

O for a shout of sacred joy

Thomas Jarman

Text: Isaac Watts

JOY CM
Ps 47 Watts

This edition by Edmund Gooch
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Boldly

O for a shout of sa - cred joy To God the sov - 'reign king:
Je - sus our God as - cends on high; His heav'n - ly guards a - round
While an - gels shout and praise their king, Let mor - tals learn their strains:

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Let ev - 'ry land their tongues em - ploy, And hymns of triumph sing, and
At - tend him ri - sing through the sky With trum-pets' joy - ful sound, with
Let all the earth his ho - nour sing; O'er all the earth he reigns, o'er

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At - tend him ri - sing through the sky With trum-pets' joy - ful
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hymns of tri-umph sing, and hymns, and hymns of tri - umph sing.
trum-pets' joy - ful sound, with trum - pets', trum - pets' joy - ful sound.
all the earth he reigns, o'er all, o'er all the earth he reigns.

sing, and hymns of tri-umph sing, and hymns of tri - umph sing.
sound, with trum-pets' joy - ful sound, with trum - pets' joy - ful sound.
reigns, o'er all the earth he reigns, o'er all the earth he reigns.

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Rehearse his praise with awe profound,
Let knowledge lead the song;
Nor mock him with a solemn sound
Upon a thoughtless tongue.

In Israel stood his ancient throne,
He lov'd that chosen race;
But now he calls the world his own,
And heathens taste his grace.

The British islands are the Lord's,
There Abraham's God is known,
While pow'rs and princes, shields and swords,
Submit before his throne.

The parts are printed in the source in the order Tenor - Alto - Air - [Bass] (as identified in the first tune in the book): the tenor and alto parts are both printed in the treble clef, an octave above sounding pitch, and the air and bass parts are bracketed together, with small notes in between filling out a keyboard accompaniment that largely doubles the harmony of the inner voices, and with the bass part figured. In this edition, the air has been treated as the soprano line, the tenor and alto are given in their usual clefs and octaves, and the keyboard accompaniment notes and bass figuring have been omitted.

The time signature for this piece in the source is retorted time.

Only the first verse of the text is given in the source: subsequent verses have been added here editorially. If the verses printed after the music here are sung as well as the underlaid verses, then the words which are underlined should be repeated by the soprano and tenor parts, to accommodate the repeat of a partial line in the tune.