

## WESLEYAN HYMNS.

To the Editor of the Wesleyan Repository.

DEAR SIR,—I have this day unexpectedly, but with much pleasure, received the accompanying letter and music from Wm. Roadhouse, Esq., a well-known magistrate, and universally esteemed Wesleyan, of Albion, whose ancestors were of the genuine school of Methodism. His communication is opportune and valuable.

Toronto, May 27th, 1861.

Respectfully, yours,

J. SCOTT.

Albion, May 26th, 1861.

DEAR BROTHER SCOTT,—I have been reading a *Pilgrim's* communication on our Hymn Book and singing, also your answer. I have frequently regretted that so many of our best Hymns are so seldom sung in our public assemblies. Knowing you to be a little curious, I send you a copy of a tune from an old book of 349 pages of Hymns and Tunes that belonged to my grand-mother, (on my mother's side) who was a member of Mr. Wesley's Society. I do not know at what date the book was published, but my grand-mother's name is in it, dated 1789. It has some very good tunes in it, which were sung at that time. Compare the tune Leoni, page 221, in our Sacred Harmony, with the tune I send you. There are also three tunes in the New Lute of Zion, page 214, and 215, so there is no necessity for a *Pilgrim* altering that good old Hymn to a Short Metre tune, as it would never be so well as the good old tune, that was sung in Mr. Wesley's days, and also in my boyhood and youth; and like yourself, I have become white-headed in Canada, but still I am very fond of singing the old Hymn and tune. Not long ago my mother joined me in singing the whole of the Hymn, and she could repeat near the whole of it from memory.

Wishing you and Sister Scott every needful blessing,

I remain affectionately, Yours, in Christian bonds,

WM. ROADHOUSE.

P. S.—My dear mother has been very poorly the past winter, and is very feeble. She is waiting with patience until her change come; she is within two months of being 87 years.

### THE GOD OF ABRAHAM.

The image displays a musical score for the hymn "The God of Abraham." It consists of three systems of music, each with a treble and bass staff. The first system is in common time (C) and features a melody in the treble staff and a bass accompaniment in the bass staff. The second system includes a trill (tr) in the treble staff and a key signature change to one sharp (F#) in the bass staff. The third system concludes with a trill (tr) in the treble staff. The notation is clear and legible, typical of 19th-century hymnals.