

KELLEY. C.M.

John Berridge, 1775.

Fynn Titford-Mock, 2013

Since Je - sus free-ly did ap - pear, To grace a mar-riage feast, O Lord, we ask thy

Since Je - sus free-ly did ap - pear, To grace a mar - riage feast, O Lord, we ask thy

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some phrases marked with slurs.

pres - ence here To make a wed-ding guest. Up - on the bri-dal

Up - on the bri-dal pair look down, Up - on the bri-dal

pres - ence here, To make a wed-ding guest. Up - on the bri-dal pair look

Up - on the bri-dal pair look down, Who

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are split across the staves. The piano part includes repeat signs (double bar lines with dots) and fermatas. The key signature and time signature remain the same.

KELLEY. Concluded.

pair look down, Who now have plight-ed hands; Their u-nion with thy
pair look down, Who now have plight-ed hands; Their u - nion with thy fa - vor crown, And
down, Who now have plight-ed hands; Their u-nion with thy fa - vor crown, Their u - nion with thy fa - vor crown
now have plight-ed hands; Their u - nion with thy fa - vor crown, Their u-nion with thy

fa - vor crown, And bless the nup-tial bands, Their u - nion with thy fa - vor crown, And bless the nup-tial bands.
bless the nup- tial bands,
And bless the nup-tial bands, Their u - nion with thy fa - vor crown, And bless the nup-tial bands.
fa - vor crown, And bless the nup-tial bands,