

# O come, loud anthems let us sing

New Version of Tate and Brady (1696)

Litchet, by William Knapp (c1698-1768)

Edited by Francis Roads

Psalm 95 verses 1, 2, 6, 7, & 8

[♩=96]

Tenor [Air]

1. O come, loud an - thems let us sing,  
 2. In - to his pre - sence let us haste  
 3. O let us to his courts re - pair  
 4. For he's our God, our shep - herd he

Keyboard

4 (Alto)

A Loud thanks to our al - migh - ty King.  
 To thank him for his fa - vours past;  
 And bow with a - do - ra - tion there;  
 His flock and pas - ture sheep are we;

Keyboard

8 (Bass)

B For we our voi - ces loud should raise  
 To him ad - dress our joy - ful songs,  
 Down on our knees de - vout - ly all  
 If then you, like his flock, draw near

Keyboard

12 (Soprano)

S When our sal - va - tion's rock we praise.  
 The praise that to his name be - longs.  
 Be - fore the Lord our ma - ker fall.  
 To - day if you his voice will hear;

Keyboard

5. Let not your hardened hearts renew  
 Your fathers' crimes and judgments too;  
 Nor here provoke my wrath, as they  
 In desert plains of Meribah.

## O come, loud anthems let us sing

16

S

For we our voi - ces high should raise  
 To him ad - dress our joy - ful songs,  
 Down on our knees de - vout - ly all  
 If then you, like his flock, draw near

A

T

B

Kbd.

20

S

When our sal - va - tion's rock we praise.  
 The praise that to his name be - longs.  
 Be - fore the Lord our ma - ker fall.  
 To - day if you his voice will hear;

A

T

B

Kbd.

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Keyboard (Kbd.). It consists of two systems of music. The first system starts at measure 16 and the second at measure 20. Each system includes vocal staves for S, A, T, and B, and a keyboard accompaniment staff. The lyrics are printed below the vocal staves, with some words underlined to indicate syllable placement. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

This version of *Litchet* is edited from the Colby MSS, IOM. The verses chosen by their scribe, William Shepherd, end with a semicolon in mid sense. Verse 8 of the original has been added here as verse 5 so that sense may be made of the text.

Knapp's relay tunes, such as *Litchet*, exhibit the interesting feature that the bass solo passage from bars 8-12 reappears as the bass to bars 17-20.