

O come, loud anthems let us sing

Thomas Clark

Text: Tate/Brady, on Ps. 95

Psalm 95th New Version. Ver: 1. 2. 3. 4.

This edition by Edmund Gooch
released into the public domain,
January 2012.

Sym.

6 6 6 6 6 #7

7

4 2 6 6 6 6 6 56 6 6 6 6 6 6 6 4 5 3

13

O come, loud an-thems let us sing, Loud thanks to our al - migh - ty
In - to his pre-sence let us haste, To thank him for his fa - vours
For God the Lord, en - thron'd in state, Is with un - ri - vall'd glo - ry
The depths of earth are in his hand, Her se - cret wealth at his com -

O come, loud an-thems let us sing, Loud thanks to our al - migh - ty, our al - migh - ty
In - to his pre-sence let us haste, To thank him for his fa - vours, for his fa - vours
For God the Lord, en - thron'd in state, Is with un - ri - vall'd, with un - ri - vall'd glo - ry
The depths of earth are in his hand, Her se - cret wealth, her se - cret wealth at his com -

O come, loud an-thems let us sing, Loud thanks to our al - migh - ty King, to our al - migh - ty
In - to his pre-sence let us haste, To thank him for his fa - vours past, him for his fa - vours
For God the Lord, en - thron'd in state, Is with un - ri - vall'd glo - ry great, un - ri - vall'd glo - ry
The depths of earth are in his hand, Her se - cret wealth at his com - mand, her wealth at his com -

O come, loud an-thems let us sing, Loud thanks to our al - migh - ty
In - to his pre-sence let us haste, To thank him for his fa - vours
For God the Lord, en - thron'd in state, Is with un - ri - vall'd glo - ry
The depths of earth are in his hand, Her se - cret wealth at his com -

6 6 6 6 6 #

2 ¹⁹ O come, loud anthems let us sing - from *A Second Set of Psalm Tunes* (Thomas Clark)

King: For we our voi - ces high should raise, for we our voi - ces
 past: To him ad - dress in joy - ful songs, to him ad - dress in
 great: A king su - per - ior far to all, a king su - per - ior
 mand: The strength of hills that reach the skies, the strength of hills that

King: For we our voi - ces, our voi - ces
 past: To him ad - dress, him ad - dress in
 great: A king su - per - ior, su - per - ior
 mand: The strength of hills, strength of hills that

King: For we our voi - ces high should raise, our voi - ces
 past: To him ad - dress in joy - ful songs, ad - dress in
 great: A king su - per - ior far to all, su - per - ior
 mand: The strength of hills that reach the skies, of hills that

King: For we our voi - ces high should raise, our voi - ces
 past: To him ad - dress in joy - ful songs, ad - dress in
 great: A king su - per - ior far to all, su - per - ior
 mand: The strength of hills that reach the skies, of hills that

6 7 7 4/2 6 6 6 6

23

high should raise, When our sal - va - tion's rock we praise, For we our voi - ces
 joy - ful songs, The praise that to his name be - longs, To him ad - dress in
 far to all, Whom gods the hea - then false - ly call, A king su - per - ior
 reach the skies, Sub - jec - ted to his em - pire lies, The strength of hills that

high should raise, When our sal - va - tion's rock we praise, For we our voi - ces
 joy - ful songs, The praise that to his name be - longs, To him ad - dress in
 far to all, Whom gods the hea - then false - ly call, A king su - per - ior
 reach the skies, Sub - jec - ted to his em - pire lies, The strength of hills that

high should raise, When our sal - va - tion's rock we praise, For we our voi - ces
 joy - ful songs, The praise that to his name be - longs, To him ad - dress in
 far to all, Whom gods the hea - then false - ly call, A king su - per - ior
 reach the skies, Sub - jec - ted to his em - pire lies, The strength of hills that

high should raise, When our sal - va - tion's rock we praise, For we our voi - ces
 joy - ful songs, The praise that to his name be - longs, To him ad - dress in
 far to all, Whom gods the hea - then false - ly call, A king su - per - ior
 reach the skies, Sub - jec - ted to his em - pire lies, The strength of hills that

5 4/2 6 6 4/2 7/3 # 6

27 Sym.

high should raise, joy - ful songs far to all reach the skies
 When our sal - va - tion's rock we praise.
 The praise that to his name be - longs.
 Whom gods the hea - then false - ly call.
 Sub - jec - ted to his em - pire lies.

high should raise, joy - ful songs far to all reach the skies
 When our sal - va - tion's rock we praise.
 The praise that to his name be - longs.
 Whom gods the hea - then false - ly call.
 Sub - jec - ted to his em - pire lies.

high should raise, joy - ful songs far to all reach the skies
 When our sal - va - tion's rock we praise.
 The praise that to his name be - longs.
 Whom gods the hea - then false - ly call.
 Sub - jec - ted to his em - pire lies.

high should raise, joy - ful songs far to all reach the skies
 When our sal - va - tion's rock we praise.
 The praise that to his name be - longs.
 Whom gods the hea - then false - ly call.
 Sub - jec - ted to his em - pire lies.

6 6 6 7 6 6 5 7
 5 4

31

high should raise, joy - ful songs far to all reach the skies
 When our sal - va - tion's rock we praise.
 The praise that to his name be - longs.
 Whom gods the hea - then false - ly call.
 Sub - jec - ted to his em - pire lies.

high should raise, joy - ful songs far to all reach the skies
 When our sal - va - tion's rock we praise.
 The praise that to his name be - longs.
 Whom gods the hea - then false - ly call.
 Sub - jec - ted to his em - pire lies.

high should raise, joy - ful songs far to all reach the skies
 When our sal - va - tion's rock we praise.
 The praise that to his name be - longs.
 Whom gods the hea - then false - ly call.
 Sub - jec - ted to his em - pire lies.

high should raise, joy - ful songs far to all reach the skies
 When our sal - va - tion's rock we praise.
 The praise that to his name be - longs.
 Whom gods the hea - then false - ly call.
 Sub - jec - ted to his em - pire lies.

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

Notes:
 The original order of parts is 2nd. - 1st. - [Instrumental Bass] in the opening symphony and Tenor - [Alto] - Treble - [Bass] - [Instrumental Bass] thereafter. The alto part is printed in the treble clef, an octave above sounding pitch, in the source. The symphony between the verses is printed in the source with the 2nd. part given on the Tenor stave: this has been given on the Alto stave in the present edition, and is given at the same octave here as in the source (it has not been transposed by an octave in transcription).

Only the first verse of the text is underlaid in the source: the other three verses given here are printed after the music and have here been underlaid editorially.