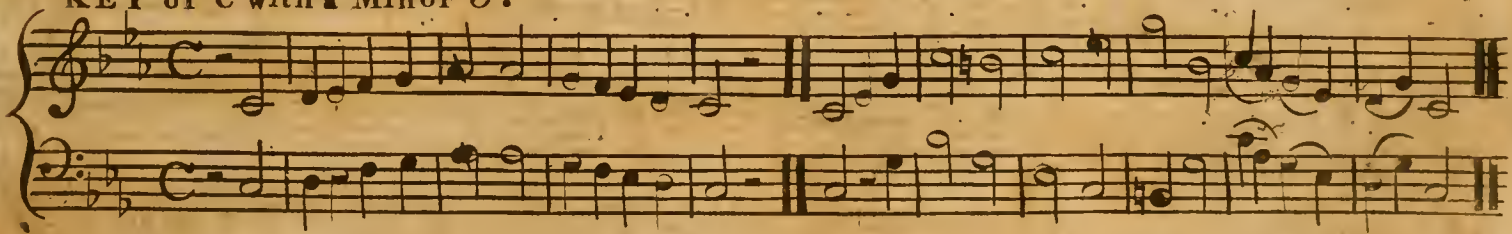


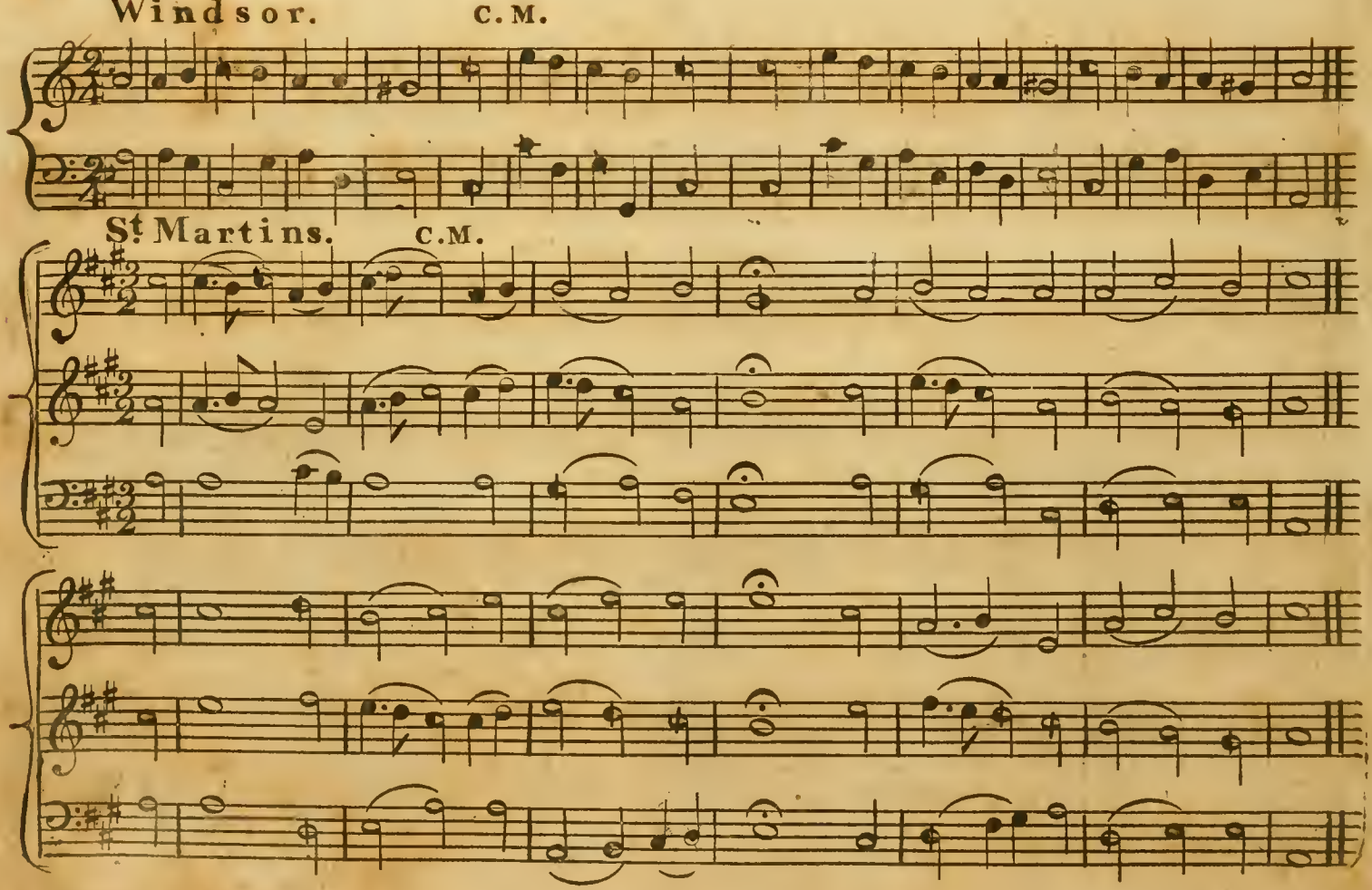
EXERCISE 3d.



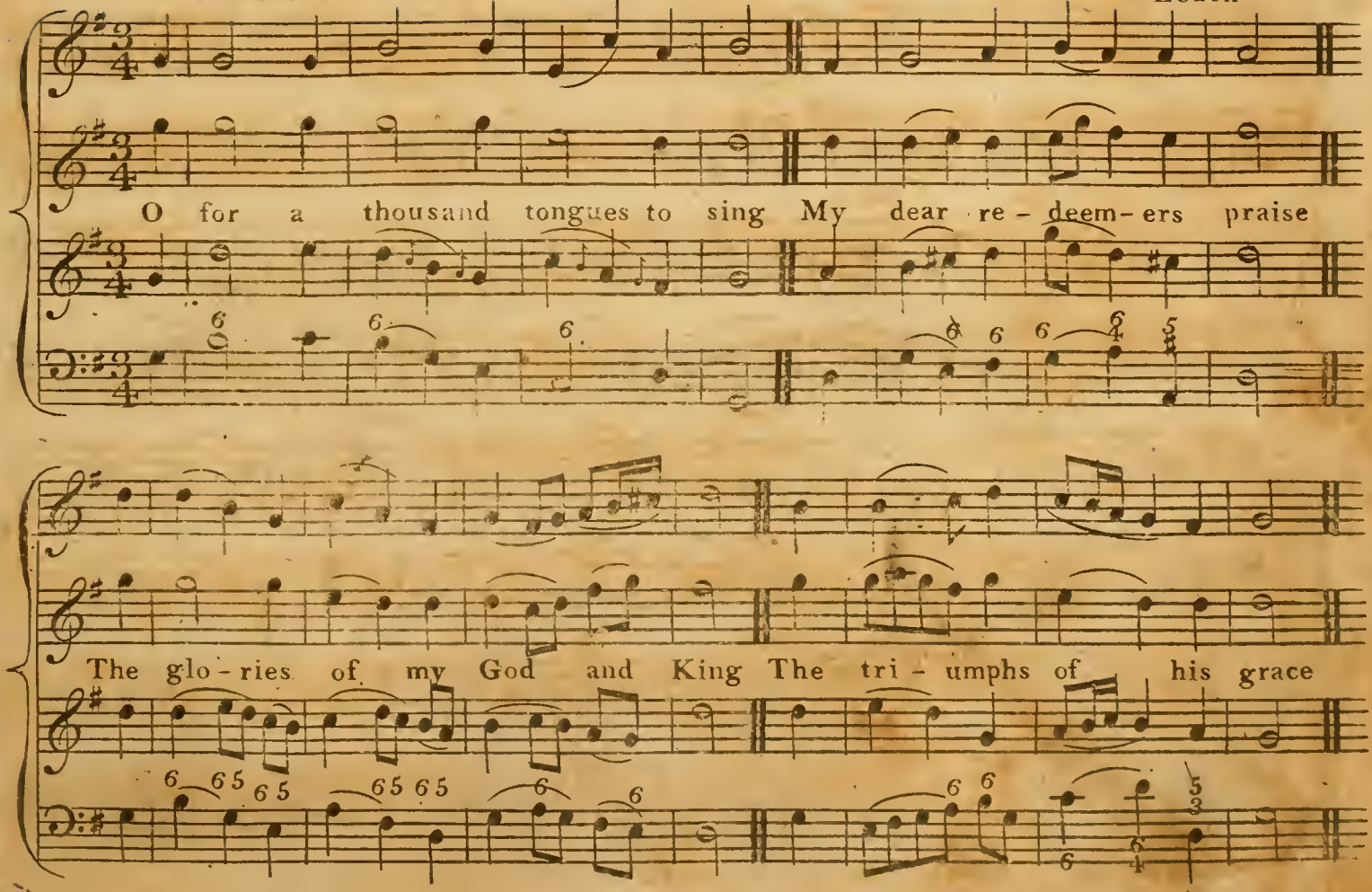
KEY of C with a Minor 3d.

EXERCISE 4th.

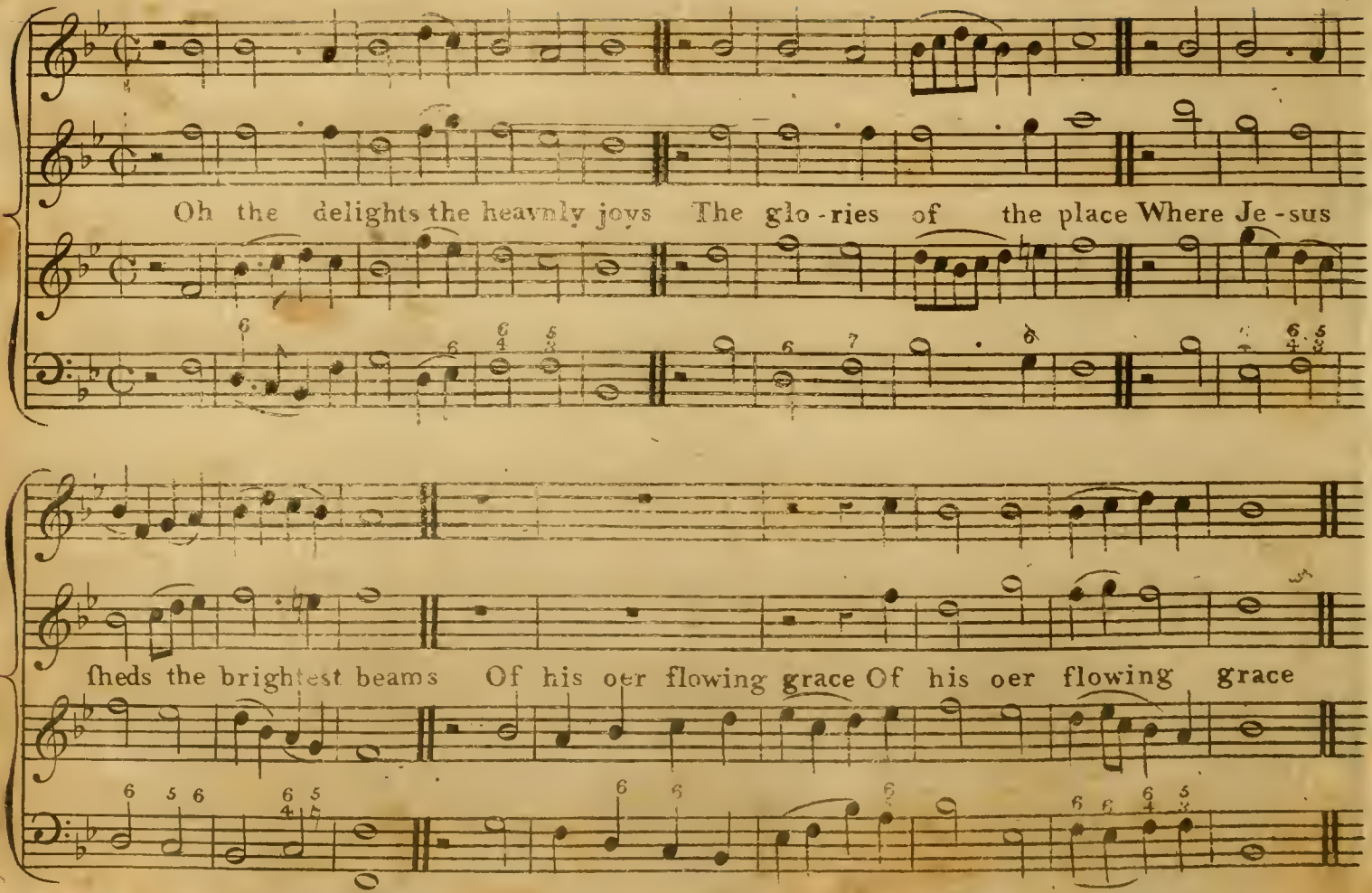



Windsor.
C.M.
St Martins.
C.M.

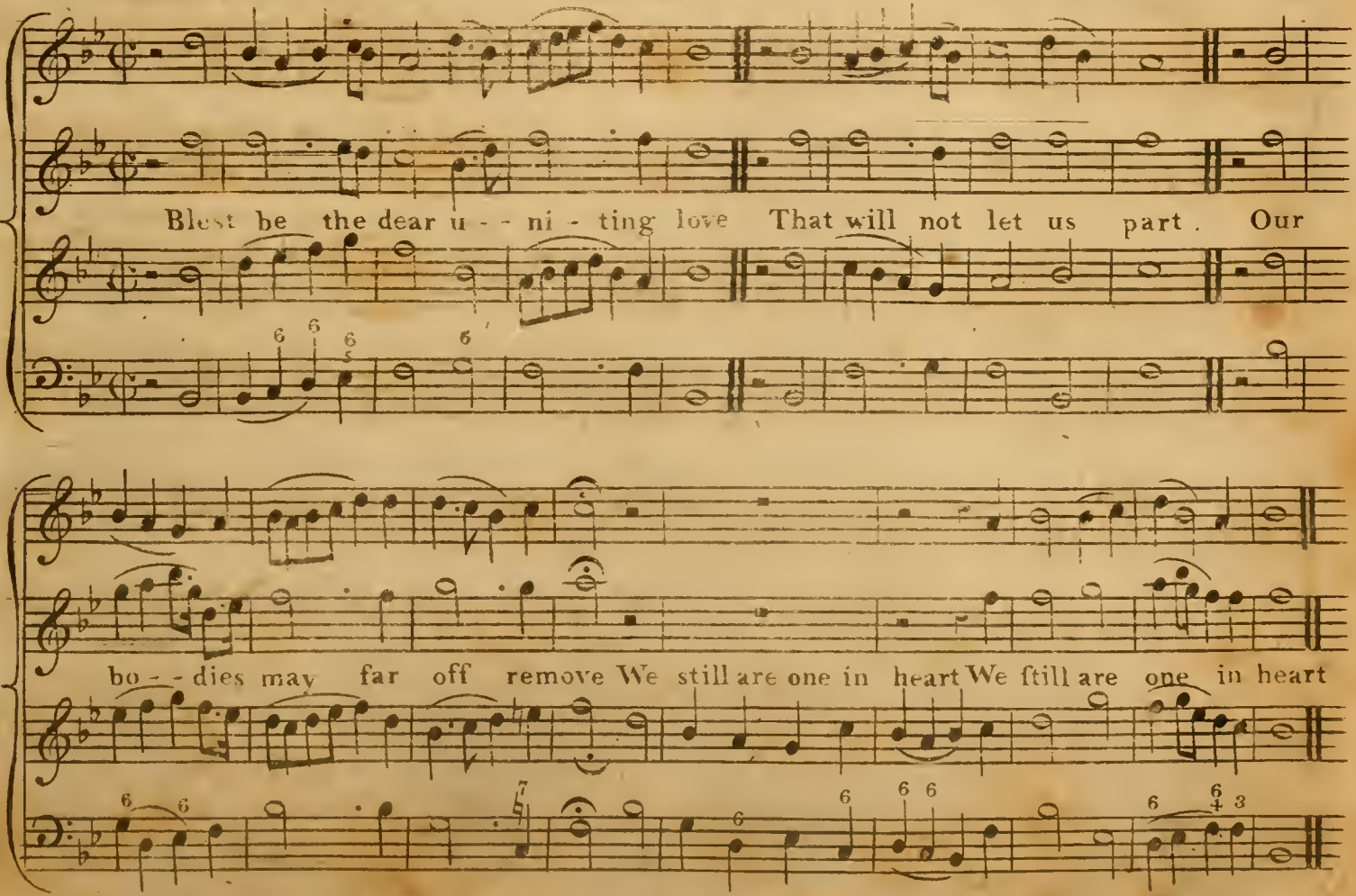
MELODY C. M. Leach



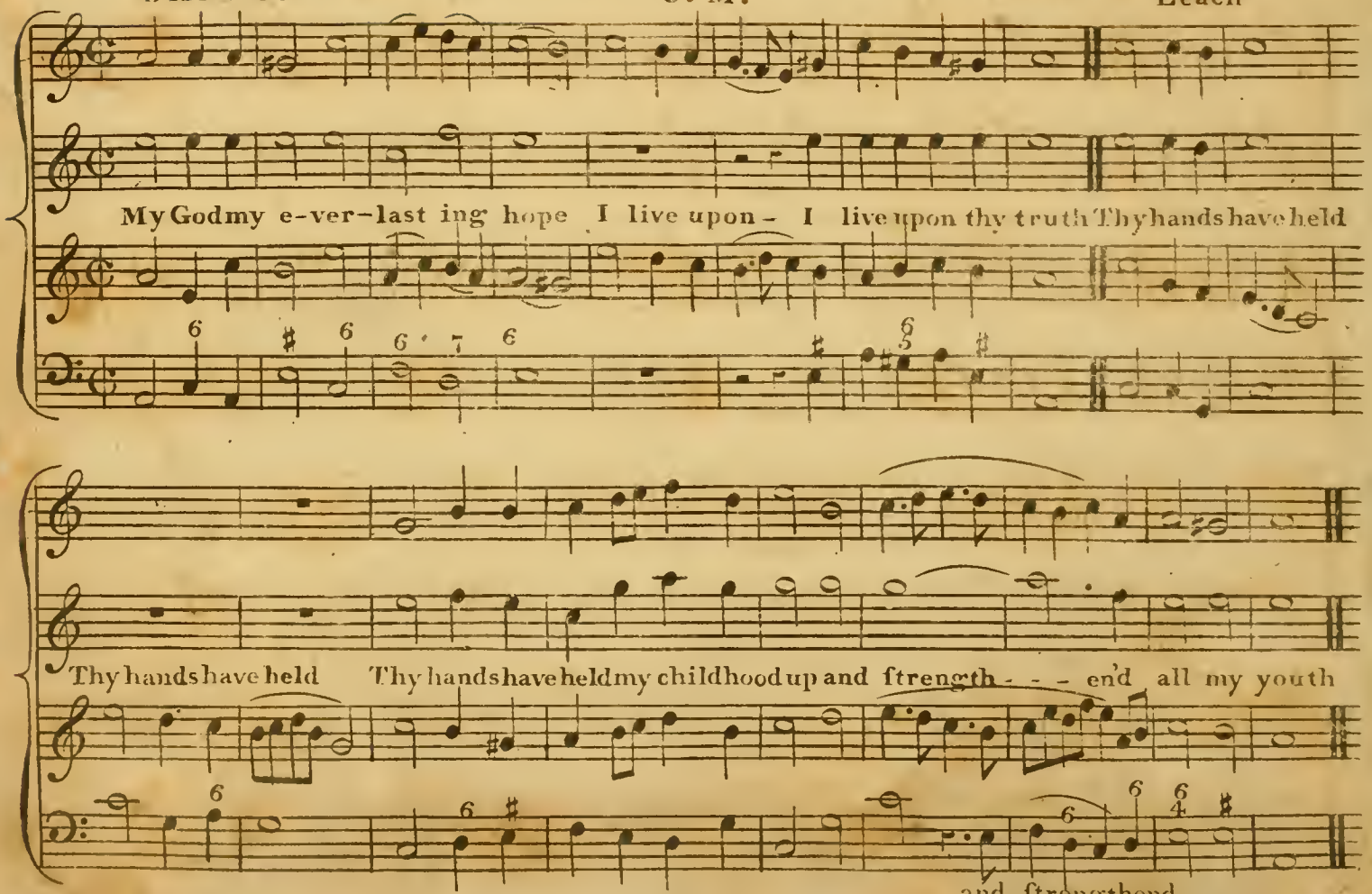
MOUNT PLEASANT C M Leach



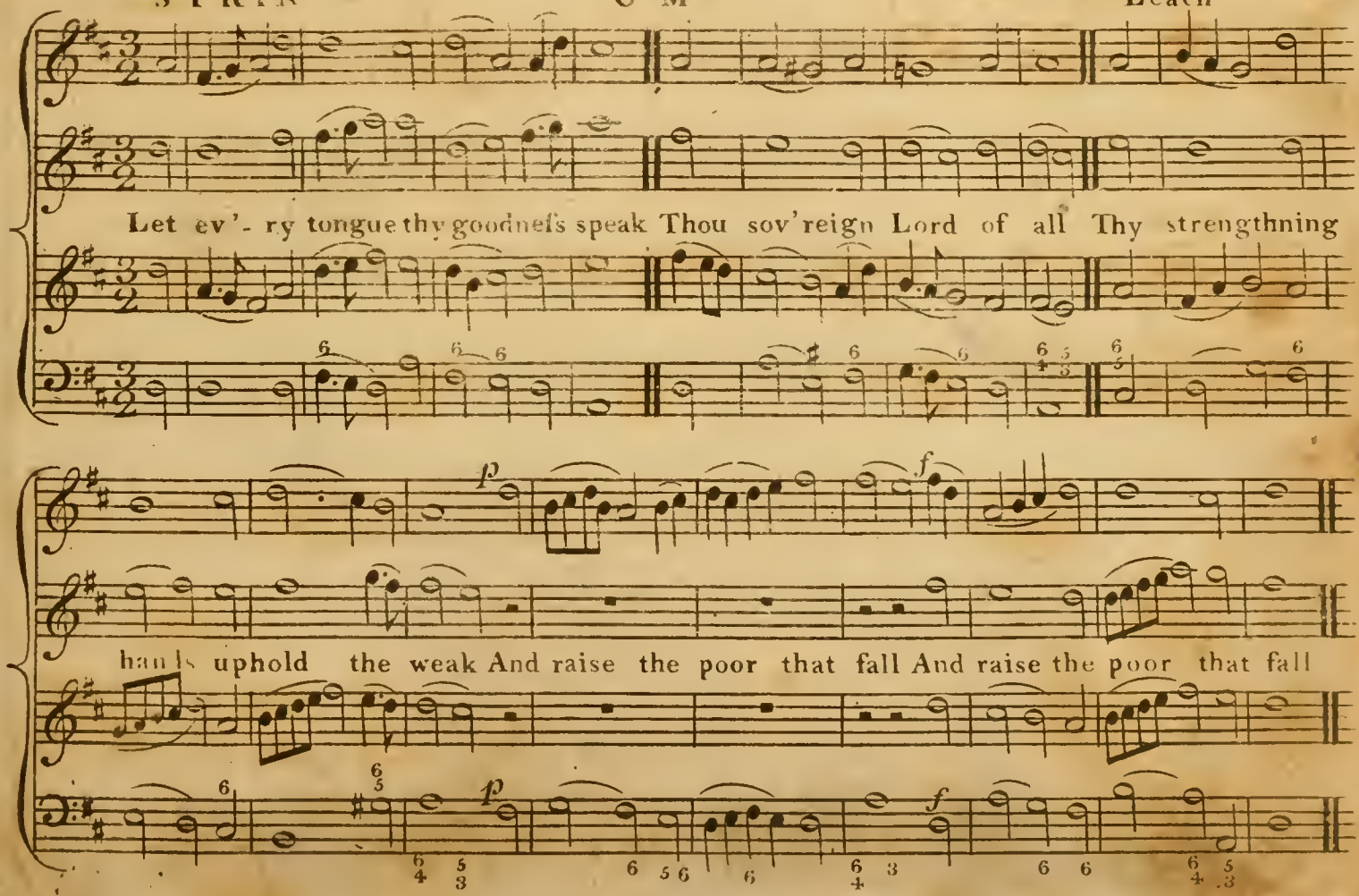
MOUNT TABOR C M Leach



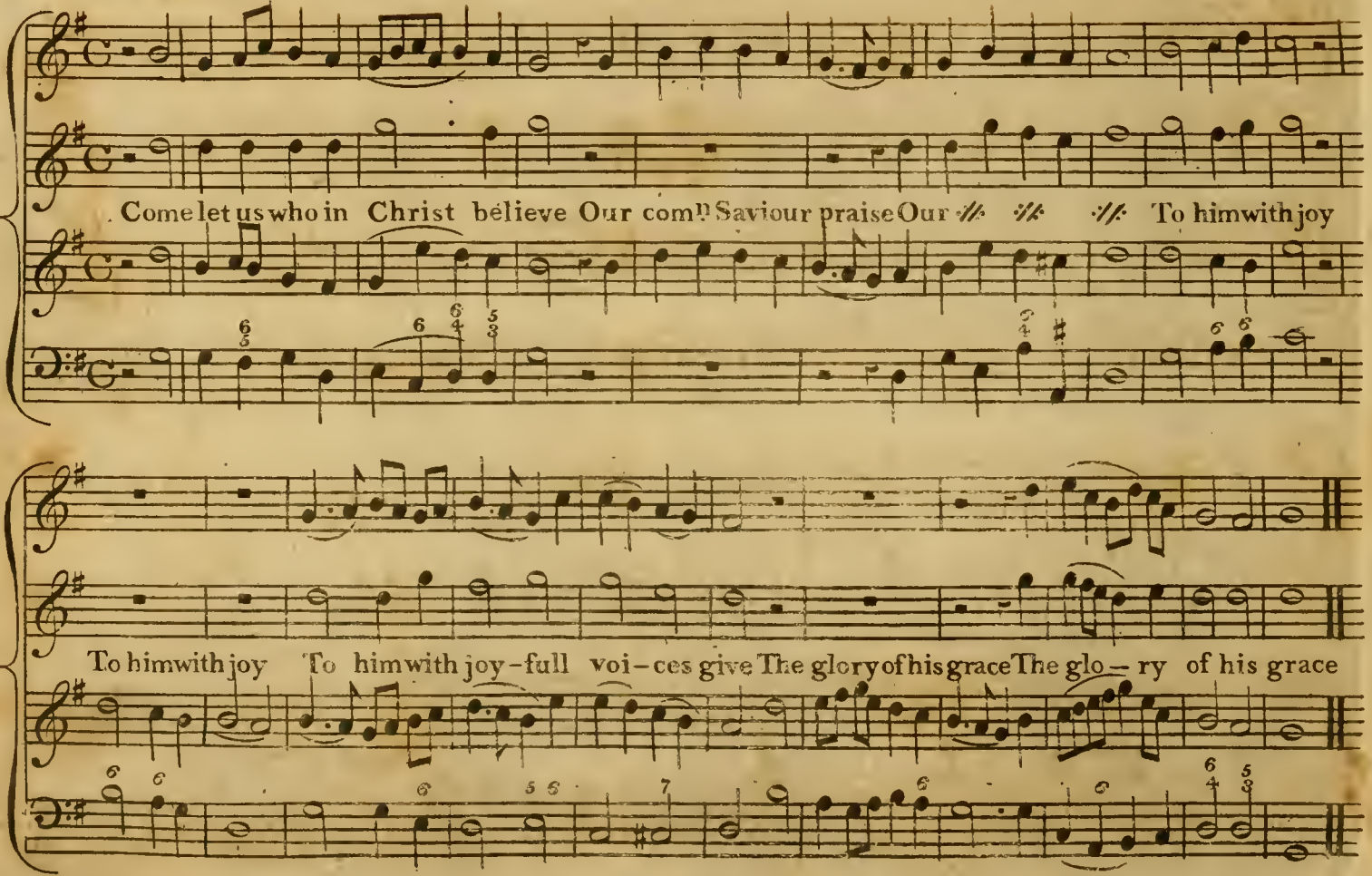
SALFORD C. M. Leach



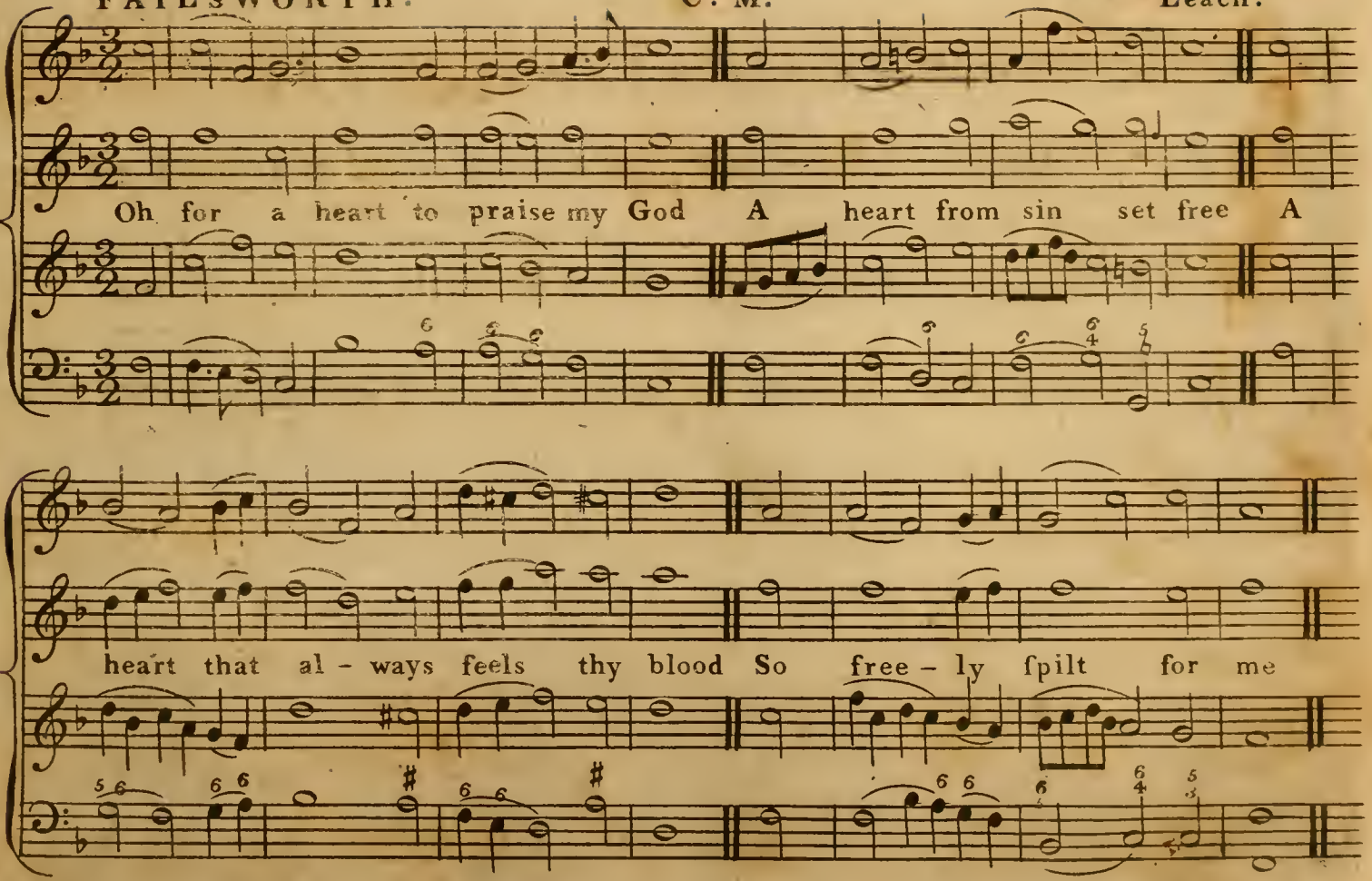
SYRIA C M Leach



CYPRUS C. M. Leach



FAILSWORTH. C. M. Leach.



HALLELUJAH. C.M. Leach

The Lord of Sabbath let us praise In concert with the blest Who joy ful

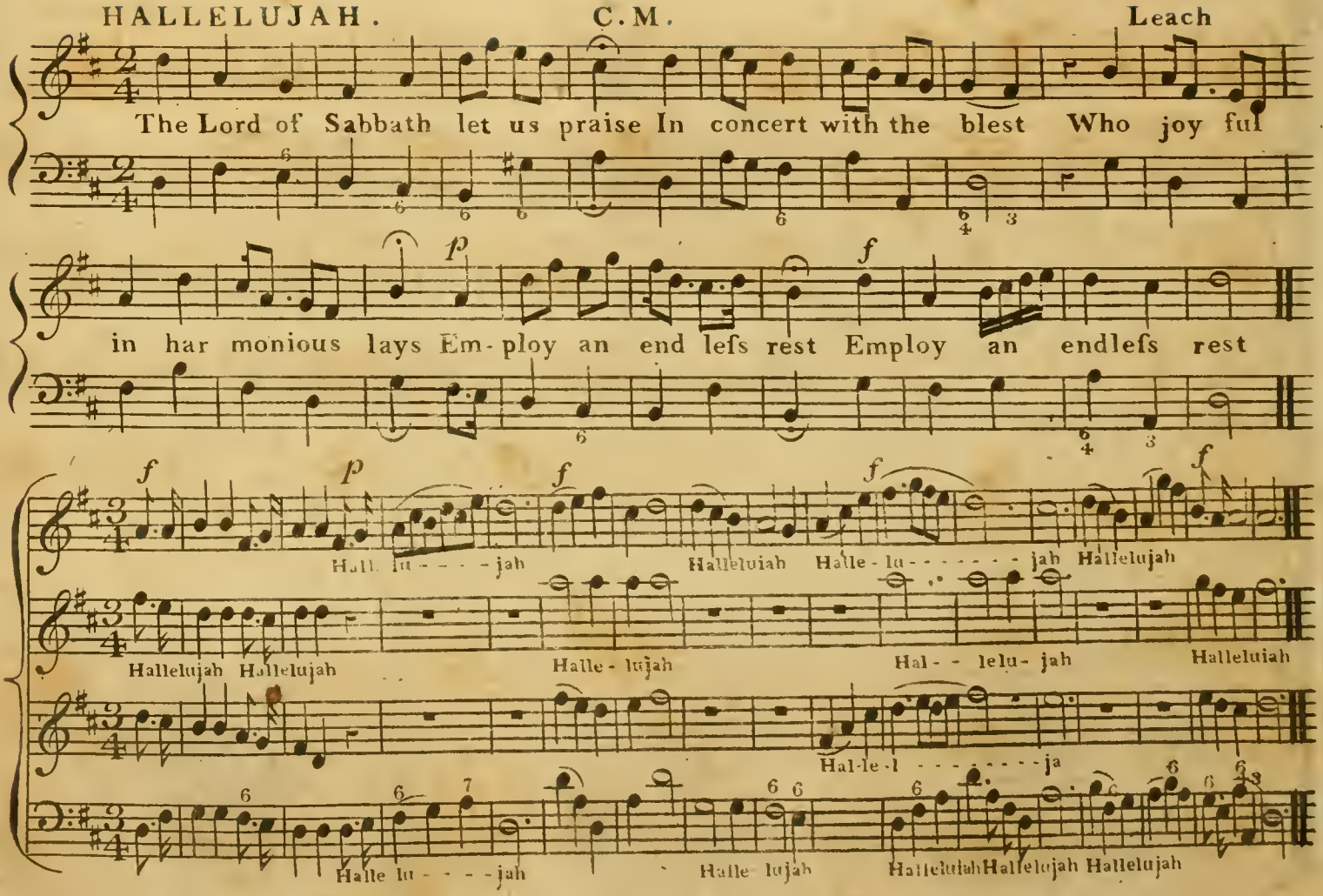
in har monious lays Em-ploy an end lefs rest Employ an endlefs rest

Hall. lu - - - - jah Halleluiah Halle - lu - - - - - - - jah Hallelujah

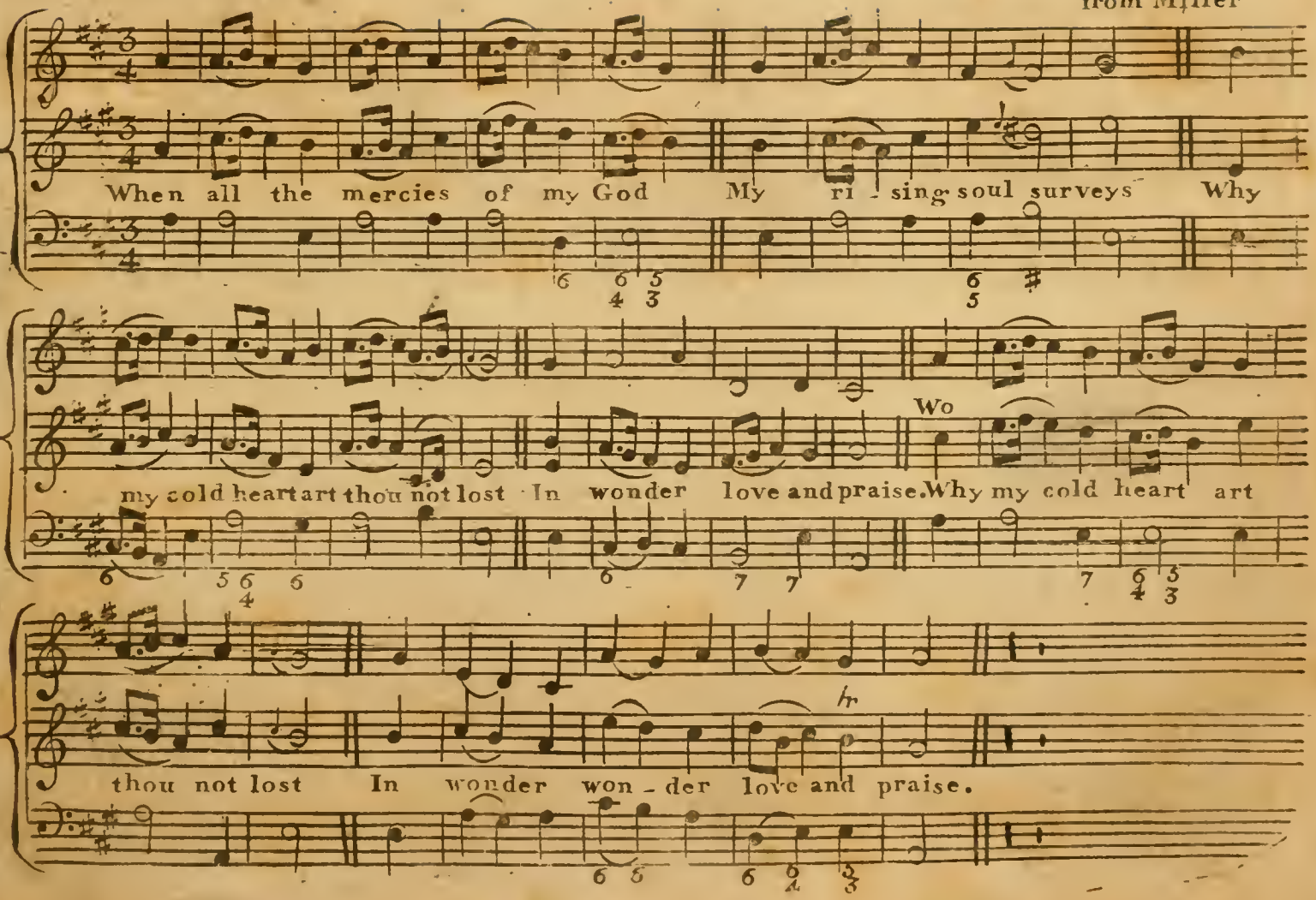
Hallelujah Hallelujah Halle - lujah Hal - - lelu - jah Halleluiah

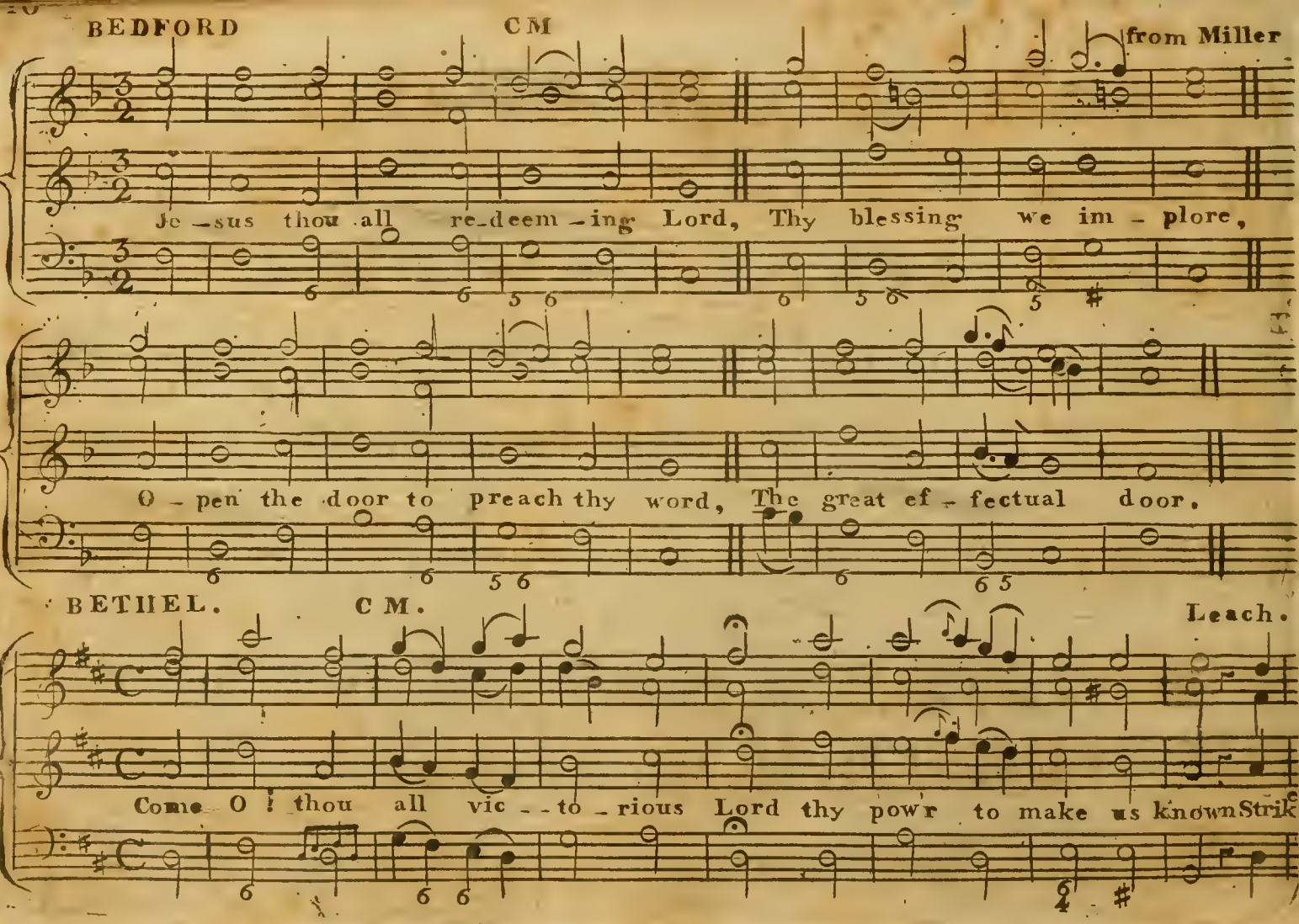
Hal-le-l - - - - - - - - ja

Halle lu - - - - jah Halle lujah Halleluiah Hallelujah Hallelujah



WESTON FAVEL. C M. from Miller





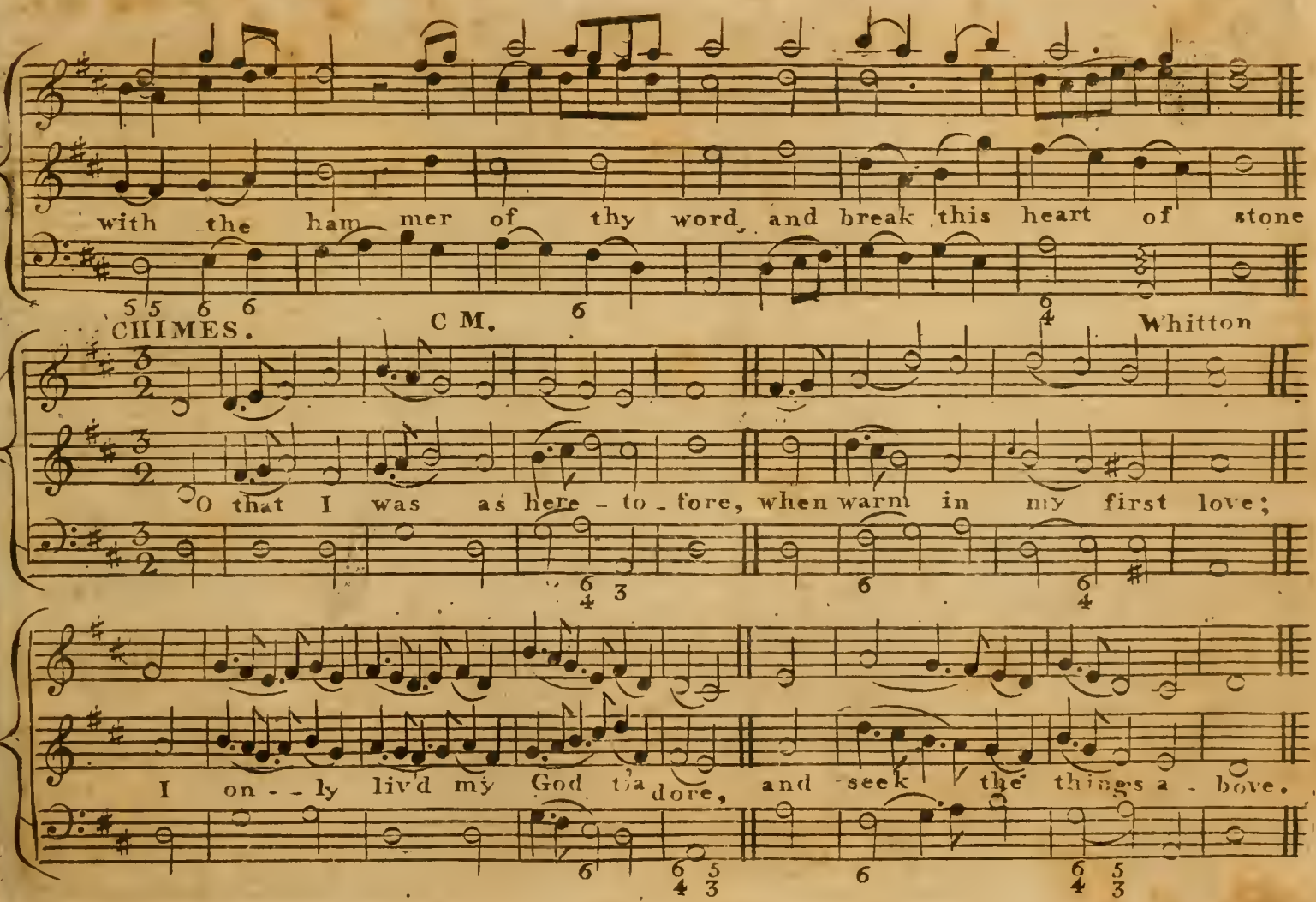
BEDFORD CM from Miller

Je - sus thou all re-deem - ing Lord, Thy blessing we im - plore,

O - pen the door to preach thy word, The great ef - fectual door.

BETHEL. CM. Leach.

Come O! thou all vic - - to - rious Lord thy pow'r to make us known Strike


with the ham mer of thy word, and break this heart of stone
CHIMES.
C M.
Whitton
O that I was as here - to - fore, when warm in my first love;
I on - - ly liv'd my God to adore, and seek the things a - bove.

OLD WINDSOR. C M. Kirby

Grave

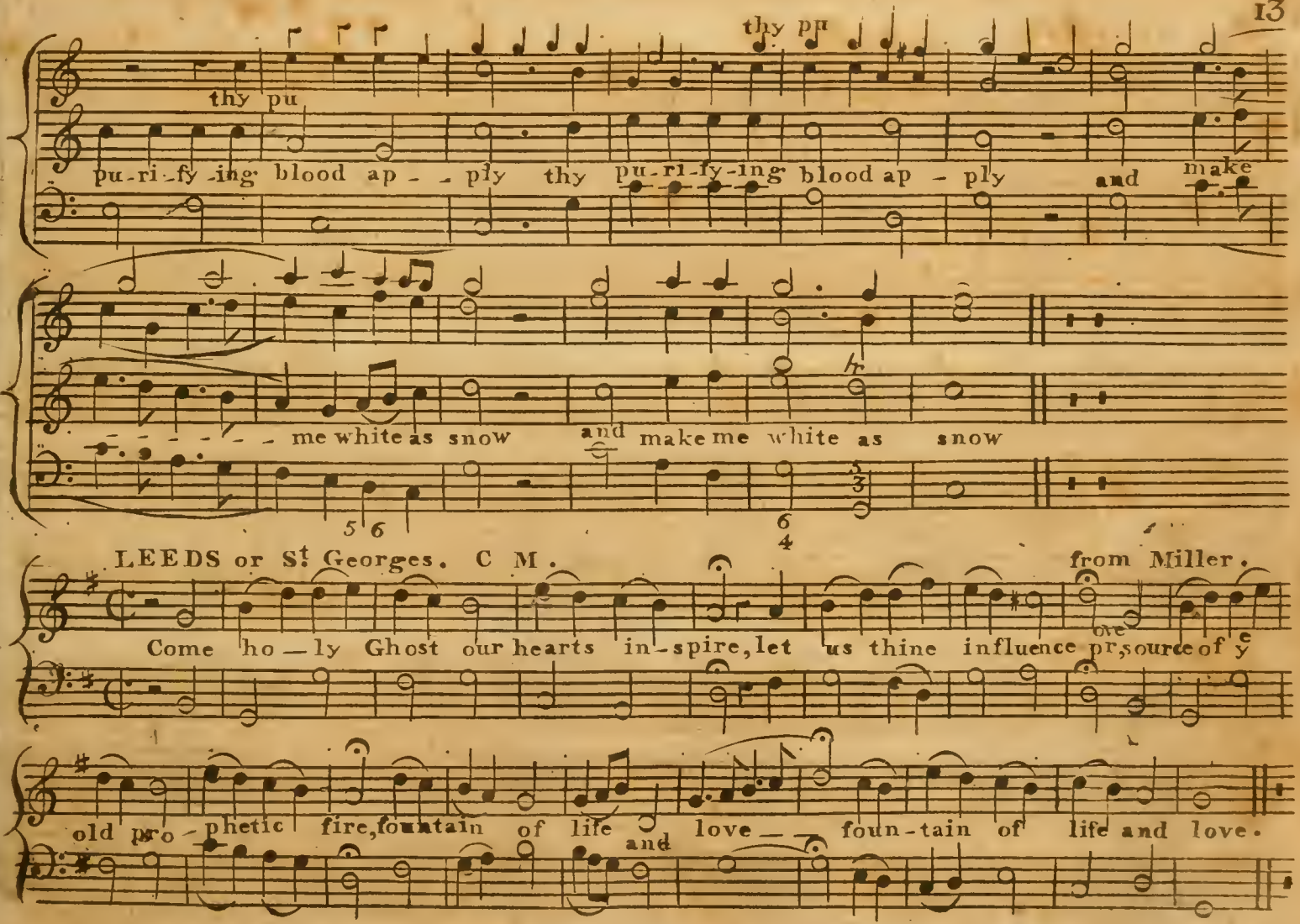
God is in this and ev'-ry place; but O, how dark and void.

To me 'tis one great wil-der-ness, this earth with-out my God.

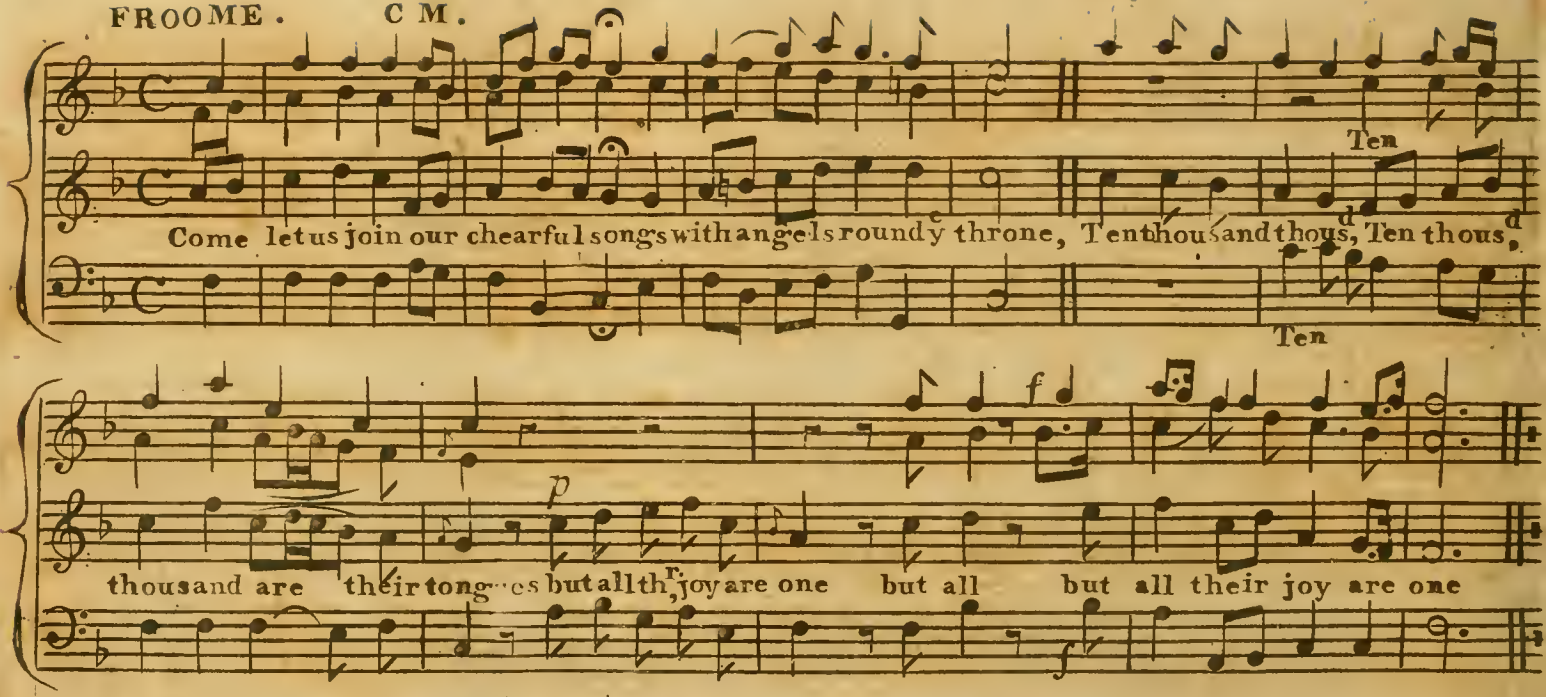
WISBEACH. on 34th Ps C M. from Miller.

My God my God to thee I cry thee on-ly would I know thy

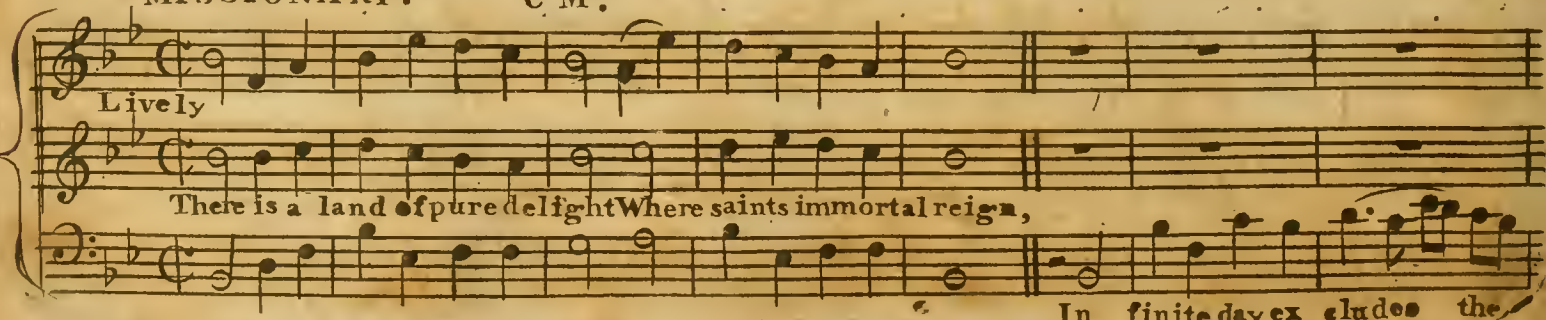
thy puri-fying

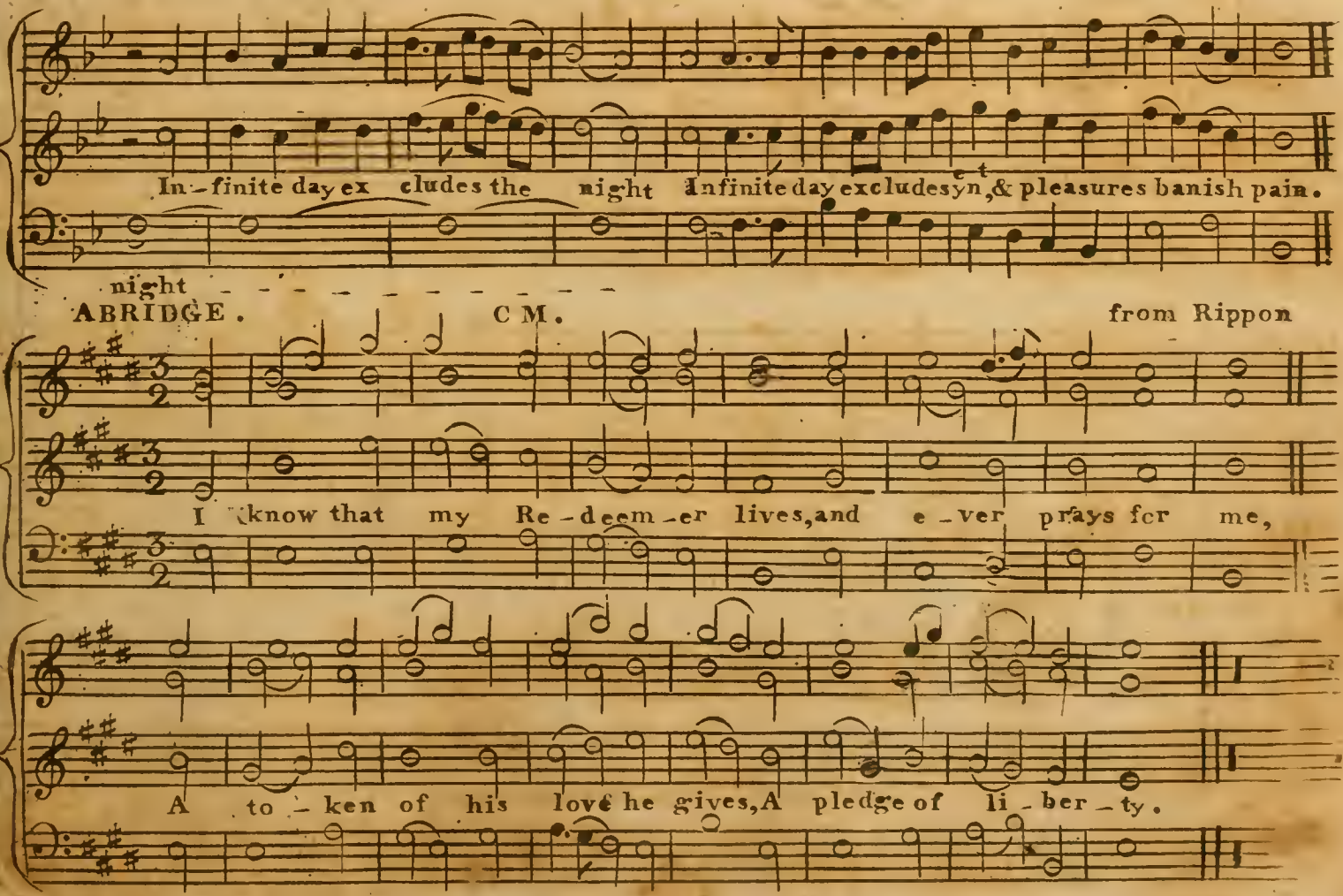

thy pu
thy pu
pu-ri-fy-ing blood ap - - ply thy pu-ri-fy-ing blood ap - ply and make
- - - - - - me white as snow and make me white as snow
LEEDS or St Georges. C M.
from Miller.
Come ho — ly Ghost our hearts in-spire, let us thine influence pr, ove source of ly
old pro-phetic fire, fountain of life and love — foun-tain of life and love.

FROOME. C M.



MISSIONARY. C M.




In-finite day ex cludes the night Infinite day excludes yn,t & pleasures banish pain.
night
ABRIDGE. C M. from Rippon
I know that my Re-deem-er lives, and e-ver prays for me,
A to-ken of his love he gives, A pledge of li-ber-ty.

from Rippon

DEVIZES CM

Happy the souls to Je - sus join'd And sav'd by grace a - lone, Walking in all his

ways they find, — — their heav'n on earth be - gun, their heav'n on earth be-gun.

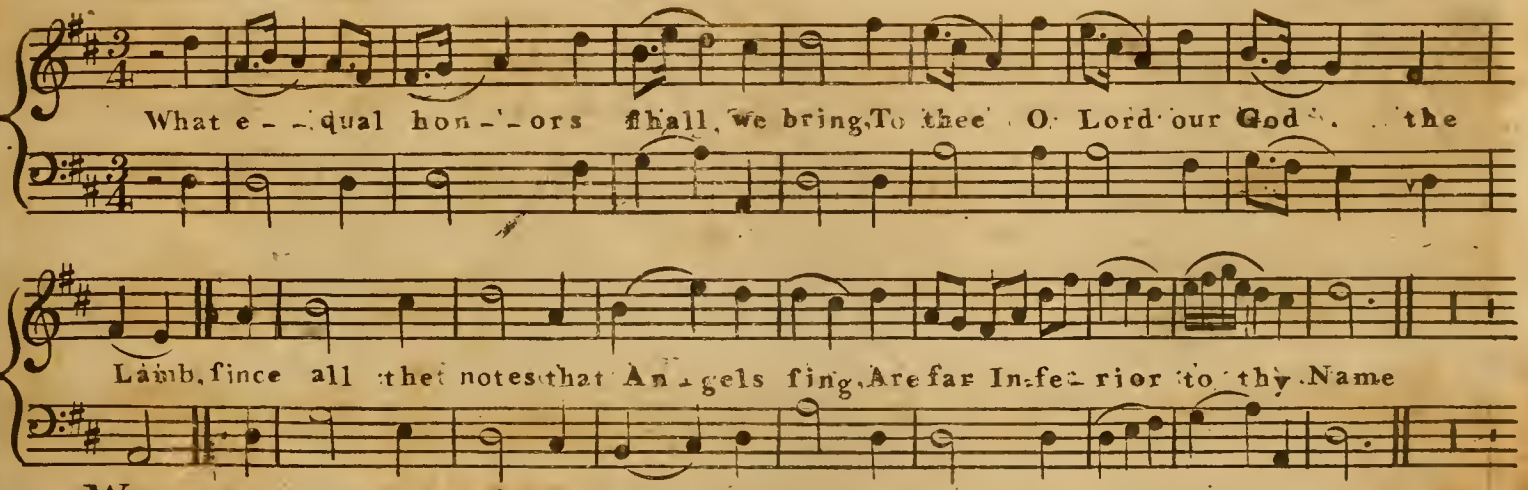
IRISH CM

118 Hy Wesley's Col

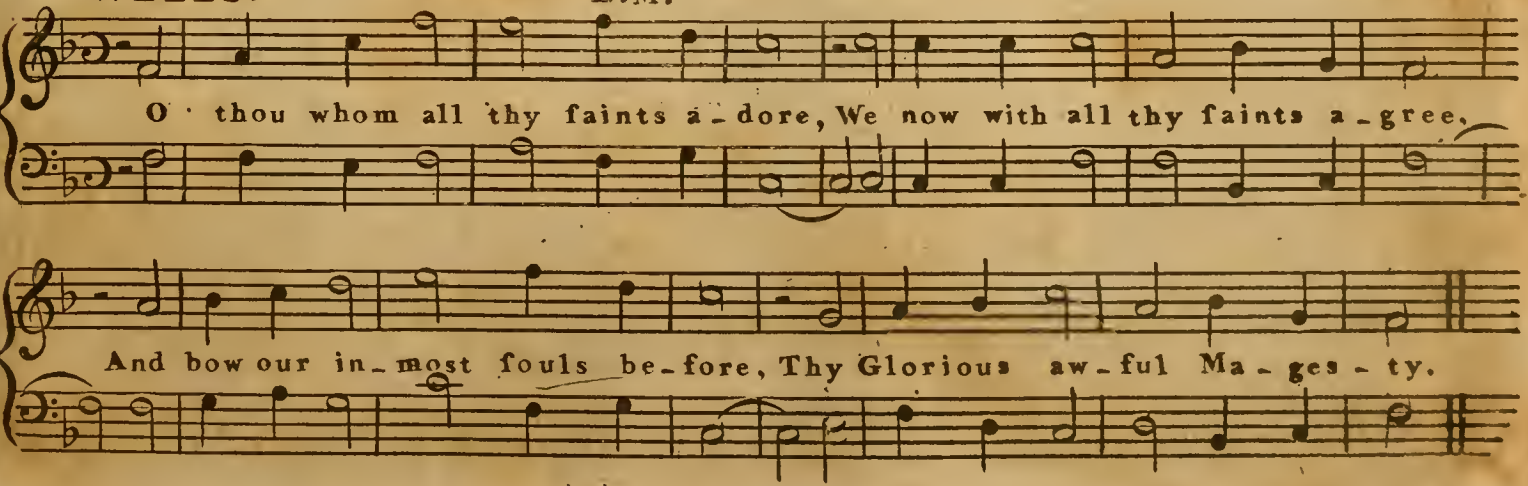
With all thy quick'ning pow'rs, Kindle a flame of sacred love, In these cold hearts of ours.

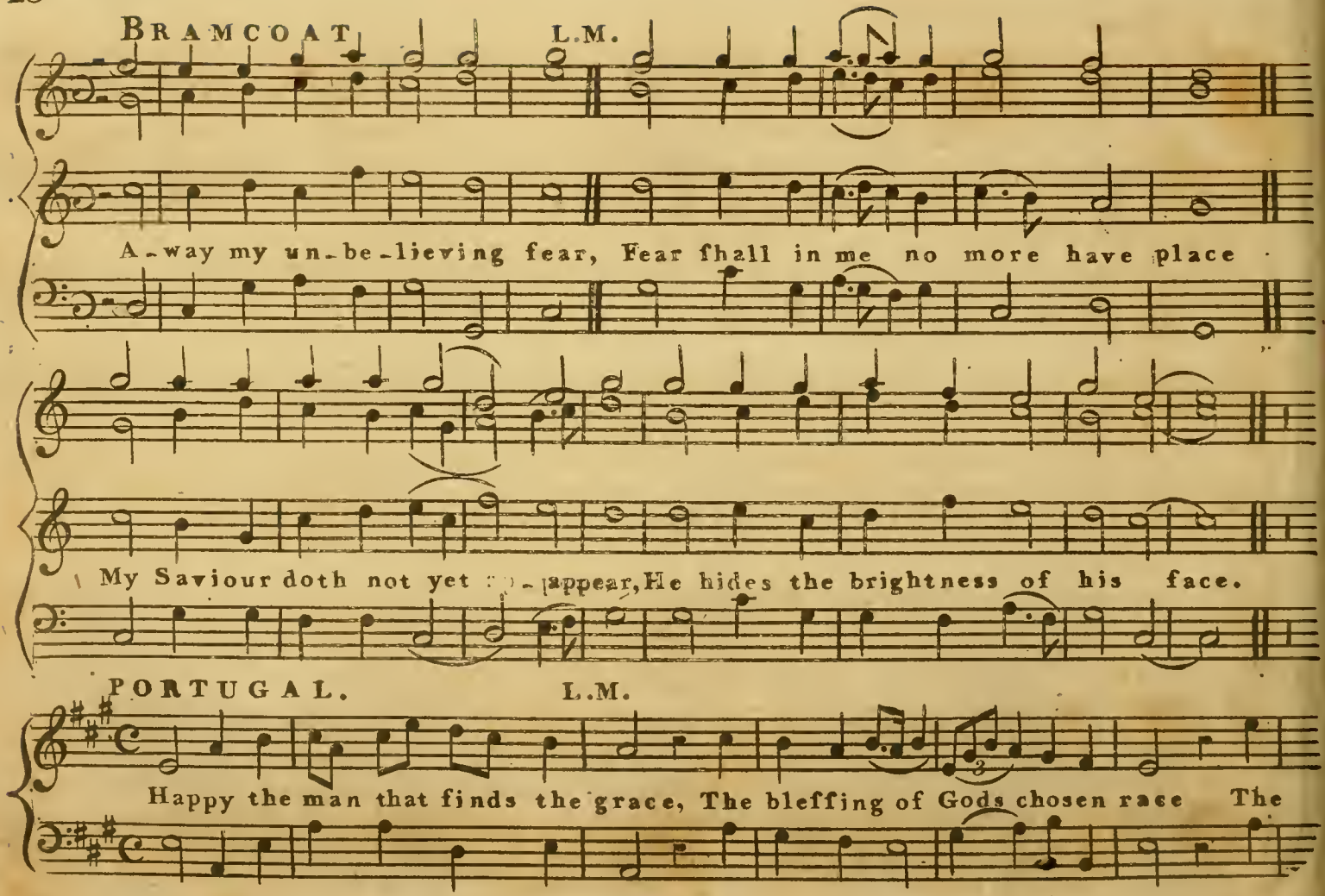
Come holy spirit heav'nly dove &c

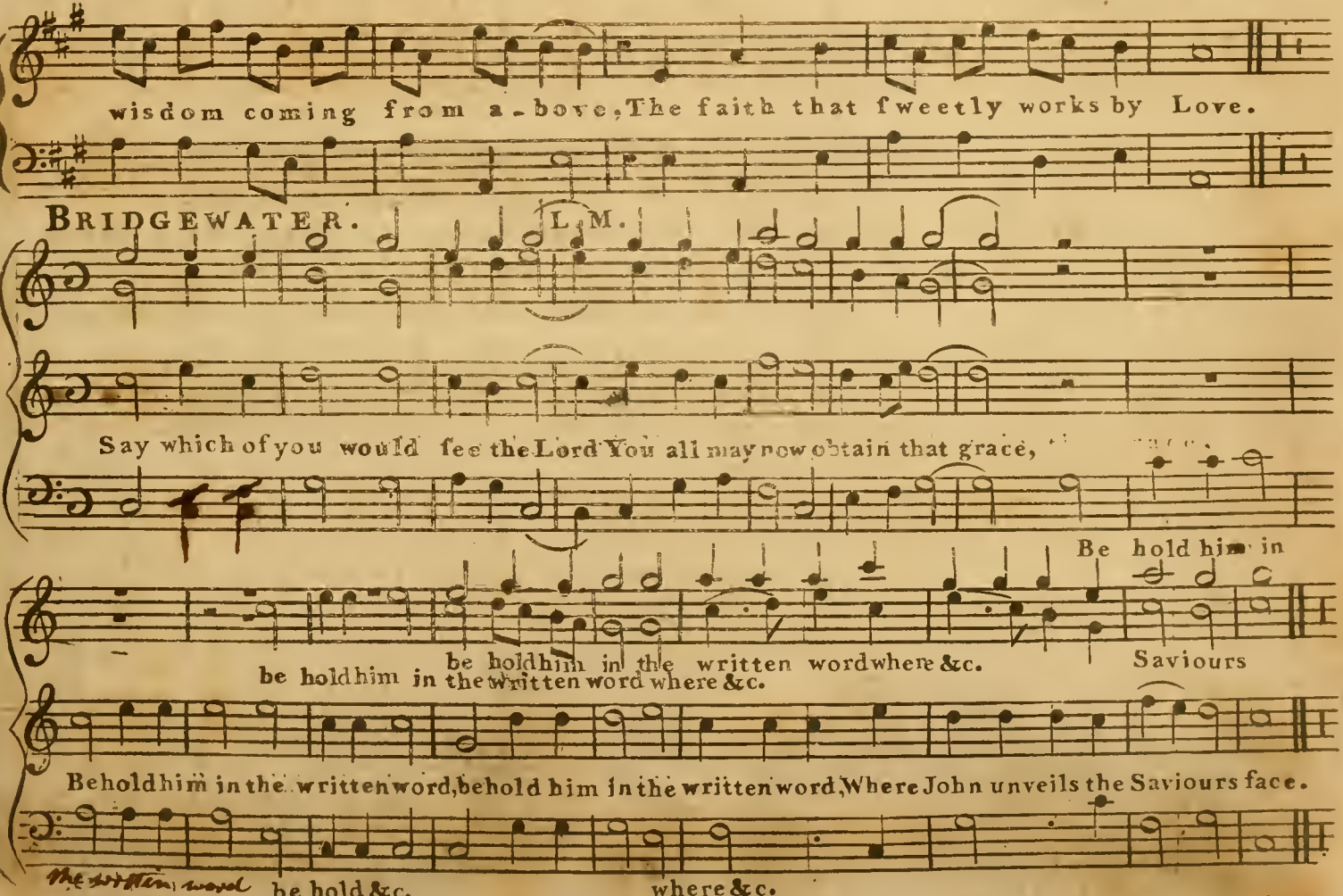
NEW SABBATH. L.M.



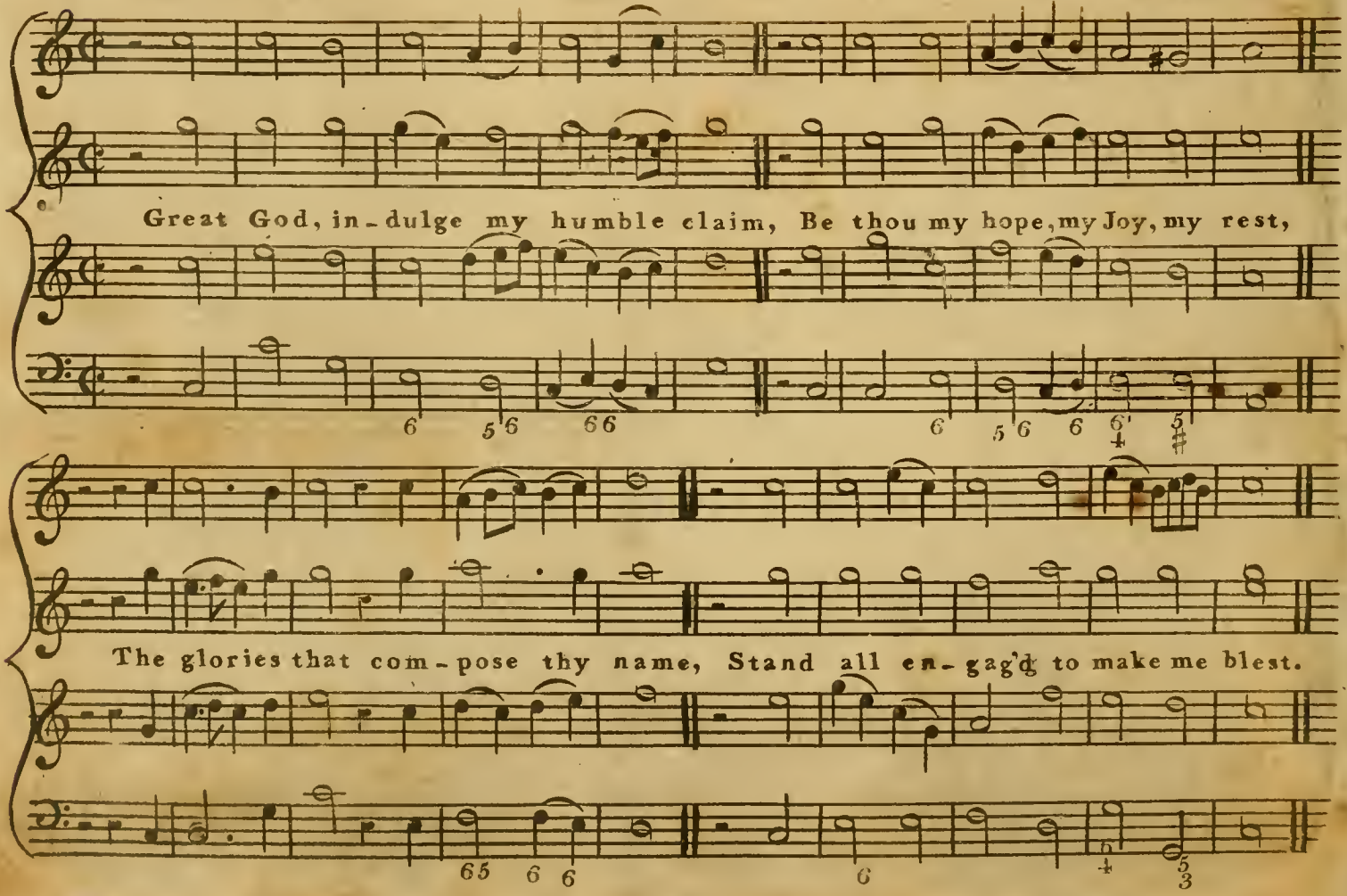
WELLS. L.M.




BRAMCOAT L.M.
A-way my un-be-lieving fear, Fear fhall in me no more have place
My Saviour doth not yet ap-pear, He hides the brightness of his face.
PORTUGAL. L.M.
Happy the man that finds the grace, The bleffing of Gods chosen race The


wisdom coming from a-bove, The faith that sweetly works by Love.
BRIDGEWATER. L. M.
Say which of you would see the Lord You all may now obtain that grace,
Be hold him in
be holdhim in the written wordwhere &c.
Saviours
be holdhim in the written word where &c.
Beholdhim in the written word, behold him in the written word, Where John unveils the Saviours face.
be hold &c.
where &c.

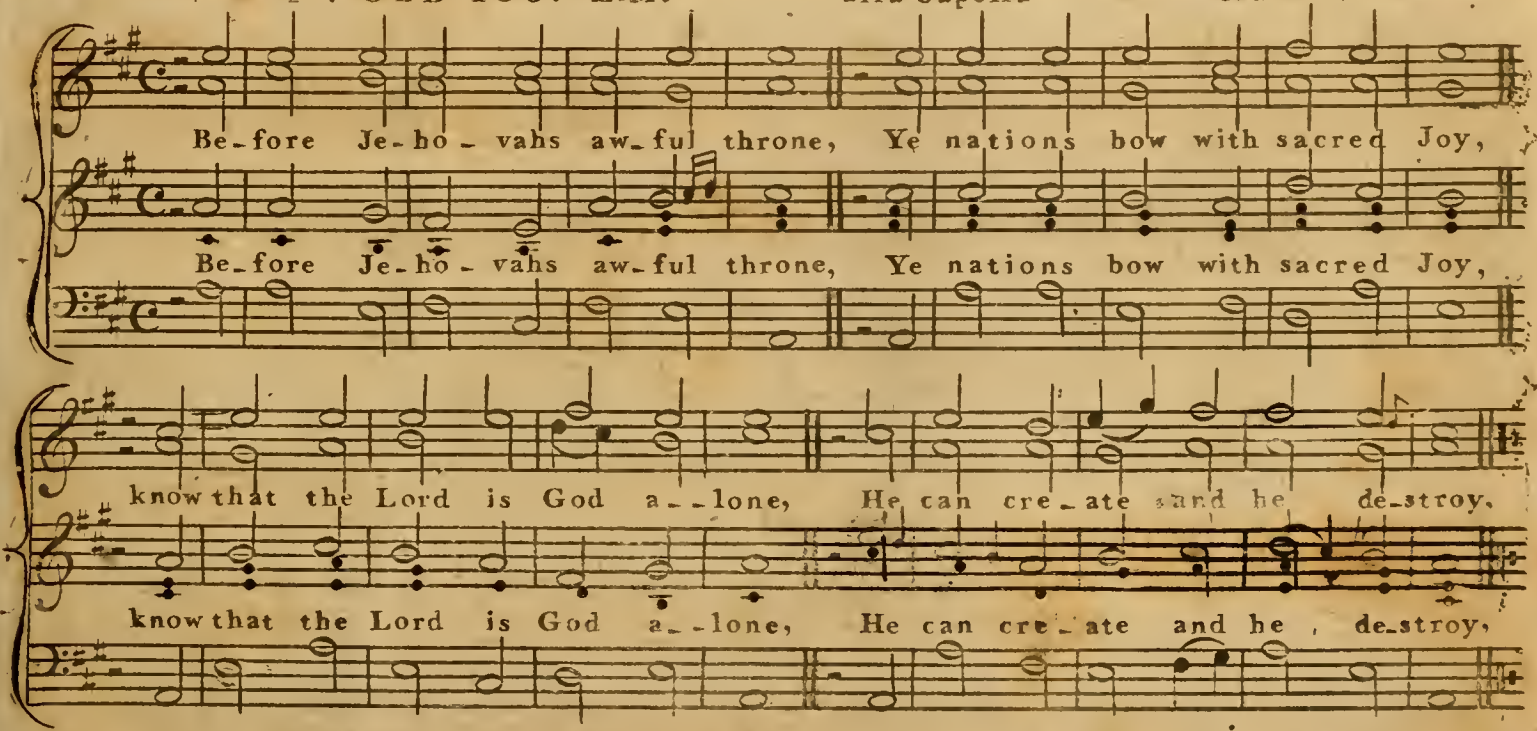
FOUNTAIN. L.M. Leach.



OLD 100. L.M.

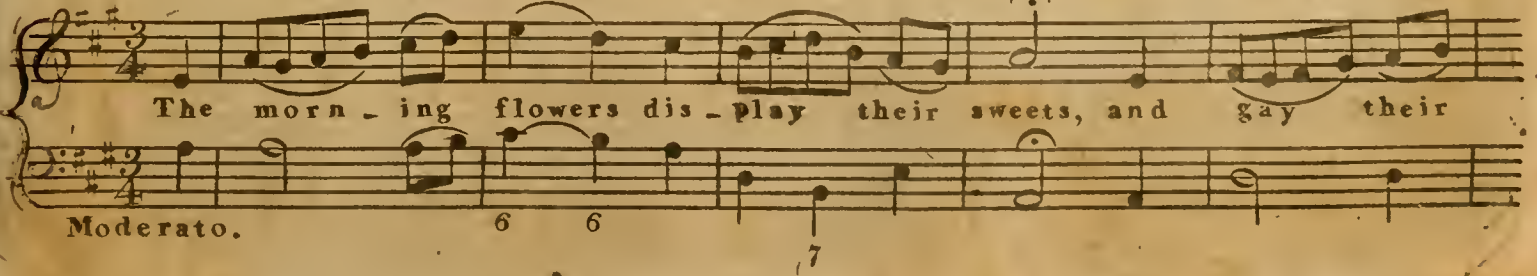
alla Capella

Martin Luther.



NORTWICH. L.M.

Dr Miller.



fil - ken leaves un - fold, as care - less of the noon - - tide

heats, t as fear - - less of the eve - - 'ning cold

QUAY STREET. L.M.

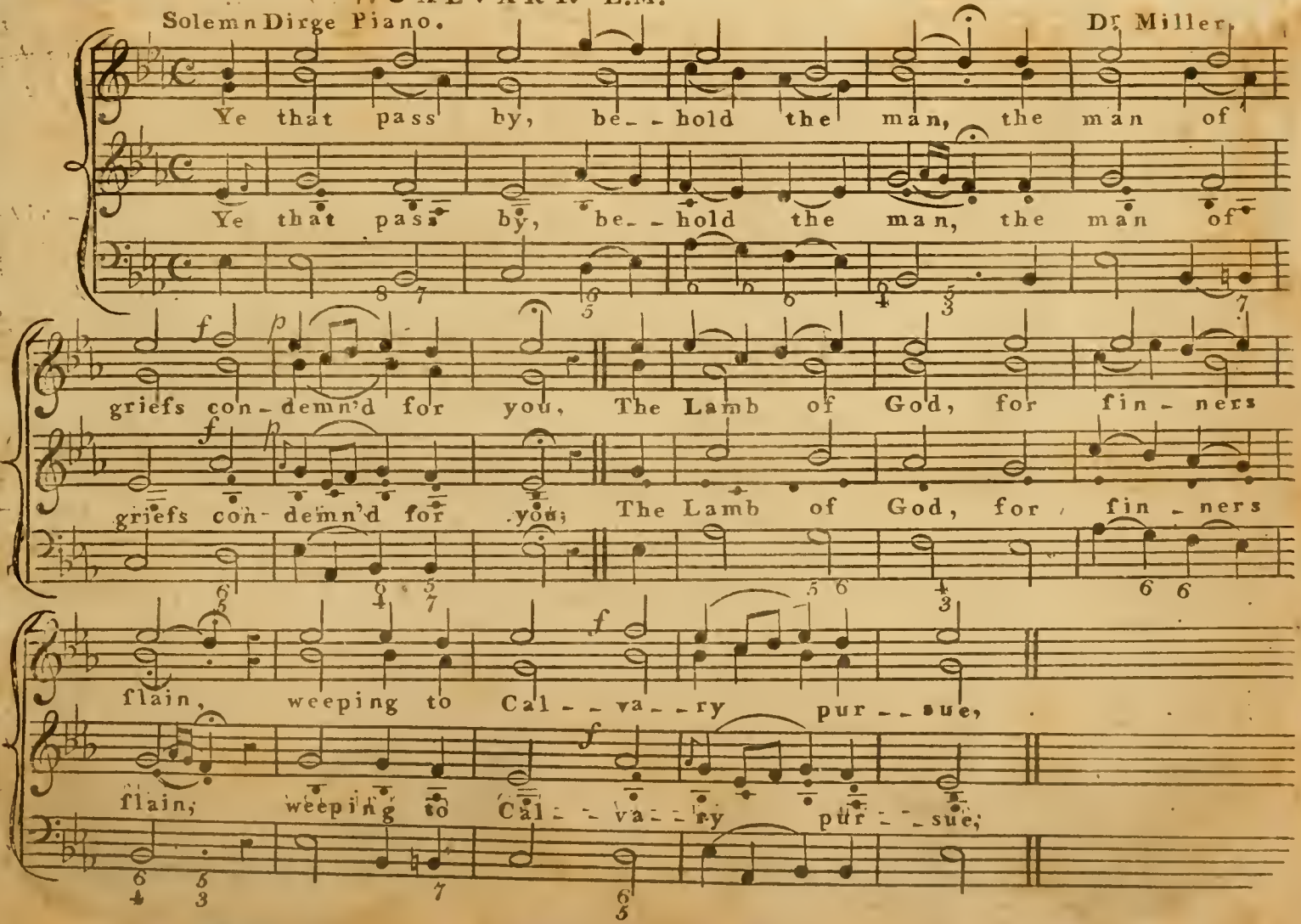
The great Archangels trump shall sound, while twice ten thousand thunders roar,

Maestoso.

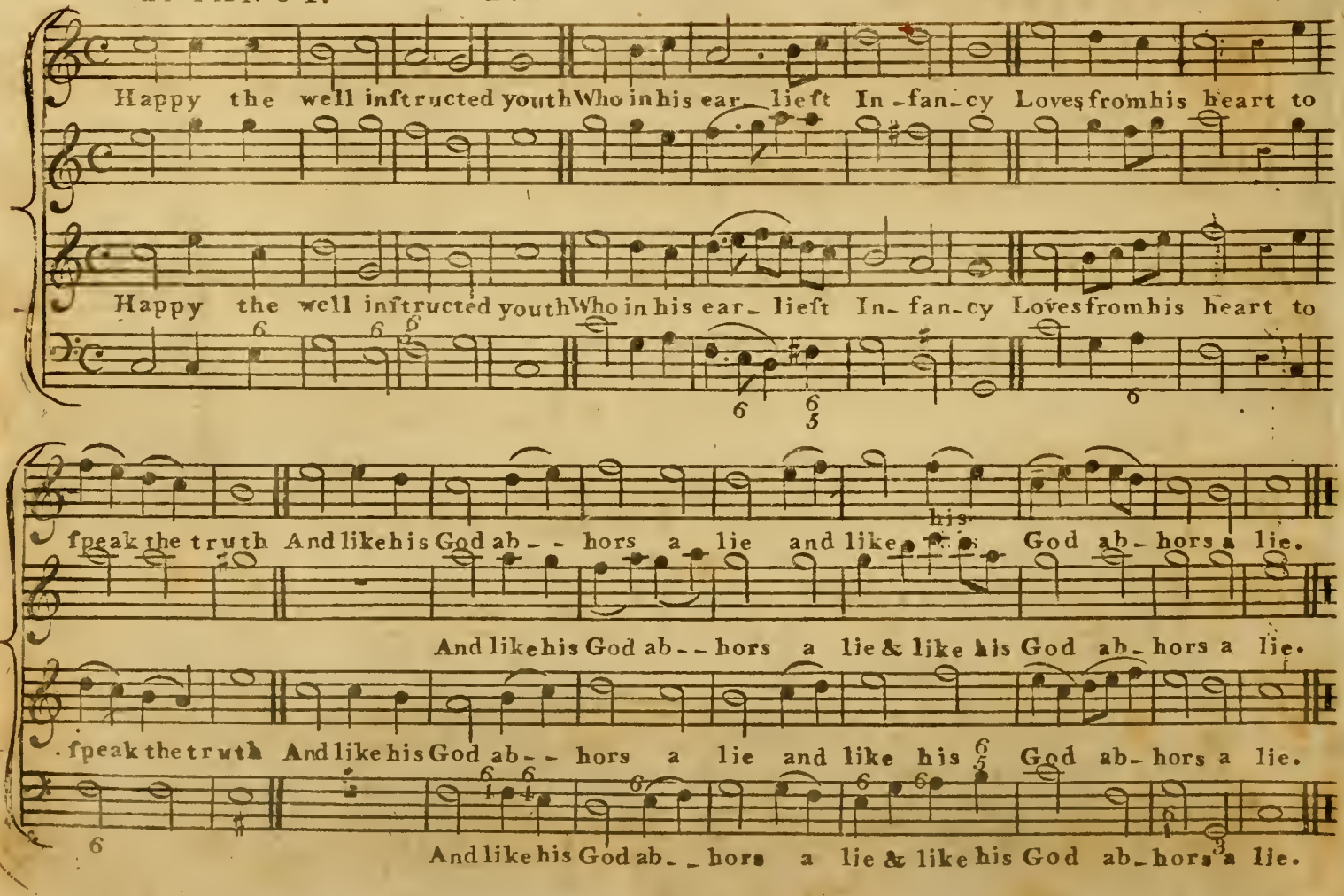
tear up the graves and cleave the ground, and make the greedy sea re - store,

CALVARY. L.M.

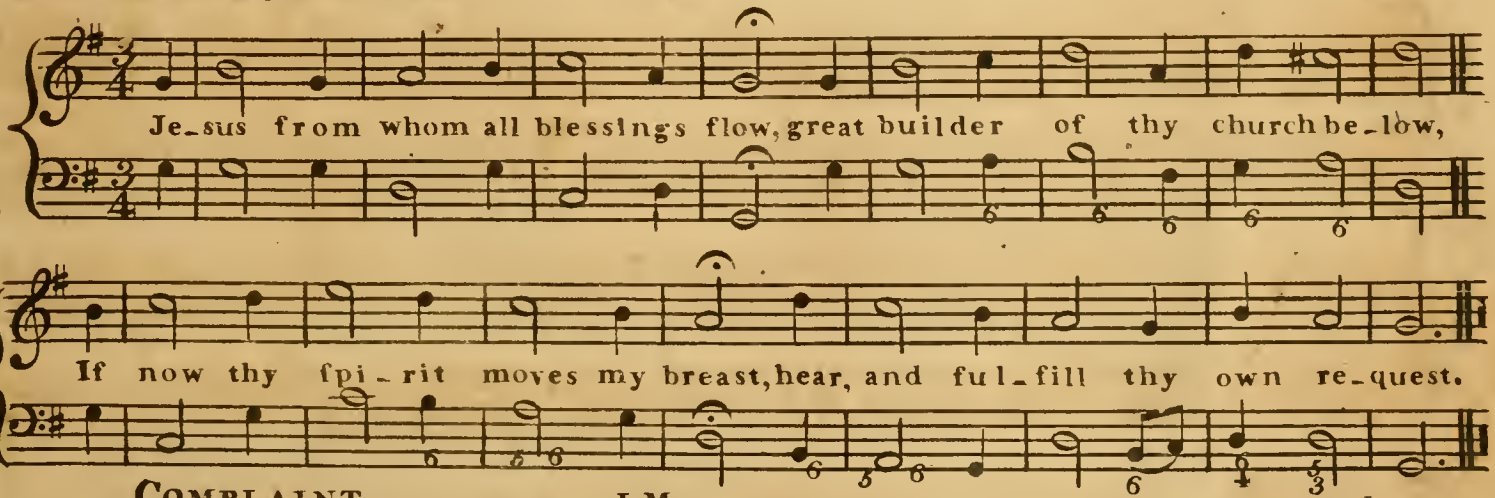
Solemn Dirge Piano. Dr. Miller.



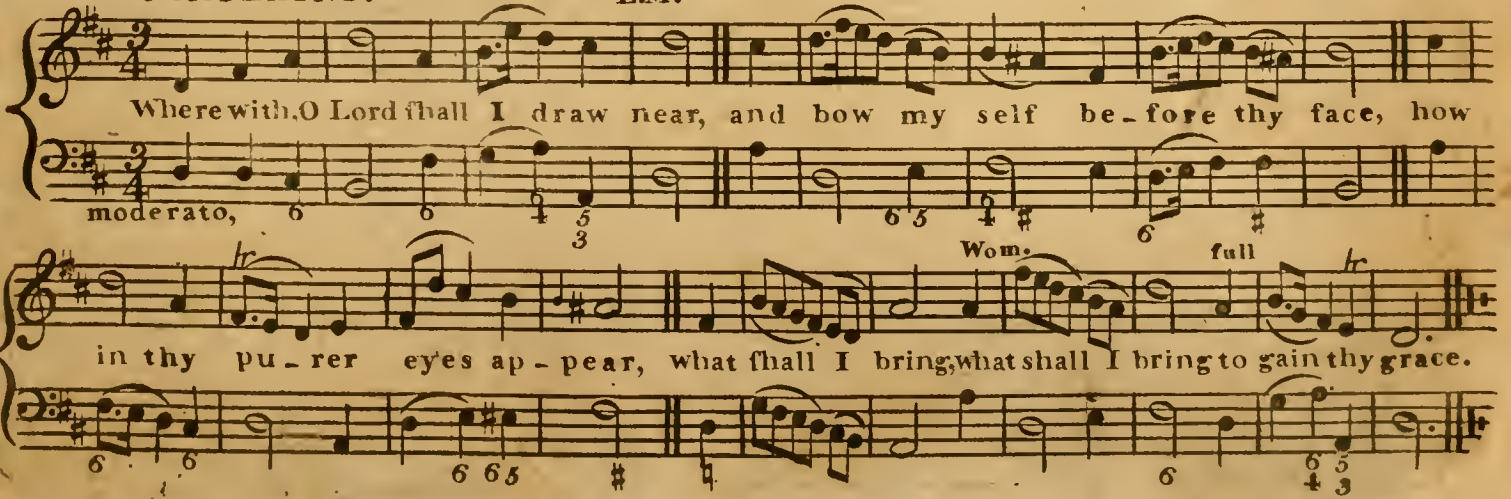
INFANCY. L.M. Leach.

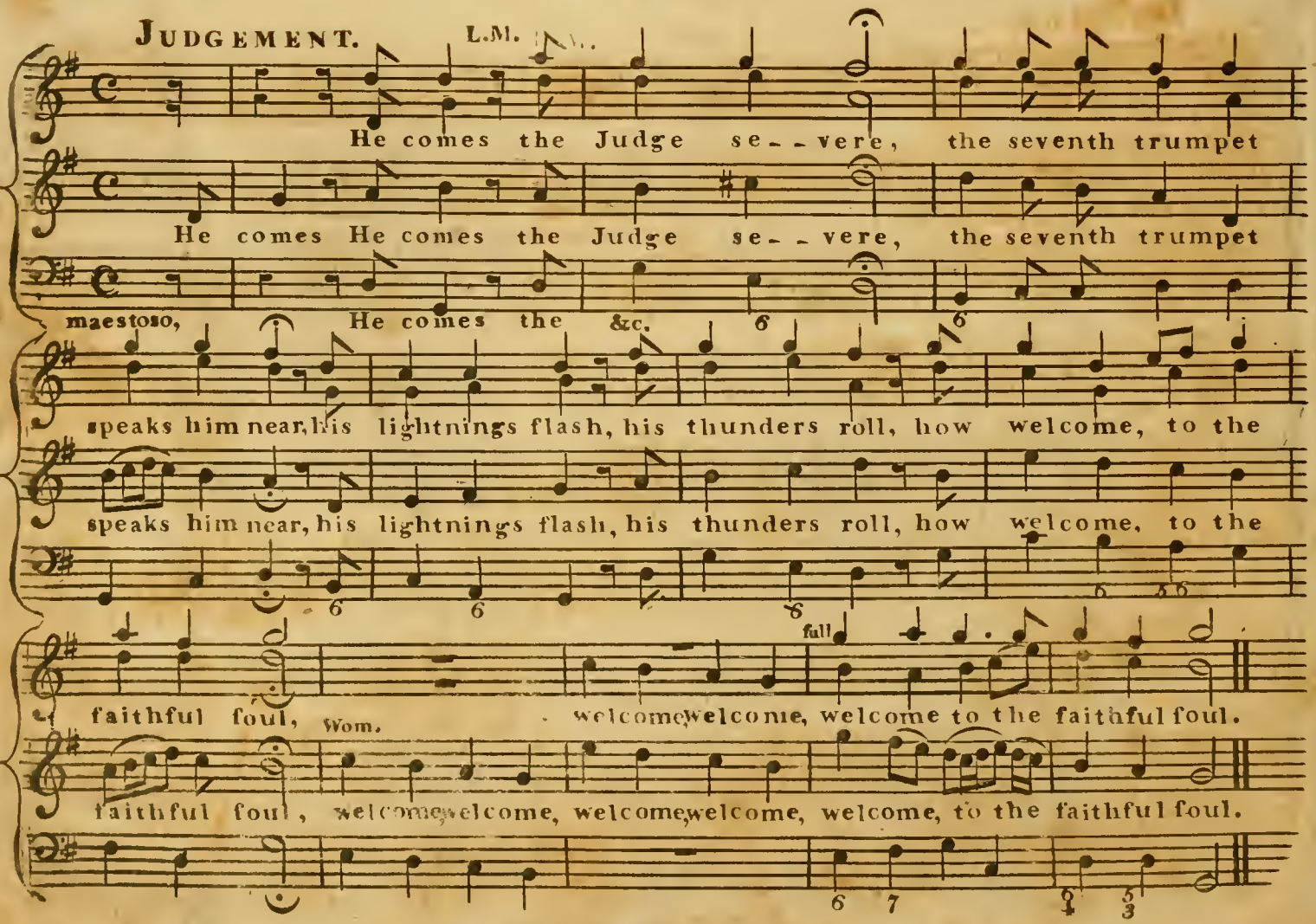


ANGELS SONG. L.M.



COMPLAINT. L.M.

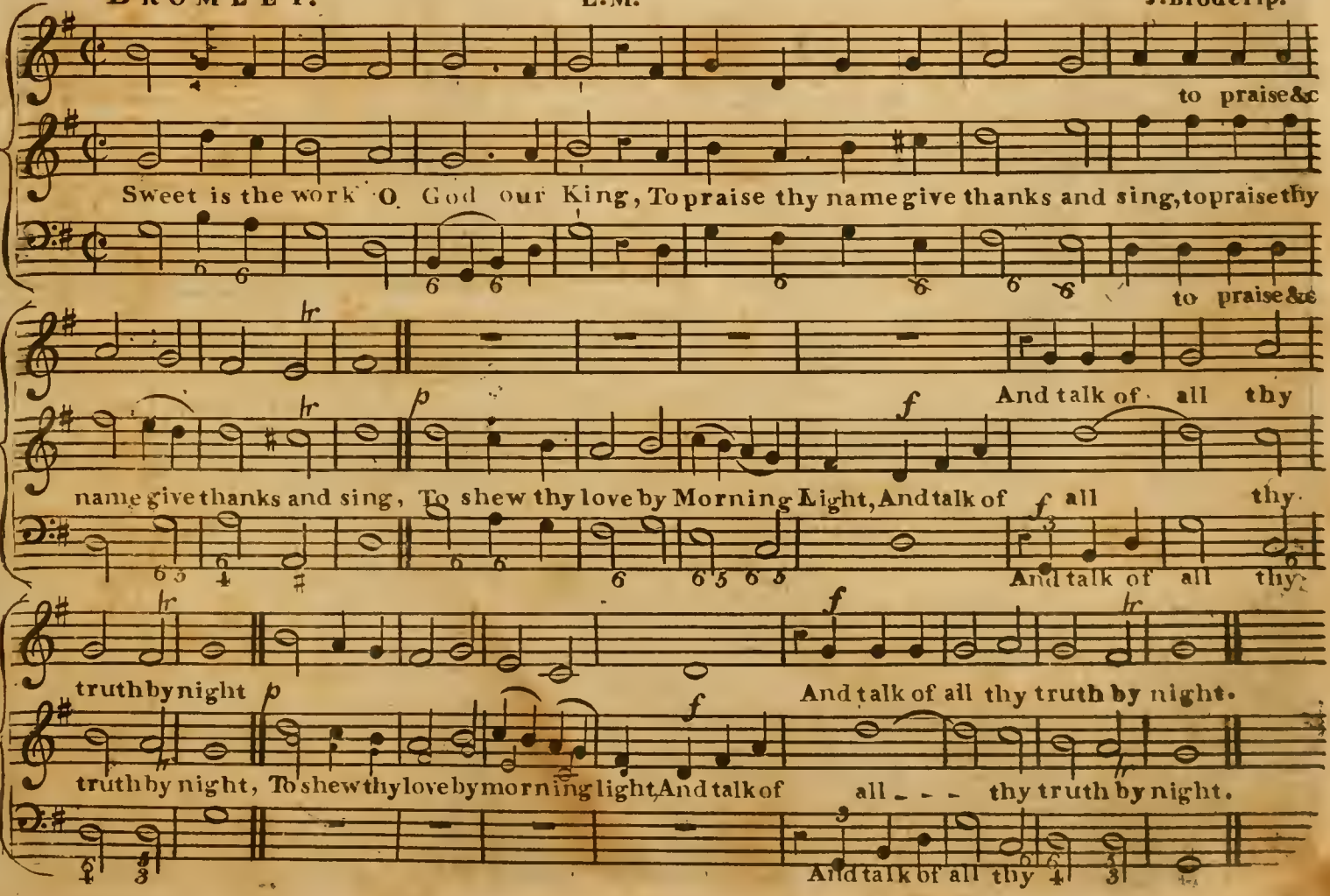



JUDGEMENT.
L.M.
He comes the Judge se_ _ vere, the seventh trumpet
He comes He comes the Judge se_ _ vere, the seventh trumpet
maestoso,
He comes the &c.
speaks him near, his lightnings flash, his thunders roll, how welcome, to the
speaks him near, his lightnings flash, his thunders roll, how welcome, to the
full
faithful foul, Wom. welcome welcome, welcome to the faithful foul.
faithful foul, welcome welcome, welcome welcome, welcome, to the faithful foul.

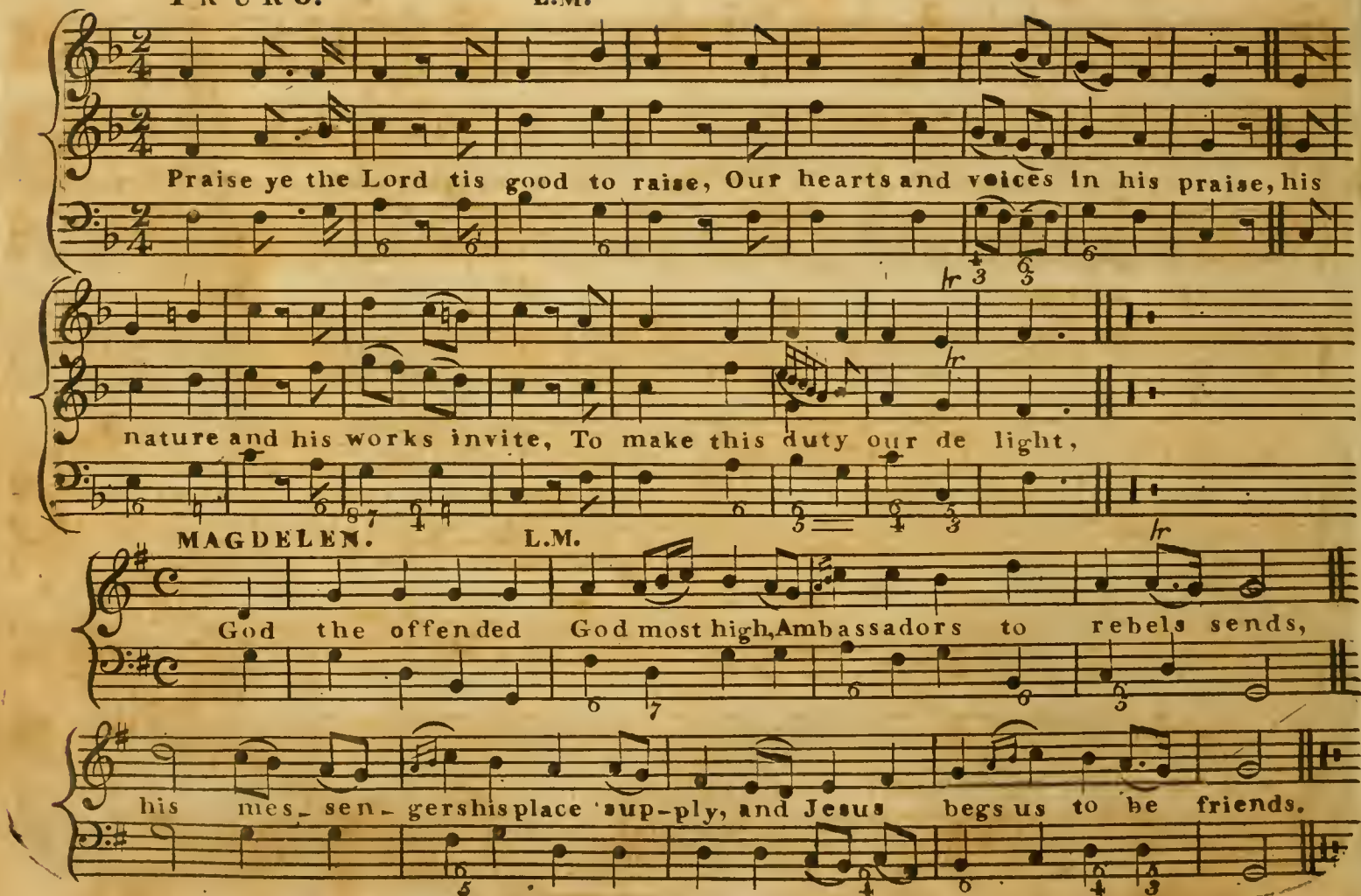
BROMLEY.

L.M.

J. Broderip.



TRURO. L.M.



MAGDELEN. L.M.

AYLESBURY. S M. from Miller

A Charge to keep I have A God to glorify A never dying soul to save & fit it for the sky.

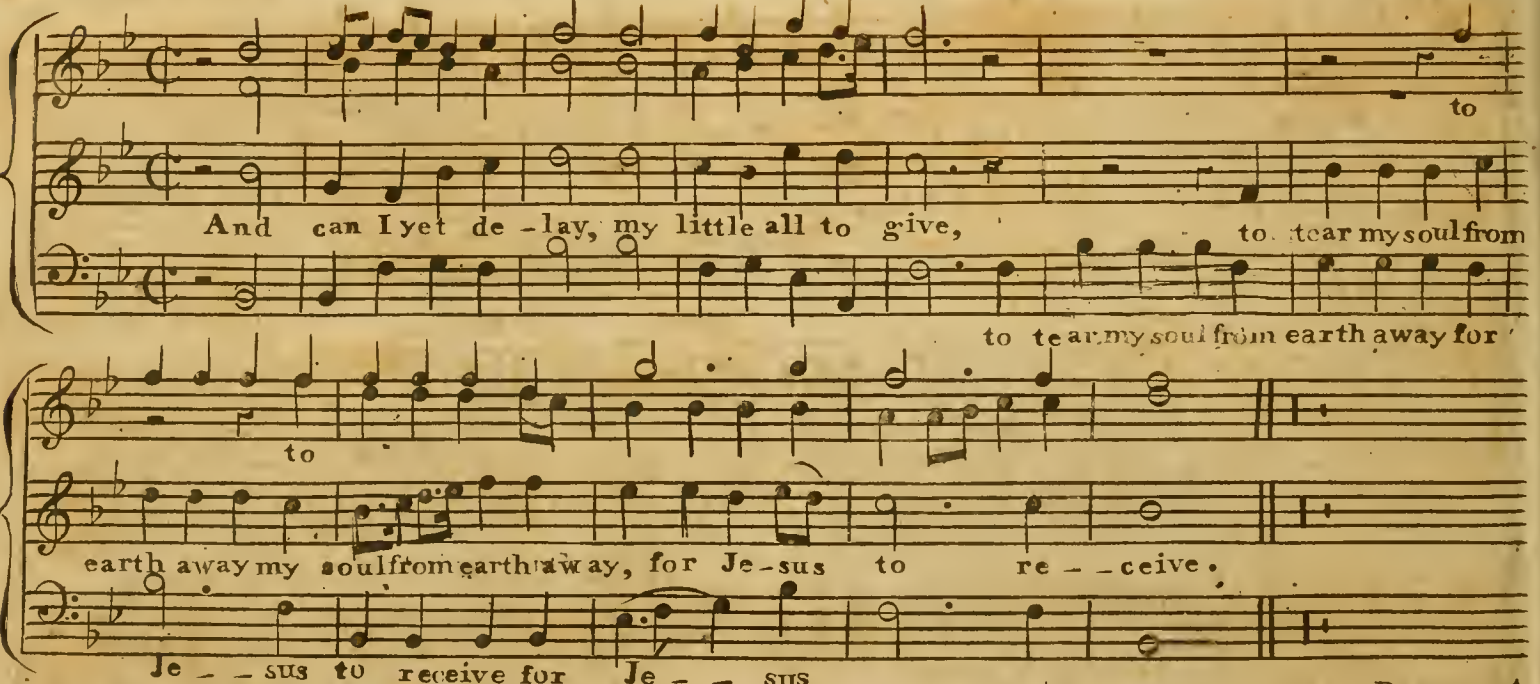
FALCON STREET from Miller

Come ye that love y Lord, and let your joys be known, Join in a song with sweet accord, wh ile

ye surround y throne. Praise ye y Lord Hallelja pra, &c hal le luja praise &c

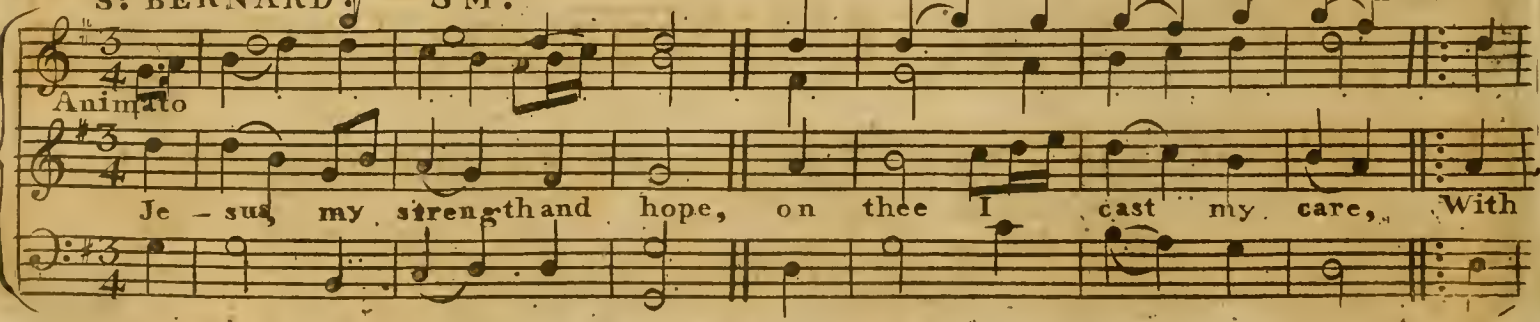
LISBON. S M.

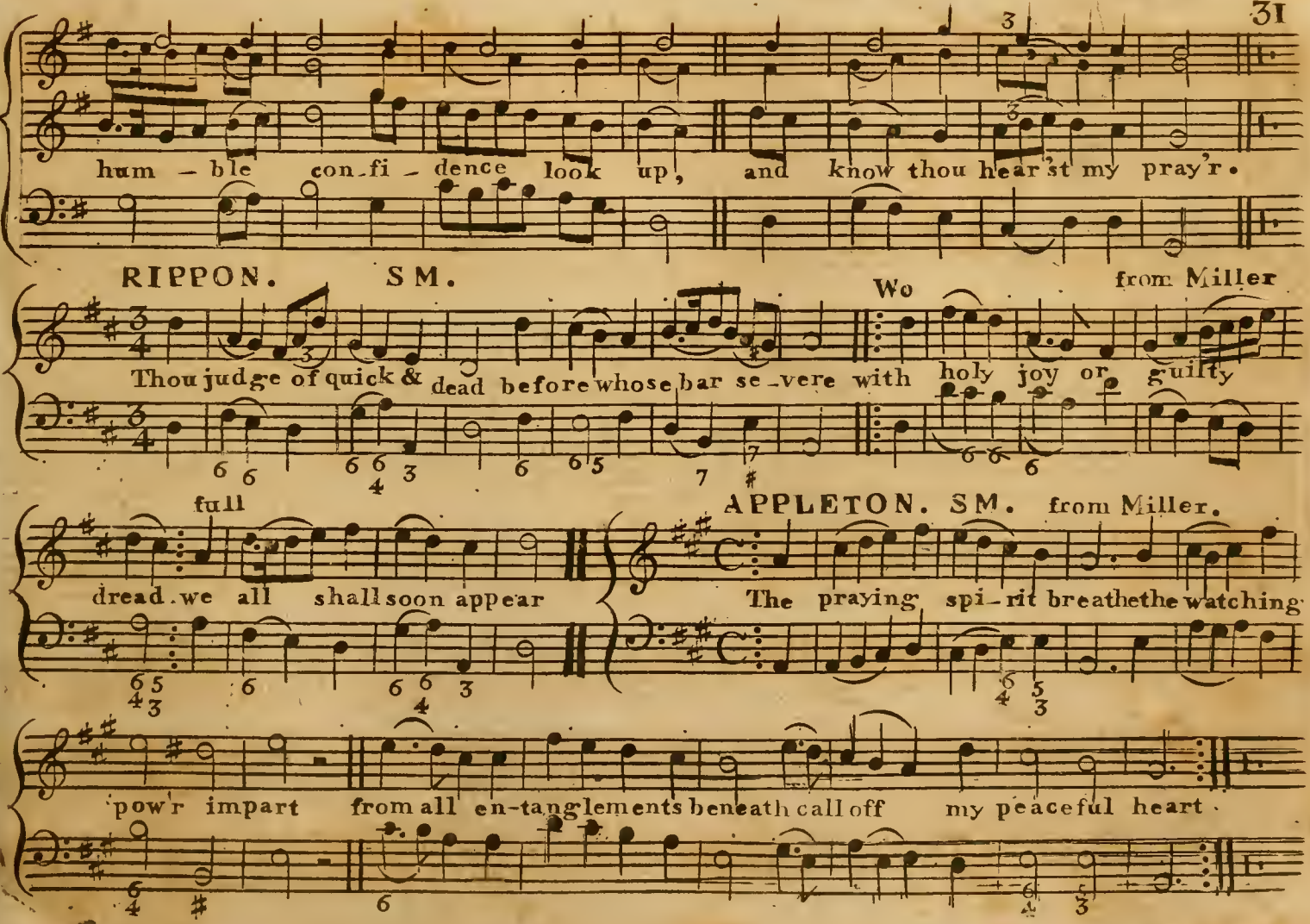
Read



St. BERNARD. S M.

Beaumont




hum - ble con-fi - dence look up, and know thou hear'st my pray'r.
RIPPON. S M.
Wo from Miller
Thou judge of quick & dead before whose bar se-vere with holy joy or guilty
full
dread we all shall soon appear
APPLETON. S M. from Miller.
The praying spi-rit breathe the watching
pow'r impart from all en-tanglements beneath call off my peaceful heart.

WATCHMAN. SM Leach

From sins soft soothing powr

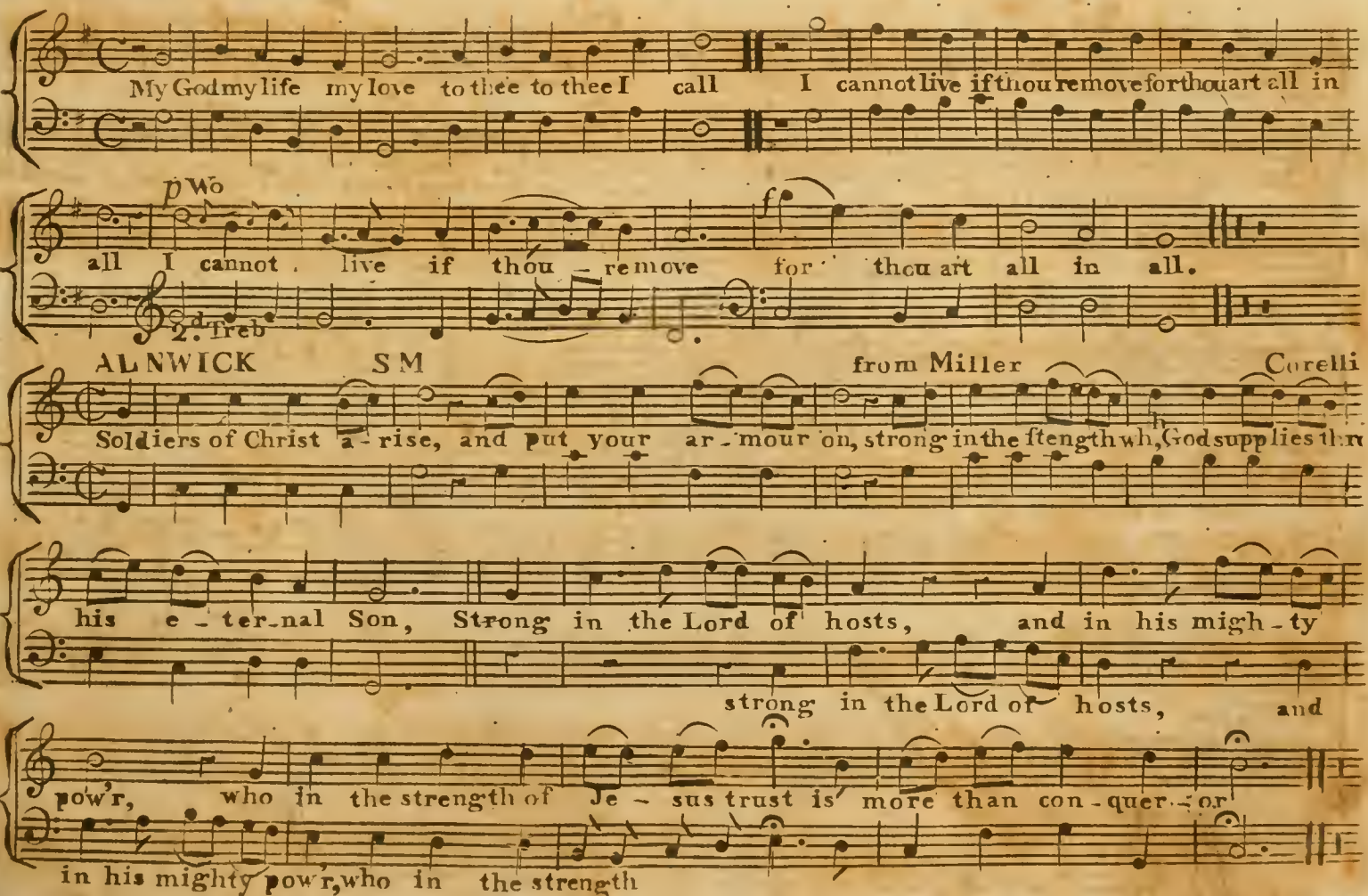
Ah when shall I awake The slumber from my spirit shake and rise to fall no more

ORPHEUS SM Leach

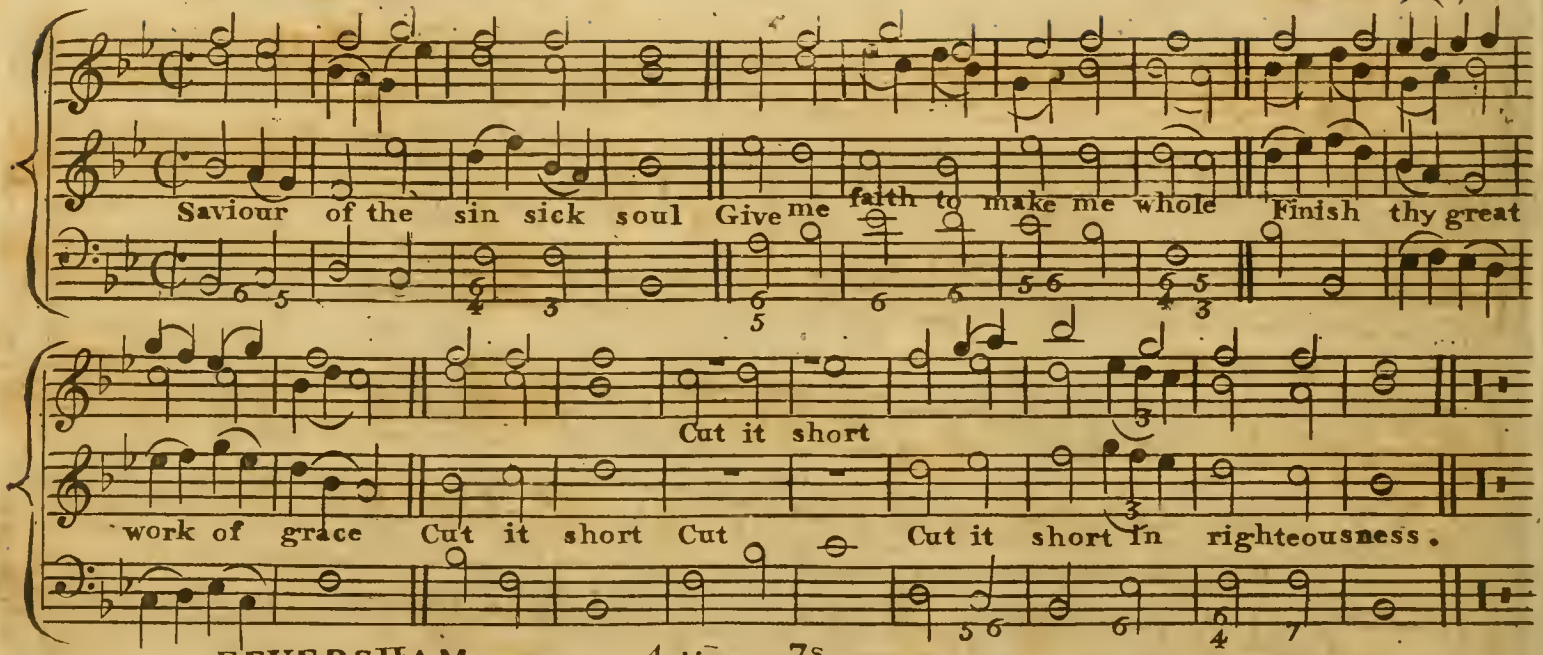
Far as thy name is known the world de_clares thy praise, Thy saints O Lord be_fore thy

throne their songs of honour raise Thy saints O Lord before thy throne their songs of honour raise.

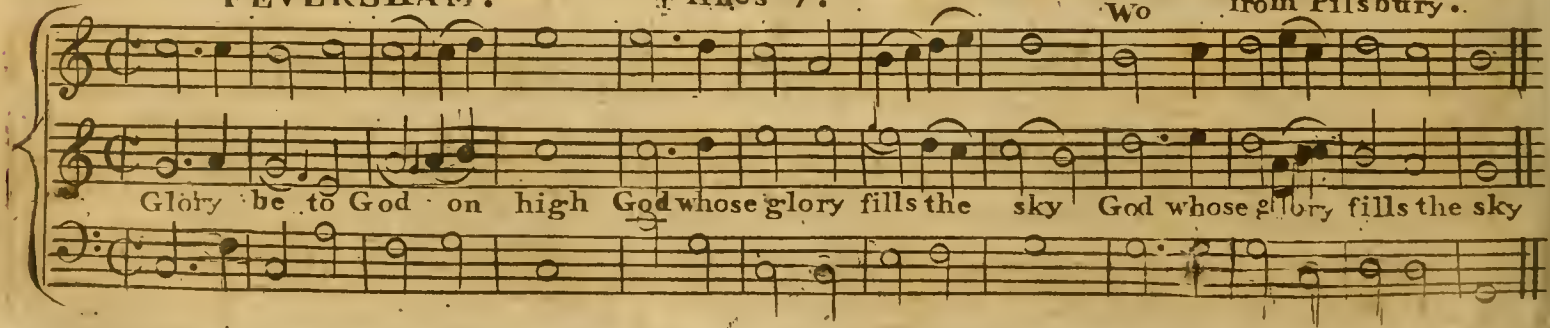
HOPE S M

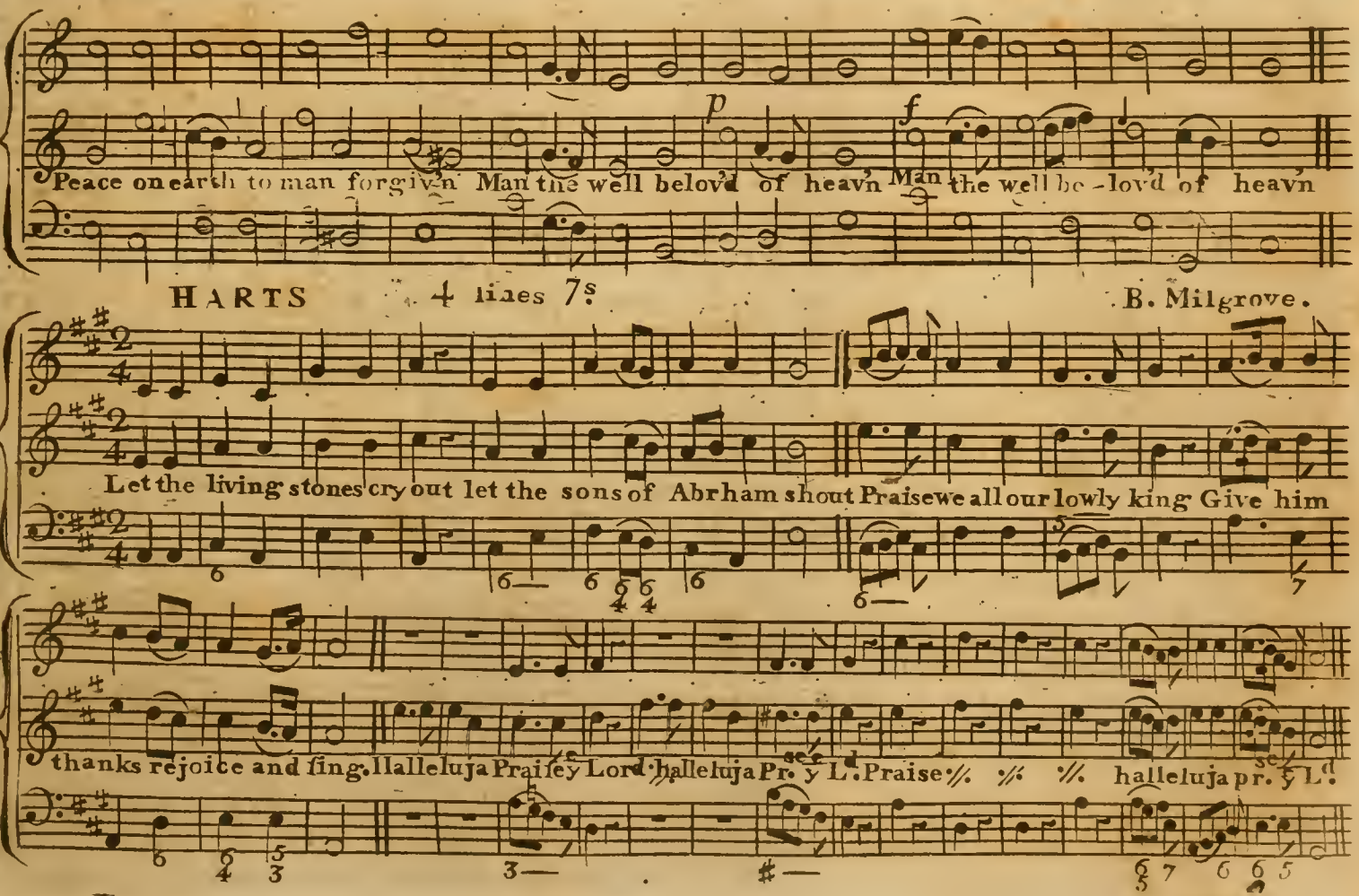

My God my life my love to thee to thee I call I cannot live if thou remove for thou art all in
p Wo
all I cannot live if thou remove for thou art all in all.
f
2.d Treb
ALNWICK S M
from Miller
Corelli
Soldiers of Christ a-rise, and put your ar-mour on, strong in the strength wh, God supplies thro
his e-ter-nal Son, Strong in the Lord of hosts, and in his migh-ty
strong in the Lord of hosts, and
pow'r, who in the strength of Je-sus trust is more than con-quer-or
in his mighty pow'r, who in the strength

MOUNT HERMON. 4 lines 7s. Leach

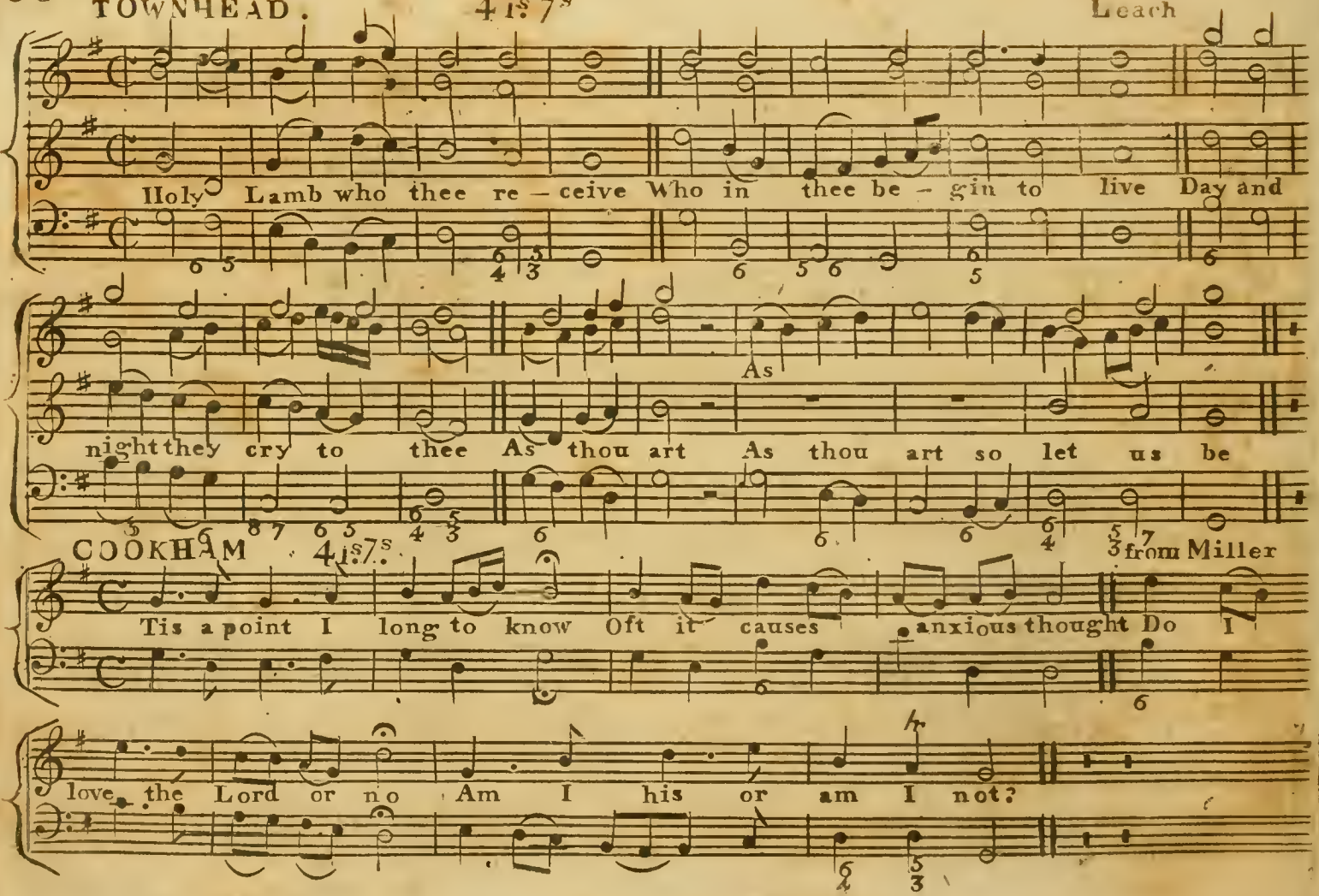


FEVERSHAM. 4 lines 7s.

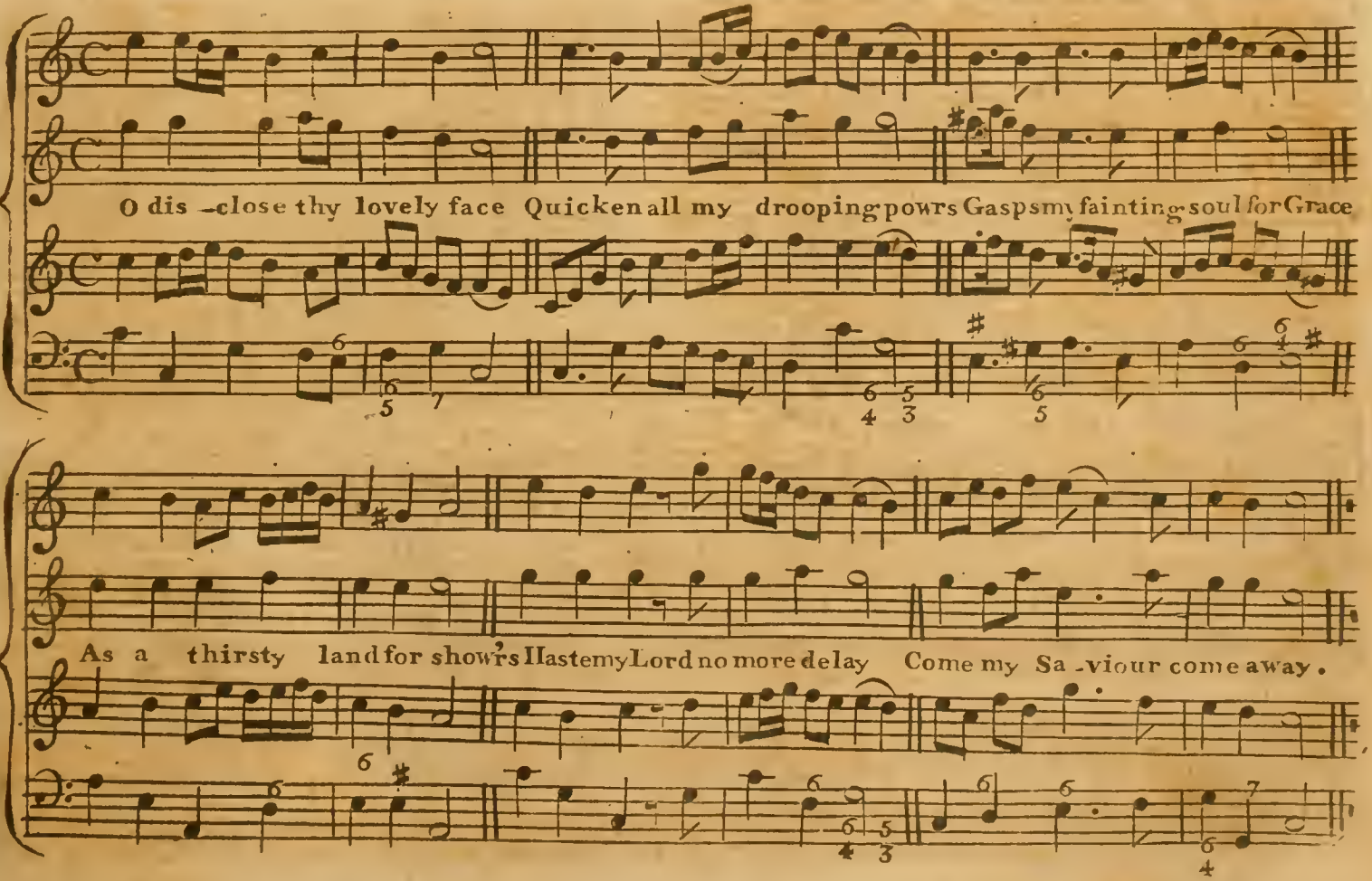



p
f
Peace on earth to man forgiv'n Man the well beloved of heav'n Man the well be-lov'd of heav'n
HARTS 4 lines 7s
B. Milgrove.
Let the living stones cry out let the sons of Abrham shout Praise we all our lowly king Give him
thanks rejoice and sing. Halleluja Praise y Lord halleluja Pr. y L. Praise halleluja pr. y L.

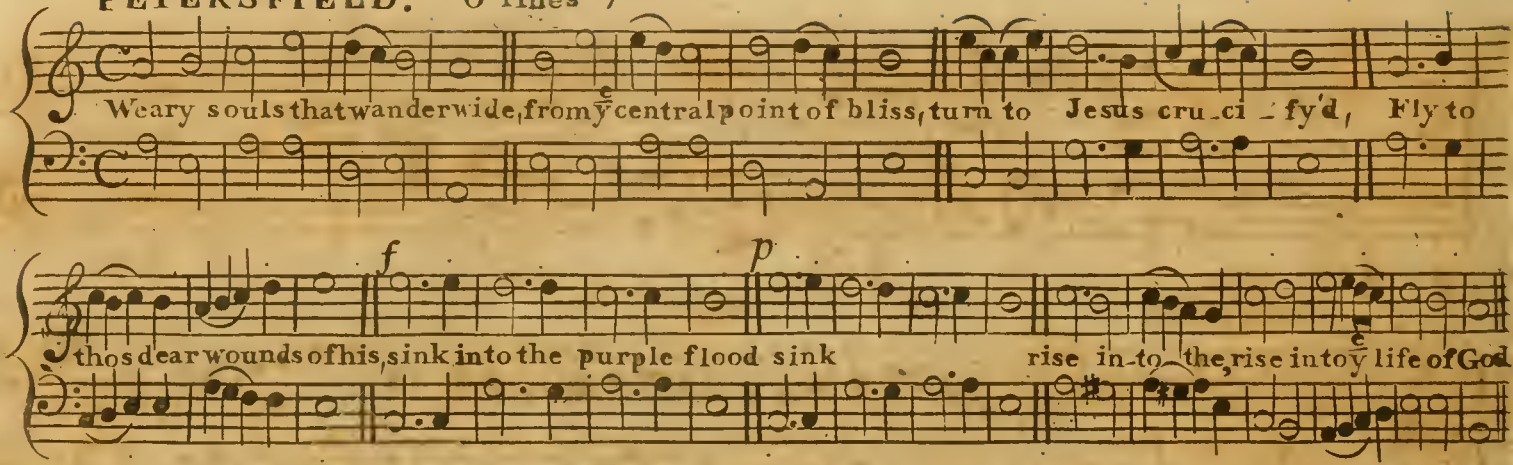
TOWNHEAD. 4 l.s 7.s Leach



REST 6 8 7 Leach

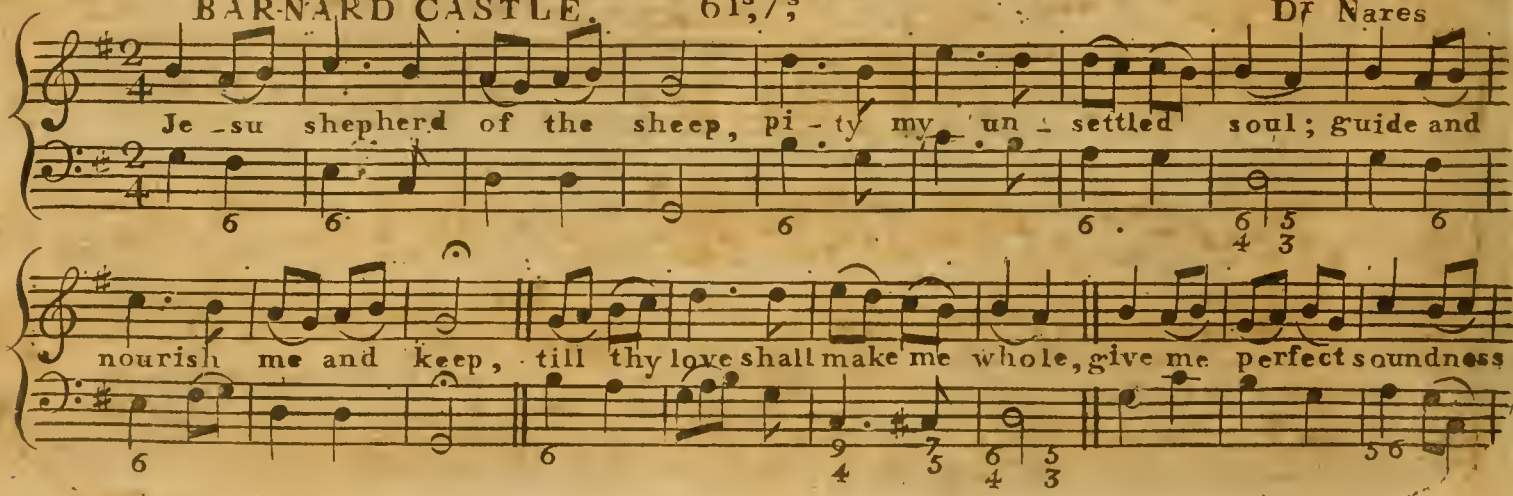


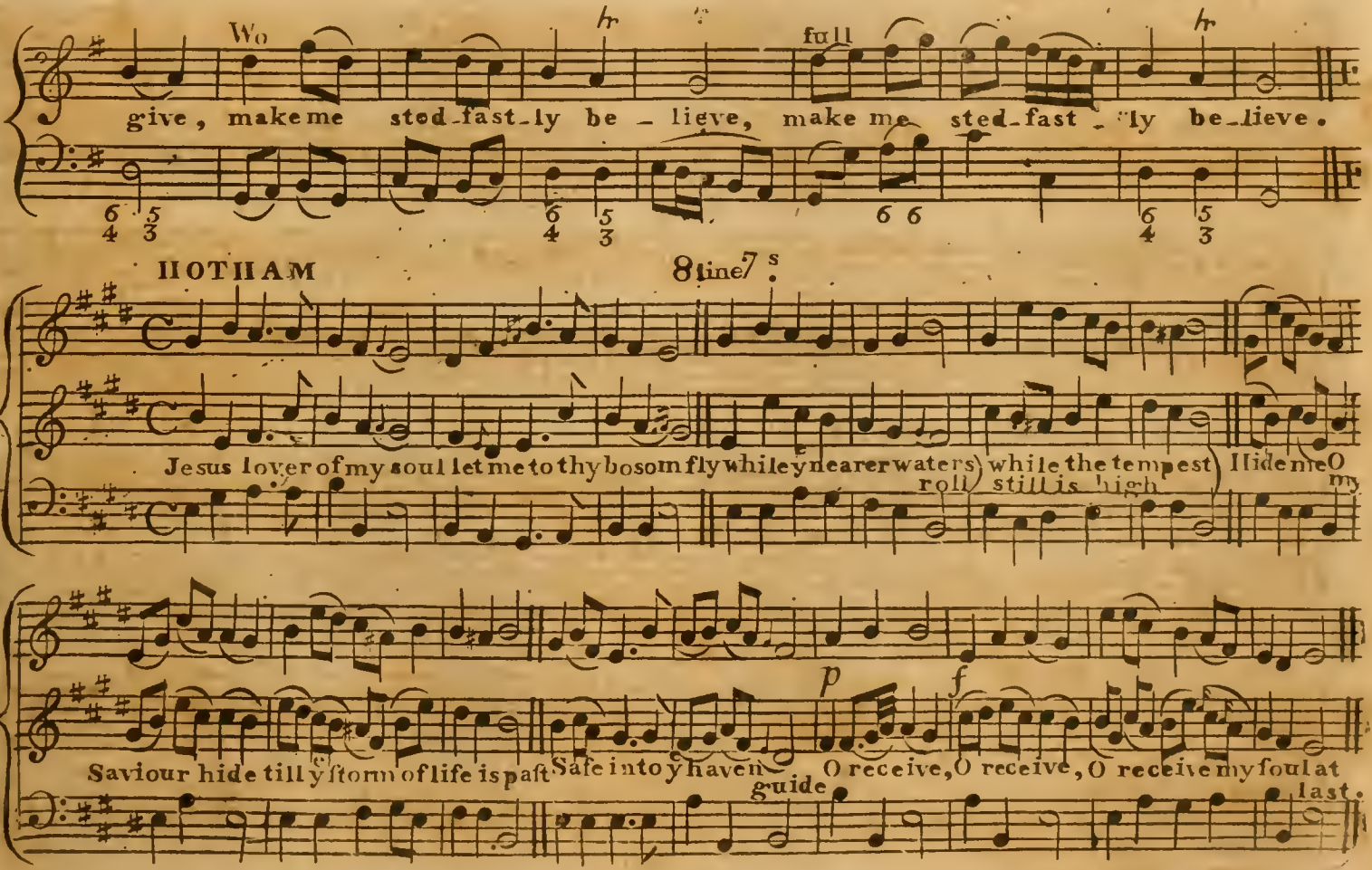
PETERSFIELD. 6 lines 7s



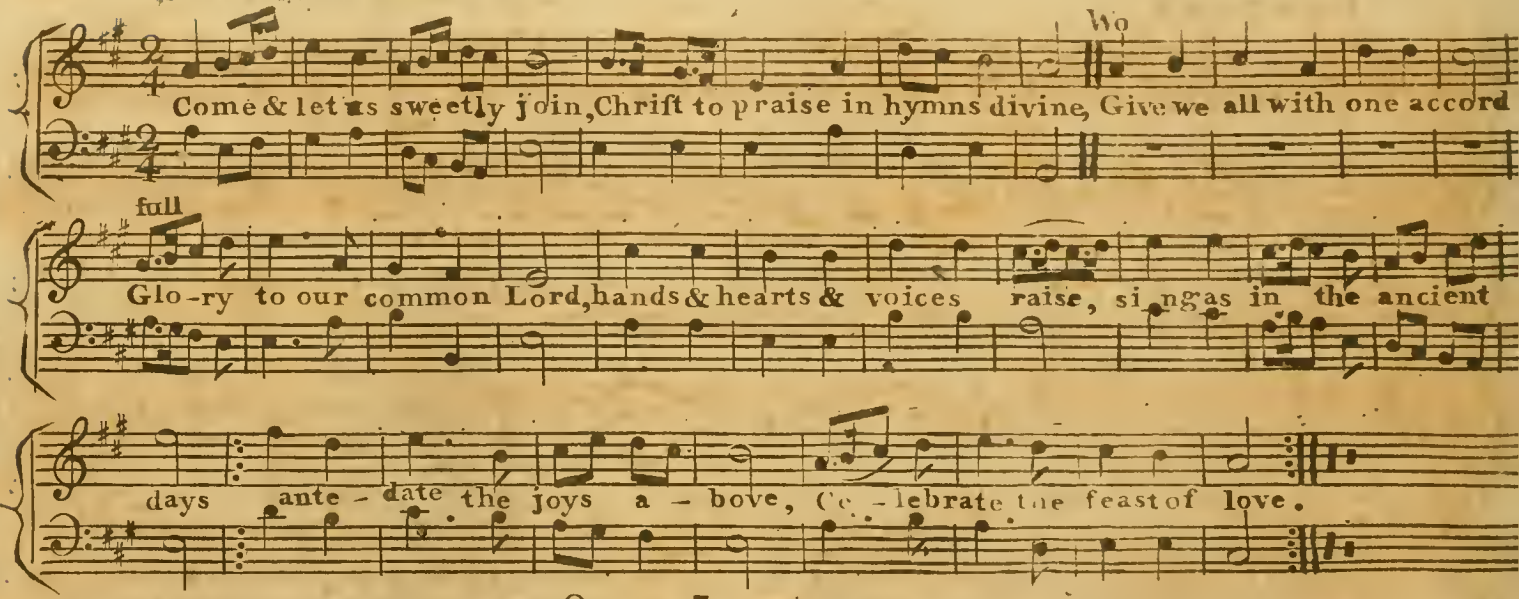
BAR-NARD CASTLE. 61s,7s

Dr Nares

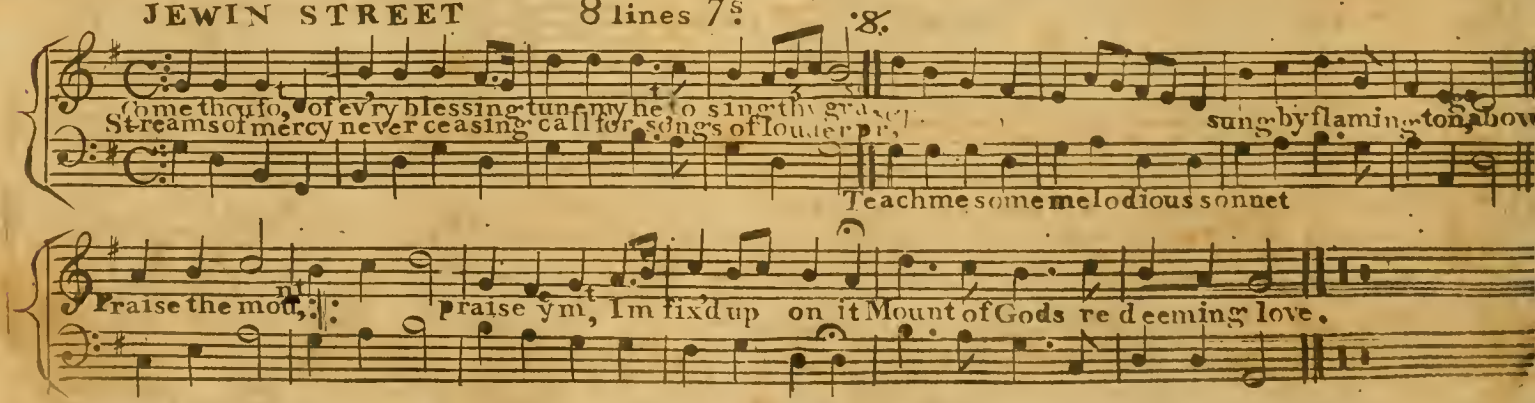



Wo
full
give, make me sted-fast-ly be-lieve, make me sted-fast-ly be-lieve.
HOTHAM
8 line 7 s.
Jesus lover of my soul let me to thy bosom fly while ye nearer waters roll while the tempest still is high Hide me O my
Saviour hide till y storm of life is past Safe into y haven guide O receive, O receive, O receive my soul at last.
p
f

MIDDLETOWN 6 lines 7s



JEWIN STREET 8 lines 7s



PASTORAL.

6 lines 8:

Leach.

The Lord my pasture shall prepare And feed me with a Shepherds care. His presence

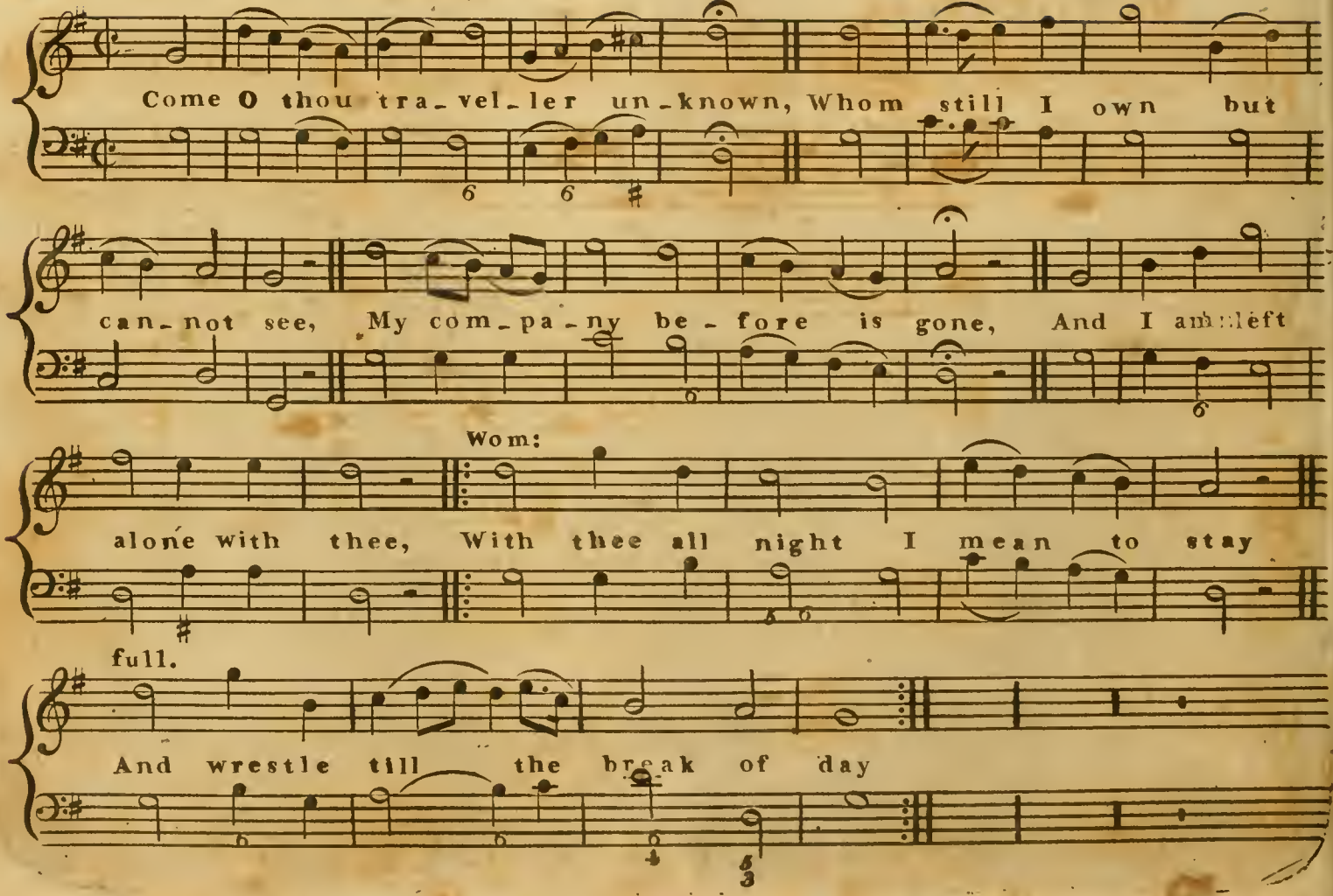
shall my wants supply And guard me with a watchful Eye My noon day walks he shall at

and all my mid

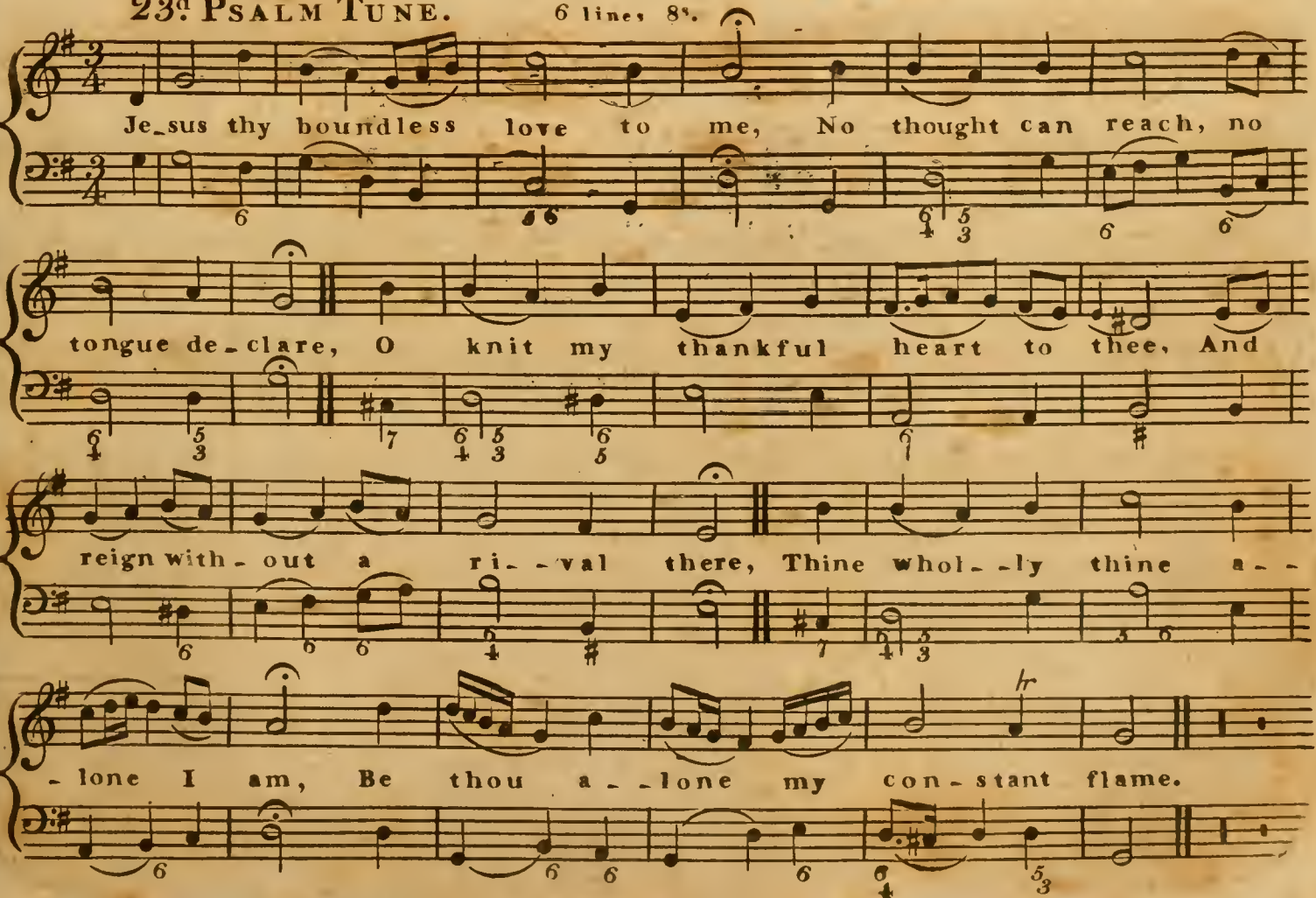
tend and all my mid a And all my midnight hours defend.

and all my mid

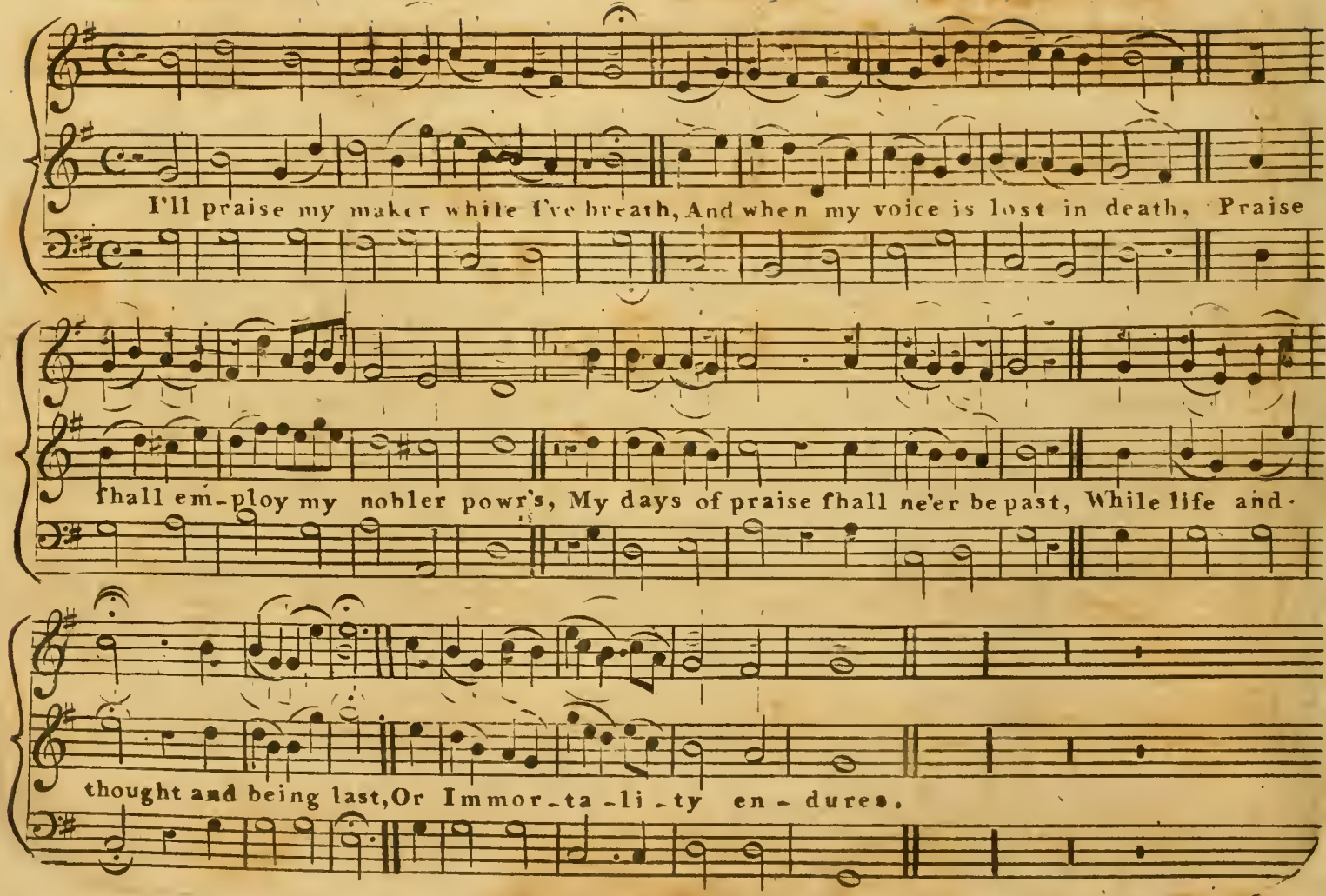
PLYMOUTH DOCK. 6 lines 8!



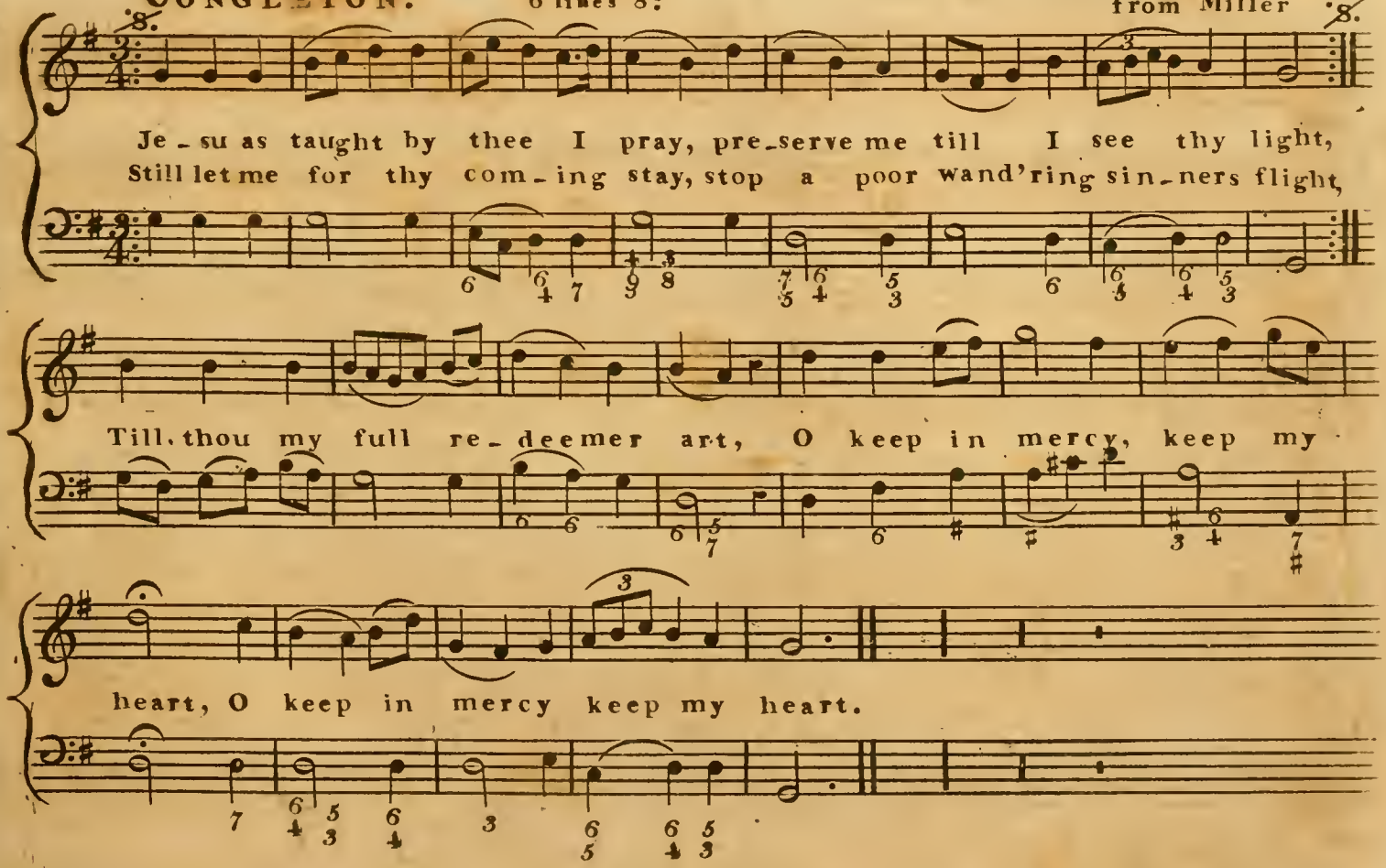
23d Psalm Tune. 6 lines 8s.



MARTINS LANE. 6 lines 8s



CONGLETON. 6 lines 8s. from Miller 8.



CAREY'S.

6 lines 8s

H. Carey.

Thee will I Love my ſtrenght my tower, Thee will I love my Joy and crown,
Thee will I Love with all my power, In all thy work & thee a - - lone.

Thee will I love till the pure fire, fills my whole heart with chaste de sire

NEW BRADFORD.

6 lines 8s

G. Knowles.

Lay to thine hand O god of grace, O god the work is worthy thee, ſee at the feet of all the race, the

chief the vil-est sinner see, And let me all thy mercy prove, thine utmost meri-cle of love.

WILLOWBY. 886886.

Be it my only wisdom here, To serve the Lord with filial fear, with loving grati- tude,

Superior sence may I display, By shunning ev'ry evil way, And walking in the good.

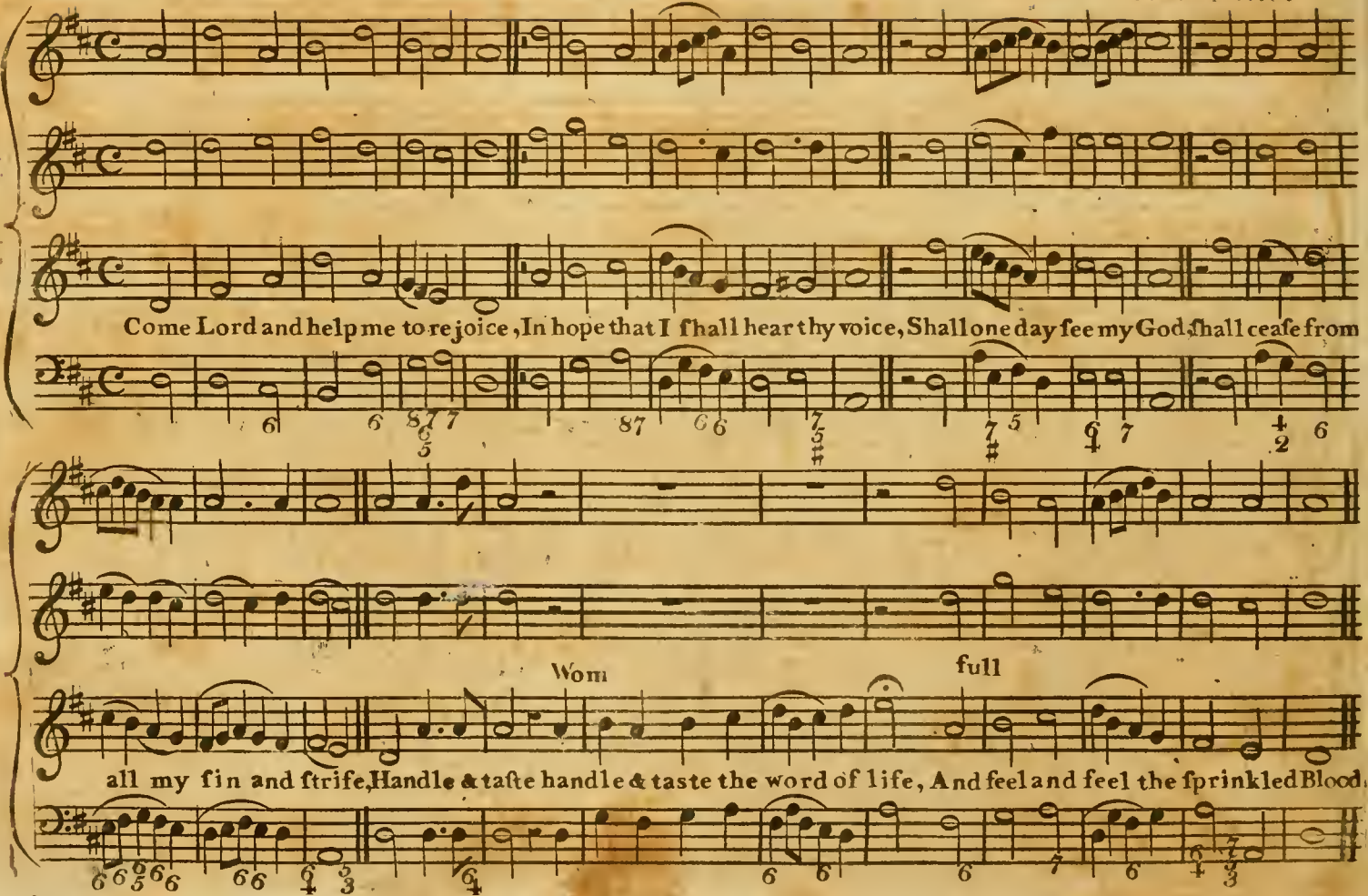
ST JOHNS. 886886.

O glorious hope of perfect love, It lifts me up to things above, It bears on eagles wings, it gives my ravish'd Leach

Wom... full.

soul to taste, And make me for some moments feast, With Jesus Priests & kings. with Jesus priest & Kings

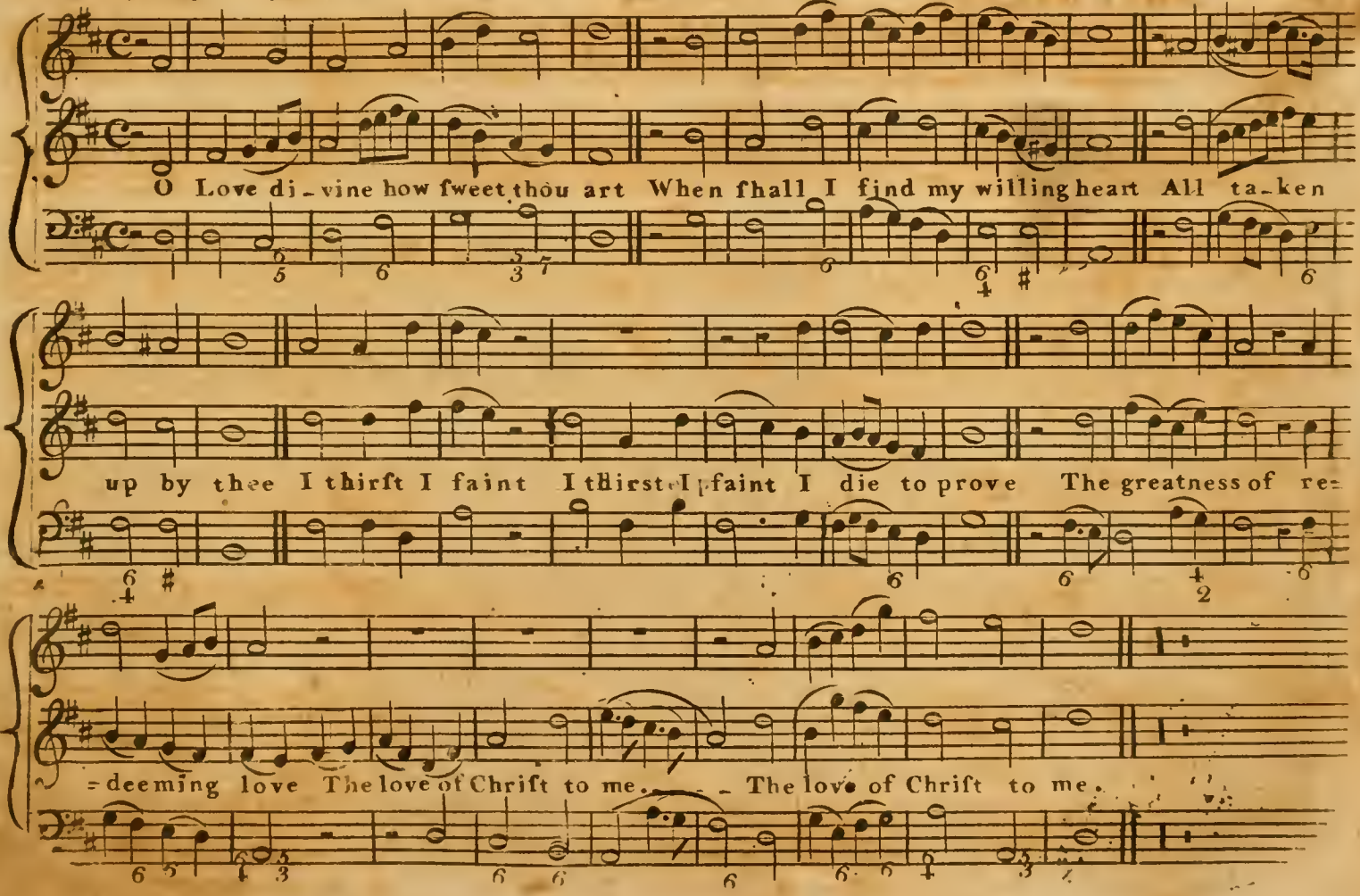
ROCHDALE. 886886. J. Leach.

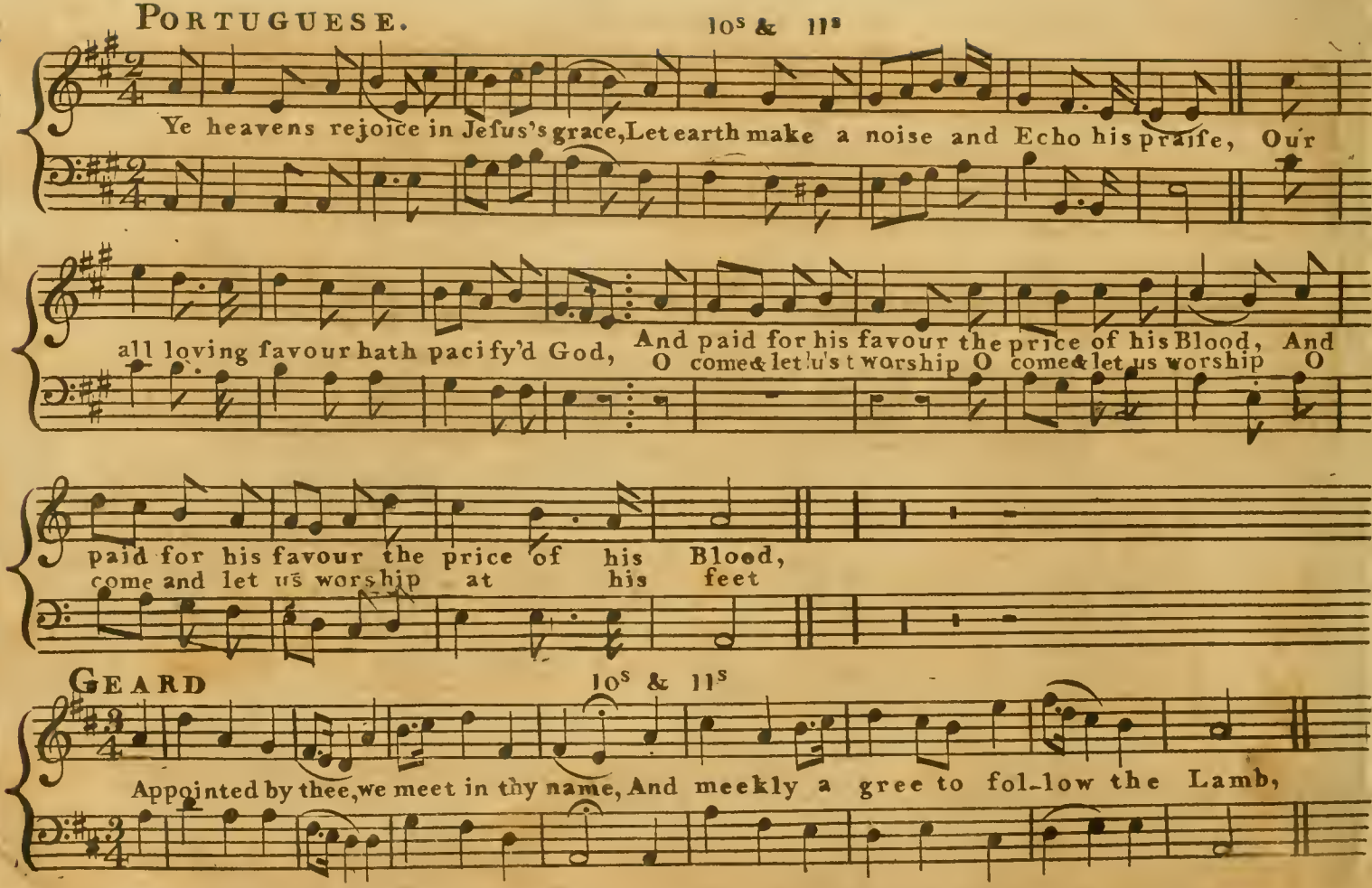


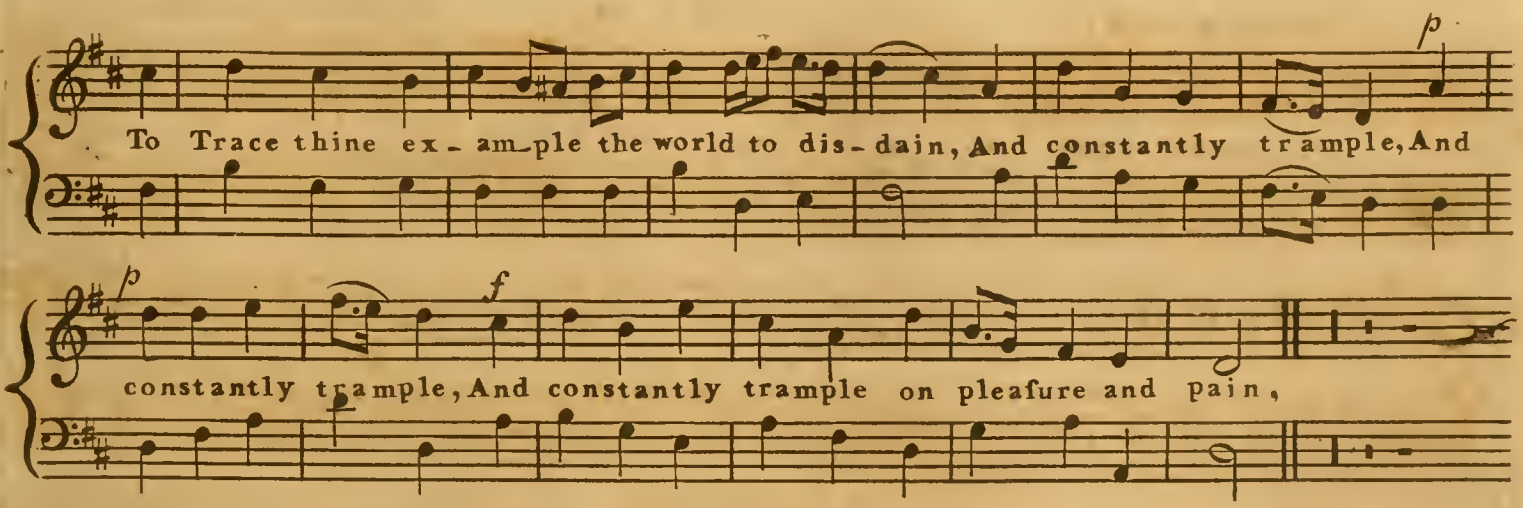
MOUNT ZION.

8 8 6 8 8 6.

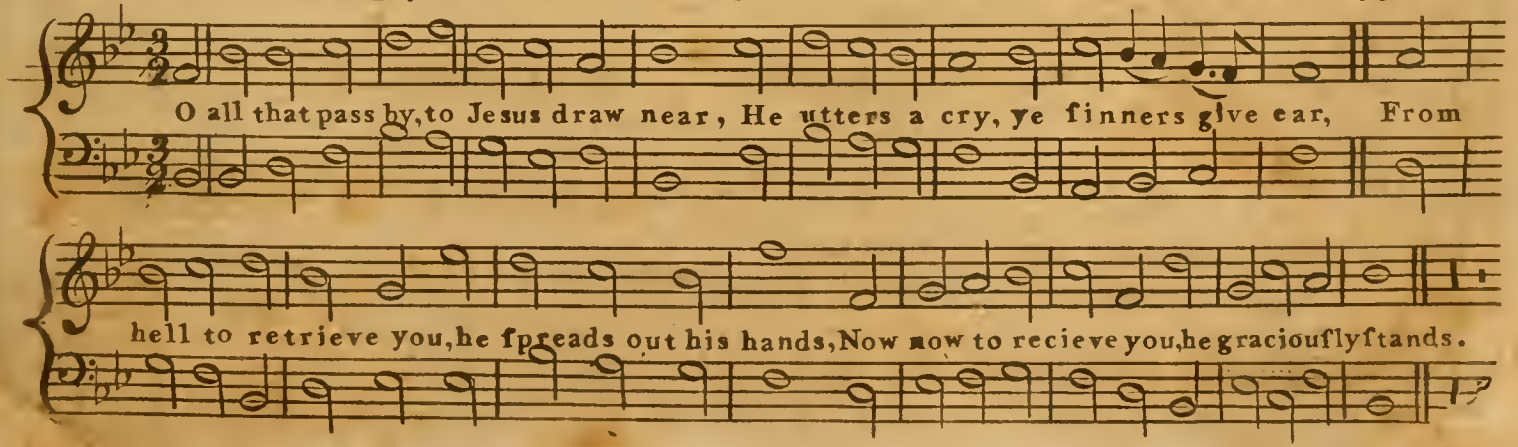
Leach.

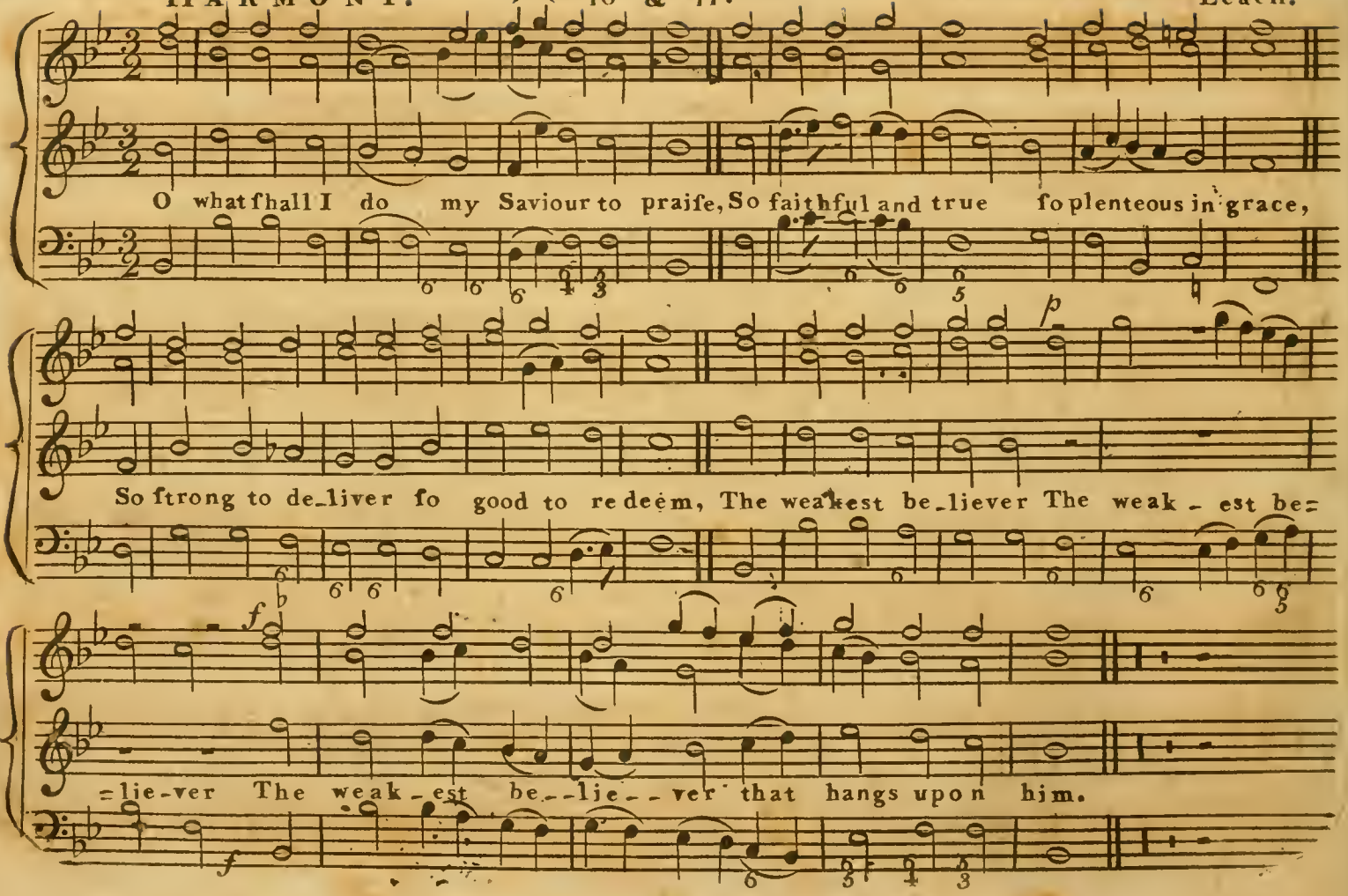



PORTUGUESE.
10s & 11s
Ye heavens rejoice in Jesus's grace, Let earth make a noise and Echo his praise, Our
all loving favour hath pacify'd God, And paid for his favour the price of his Blood, And
O come & let us worship O come & let us worship O
paid for his favour the price of his Blood,
come and let us worship at his feet
GEARD
10s & 11s
Appointed by thee, we meet in thy name, And meekly a gree to fol-low the Lamb,



HANOVER. 10s & 11s Rippon.




O what shall I do my Saviour to praise, So faithful and true so plenteous in grace,
So strong to de_liver so good to re deem, The weakest be_liever The weak - est be=
=lie-ver The weak - est be--lie--ver that hangs upon him.

SUPPLICATION. 10s & 11s Leach.

Come lord from above, these mountains remove, O'erturn all that hinders, o'erturn all that hinders the course of thy Love.

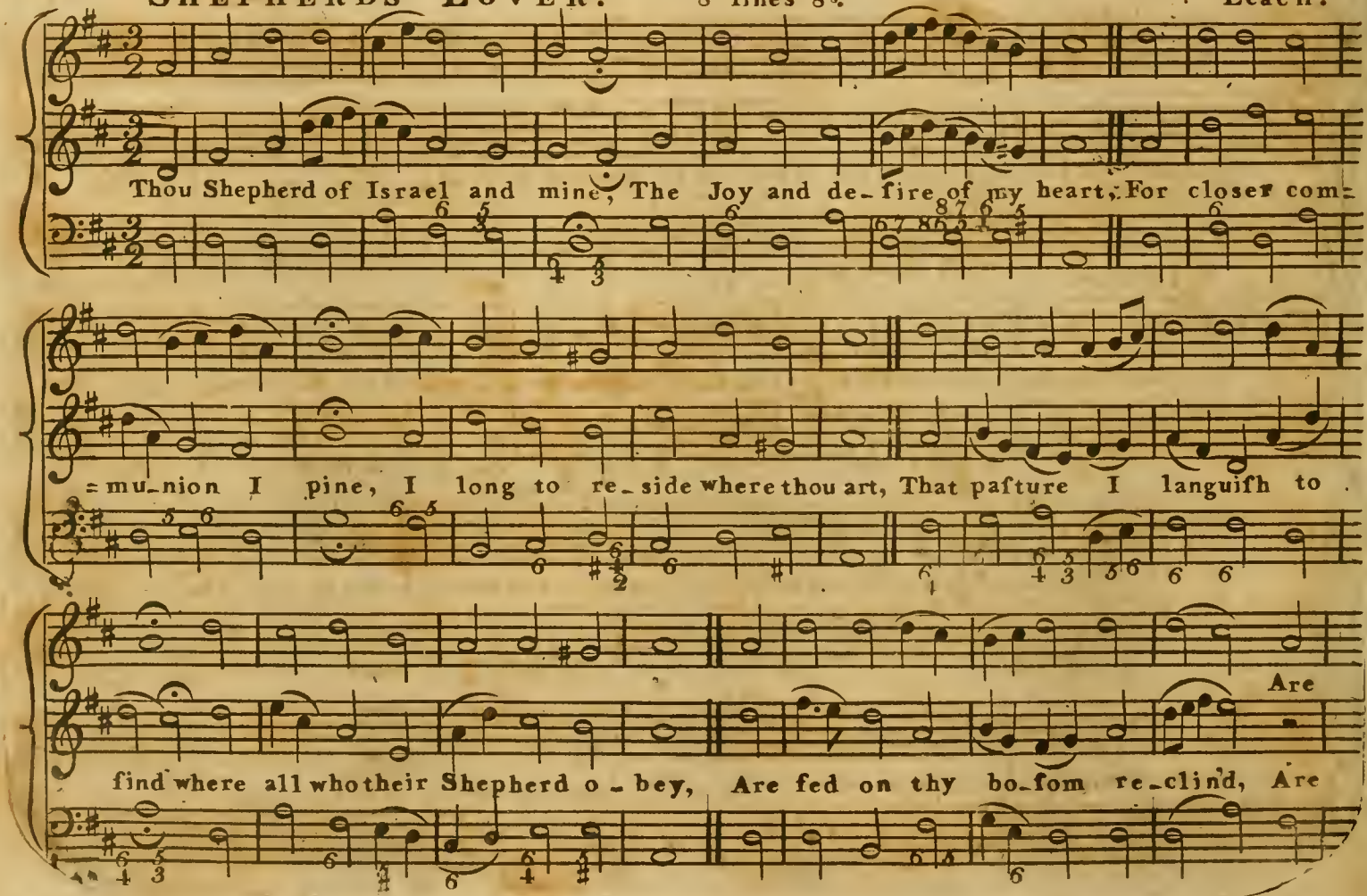
STRATTON. 10 & 11s Dr Arne,

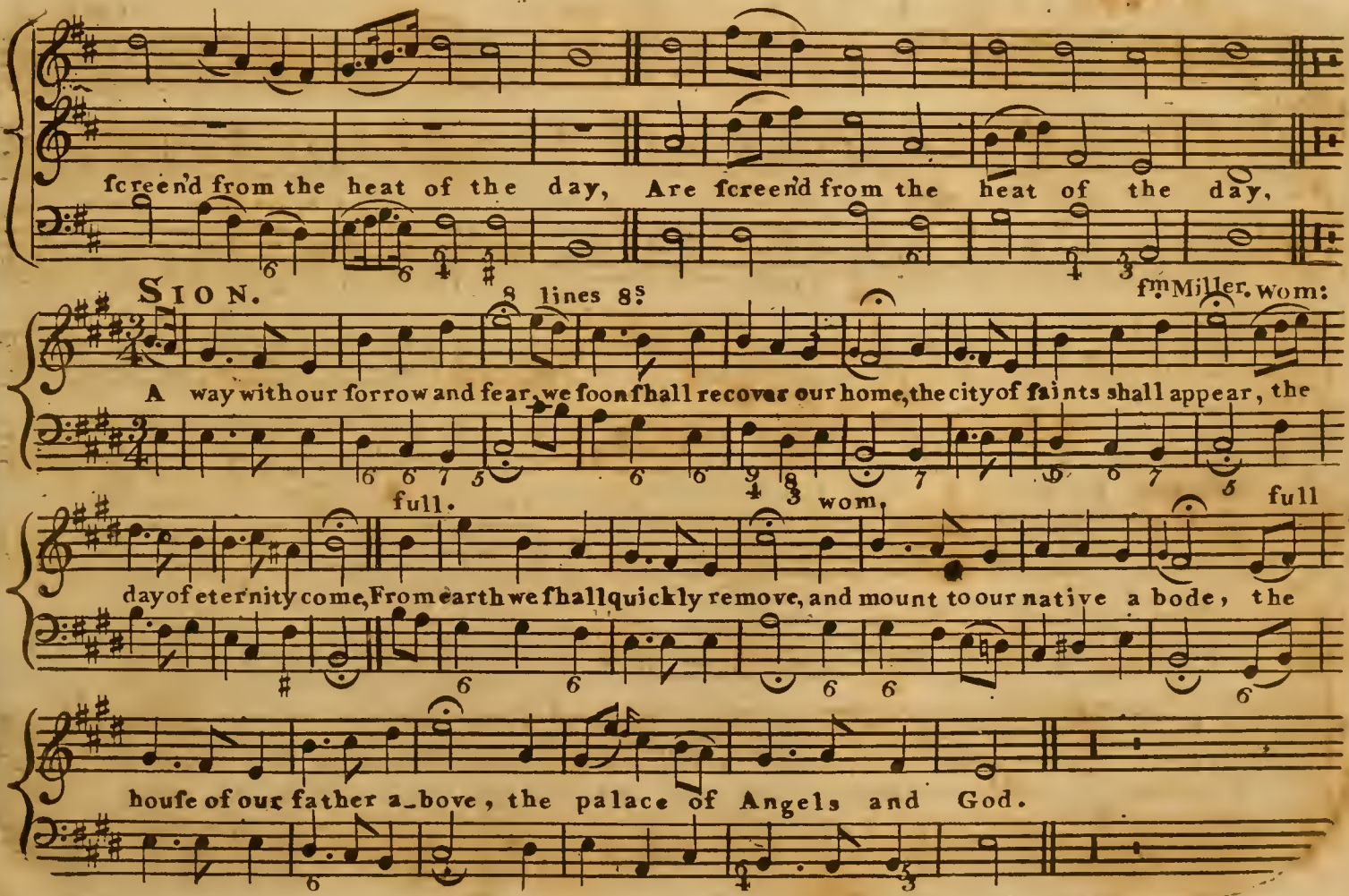
O Je - fus my hope for me offer'd up, who with clamour purſued thee to

Calvary's top, The Blood thou haſt ſhed for me let it plead, and declare thou haſt

died in thy murderer's ſtead, and declare thou haſt died in thy murderer's ſtead.

SHEPHERDS LOVER. 8 lines 8s. Leach.

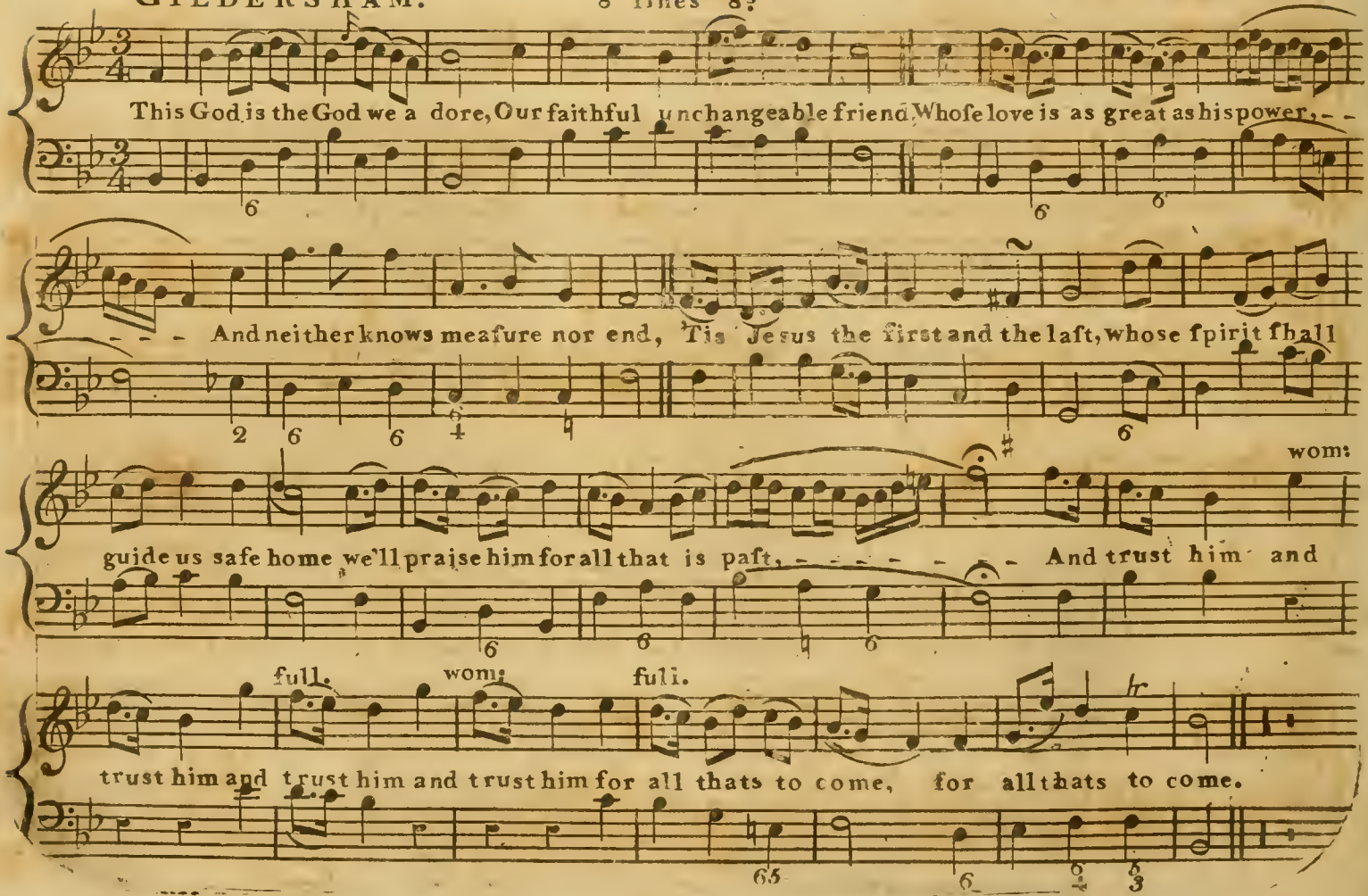



screend from the heat of the day, Are screend from the heat of the day,
SION.
8 lines 8s
fm Miller. wom:
A way with our sorrow and fear, we soon shall recover our home, the city of saints shall appear, the
full.
wom.
full
day of eternity come, From earth we shall quickly remove, and mount to our native a bode, the
house of our father a_bove, the palace of Angels and God.

GILDERSHAM.

8 lines 8s

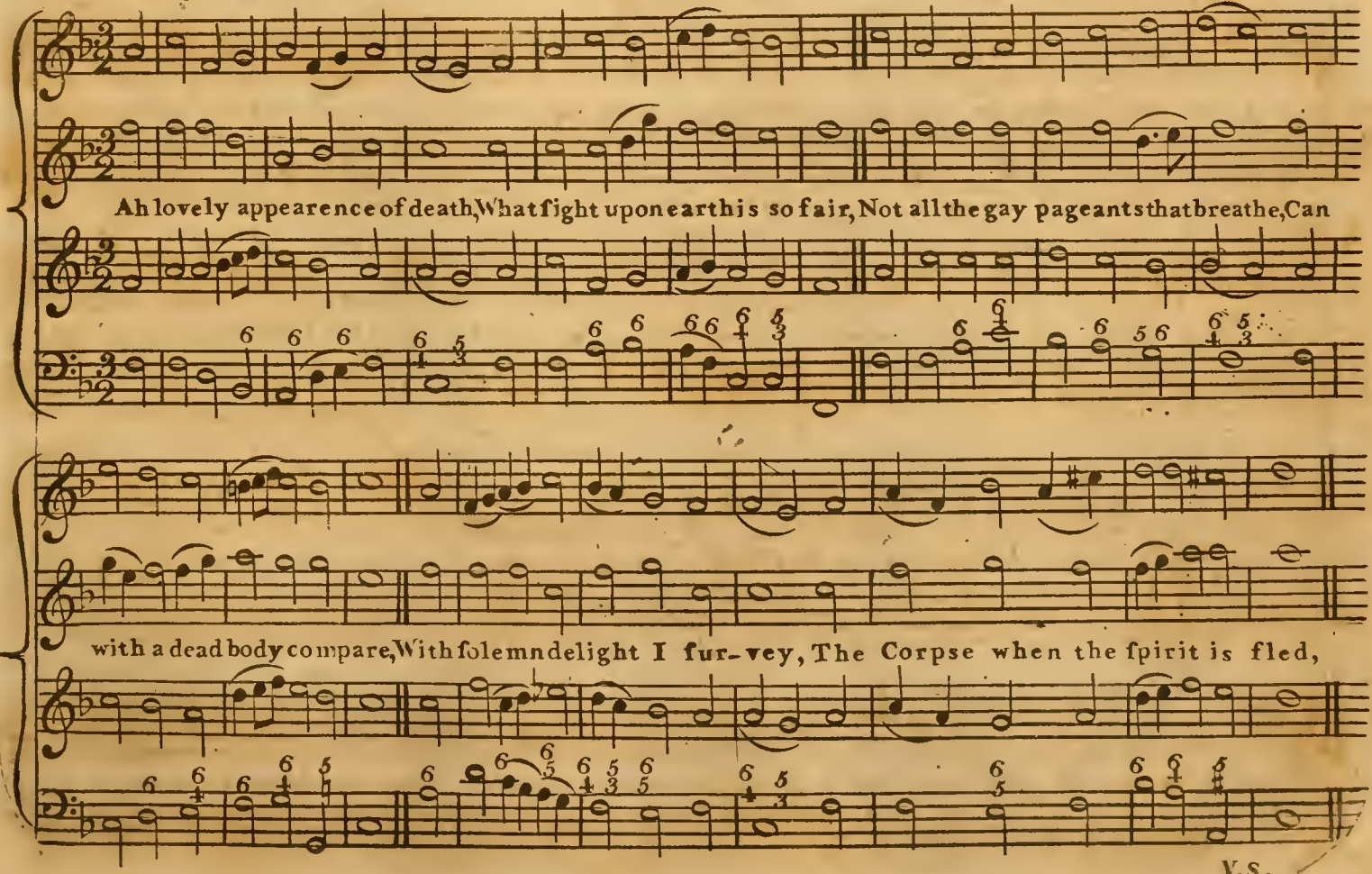
from Miller.



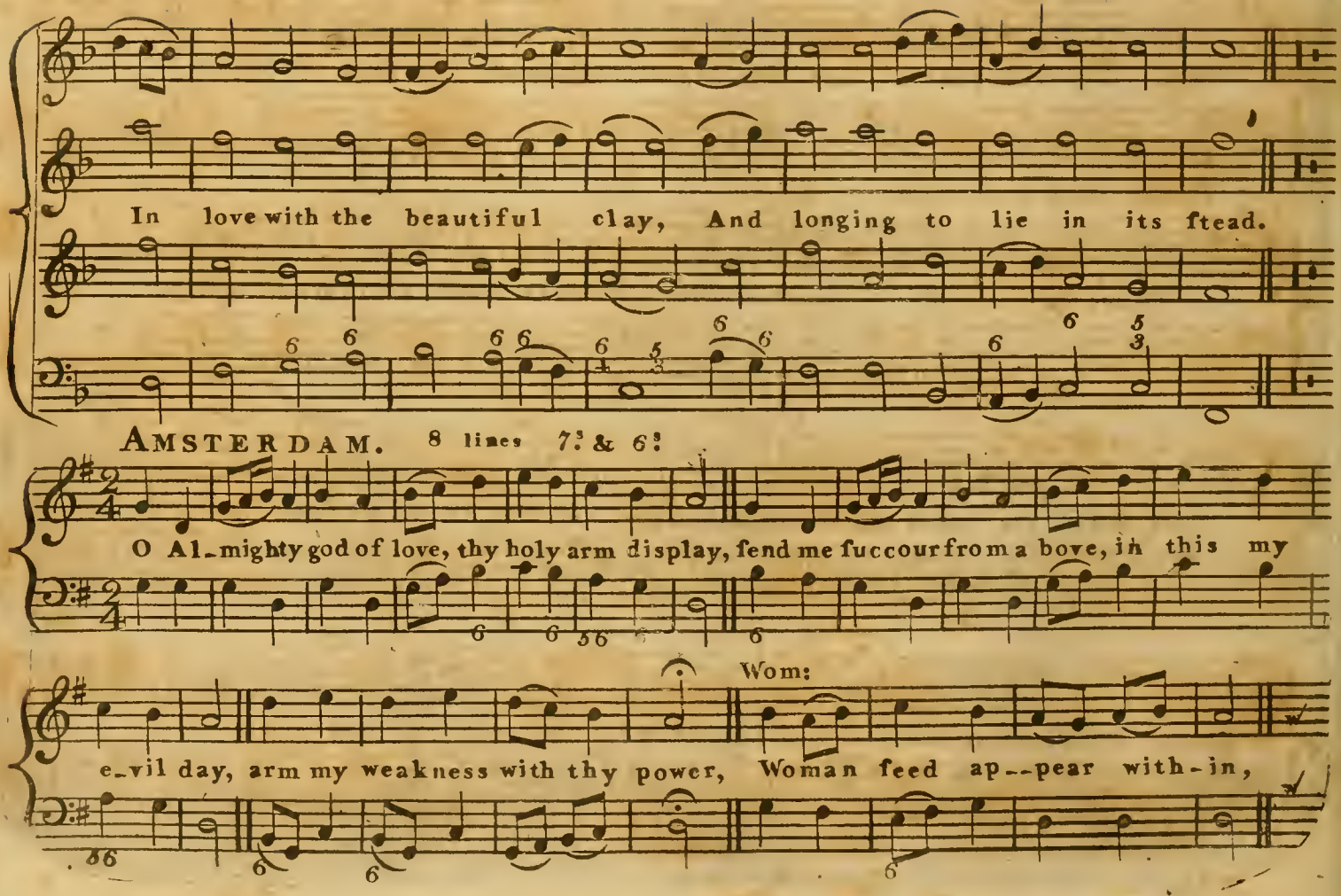
FUNERAL.

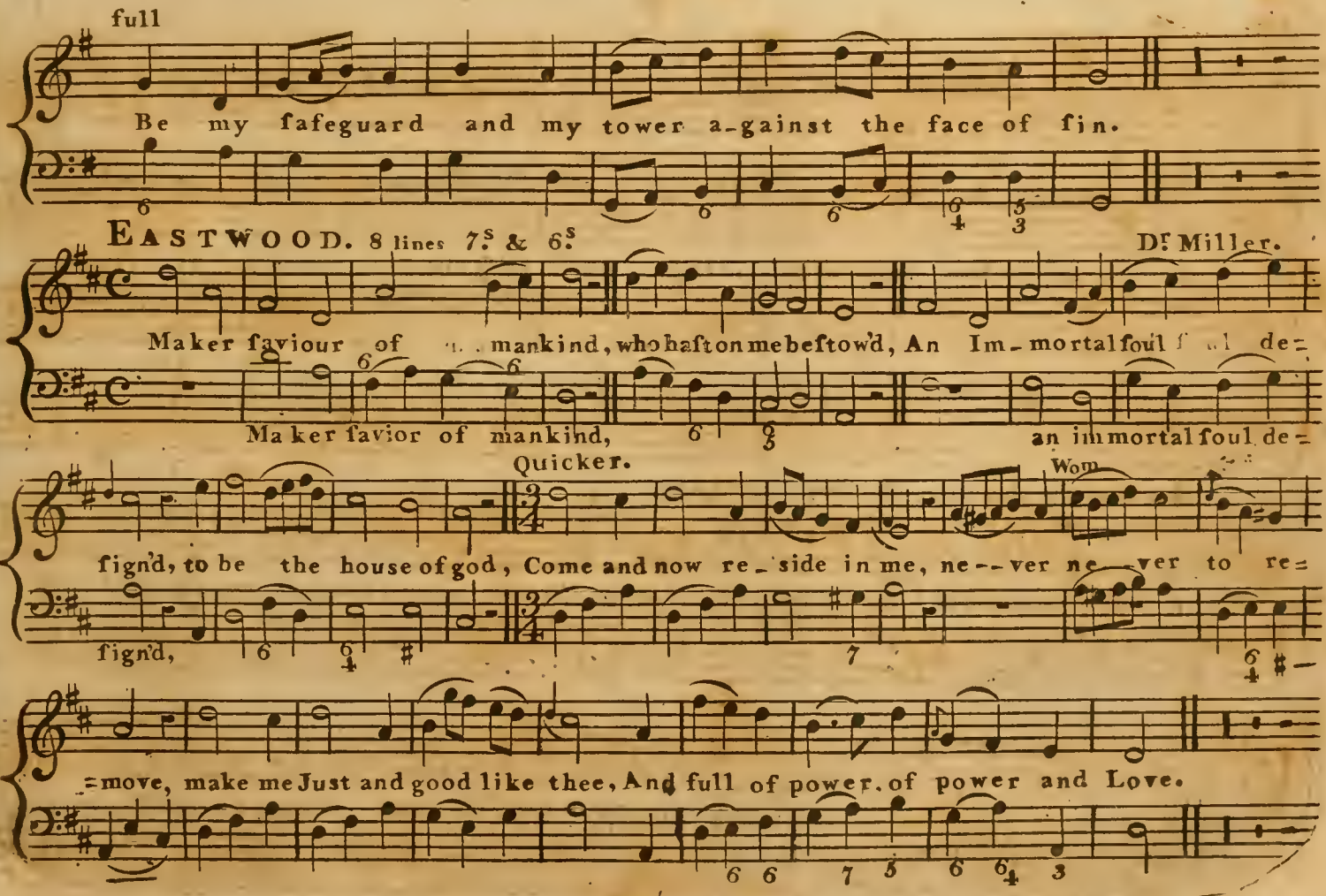
8 lines 8s.

Leach.



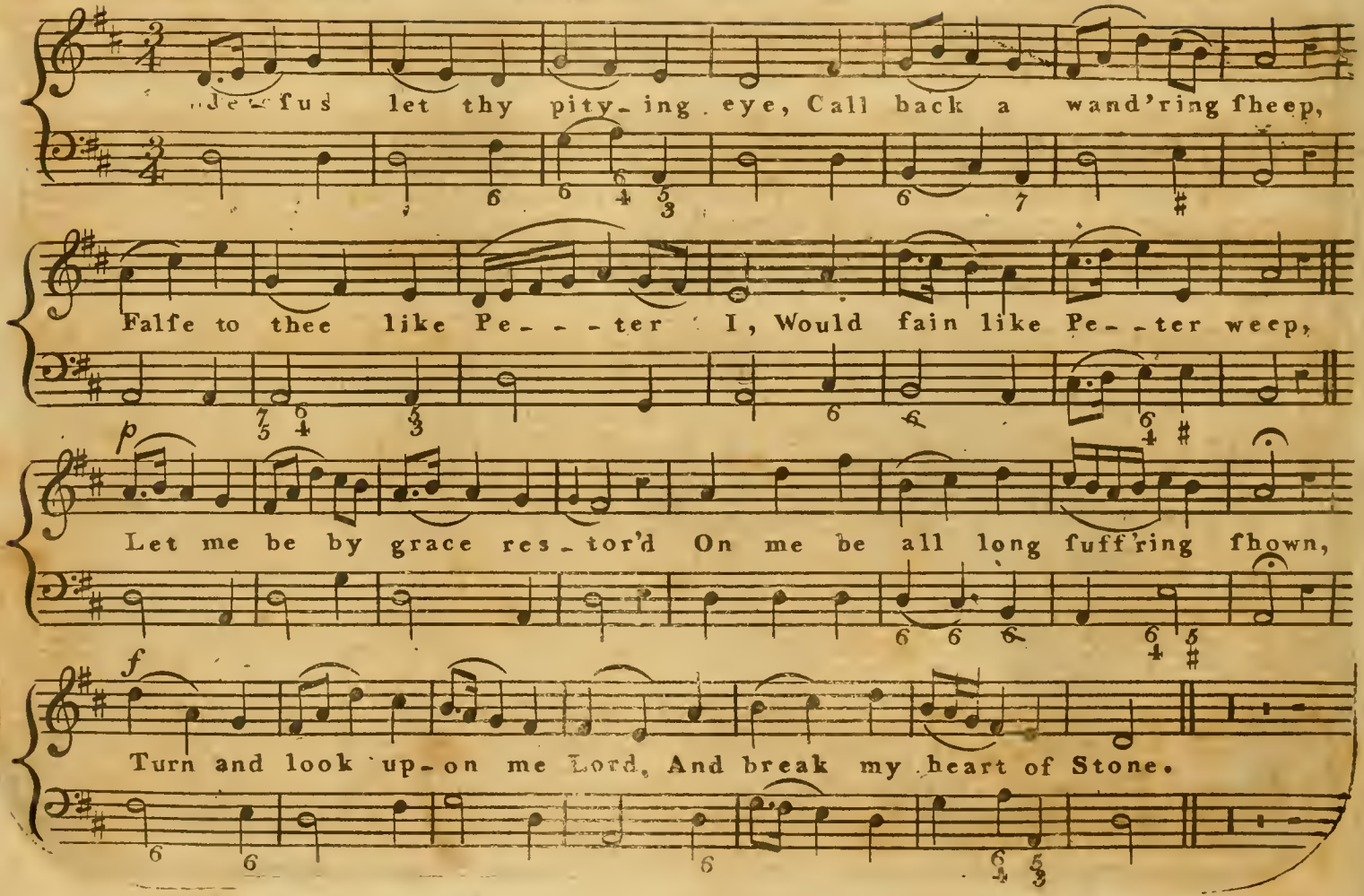
V.S.


In love with the beautiful clay, And longing to lie in its ftead.
AMSTERDAM. 8 lines 7s & 6s
O Al-mighty god of love, thy holy arm display, fend me fuccour from a bove, in this my
Wom:
e-vil day, arm my weakness with thy power, Woman feed ap--pear with-in,


full
Be my safeguard and my tower a-gainst the face of sin.
EASTWOOD. 8 lines 7s & 6s
Dr Miller.
Maker saviour of mankind, who hast on me bestow'd, An Im-mortal soul soul de-
Ma ker savior of mankind, an im mortal soul de-
Quicker.
Wom
sign'd, to be the house of god, Come and now re-side in me, ne--ver ne--ver to re-
sign'd,
-move, make me Just and good like thee, And full of power, of power and Love.

CLARKS.

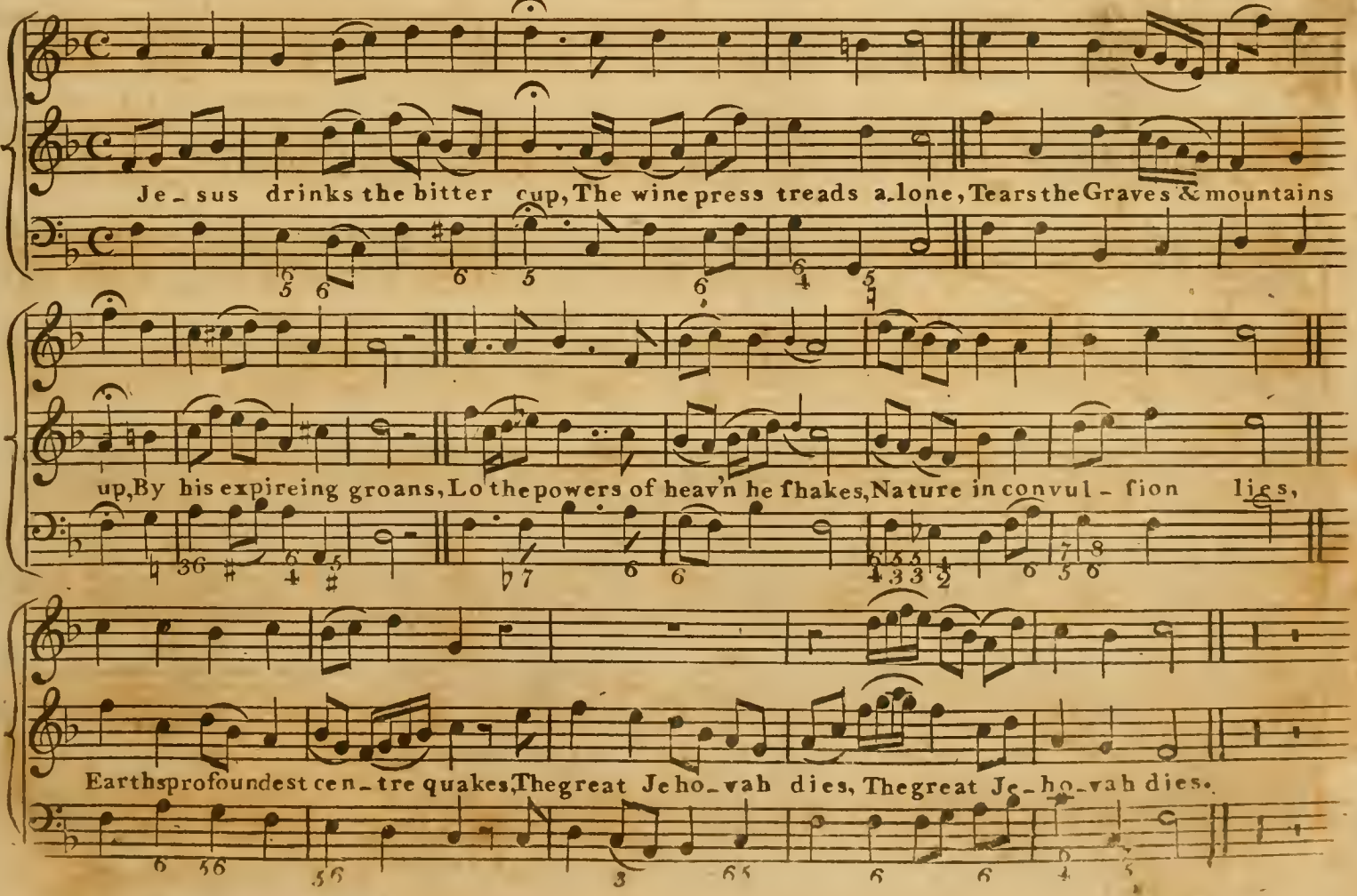
8 lines 7s & 6s



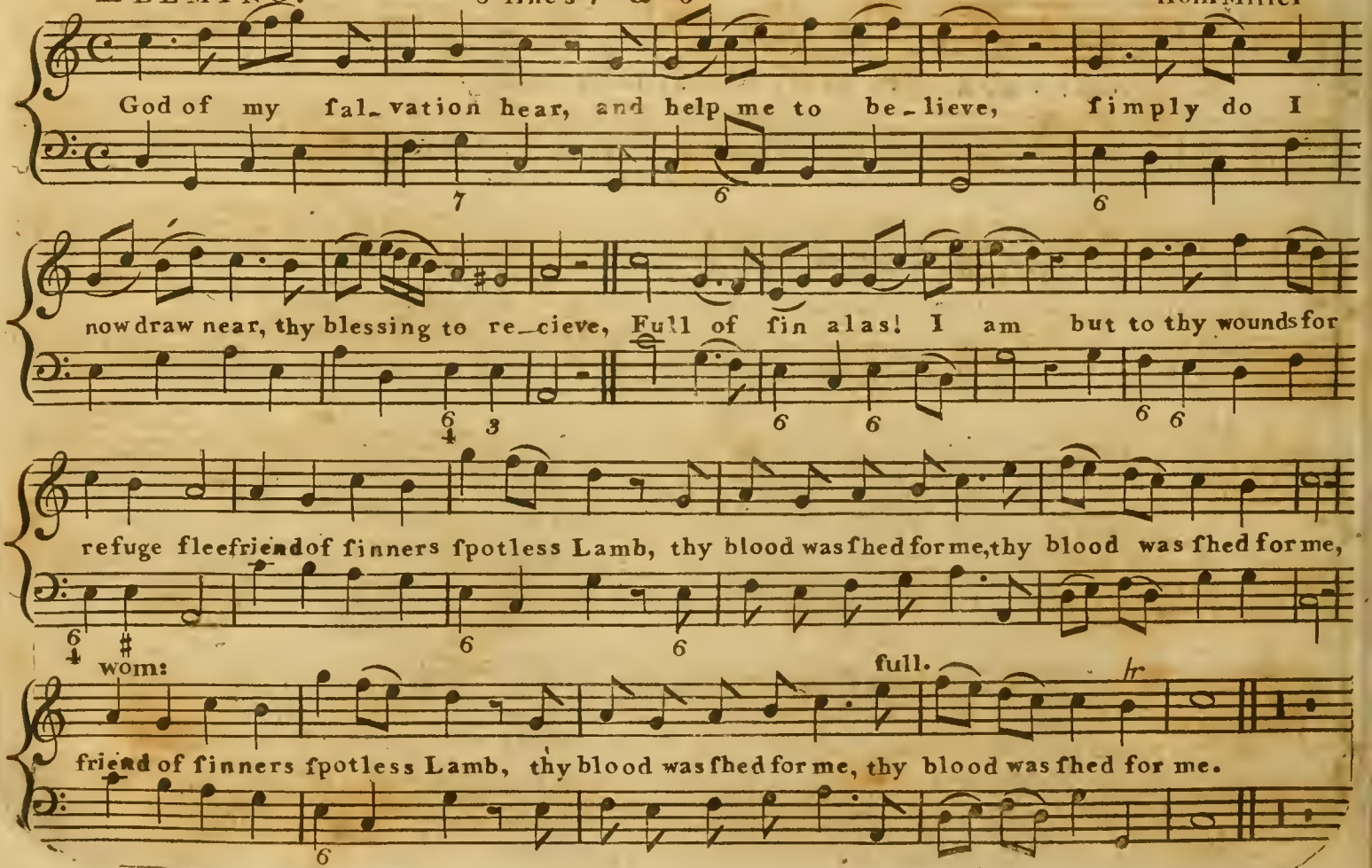
MYSTERY.

8 lines 7s & 6s

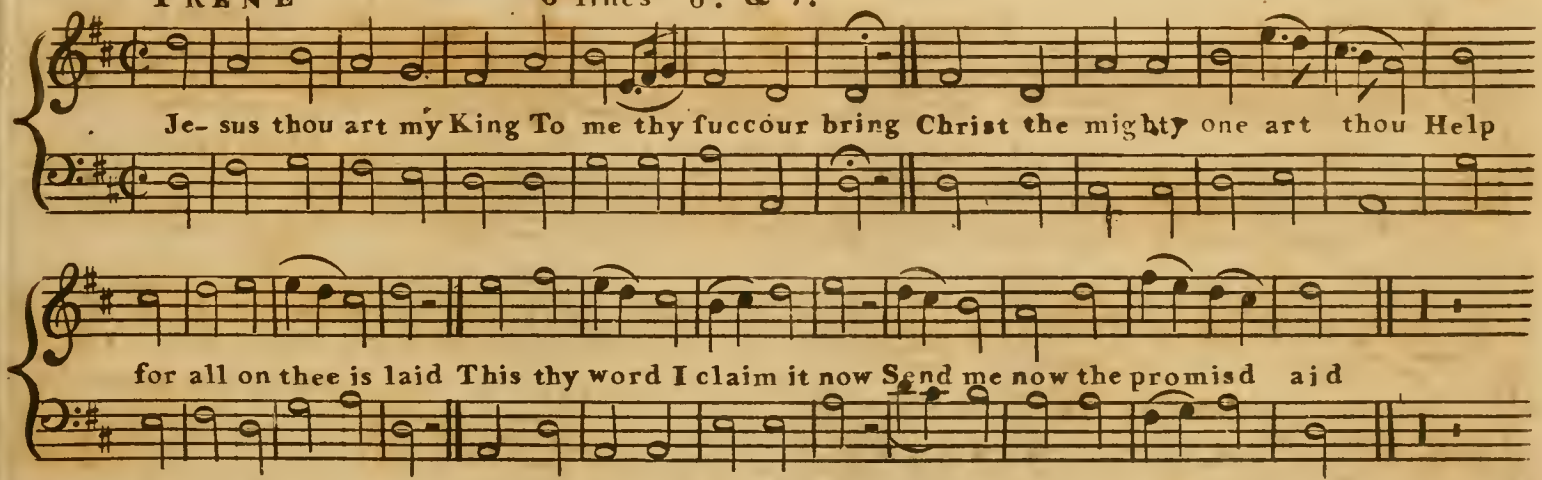
Leach.



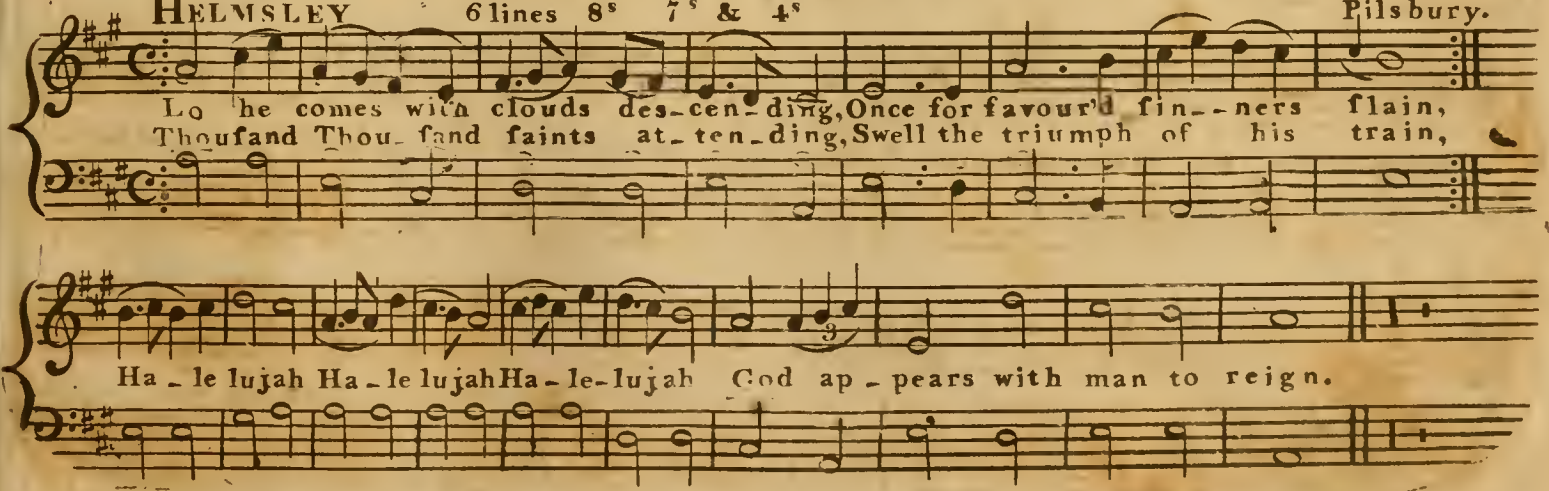
LEEMING. 8 lines 7s & 6s from Miller



IRENE 6 lines $\frac{2}{6^s}$ & $\frac{4}{7^s}$

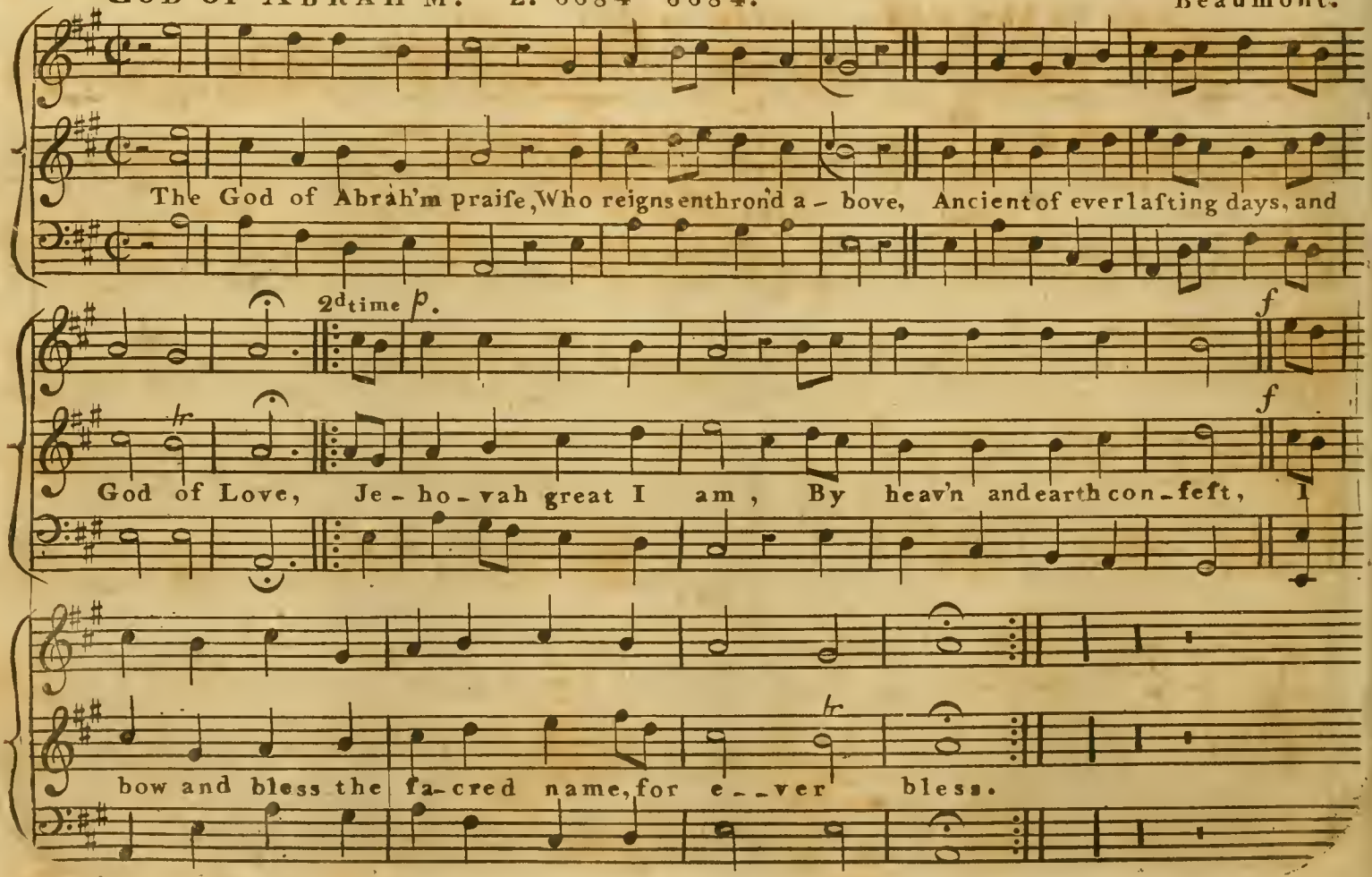


HELMSLEY 6 lines 8^s 7^s & 4^s Pilsbury.

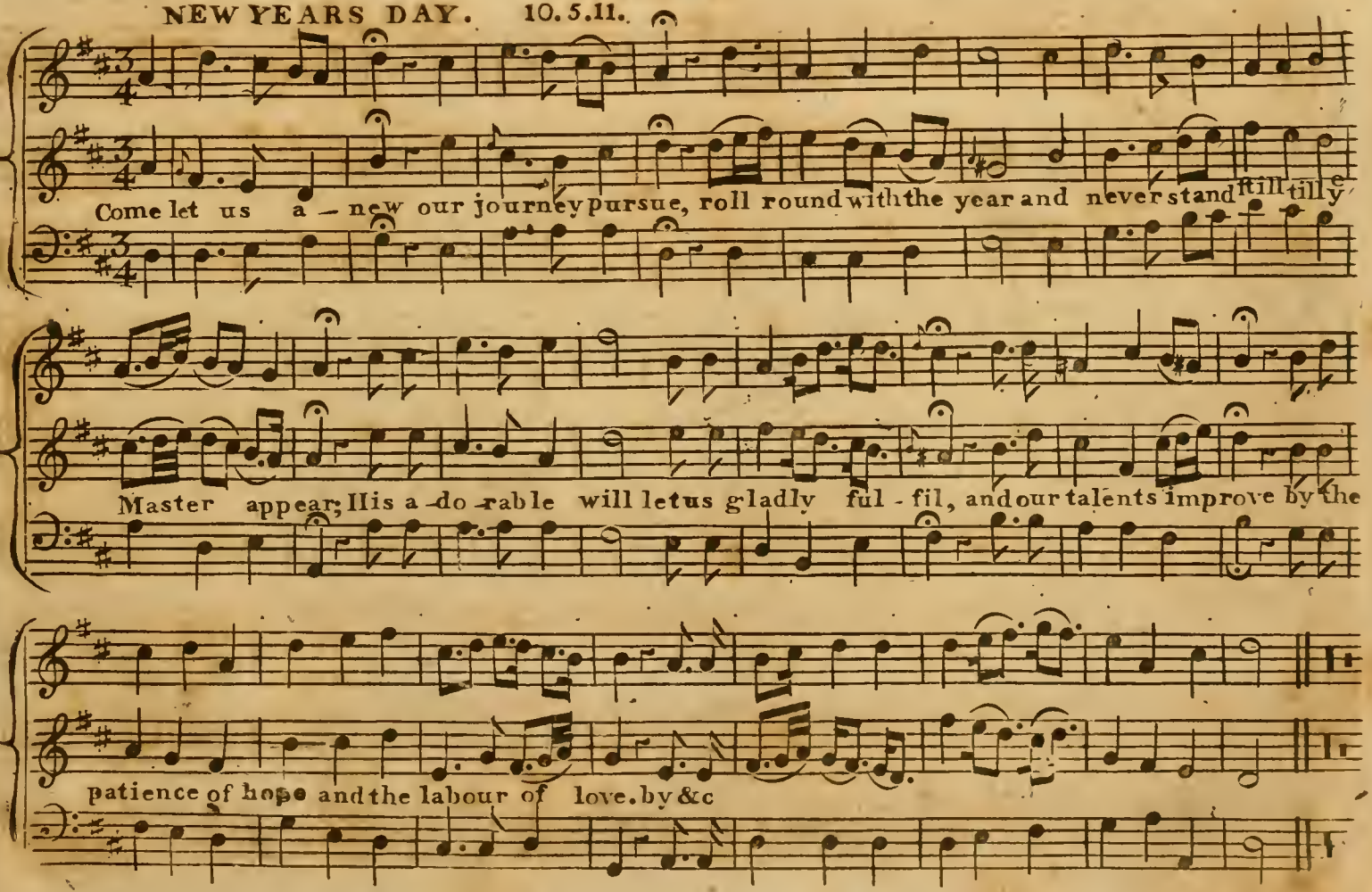


GOD OF ABRAH'M. L^{s} 6684 6684.

Beaumont.

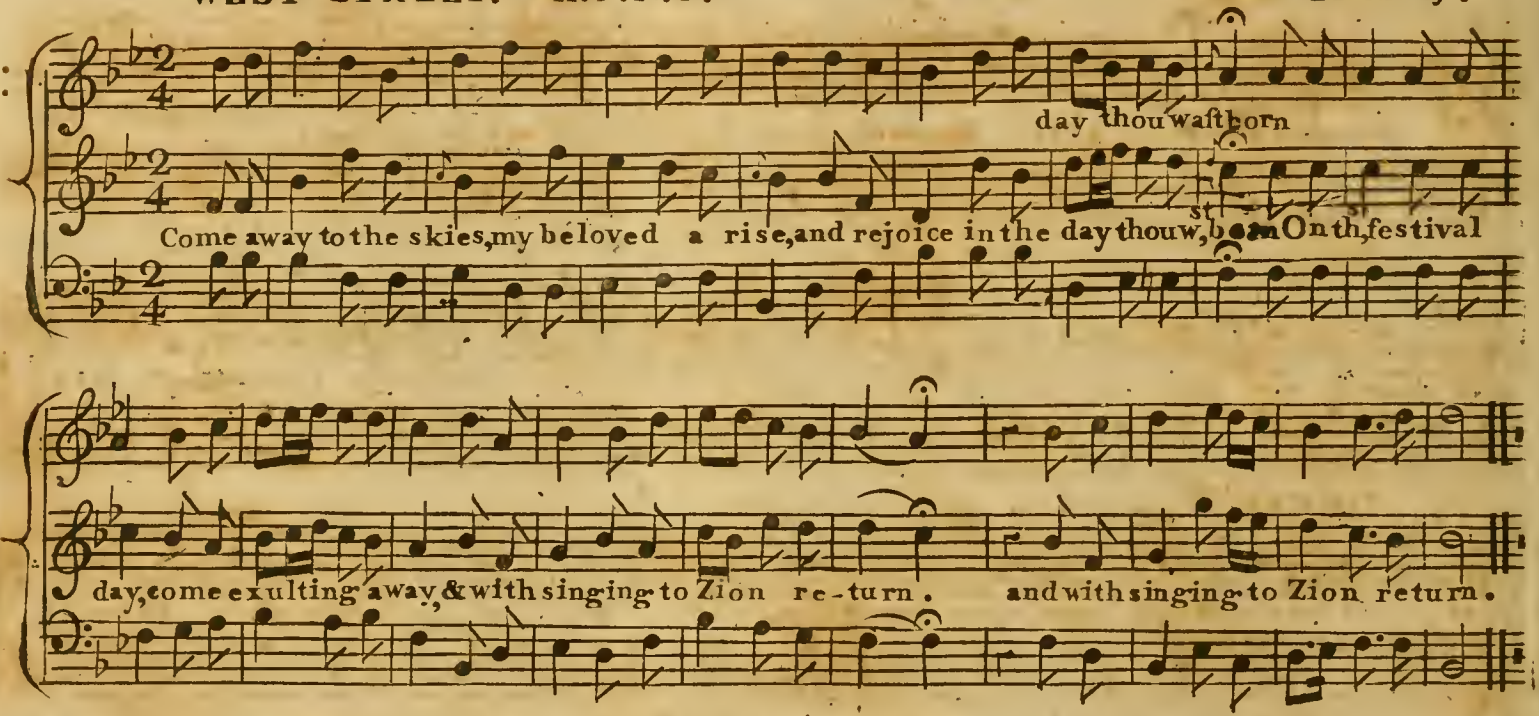


NEW YEARS DAY. 10.5.11.



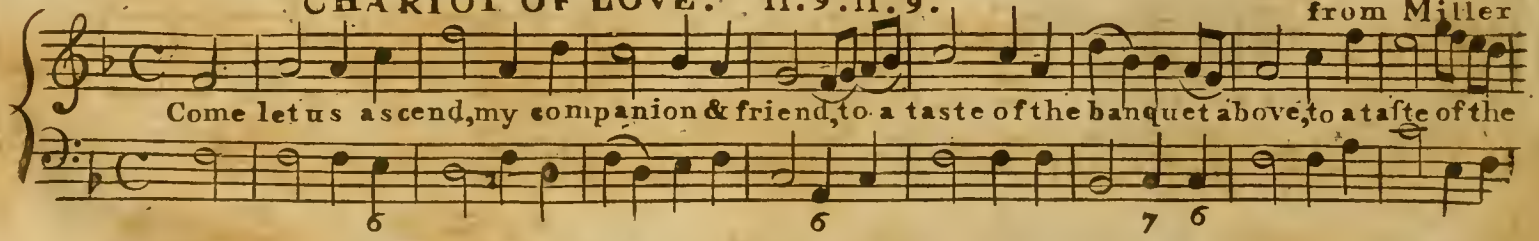
WEST STREET. 11.9.11.9.

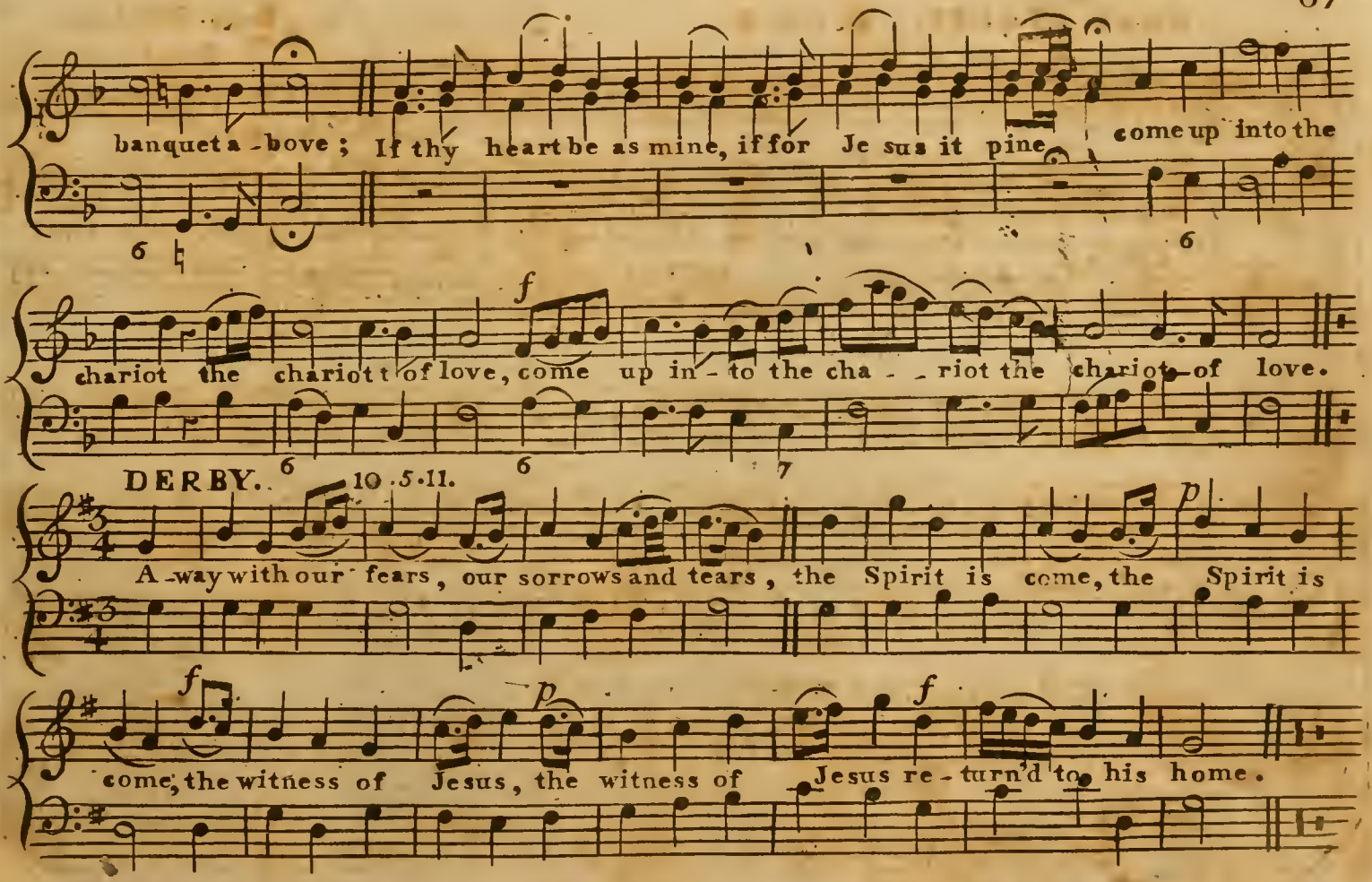
from Pilsbury.



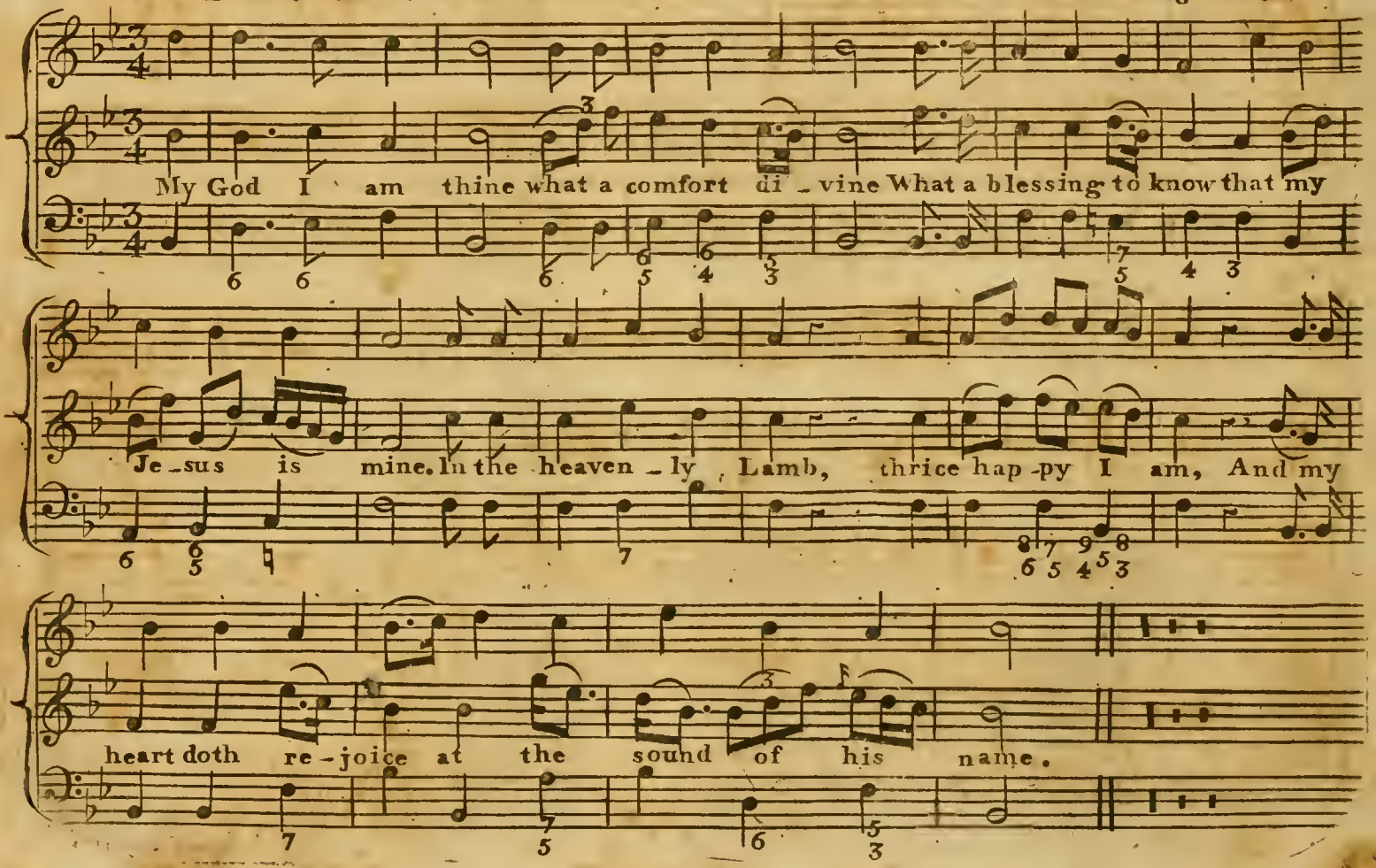
CHARIOT OF LOVE. 11.9.11.9.

from Miller

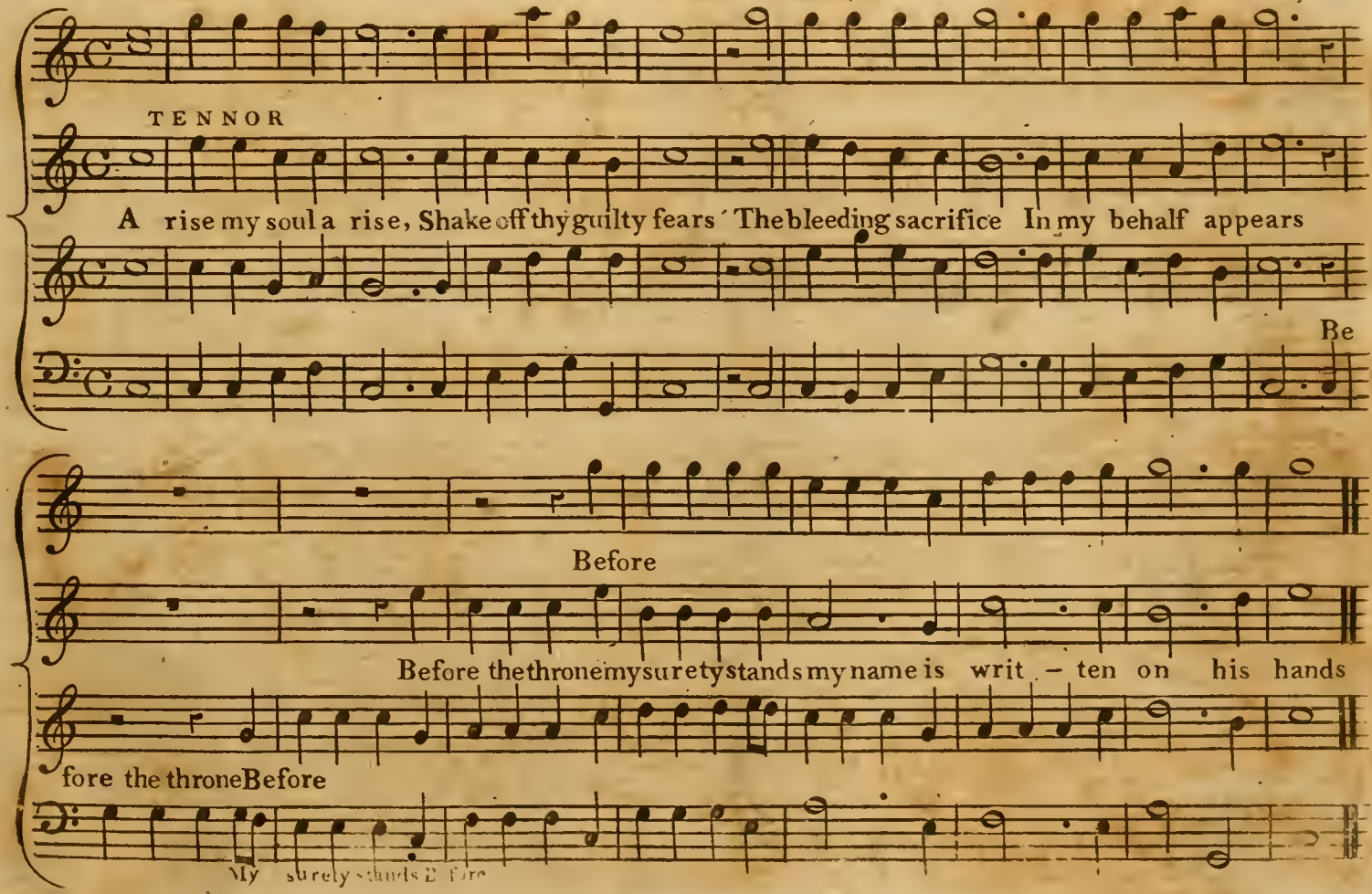



banquet a - bove; If thy heart be as mine, if for Je sus it pine, come up into the
chariot the chariot of love, come up in - to the cha - - riot the chariot of love.
DERBY. 10.5.11.
A - way with our fears, our sorrows and tears, the Spirit is come, the Spirit is
come, the witness of Jesus, the witness of Jesus re - turn'd to his home.

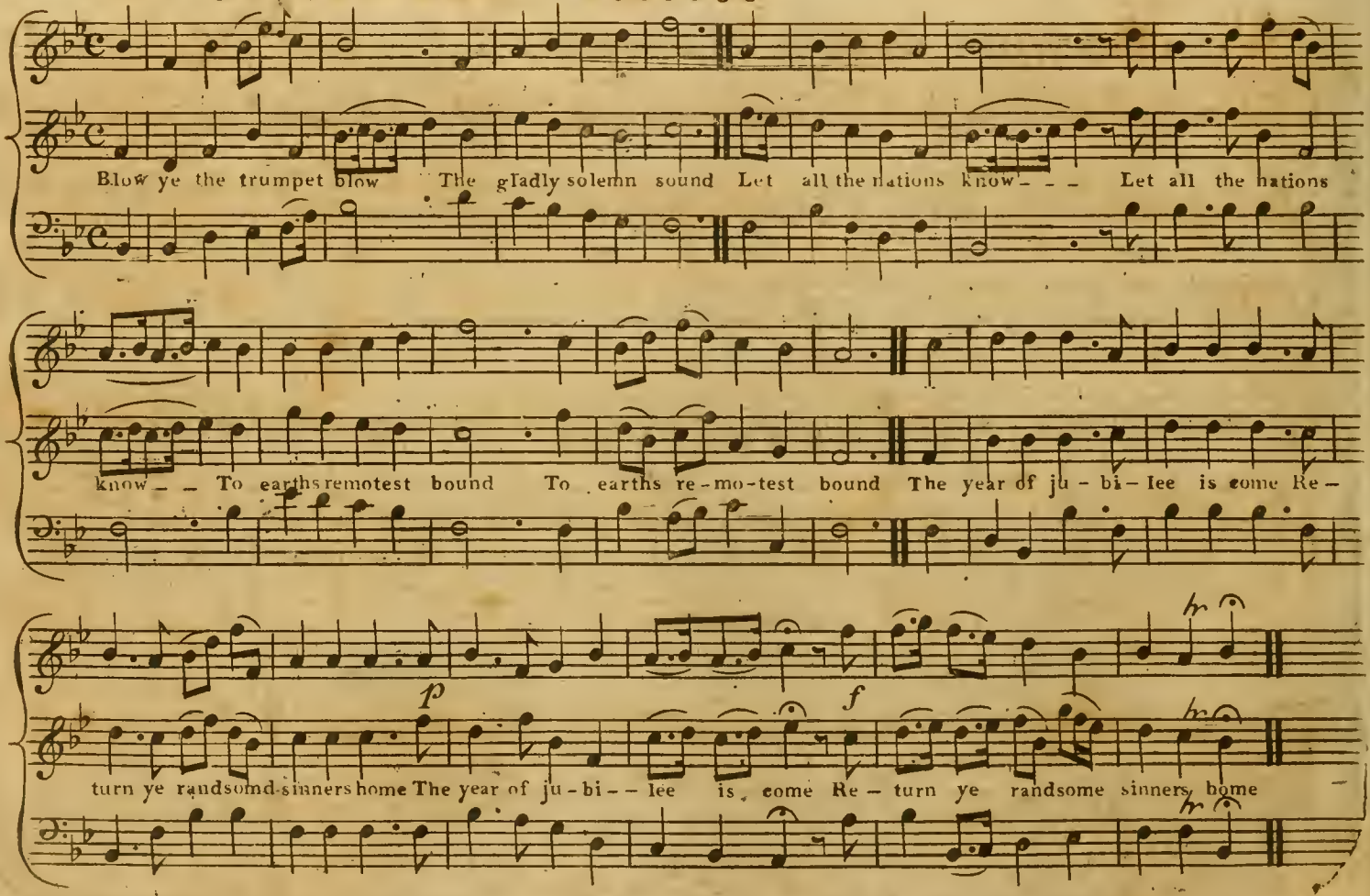
LANGDON. 11. 12. 11. 12. Milgrove.



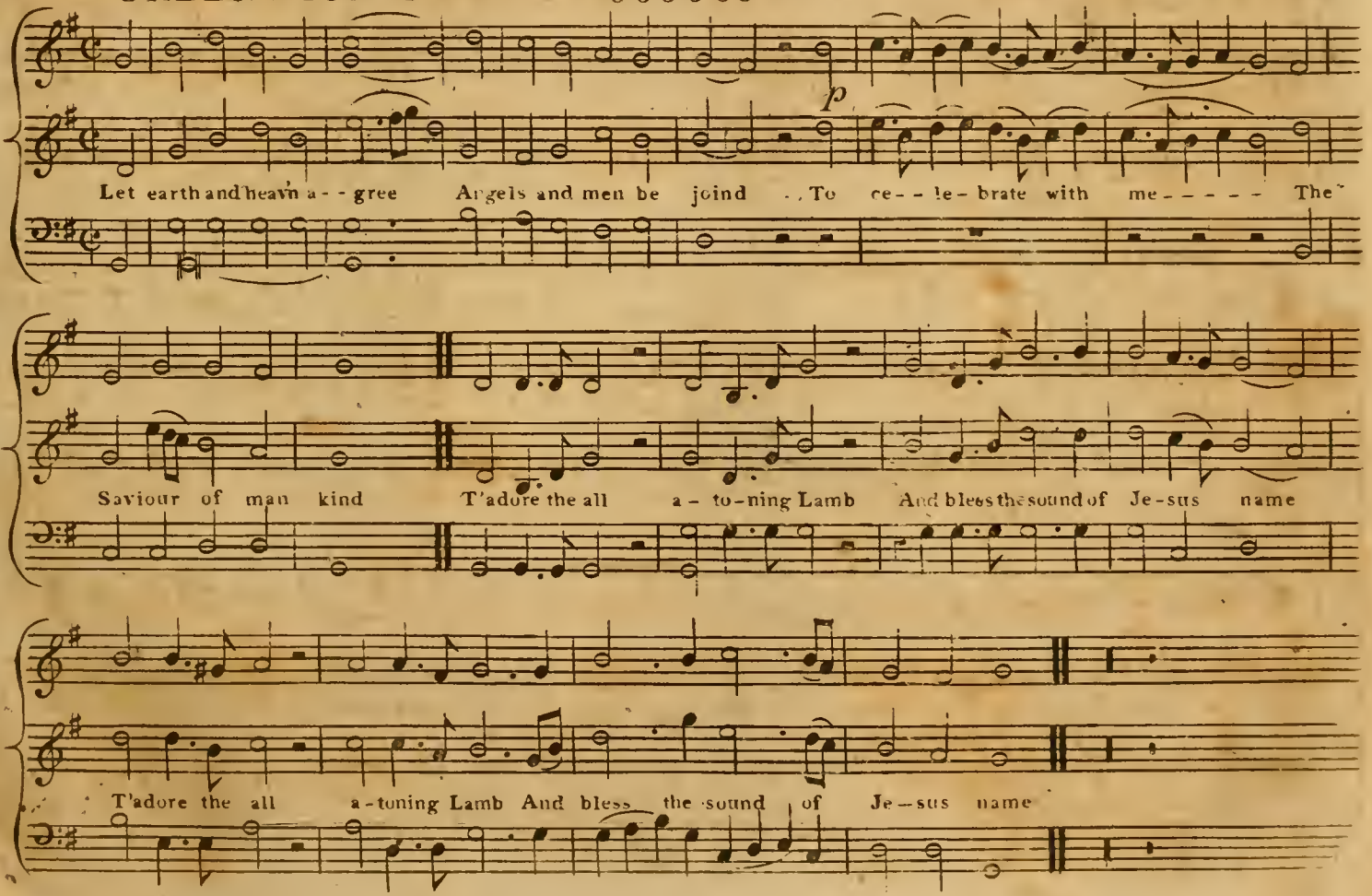
LENOX P.M. 666688 From Erbin's



PORTSMOUTH NEW 66668.8.



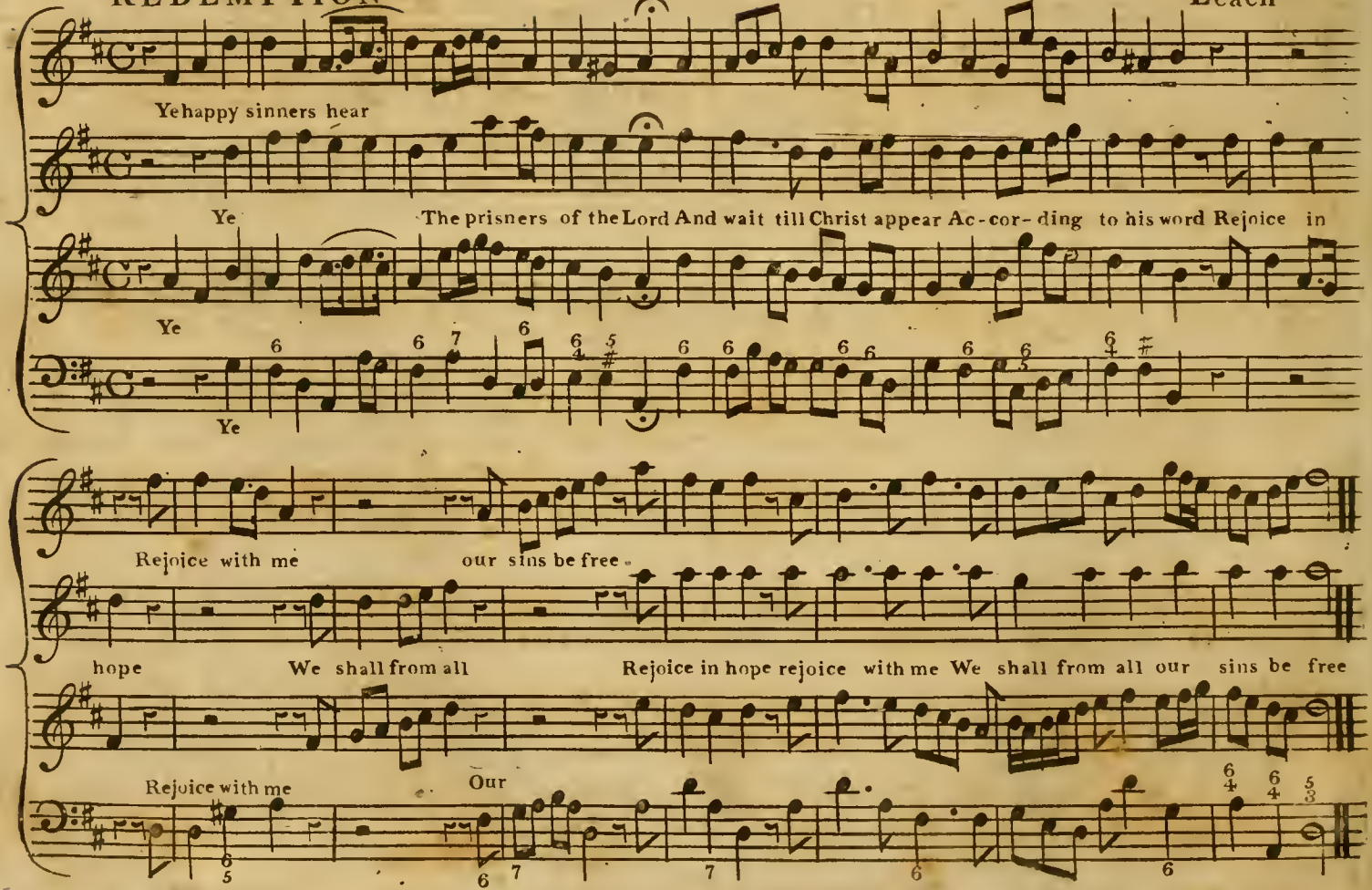
GREENWICH NEW 6 6 6 6 8 8



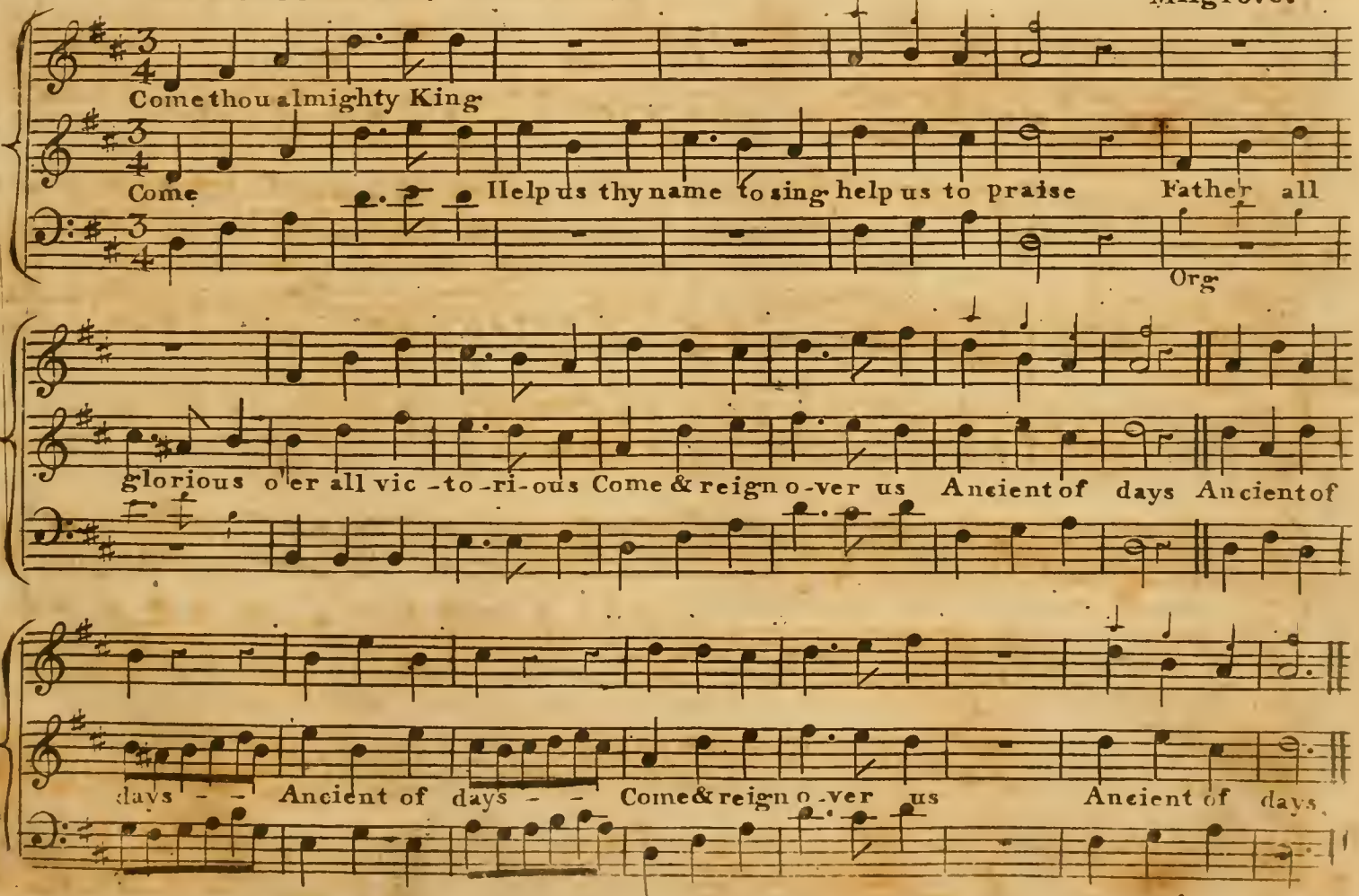
REDEMPTION

6 6 6 6 8 8

Leach

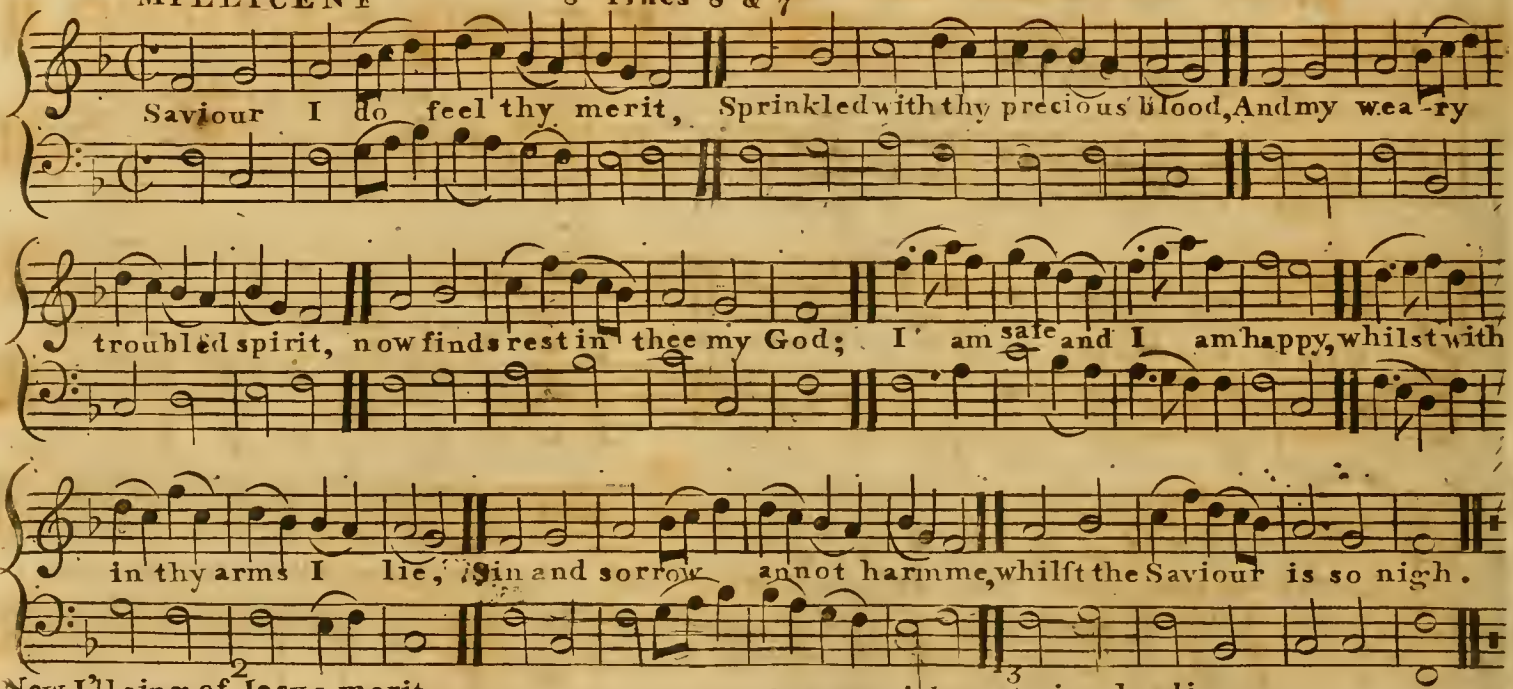


BERMONDSEY. 6646664 Milgrove.



MILLICENT

8 lines 8^s & 7^s



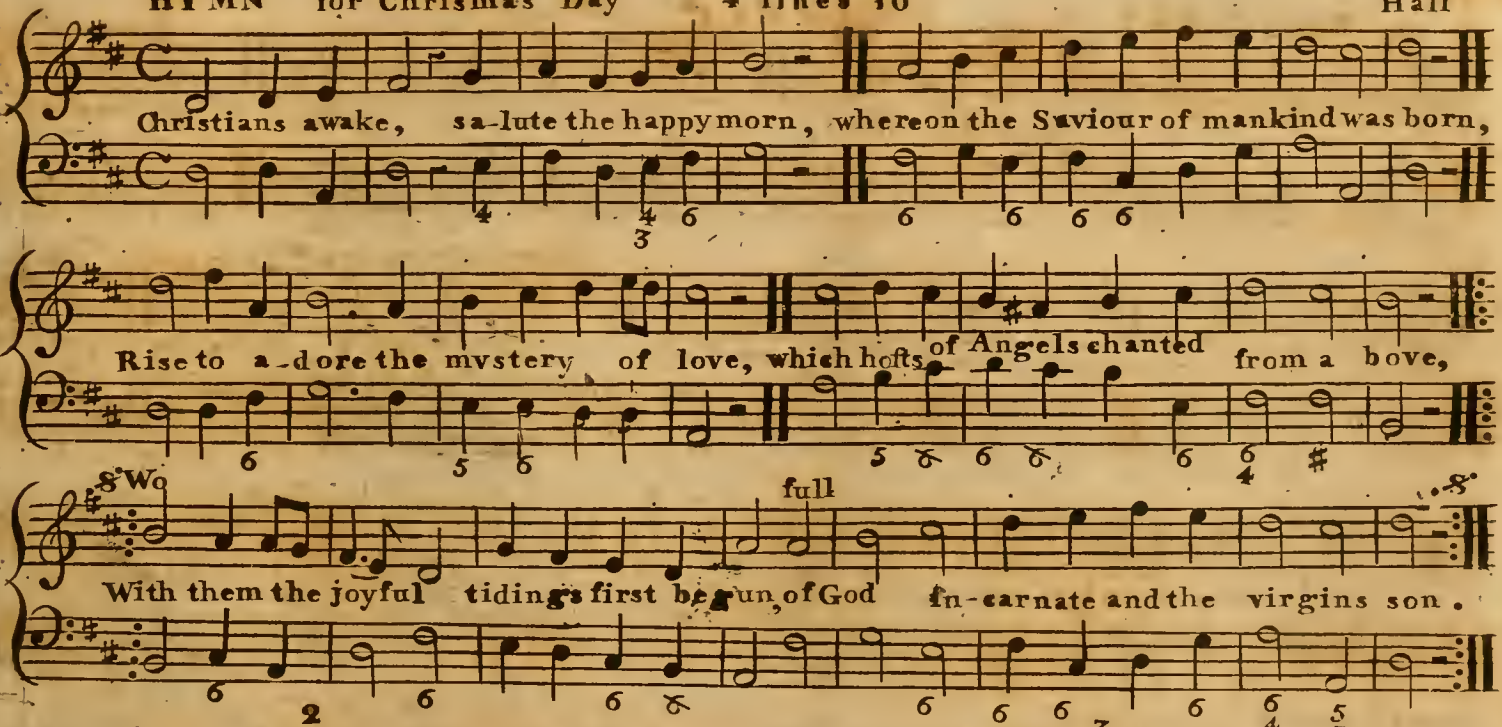
2

Now I'll sing of Jesus merit,
Tell the world of his dear name,
That if any want his spirit,
He is still the very same;
He that asketh still receiveth
He that seeks is sure to find;
Come, for whosoe'er believeth,
He will never east behind.

3

Now our Advocate is pleading
With his Father, and our God;
Now for us He's interceding,
As the purchase of his blood:
Now methinks I hear Him praying,
Father, save them, I have dy'd,
And the Father, answers, saying;
They are freely justify'd.

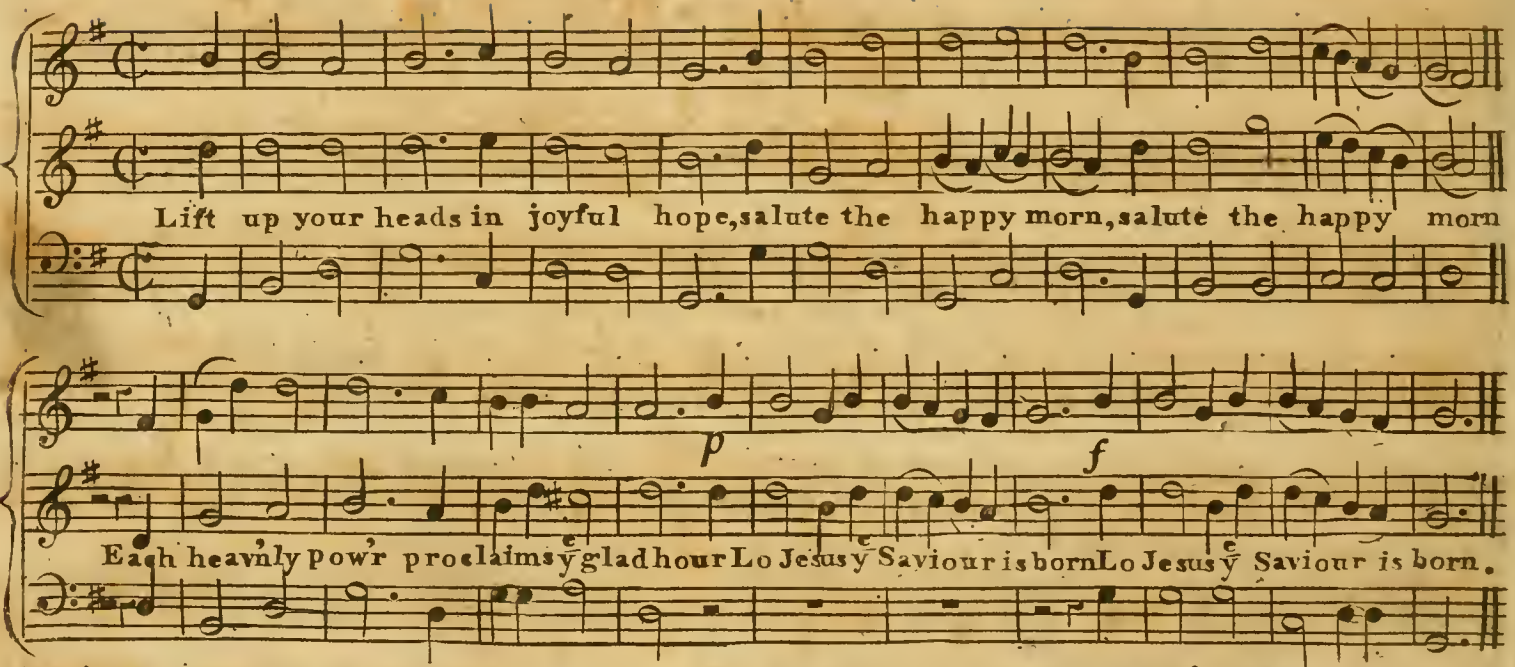
HYMN for Chrismas Day 4 lines 10s Hall



In David's City, Shepherds ye shall find,
The long foretold Redeemer of mankind,
Wrapt up in swadling cloaths the babe divine,
Lies in a manger this shall be your sign."
He spoke, and straightway the celestial choir,
In hymns of joy, unknown before, conspire.

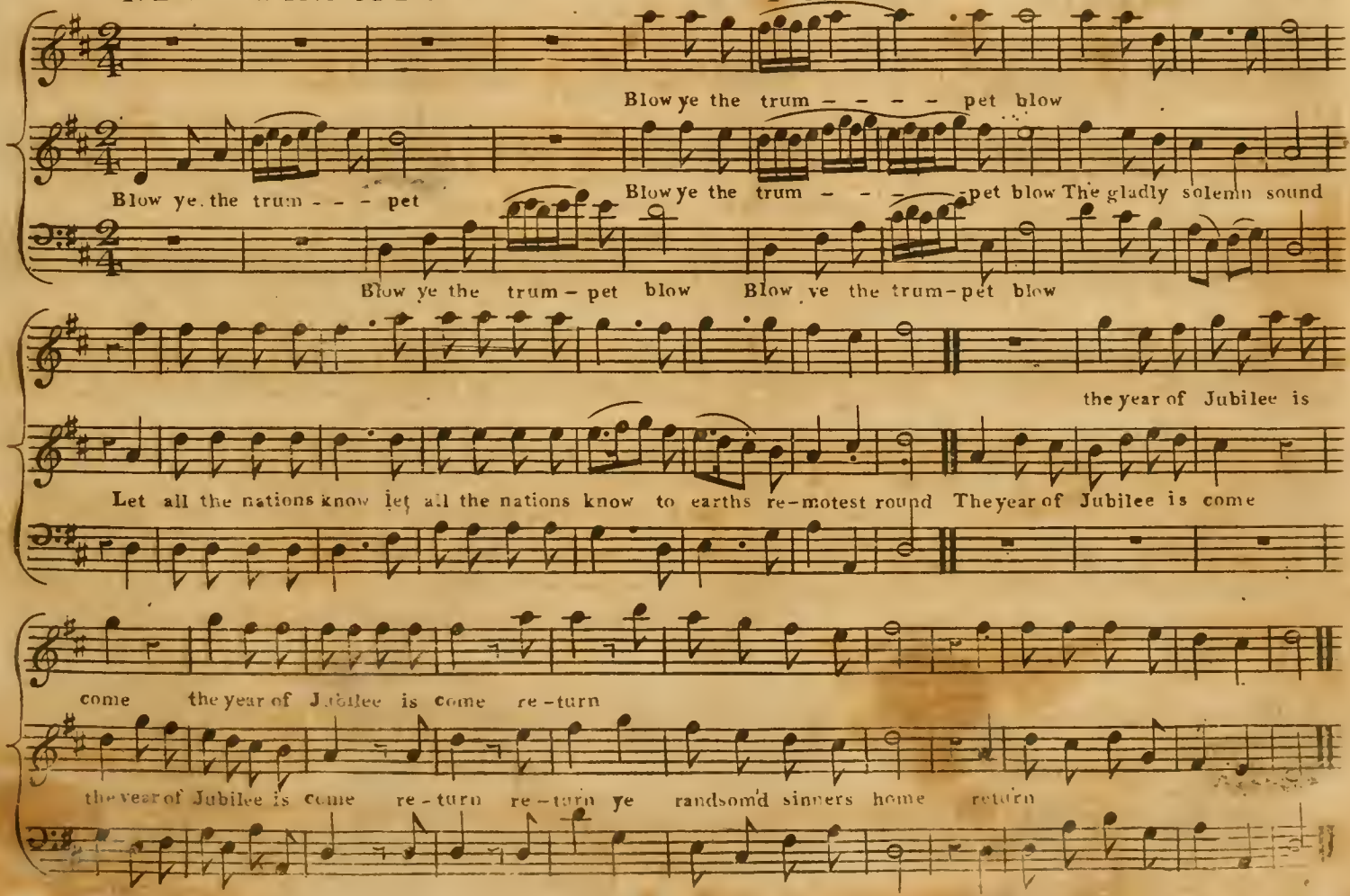
The praises of redeeming love they sung,
And heaven's whole orb with hallelujahs rung;
God's highest glory was their anthem still,
Peace upon earth, and mutual good will;
To Bethlem straight the enlightend shepherds ran
To see the wonder God had wrought for man.

BRISTOL 8 6 4 5 8



Let joy around like rivers flow,
Flow on and still increase,
Spread o'er the glad earth,
At Jesus's birth,
For heaven and earth are at peace.

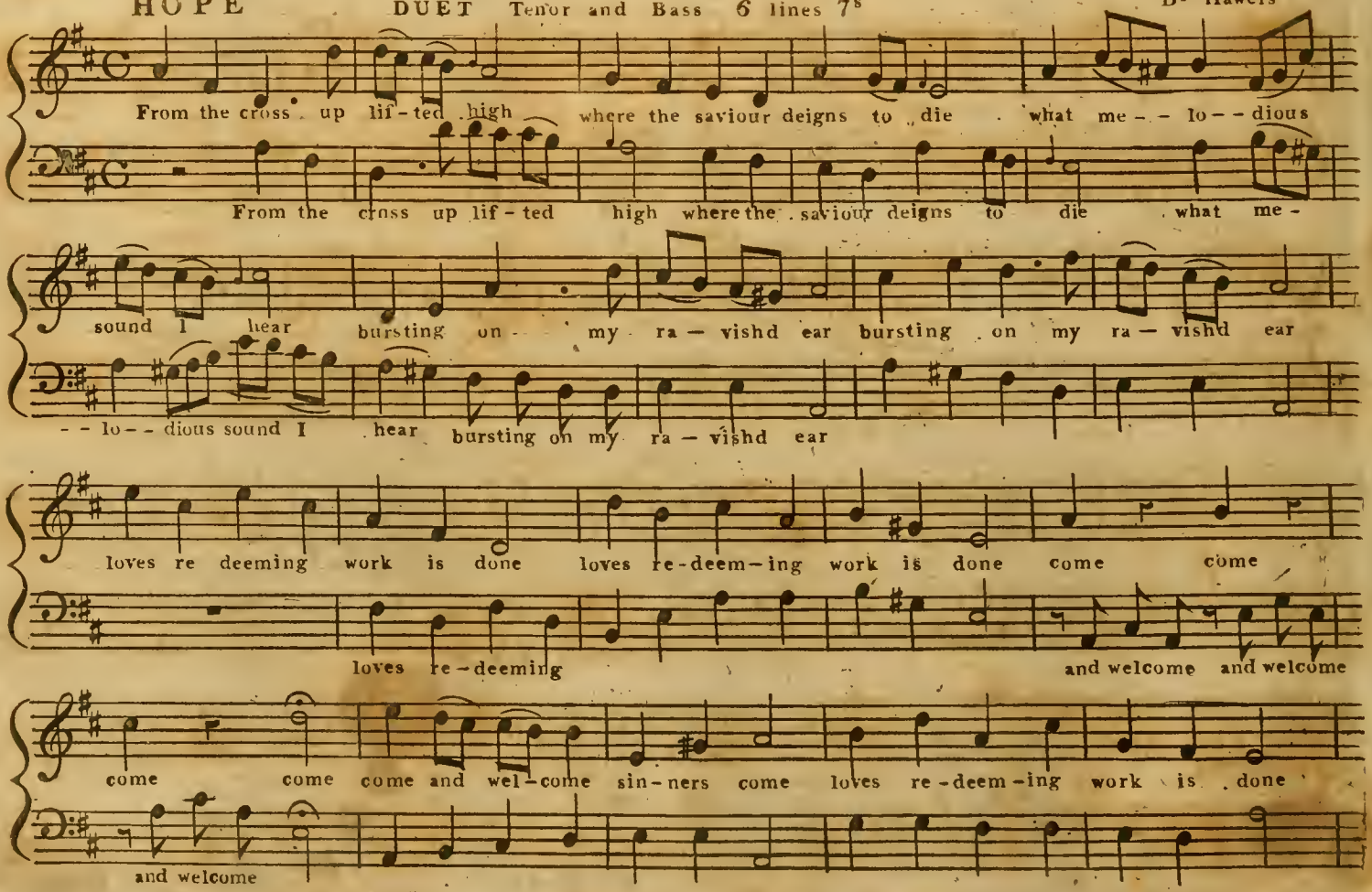
Then let us join the heav'ns above
Where hymning seraphs sing,
Join all the glad pow'rs
For their Lord is ours,
Our Prophet, our Priest, and our King.

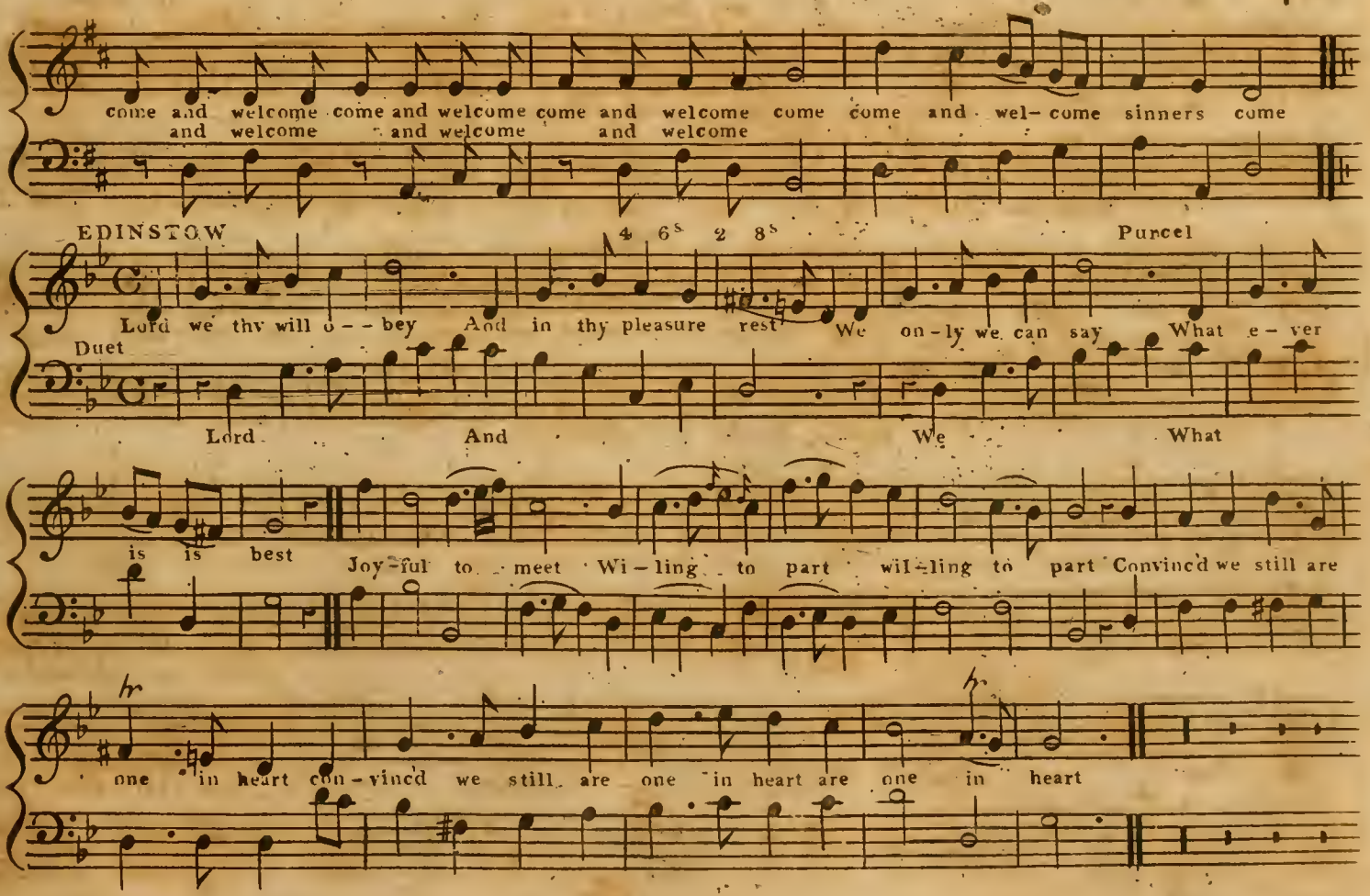

Blow ye the trum - - - - pet blow
Blow ye the trum - - - pet
Blow ye the trum - - - - pet blow The gladly solemn sound
Blow ye the trum-pet blow Blow ye the trum-pet blow
the year of Jubilee is
Let all the nations know let all the nations know to earths re-motest round The year of Jubilee is come
come the year of Jubilee is come re-turn
the year of Jubilee is come re-turn re-turn ye randsom'd sinners home return

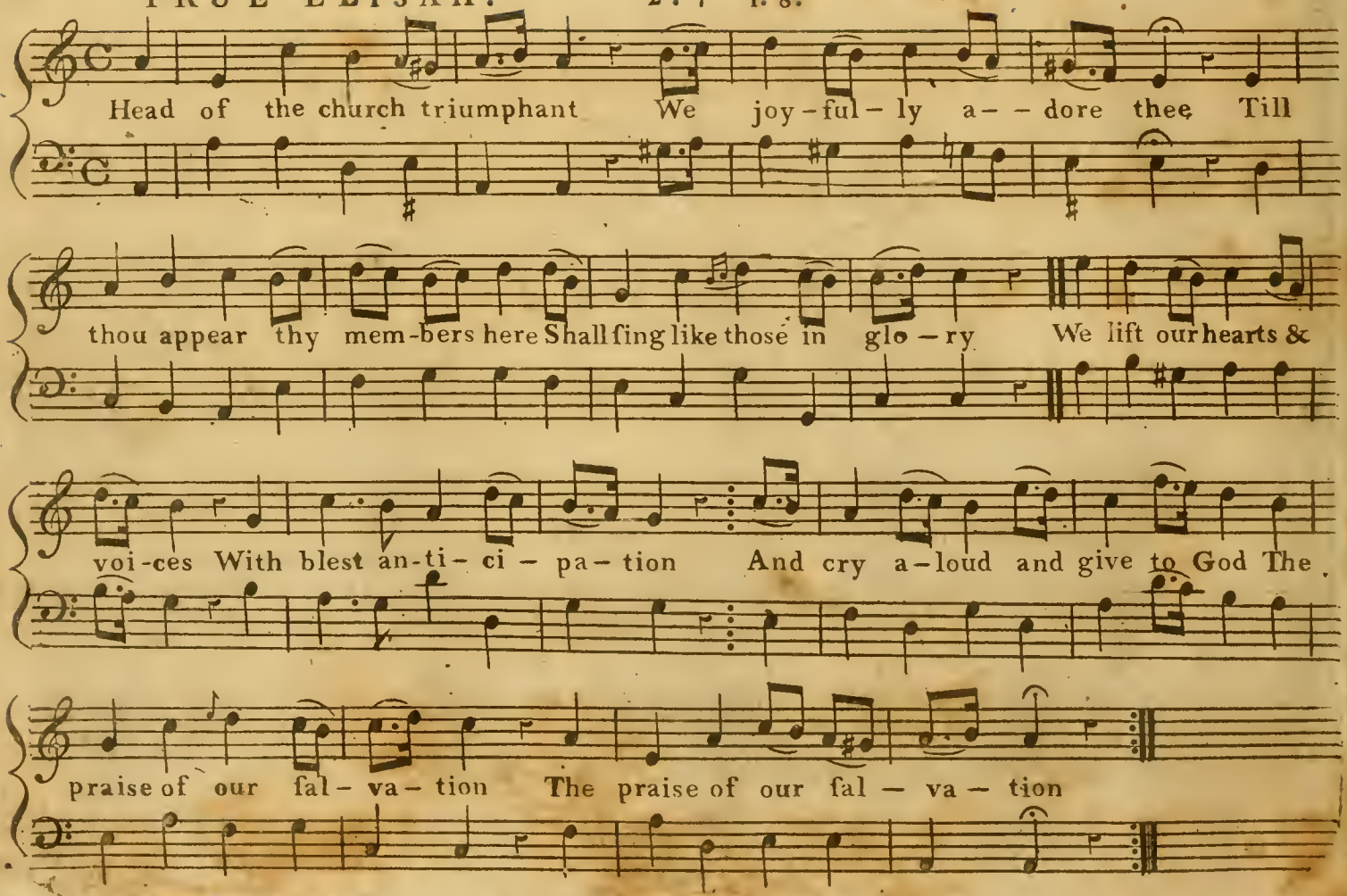
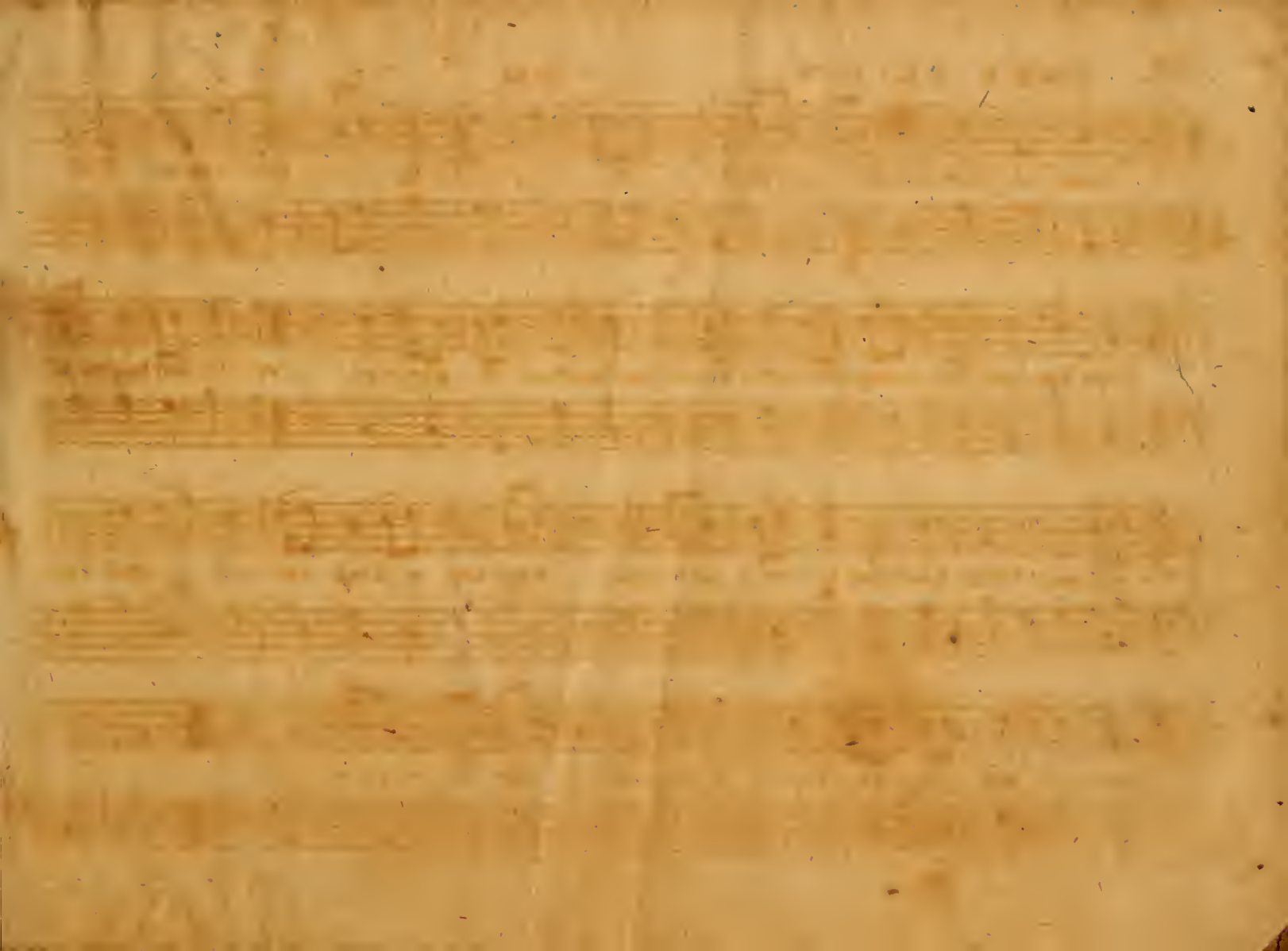
HOPE

DUET Tenor and Bass 6 lines 7s

Dr Haweis




come and welcome come and welcome come and welcome come come and wel- come sinners come
and welcome and welcome and welcome
EDINSTOW
4 6 5 2 8 5
Purcel
Lord we thy will o - - bey And in thy pleasure rest We on - ly we can say What e - ver
Duet
Lord And We What
is is best Joy - ful to meet Wi - ling to part wil - ling to part Convinc'd we still are
one in heart con - vinc'd we still are one in heart are one in heart


Head of the church triumphant We joy-ful-ly a--dore thee Till
thou appear thy mem-bers here Shall sing like those in glo-ry We lift our hearts &
voi-ces With blest an-ti-ci-pa-tion And cry a-loud and give to God The
praise of our fal-va-tion The praise of our fal-va-tion