

A Collection of
HYMN TUNES AND ANTHEMS

Composed and Adapted

FOR A FULL
Choir,

By the late MR. JAMES LEACH,

Published for the Benefit

OF HIS WIDOW and CHILDREN.

N^o 4.

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SW



And

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ANIMATION

67

57p
Andante
Contra
Bass

Begin the high Ce-les-tial strain my ra-vish'd Soul and sing A Solemn Hymn of Grateful

praise to Heavns Almigh--ty King ye cir--cling Mountains ye cir--cling Mountains as ye roll - - - your silver

roll as ye roll - - -

roll as ye roll

Waves a long ye circling Mountains as ye roll - your silver Waves your silver Waves along Whisper to all your

your silver Waves a long As ye roll - - -

Verdant shores whisper to all your Verdant shores the subject of my song the sub-ject of my song.

Chorus

Re - tain it long

Re - tain it long you Echo - ing Rocks the fa - cred found re - tain and from your

Re - tain it long

Re - tain it long

return it oft

hollow wind - ing Caves return it oft return it oft A - gain retain it long you Echoing Rocks you Echoing

re - turn it oft

wind - ing Caves return it oft

Rocks the sacred found re - tain and from your Hol - low wind - ing wind - ing winding Caves return it oft return it oft again

wind - - - - ing

Treble Solo

Bear it ye winds on all your wings to dis-tant Climes a - -

- - way Bear it ye winds on all your wings to dis-tant Climes a - -

- - way to dis-tant distant Climes a - - way and round the wide ex-tend-ed

World the lof-ty theme con-vey and round the wide ex-tend-ed

World the lof-ty theme con-vey the lof-ty theme con-vey

Duetto

Take the glad Burden of his Name of his Name ye Clouds as ye arise whe ther to

Take the glad Burden

deck the Gold - - en Gold - - en Morn or shade or shade the Evening skies Whe ther to deck the

Gold - - en Morn or shade the Evening skies

Gold en Morn or shade the Evening skies Let harm - - lefs Thun - - der

Let harm - - lefs Thun - - der Roll - -

A handwritten musical score on four systems of staves. Each system consists of a treble and bass staff joined by a brace. The music is written in a historical style, featuring many beamed sixteenth and thirty-second notes. The lyrics are written below the staves, with some words hyphenated across measures. Below the bass staff of each system, there are figures (numbers) indicating the bass line, such as 6, 6, 6, 4, 3, 6, 7, 6, 4, 3, 6, 6, 6, 4, 3, 6, 6, 6, 4, 3.

plain the smooth E - the - - - real
plain the smooth E - the - - - real plain And an - - - fwer from the
crys - - - tal Vault and an - - - fwer from the crys - - - tal Vault to
ev - - - ry fly - - - ing ftrain - - - to ev - - - ry fly - - - ing ftrain

Chorus Con Spirito

Chorus Con Spirito

The musical score is written for four voices, labeled T (Tenor), A (Alto), S (Soprano), and B (Bass) on the left. It consists of four systems of four staves each. The time signature is common time (C). The key signature has one sharp (F#), indicating D major or B minor. The lyrics are: "Long let it War - - ble Warble round the Spheres And Echo thro' the Sky 'Till Angels Improve the Harmo - ny with Immortal Skill Improve the Harmo - - - ny". The score includes various musical notations such as notes, rests, and dynamic markings like "6" and "4".

T
A
S
B

Long let it War - - ble Warble round the Spheres And Echo thro' the Sky

Long let it War - - ble Warble round the Spheres And Echo thro' the Sky 'Till Angels

Improve the Harmo - ny

with Immortal Skill Improve the Harmo - ny

Improve the Harmo - ny

Duett

S
T
Org

While we with Sacred Rap - - - ture fir'd the blest Cre - a - - - tor Sing And

War - - - - - ble Consecrat - ed Lays To Heav'ns Al - -

- - migh - ty Heav'ns Al - migh - - - ty King to Heav'ns Al - - migh - - - ty King

Chorus Andante

While we with sacred rapture fir'd the blest Creator sing the blest Creator sing While we with sacred

Rapture fir'd Rapture fir'd the blest Cre-a-tor Sing and Warble Warble Warble

While we with Sacred

ble

ble Confecrated lays to Heav'ns Almigh-ty King To Heav'ns Almigh-ty Almigh-ty King.

THE LAST TRIAL

75

Larghetto

Soprano
Alto
Tenor
Bass

To feel To feel the U - - ni - - ver - - fal doom to feel - - - - - the U - - ni - -

- ver - - fal doom to feel - - - - - the U - - ni - - ver - - fal doom the U - - ni - - ver - - fal doom the

- ver - - fal doom to feel - - - - - the

Son of Man shall bow the Sky shall bow the fky shall bow

bow the sky with all his Ho - - - ly An - - gels come
with all his fathers
with all his Ho - ly
with all all all all all his fathers Ma - jef - ty
Ma - jef - ty with all
with all his fathers Ma - jef - ty with all all
with all his Ho - ly
Angels comewith all his fathers Ma - jef - ty with all his fathers all his fathers Ma - - jes - - - ty
with
with all his fathers all his fathers Ma - - jes - - - ty
Angels comewith all his fathers Ma - jef - ty
with 7 6 6 6 4

Bass Solo

Affettuoso

All Nations All Nations in that day shall meet All Nations in that day shall meet Arraign'd at his Tre-
 - mendous Bar - - - Arraign'd at his - - - Tremendous Bar Behold behold him Glo - -
 - rious on his Seat behold him
 Glo rious on his Seat and O! my Soul and O! my Soul and O! O! O! - - my Soul
 O! - - my Soul shalt thou shalt thou - - be there and O! my Soul shalt thou be there

Duetto

Ere the Righteous Judge ap-pear fin-ner count thy mourn-ful gains mo-ment-a-ry plea-sures

here pur-chas'd with E-ter-nal pains pur-chas'd with E-ter-nal pains when thy Soul

its Bo-dy leaves where is its fe-li-ci-ty when the pit thy Soul re-ceive

Soul

what is all what is all what is all the world to thee when the pit thy Soul re-ceive

what is all what is all what is all the world to thee

what is all the world to thee what is all the world to thee

what is all the world to thee

Cori
1st & 2^d

1st Oboe

2^d Oboe

Viol. 1^{mo}

Viol. 2^{do}

T 1st Treble

A 1st Contra

S 1st Tenor

B 1st Bass

T 2^d Treble

A 2^d Contra

S 2^d Tenor

B 2^d Bass

Organo

He comes he comes he comes he comes the heavenly Bridegroom comes he

He comes he comes he comes he comes the heav'nly Bridegroom

He comes he comes he comes he comes the heav'nly Bridegroom

He comes he comes he comes he comes the heav'nly Bridegroom

6 4 3 6 4 3 6 6

comes preceded by the Midnight cry

comes preceded by the midnight cry

comes preceded by the Midnight cry

comes preceded by the midnight cry

comes the heavenly Bridegroom comes preceded by the midnight cry

comes preceded by the

comes the heavenly Bridegroom comes preceded by the midnight cry

comes preceded by the

He comes he comes he comes pre_ceded by the midnight cry

Sinners and Saints for_ake your

midnight cry - - - pre_ceded by the midnight cry

6 6 4 3

Tombs

Go forth and meet him in the fky Go forth

Sinners and Saints forfake your Tombs

Go forth Go forth and meet him in the

6 6 6 8 6 3 6 6 6 6

Handwritten musical score on page 83, featuring ten staves with lyrics and musical notation. The lyrics are:

Go forth and meet him in the sky Sinners and Saints for fake your Tombs Go forth

forfake your

sky Go forth and meet him in the sky Go forth

Sinners and Saints for fake your Tombs Go forth

6 6 7

Tombs

Go forth and meet him meet him in the sky

Go forth

forfake your Tombs

Go forth

Go forth and meet him meet him in the sky Go forth & meet him

6 7 6 6

in the fky

Go forth & meet him meet him in the fky

in the fky meet him in the fky

6 4 3

He comes He comes the heav'n-ly Bridegroom comes pre-ced-ed by the

He comes He comes the heav'n-ly Bridegroom comes pre-ced-ed by the

6 3 6 6 6

Midnight cry pre-ced-ed by the mid-night cry And Saints

Midnight cry pre-ced-ed by the mid-night cry Sin-ners Sin-

And Saints - - - for - - - fake your Tombs

-ners Sin_ners and Saints for - - - fake your Tombs

p

Detailed description: This is a page of a musical score, page 88. It features ten staves. The first three staves are instrumental, with the third staff showing a more complex melodic line. The fourth and fifth staves contain vocal parts with lyrics. The lyrics are: "And Saints - - - for - - - fake your Tombs" on the fourth staff, and "-ners Sin_ners and Saints for - - - fake your Tombs" on the fifth staff. The sixth and seventh staves are instrumental. The eighth and ninth staves are vocal parts. The tenth staff is instrumental. There are dynamic markings like *p* (piano) at the end of the first staff and the bottom of the tenth staff. There are also some fingerings indicated by numbers like 6.

for - - - fake your Tombs Go forth and meet him

for - - - fake your Tombs

6

Go forth and meet him

Go forth and meet him

forfake your Tombs

forfake your Tombs

forfake your Tombs Go

6 6

Handwritten musical score on page 91, featuring ten staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written below the staves, with some words appearing on multiple staves. The music is written in a historical style, likely from the 18th or 19th century.

Lyrics:

Go forth & meet him in the Sky Go forth Go forth Go forth

forth and meet him meet him in the Sky Go forth Go forth Go forth and

6 6 4 3 6

This musical score is for a hymn, featuring two systems of music. Each system consists of a vocal melody (treble clef) and a piano accompaniment (bass clef). The piano part includes a prominent left-hand bass line with frequent sixteenth-note patterns and a right-hand part with chords and moving lines. The lyrics are printed below the vocal staves.

And meet him in the Sky Sinners and Saints for fake your Tombs Go forth and

meet and meet him in the Sky Sinners and Saints for fake your Tombs Go forth and

6 4 3 6 8 8

This musical score is for a hymn, featuring two systems of staves. The first system consists of eight staves, and the second system consists of seven staves. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The melody is primarily in the soprano and alto parts, with the bass part providing a steady accompaniment. The lyrics are printed below the staves, with the words "meet him in the Sky Go meet him in the Sky" appearing in the first system and "meet him in the Sky Go meet him in the Sky" in the second system. The score includes various musical notations such as treble and bass clefs, notes, rests, and bar lines. There are also some decorative flourishes in the bass part of the first system.

meet him in the Sky Go meet him in the Sky

meet him in the Sky Go meet him in the Sky