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A Collection of
HYMN TUNES AND ANTHEMS

Composed and Adapted

FOR A FULL
Choir,

By the late M^R. JAMES LEACH,

Published for the Benefit

OF HIS WIDOW and CHILDREN.

N^o 1.

LONDON

Price

*Printed & Sold by T. Preston, at his Warehouses 97. Strand, & to be had of
The Widow, at Manchester.*

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Duet.

NATIVITY

1

Tenor
Bass

Lift up your heads in joyful hope fa-lute the hap-py hap-py morn fa-lute the hap-py morn each heavenly pow'r proclaim the glad hour Lo! Jesus the Sav'our is born - - - Lo! Jesus Jesus Je-fus the Sav'our the Sav'our is born

Chorus

Tenor
Alto
Soprano
Bass

Then let us join the Heav'ns a-bove where hym-ning Se-raphs sing where hym-ning Se-raphs sing join all the glad pow'rs for their lord is ours our Prophet our Priest and our King our Prophet our Priest and our King

DUETTO

CRUCIFIXTION

When I fur-vey the wond'rous crofs On which the Prince of glory the Prince of glo-ry of glo-ry

Affetuoso

dy'd My richeft gain - I count - but lofs - And pour - contempt - on all - my pride and pour con -

- tempt on all - my pride For-bid it Lord For-bid it Lord that I that I should boaft Save in the
I should boaft I should boaft

death of Chrift my God all the - vain things - that charm - me moft I fa - - - cri -
I fa - - - cri - fice I fa - - - cri -

- fice I fa - - cri - fice them to thy blood See See from his head his hands his feet See
- fice



See from his head his hands his feet forrow and love flow mingled down for-row and love for-row and love flow - - -

Flow mingled down

flow - - - flow - - - ming- led down for - - row and - - love flow - -

flow mingled down flow mingled down flow mingled down

ming - - - led down for-row and love flow mingled down did e'er fuch love or for-row

meet or thorns com- pose fo rich - - a Crown or thorns thorns compose fo rich a Crown Did e'er fuch love or

forrow meet or thorns com- pose fo rich - - a Crown - - fo rich - - a Crown

compose fo rich a Crown compose fo rich a Crown

Chorus

Na-ture mine the whole Realm of Nature mine the whole

Were the whole realm of Na-ture mine the whole Realm the whole Realm of Na-ture mine

Were the whole Realm of Na-ture mine the whole Realm of Nature mine the whole

Were the whole realm of Na-ture mine the whole

Andante

far too small where the whole Realm were the whole Realm of Na-ture mine

that were a present a present far too small of Nature mine of Nature mine of Na-ture mine

far too small where the whole Realm were the whole Realm of Na-ture mine

a present far too small of Nature mine of Nature mine of Na-ture mine

Handwritten musical score on aged paper, featuring two systems of staves. The music is written in treble and bass clefs with a key signature of one sharp (F#). The lyrics are handwritten and include:

that were a present far. Love fo a-mazing fo di-vine demands my Soul - - - my life my all

that were a present a present far too small

that were a present far

that were a present a present Love fo a-mazing fo di-vine demands my Soul demands my Soul my life my all

Love fo a-mazing Love fo amazing fo divine Love fo a-mazing fo di-vine Love fo a-mazing fo - - di-vine

The score includes various musical notations such as notes, rests, and fingerings (e.g., 6, 5, 3, 4, 7, 6, 6, 6, 4, #).

The image shows a handwritten musical score on aged, slightly stained paper. The score is organized into two systems, each consisting of four staves. The first system begins with the lyrics "mazing fo - di_vine" on the first staff, followed by "Demands my Soul my life my all demands my Soul my life my all de_mands my" across the subsequent staves. The second system starts with "Soul my life my all demands my Soul - my life my all" and concludes with a double bar line. The musical notation includes various note values, rests, and fingerings (e.g., 6, 4, 3, 6, 7). A tempo or performance instruction "Adg?" is written above the third staff of the second system. The paper shows signs of age, including foxing and some staining.

mazing fo - di_vine

Demands my Soul my life my all demands my Soul my life my all de_mands my

Adg?

Soul my life my all demands my Soul - my life my all

RESURRECTION

7

T
A
S
B

What hath the world to e qual this the fo--lid peace the Heavenly blifs the Joy im--mor--tal

Solo *And.te*
The Joy im--mor--tal love di--vine the love --

love divine the love of Je--fus e--ver mine

Chorus *f*
the love of Je--fus e--ver mine Grea--ter Joys Grea--ter Joys
Grea--ter Joys Grea--ter Joys
Grea--ter Joys Grea--ter Joys

Volti

Trio

From Ter-res-trial to Ce-les-trial when I up to Je-fus go

Grea-ter Joys I'm born to know

from Ter-res-trial to Ce-les-trial when I up to Je-fus go

from Ter-res-trial to Ce-les-trial when I up to Je-fus go

from Ter-res-trial to Ce-les-trial when I up to Je-fus go

to Ce-les-trial when I up to Je-fus go when I up to Je-fus go

Trio Volti

9

Trio Larghetto

Soprano (S): When I shall leave this house of clay Glo - - - rious Glo - - - rious Glo - - - rious

Tenor (T): - - - rious Angels shall con - vey Up - on their Gol - - - den Wings shall I be waf - - - ted far

Bass (B): - - - rious Angels shall con - vey Up - on their Gol - - - den Wings shall I be waf - - - ted far

Piano (P): - - - rious Angels shall con - vey Up - on their Golden Wings shall I be waf - - - ted far be waf - - - ted far above the Sky be waf - - - ted far above the Sky be waf - - - ted far above the Sky be waf - - - ted far above the Sky

5 Volti

Trio

wafted far a--bove the Sky be wafted far a--bove the Sky be wafted far be
wafted far wafted far a--bove the Sky be wafted far a--bove the Sky be wafted far be
6 6 6 6 6 #

Trio Andante

wafted far be wafted far a--bove the Sky There be--hold him free from
wafted far be wafted far a--bove the Sky
wafted far be wafted far a--bove the Sky
harm Beau--ty ver--nal Spring E--ter--nal in my love--ly Je--sus arms
3- 6 7 6 5 6 4 3 6 6 6 4 3

Chorus

11

T
A
S
B

There be-hold him free from harm Beauty Vernal Spring E-ter-nal in my love-ly Je-fus Arms

Duetto

S
T

There in sweet fi-lent Rap- - - tures wait 'Till the Saints num-ber
are - - - pleat 'till the last Trump of God shall found - - -

Volti Chorus

Chorus

Oboe 1^{mo}

Oboe 2^{do}

Viol. 1^{mo}

Viol. 2^{do}

Treble

Contra

Tenor

Bass

Organ

A_wake A_wake the dead A_wake the dead Awake Awake A_wake the

A_wake A_wake the dead A_wake the dead A_wake the

A_wake A_wake the dead A_wake the dead A_wake the

A_wake A_wake the dead A_wake the dead A_wake the

6 6 6 6 7

[illegible]

dead and shake the Ground A wake the dead and shake the Ground and shake and shake the Ground When the last

A wake the dead and shake the Ground and shake and shake the Ground When the last

the Ground A wake the dead and shake the Ground and shake and shake the Ground When the last

dead and shake the Ground and shake the Ground When the last

#7 6 6 6 #7

Trump of God shall found

When the last Trump of God - shall found shall found shall found shall

Trump of God shall found

When the last Trump of God shall found shall found shall found shall

Trump of God shall found

When the last Trump of God - shall found shall found shall found shall

Trump of God shall found

When the last Trump of God shall found shall found shall found shall

6 6 6

Largo Staccato

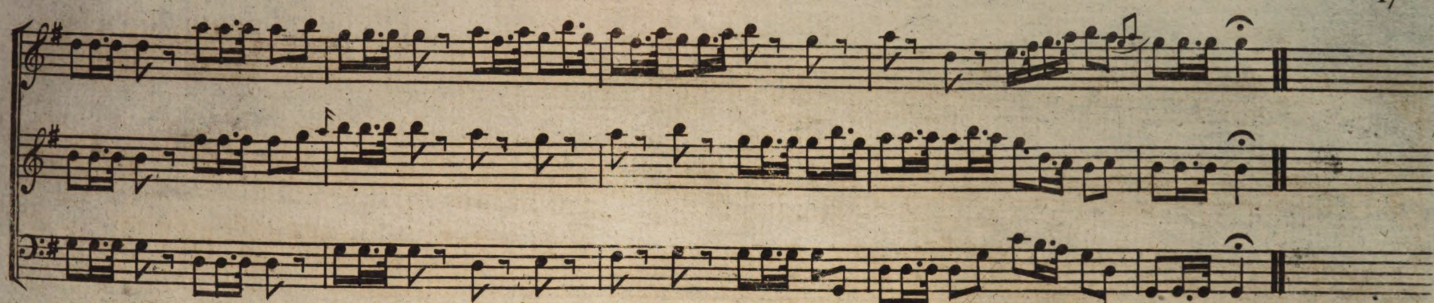
found shall found Awake the dead and shake - - of God shall found.

found shall found Awake the dead and shake - - When the last Trump shall found.

found shall found Awake the dead and shake - - When the last Trump shall found.

found shall found Awake the dead and shake - - of God shall found.

6



Duetto Grazioso *pia.*



Con Spirito

When the last Trump - - of God shall found of God shall found A_wake the dead A_wake the

When the last Trump of God shall found - - - - A_wake the dead A_wake the

When the last Trump - - of God shall found - - - - A_wake the dead A_wake the

When the last Trump of God shall found the last Trump of God shall found A_wake the dead A_wake the

6 6 6 6 6 6 6 6

Handwritten musical score on page 19, featuring ten staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, and the bottom of the page contains a series of numbers (6, 6, 5, 4, 3, 6, 6, 6, 6, 4, 3, 6, 6, 6, 4, 3) likely representing a figured bass or a specific musical sequence.

dead And shake the Ground A_wake the Dead and shake the Ground A_wake the dead and shake the Ground.

dead And shake the Ground A_wake the Dead and shake the Ground A_wake the dead and shake the Ground.

dead And shake the Ground A_wake the Dead and shake the Ground A_wake the dead and shake the Ground.

dead And shake the Ground shake - - - - - the Ground A_wake the dead and shake the Ground.

6 6 5 4 3 6 6 6 6 4 3 6 6 6 4 3

Duetto

Then de-cend-ing with the Lamb ev^{ry} Spi-rit shall in-he-rit bo dies of Im-mor-tal frame

Then de-cend-ing with the Lamb ev^{ry} Spi-rit shall in-he-rit bo dies of Im-mor-tal frame

Then de-cend-ing with the Lamb ev^{ry} Spi-rit shall in-he-rit bo dies of Im-mor-tal frame

Chorus

Ev^{ry} Spi-rit shall in-he-rit bo-dies of Im-mor-tal frame.

Ev^{ry} Spi-rit shall in-he-rit bo-dies of Im-mor-tal frame.

Ev^{ry} Spi-rit shall in-he-rit bo-dies of Im-mor-tal frame.

Ev^{ry} Spi-rit shall in-he-rit bo-dies of Im-mor-tal frame.

Ev^{ry} Spi-rit shall in-he-rit bo-dies of Im-mor-tal frame.

Larghetto

JUDGEMENT

21

T
A
S
B

The Judge of all shall soon come down shall soon come down Bright on his e - - - ver

The Judge of all shall soon come down shall soon come down Bright on his

The Judge of all shall soon come down shall soon come down Bright on his

The Judge of all shall soon come down shall soon come down Bright on his e - - - ver

e - - - ver - - - last - - - ing Throne summons the Nations summons summons summons the

e - - - ver - - - last - - - ing Throne summons the Nations summons summons summons the

e - - - ver - - - last - - - ing Throne summons the Nations summons summons summons the

e - - - ver - - - last - - - ing Throne summons the Nations summons the Na - - -

Nations to his Bar summons the Na - tions to his Bar and

Nations to his Bar summons the Na - tions to his Bar

Nations to his Bar summons the Na - tions to his Bar and I and I and

- - - tions to his Bar summons the Na - tions to his Bar and I and

Four-part vocal setting of the text: "I and I shall take my trial there." The score is written for four voices (Soprano, Alto, Tenor, Bass) in a key of B-flat major (two flats) and 4/4 time. The lyrics are: "I and I shall take my trial there." The music features a simple harmonic setting with long notes and rests, typical of a hymn tune.

Duet

Duet setting of a hymn. The score is written for two voices (Soprano and Bass) in a key of B-flat major (two flats) and 3/4 time. The lyrics are: "Je - fus be now my friend with God and wash - me in - thy Cleans - ing blood that at the last ap - pear - ance I may shout - ing meet thee in - the Sky may shout - ing meet thee in - the Sky." The music features a more active melody with eighth and sixteenth notes, and includes figured bass notation (6, 6, 7, 6, 6) for the bass line.

Chorus

[illegible]

Note. This Copy was made up from two incomplete ones. One of the copies was the property of Major Rushforth of Scars-Bank near Ripley Yorkshire. He was a tenant farmer who built himself an organ and who composed hymn tunes and "Pieces"; notably one tune which gained much local popularity - "India". [One of his compositions is on the fly leaves of this volume - p.177-8.] The quaint bit of drawing retained on the next page was pasted in his copy. I suspect that a poem which was written on other fly leaves was also his work but it was incomplete and has been pasted up in the binding.

It is difficult in these days to quite understand the way these works were performed. Though the top part was sung by Sopranos, the Tenor was really the tune, and other Sopranos joined with the Tenors; so that really both the first and third lines were taken by female voices. In many cases it scarcely matters which is taken by the Sopranos, and which by the Tenors. I have marked which I think would be most effective, but this is only a suggestion.

JHB.

