

# DOWNING PLACE S.M.

*"In this year of jubilee you shall return" - Leviticus 25:13*

James Relly

William Cleary, 29/4/2020

1. Blest are the eyes that see; The ears are blest that hear The trum - pet of the Ju - bi - lee, The great sab - ba - tic year.

2. We plough, nor sow no more, Nor toil for li - ving bread; For we've a never failing store, A table plent'ous spread.

3. The servant now is free; The hateful, heavy yoke (That all might taste true li - ber - ty) From ev' - ry neck is broke.

# SEARCHING FLAME. C.M.D.

*"I believe that I shall see the goodness of the LORD in the land of the living." - Psalm 27:13*

James Relly

William Cleary, 17/6/2020

1. Show me the reason, O my God, Why I aff - lic - ted am; Why must yet rebel nature live To  
Since thou has wash'd me in thy blood, And cover'd all my shame.

2. Whilst passing through bap - tis - mal fire My spirit frets and pines. O Lamb! 'tis thou dost ex - er - cise Me  
And, languishing with fierce de - sire, Would know thy deep de - signs.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains two verses of lyrics. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The music features various note values, rests, and dynamic markings.

12

fill my heart with pain? Why yet my Jesus must I grieve? Shall nature ne'er be slain?  
with this search - ing flame, And, through thy suff'rings, wilt bap - tize Me into all thy name.

The second system of the musical score continues the composition. It also consists of four staves (vocal, piano, piano, and bass). The lyrics continue across the staves. The musical notation includes various note values, rests, and dynamic markings, maintaining the 3/4 time signature and key signature.

# THE APPLE TREE. C.M.D.

*"As an apple tree among the trees of the wood,  
so is my beloved among young men." - Song of Solomon 2:3*

James Relly

William Cleary, 25/6/2020

1. When all the virtues of the wood I'm partially we trace. Beauteous and rare, it stands admir'd, Amongst a thousand trees; Its fragrance, fruit, and shade desir'd, To quicken, feed and please.  
The apple-tree, as rare and good, first claims the highest place.

2. Just so, excelling heav'n and earth, is my beloved seen A - bove them all he stands alone, Pre-eminent and rare; The Father's first begotten Son, None may with him compare.  
Amongst the sons of royal birth, the sons of God or men;

3. Thy fruits, thy wisdom, love, and pow'r, Are perfect evermore; Live thou, of all the sons admir'd, As th'only just and good; As stand the apple-tree desir'd, In the unfruitful wood.  
Whilst all beside are green and sour, Or rotten at the core.

# FOOTBRIDGE. 5,5,11.

James Relly

*"For as all die in Adam, so all will be made alive in Christ." - 1 Corinthians 15:22*

William Cleary, 16/6/20

1. What beauties divine, In Jesus do shine! And yet all I see, I, with bold - ness call mine.

2. From bondage and chains, From sin and hell-pains, Re - demption of all in one man he obtains.

The musical score is written for four staves in 3/4 time. The first two staves are for the vocal melody, and the last two are for the bass line. The lyrics are written below the staves, with the first verse on the first two staves and the second verse on the last two staves. The music features a mix of eighth, quarter, and half notes, with some measures containing rests. The key signature is one flat (B-flat), and the time signature is 3/4. The score ends with a double bar line on the fourth staff.

# SONSHIP. S.M.

*"It is beyond dispute that the inferior is blessed by the superior." - Hebrews 7:7*

James Relly

William Cleary, 26/6/2020

1. From precept and demand, Free from all sin and fear, Our sonship shall in Jesus stand Without our toil or care.

2. O the amaz - ing grace We have in Jesus seen! The glory of the Father's face Without a veil between.

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three staves. The first two staves are for vocal parts, and the third is a bass line. The lyrics are provided below the notes. The first staff begins with a treble clef and a key signature of one flat. The second staff also begins with a treble clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The lyrics are: 1. From precept and demand, Free from all sin and fear, Our sonship shall in Jesus stand Without our toil or care. 2. O the amaz - ing grace We have in Jesus seen! The glory of the Father's face Without a veil between.

# GREENBANK. 7,8.

*"Make haste, my beloved, and be like a gazelle  
or a young stag upon the mountains of spices!" - Song of Solomon 8:14*

James Relly

William Cleary, 15/6/2020

## Chorus

1. My beloved haste away, Sick of love for thee I languish; Fails my soul at thy delay Feels a dying lover's anguish. Quickly, quickly, Jesus come, O make my breast thy native home.

2. Ev'ry moment seems an age, 'Till thy presence shall relieve me, And thine absense no more grieve me. 'Till thy smiles my woes assuage, Quickly, quickly, Jesus come, O make my breast thy native home.

3. Honor, wealth, and ease I scorn, Trifles by the world approved; To superior Joys I'm born, Cent'ring in my Well beloved. Quickly, quickly, Jesus come, O make my breast thy native home.

4. O'er the spicy mountains fly Hart and roe, yea winds out-stripping; Whilst thou tarry'st, love, I die, Sighing, longing, loving, weeping.

# COLDHAM'S BROOK. 11s (six lines).

James Relly

*"Ascribe to the LORD the glory due his name;  
bring him an offering, and come before him. Worship the LORD in holy splendour." - 1 Chronicles 16:29*

William Cleary, 27/6/2020

1. What glories surrounding my saviour I see! What beauties triumphant, my Jesus in thee! What glory or power may

2. Thine offspring for number as sands on the shore, Or morning dew drops on the earth scatter'd o'er, Were then as thy mystery,

The musical score for the first two lines of the hymn is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. The melody is simple and hymn-like, with lyrics written below the notes.

10

with thee compare, Or thy generation with tongue can declare? The Heavens are silent and cannot decide, The myster - y only belongs to the bride.

fulness, and truth, All gather'd in thee as the dew of thy youth: In thee as thy splendor of youth did we shine; In beauties of holiness, godlike, divine.

The musical score for the last two lines of the hymn continues the melody from the previous section, ending with a double bar line. The lyrics are written below the notes.

# OPEN DOOR. 8,8,6D.

James Relly

*"you are... built together spiritually into a dwelling-place for God." - Ephesians 2:22*

William Cleary, 27/6/2020



1. The builder whom true wisdom sways, First the foundation deeply lays, Prepar'd against each shock. Our builder, sure of his own plan Founded as deep - ly in the Man, on God th'eternal rock.



2. Christ in this building is the door; And always open to the poor, Who would approach their God: Nor tho' they're naked need they fear; For Christ is yea; boldly draw near, And plead redeeming blood.



3. As windows rang'd admit the light, To chase the horrors of the night, Enlighting ev'ry part: So in our Saviour's lovely face, The Godhead shines in love and grace, To cheer the human heart.



4. The stone the builders did refuse, Which human wisdom ne'er will choose, Is here the headstone seen: Brought forth with Joy to make all fast; Christ is the first stone and the last; The church is safe between.



# KINGSWAY. S.M.

James Relly

*"See what love the Father has given us, that we should be called children of God;  
and that is what we are." - 1 John 3:1*

William Cleary, 5/6/2020

1. Now are we Sons of God! Nor doth it yet appear,  
2. This we already know, When Christ, our righteousness,1. What heights of bliss thru Jesus' blood For us prepared are.  
2. Shall show himself to men below, We shall be as he is.  
For us prepared are. are.  
We shall be as he is. is.  
1. 2.

1. Now are we Sons of God! Nor doth it yet appear,  
2. This we already know, When Christ, our righteousness,  
1. What heights of bliss thru Jesus' blood For us prepared are. What heights of bliss thru Jesus' blood For us prepared are. are.  
2. Shall show himself to men below, We shall be as he is. Shall show himself to men below, We shall be as he is. is.  
1. 2.

1. Now are we Sons of God! Nor doth it yet appear,  
2. This we already know, When Christ, our righteousness,  
1. What heights of bliss thru Jesus' blood For us prepared are. What heights of bliss thru Jesus' blood For us prepared are. are.  
2. Shall show himself to men be - low, We shall be as he is. Shall show himself to men below, We shall be as he is. is.  
1. 2.

1. What heights of bliss thru Jesus' blood For us prepar - ed are.  
2. Shall show himself to men below, We shall be as he is.  
What heights of bliss thru Jesus' blood For us prepared are. are.  
Shall show himself to men below, We shall be as he is. is.

# BOTLEY. 6s.

"He is the image of the invisible God, the firstborn of all creation." - Colossians 1:15

James Relly

William Cleary, 23/6/2020

1. E - ternal ex - cellence! Thy worms would fain declare, In thy divinest sense How thou art heavn'ly fair. O From

2. Man in his first es - tate, Most wonder - fully form'd, With beauty's pow'rs replete, With holiness adorn'd, O Prince, Messiah, From ev'ry spot and

O Prince, Messiah, thou art seen, The From ev'ry spot and blemish free, Was

Prince, Messi - ah, thou art seen, The fair - est of the sons of men. The fair - est of the sons of men. ev - 'ry spot and blemish free, Was but a figure, Lord, of thee. Was but a fi - gure, Lord, of thee.

O Prince, Messiah, thou art seen, The fairest of the sons of men, The fairest of the sons of men. From ev'ry spot and blemish free, Was but a figure, Lord, of thee. Was but a figure Lord of thee.

thou art seen The fair - est of the sons of men. O Prince, Messiah, thou art seen The fairest of the sons of men. blemish free, Was but a fig - ure, Lord, of thee. From ev'ry spot and blemish free, Was but a figure, Lord, of thee.

fair - est of the sons of men. O Prince, Messiah, thou art seen, The fairest of the sons of men. but a figure, Lord, of thee. From ev'ry spot and blemish free, Was but a figure, Lord, of thee.

# JESUS GREEN. S.M.

James Relly

*"Now concerning love of the brothers and sisters, you do not need to have anyone write to you,  
for you yourselves have been taught by God to love one another." - 1 Thessalonians 4:9*

William Cleary, 29/6/2020

We now with gladness tell, What proof our God has giv'n That we with him shall ever dwell A - bove the high - est heav'n.

We now with gladness tell, What proof our God has giv'n That we with him shall ever dwell A - bove the high - est heav'n.

We now with gladness tell, What proof our God has giv'n That we with him shall ever dwell A - bove the high - est heav'n.

9

That we with him shall ev - er dwell That we with him shall ev - er dwell A - bove the high - est heav'n. heav'n.

That we with him shall ev - er dwell That we with him shall ev - er dwell A - bove the high - est heav'n. heav'n.

That we with him shall ev - er dwell That we with him shall ev - er dwell A - bove the high - est heav'n. heav'n.

# HOLY EYE. S.M.D.

*"He who did not withhold his own Son, but gave him up for all of us, will he not with him also give us everything else?" - Romans 8:32*

James Relly

William Cleary, 26/6/2020

The first system of the musical score is written for four staves (Soprano, Alto, Tenor, and Bass) in 4/4 time with a key signature of one sharp (F#). The lyrics are: "The Father's ho - ly eye Be - hold his son in blood, With pleasures infin - ite - ly high pec - uliar to a God." The melody is primarily in the Soprano and Tenor parts, with the Bass part providing a harmonic foundation. The Alto part has a melodic line in the first half of the system.

The Father's ho - ly eye Be - hold his son in blood, With pleasures infin - ite - ly high pec - uliar to a God.

11

The second system of the musical score continues the melody from the first system. It is written for the same four staves. The lyrics are: "Nor did (when time began) That work pronounced so good, Appear so pleasing as this man, Adorn'd with wounds and blood. blood." The system includes first and second endings, indicated by "1." and "2." above the final notes of the Soprano, Alto, and Tenor parts. The Bass part continues the harmonic support throughout.

Nor did (when time began) That work pronounced so good, Appear so pleasing as this man, Adorn'd with wounds and blood. blood.

Nor did (when time began) That work pronounced so good, Appear so pleasing as this man Adorn'd with wounds and blood. blood.

Nor did (when time began) That work pronounced so good, Appear so pleasing as this man, Adorn'd with wounds and blood. blood.

# WIDOWHOOD. L.M.D.

*"But Zion said, 'The LORD has forsaken me, my Lord has forgotten me.' " - Isaiah 49:14*

James Relly

William Cleary, 28/6/2020

1. Let heav'n and earth uni - ted sing The praises of the God of love, Our husband, saviour, God and king, Whose name and nature such we prove.

2. For grief, an absent God's her plea, In deepest sorrow thus she cries, The Lord he hath for - saken me, Dissolv'd are all the solemn ties.

The musical score for the first two verses is written in 2/4 time. It features four staves: two for the vocal melody and two for the bass line. The melody is composed of eighth and sixteenth notes, with some rests. The bass line provides a steady accompaniment with eighth and sixteenth notes. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

18

But Zion church and bride of God, Withdrawing from the joyful throng, Bemoans her state of widowhood And vents complaints instead of song.

I of my God for - gotten am, Tho' once be - lov'd and named his bride; My glory's turn - ed into shame, Where from my mis'ries may I hide?

The musical score for the third verse continues on four staves. The first two staves are for the vocal melody, and the last two are for the bass line. The melody begins with a double bar line and a repeat sign, followed by a series of notes. The bass line also begins with a double bar line and a repeat sign, followed by a series of notes. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

# JOHN BEHELD. 6s.

*"And the one who was seated on the throne said, See, I am making all things new." - Revelation 21:5*

James Relly

William Cleary, 24/6/2020

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) in 3/2 time, with a key signature of one flat (Bb). The melody is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes several repeat signs with first and second endings. The lyrics are written below the staves, with some words hyphenated across lines. The piece concludes with a double bar line and repeat dots.

1. When favour'd John be - held      The visions of the Lord.      Re - vealing what his purpose was And what his love should bring to pass. pass.  
With admir - ation fill'd      He heard the Father's word.

2. New heav'ns and earth we spy      With hearts of God inspir'd.      That Jesus is this grace is true, Where old things cease, and all is new. new.  
Which ancient prophe - cy      Foretold and saints desir'd.

# BAYVIEW.

James Relly

*"Then the LORD said to Moses, Why do you cry out to me? Tell the Israelites to go forward." - Exodus 14:15*

William Cleary, 8/3/2020

1. Canaan promis'd is before; Come, let us for - ward go, Not the ocean nor its roar, Nor the E - gyp - tian foe,  
2. Seas divide before our face, And stand upon an heap; Mighty waters, by his grace, Shrink from the fear - ful deep:

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, folk-like style with many whole and half notes. The lyrics are written below the staves, with the first two lines of lyrics corresponding to the first two staves and the next two lines corresponding to the last two staves. The system ends with a double bar line and a 6/4 time signature.

16

May obstruct when God commands His pow'r on our behalf he shows: Move we forward to the land Where milk and honey flows.  
May obstruct when God commands His pow'r on our behalf he shows: Move we forward to the land Where milk and honey flows.  
On we march at his command, Nor dread the pow - er of our foes: Move we forward to the land Where milk and honey flows.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, folk-like style with many whole and half notes. The lyrics are written below the staves, with the first two lines of lyrics corresponding to the first two staves and the next two lines corresponding to the last two staves. The system ends with a double bar line and a 6/4 time signature.

# LAY OUR SORROWS BY. 7,6,7,6,7,7,6.

*"He who descended is the same one who ascended far above all the heavens,  
so that he might fill all things." - Ephesians 4:10*

James Relly

William Cleary, 28/6/2020

Christ our God's gone up on high And we his body are; All our sorrows shall lay by And each distracting care.

Christ our God's gone up on high And we his body are; All our sorrows shall lay by And each distracting care.

Christ our God's gone up on high And we his body are; All our sorrows shall lay by And each distracting care. Tho' we

Tho' we Satan's darts may

18

Tho' we Satan's darts may feel Yet he can never strike us dead: He may bruise us on the heel But cannot reach our head.

Tho' we Satan's darts may feel Yet he can never strike us dead: He may bruise us on the heel But can - not reach our head.

Satan's darts may feel Yet he can never strike us dead: He may bruise us on the heel But can - not reach our head.

feel Yet he can never strike us dead: He may bruise us on the heel But cannot reach our head But can - not reach our head.



# SUSTENANCE. P.M.

*"God... saved us and called us with a holy calling,*

*not according to our works but according to his own purpose and grace." - 2 Timothy 1:9*

James Relly

William Cleary, 30/6/2020

How deep was that which Christ sustain'd When in his soul and body pain'd, He sat and wept and roared; From ma - ny wounds a se - cond flood Springs forth which drowns the world in blood.

How deep was that which Christ sustain'd When in his soul and body pain'd, He sat and wept and roared; From ma - ny wounds a se - cond flood Springs forth which drowns the world in blood.

How deep was that which Christ sustain'd When in his soul and body pain'd, He sat and wept and roared; From ma - ny wounds a se - cond flood Springs forth which drowns the world in blood.

This musical system consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the Bass line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are repeated on each staff.

22

By which we are assured, His pain's Our gain; For he died Greatly tried, As our folly Our offence there ceases wholly. 1. 2. wholly.

By which we are assured, His pain's Our gain; For he died Greatly tried, As our folly Our offence there ceases wholly. 1. 2. wholly.

By which we are assured, His pain's Our gain; For he died Greatly tried, As our folly Our offence there ceases wholly. 1. 2. wholly.

This musical system consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the Bass line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are repeated on each staff, with first and second endings indicated by '1.' and '2.' above the final notes.

# TO FEEL NO SIN. 10s.

Unknown

This appears in James and John Relly's hymn book with the following note:  
"The Testimony of a Christian; found after his Departure; written, during his Illness, with a Pencil, on the Wall"

William Cleary, 7/6/2020

True conscious honor is to feel no sin; He's arm'd without who's innocent within. If any ask me, How I prove this bliss? Christ is my pur - ity, my wedding dress. dress.

True conscious honor is to feel no sin; He's arm'd without who's innocent within. If any ask me, How I prove this bliss? Christ is my pur - ity, my wedding dress. dress.

True conscious honor is to feel no sin; He's arm'd without who's innocent within. If any ask me, How I prove this bliss? Christ is my pur - ity, my wedding dress. dress.

True conscious honor is to feel no sin; He's arm'd without who's innocent within. If any ask me, How I prove this bliss? Christ is my pur - ity, my wedding dress. dress.

# PROVIDENCE. 4,6,4,6,8.

Subtitle from Relly's hymn book:

*"On observing the motion of a watch."*

1st verse: James Relly, 1776. Other verses  
appear in the *The Christian Lyre*, 1830.

*The Christian Lyre* volume 1 p.94, 1830.  
Appeared in shape-notes in the 1832 revision.

Alto

1. Time flies man dies, Eterni - ty's at hand, What's best, my rest, Is in Im - manuel's hand; My rest is in Im - manuel's hand.

Tenor/  
Treble

2. Christ died; he rose; Salvation now appears; Thus blest, we rest, From all our slavish fears; We rest from all our slavish fears.  
3. Let heav'n and earth Shout praising without end. The love, above. What angels comprehend; Above what angels comprehend.

Bass

4. Our hearts, and tongues, Shall join th'immortal song. On earth, in heav'n, The anthem we'll prolong; In heavn' the anthem we'll prolong.

# STRETTON. L.M.

*"I am blameless; I do not know myself; I loathe my life." - Job 9:21*

James Relly

William Cleary, 19/6/2020

1. Could I of all per-fec-tion boast, As pure as that which Adam lost. I'd sa-cri-fice it to thy blood, My Christ, my all, my only good.

2. Were I as A-bram strong in faith And boldly steadfast unto death. I'd bid my faithful-ness adieu, And Jesus on-ly faithful view.

3. If I more meek than Mo-ses were, Quite free from an-ger, strife, or fear. Yet this I glad-ly would despise And Je-sus' meekness on-ly prize.

4. Were I as Job submis-sive, still Patient, resign'd in ev'ry ill; Yet all should fade before his cross, Compar'd with him, it is but dross.

5. If I was wise as Solomon,  
Like him with zeal and ardour shone;  
Like him I'd vain and foolish see  
My wisdom, zeal, yea all but thee.

6. Had I an angel's purity;  
Yea even this I would deny;  
Nor good confess in name or thing,  
But Christ my Lord, my life, my king.

# COURTNEY WAY. 8,5,8,5,7,7,7,6.

James Relly

*"To you then who believe, he is precious." - 1 Peter 2:7*

William Cleary, 29/6/2020

1. O my Je - sus! O my Jesus! Bridegroom of my heart, Who espous - ed, who espous - ed, To my nature art;

2. In my weakness, in my weakness, There I always see Constant witness, constant witness, That thy love is free:

The first system of the musical score is written for four staves. The top staff is a vocal line in treble clef, the second and third staves are piano accompaniment in treble clef, and the bottom staff is a bass line in bass clef. The key signature is two sharps (F# and C#) and the time signature is 4/4. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second and third staves.

9

Thou, my love, hast bore my blame, Thy dear wounds and lovely name, Deep imprest up - on my breast, Shall always be my flame.

Empty I, of goodness void, Whilst on thee, my lamb, I'm staid, Thou art love, and this I prove, And shall not be a - fraid.

The second system of the musical score continues the composition. It also consists of four staves with the same instrumental and vocal parts. The lyrics continue from the first system, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second and third staves. The page number '9' is located to the left of the first staff.