

I WAS GLAD WHEN THEY SAID UNTO ME

for S.A.T.B. divisi voices

Psalm 122: 1-3, 6, 7

By C. HUBERT H. PARRY

PIANO or ORGAN

Maestoso

4

7

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10 SOPRANO rit. *a tempo f* [12] ff
 ALTO rit. *a tempo f* I was glad, glad when they said un - to
 TENOR rit. *a tempo f* I was glad, glad when they said un - to
 BASS rit. *a tempo f* I was glad, glad when they said un - to
 I was glad, glad when they said un - to
 rit. *a tempo ff*
 we will go, we will go in - to the
 me, we will go, will go in - to the house, in - to the
 me, we will go, will go in - to the house, in - to the
 me, we will go, will go in - to the
 me, we will go, we will go, we will go in - to the
 ff

18

house of the Lord.

house of the Lord.

house of the Lord.

house of the Lord.

21

Our feet shall stand in thy gates, O Je - ru - sa - lem,

Our feet shall stand in thy

Our feet shall stand in thy gates, O Je -

Our feet shall stand in thy gates, O Je -

25

cresc.

our feet shall stand, shall stand in Thy
 gates, O Je - ru - sa - lem, our feet shall
 cresc.
 ru - sa - lem, our feet shall stand,
 cresc.
 ru - sa - lem, our feet shall stand,

f

28

8

gates, our feet shall stand,
 stand, our feet shall stand, shall
 shall stand in Thy gates, our feet shall
 shall stand in Thy gates, in Thy
f

31

rit.

ff

shall stand in Thy gates, O Je - ru - sa -

rit.

ff

stand in Thy gates, O Je - ru - sa -

rit.

ff

stand in Thy gates, O Je - ru - sa -

rit.

ff

gates, O Je - ru - sa -

The musical score consists of four staves. The top three staves represent three vocal parts (Soprano, Alto, Tenor/Bass) in G major, indicated by a treble clef, a middle C sharp, and a bass clef respectively. The bottom staff represents the piano in G major, indicated by a treble clef and a bass clef. Measure 31 starts with a piano dynamic of **ff**. The vocal parts enter with the lyrics "shall stand in Thy gates, O Je - ru - sa -". Measures 32 and 33 continue with the same lyrics and dynamics. Measure 34 begins with a piano dynamic of **ff**, followed by a rest. The vocal parts then enter with the lyrics "lem. a tempo". This pattern repeats three times. The score concludes with a piano dynamic of **ff** and a forte dynamic of **sf**.

34

a tempo

lem.

a tempo

lem.

a tempo

lem.

a tempo

ff

sf

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The continuation of the musical score follows the established pattern. It starts with a piano dynamic of **ff**, followed by a rest. The vocal parts enter with the lyrics "lem. a tempo". This is followed by two more entries of "lem. a tempo". Finally, the piano enters with a dynamic of **ff**, followed by a forte dynamic of **sf**.

36 CHOIR ONE

S. *f*

A. Je - ru - sa - lem

T. *f*

B.

CHOIR TWO

S. *mf cresc.*

A. Je - ru - sa - lem is

T. *mf cresc.*

B. Je - ru - sa -

mf

38

is build ed

build - ed, is build - ed as { a a }

lem is build - ed

40

as a cit - y,
as a cit - y,

cit - y, is build - ed { as a
as a cit -

as a cit - y, is build - ed { as a
as a cit -

42

that is at u - ni - ty
that is at

ff rit.
that is at
that is at

rit.
rit.

44

ff

in it - self.

ff

a tempo

u - ni - ty { in in it - self.
un - ni - ty in it - self.

a tempo

ff

v *ff*

46

47

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10

50

52 Animato*

S.

A.

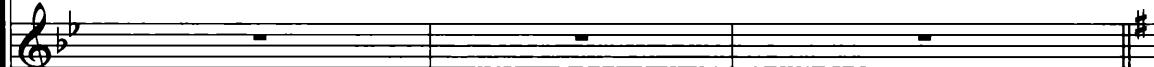
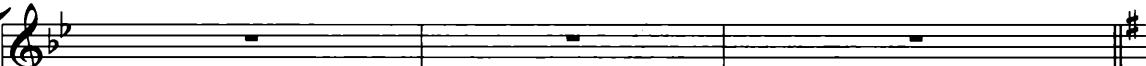
T.

B.

Animato*

53

53



*When the traditional "Vivats" are impracticable a cut can be made from here to m. 81

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56

60 SOLO or SMALL GROUP
(Queen's Scholars of Westminster School)

60 SOLO or SMALL GROUP
(Queen's Scholars of Westminster School) 62 *f*

Vi - vat Re - gi - na!

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64

(end solo)

Vi - vat Re-gi-na E - li - za - be - tha!
Vi-vat!
Vi-vat!
Vi-vat!

68 Slower

ff

Vi - vat Re - gi - na!
Vi - vat Re-gi-na E - li - za - be - tha!

ff

Vi - vat Re - gi - na!
Vi - vat Re-gi-na E - li - za - be - tha!

ff

Vi - vat Re - gi - na!
Vi - vat Re-gi-na E - li - za - be - tha!

ff

Vi - vat Re - gi - na!
Vi - vat Re-gi-na E - li - za - be - tha!

Slower

72

Vi-vat! Vi-vat! Vi-vat! Vi - vat!

75

allarg.

allarg.

allarg.

allarg.

allarg.

allarg.

78 Più Lento

Più Lento

81 Slower

SEMI-CHORUS

83

*p dolce*O pray for the peace of Je -
*p dolce*O pray for the peace of Je -
*p dolce*O pray for the peace of Je -
p dolce

O pray for the peace of Je -

Slower

p

84

ru - sa - lem, they shall pros - per that love thee,
ru - sa - lem, they shall pros - per that love
ru - sa - lem, they shall pros - per that love thee,
ru - sa - lem, they shall pros - per that love thee,

87

poco cresc.

pray for the peace of Je - ru - sa -
thee, O pray for the peace of Je - ru - sa -
they shall pros - per that love thee, they shall pros - per that
pray for the peace of Je - ru - sa - lem, they shall

90 *rit.* *mf*

lem, they shall pros - per that love _____
rit. lem, they shall pros - per that love _____
rit. love _____ thee, that love _____
rit. pros - per that love

92 **Alla marcia**FULL CHOIR *p dolce*

thee.

Peace,

p dolce

thee.

Peace,

p dolce

thee.

Peace,

p dolce

thee.

Peace,

Alla marcia*mf**poco cresc.*

95

mf cresc.

peace _____ be with-in thy
mf cresc.
 peace _____ be with-in thy
mf cresc.
 be with - in _____ thy
mf cresc.
 —————— peace _____ be with-in thy

98

f

walls, and plen - teous - ness,
f
 walls, and
f
 walls, and plen - teous - ness,
ff *b.p.*
 walls, and plen -

f *cresc.*

100

and plen teous - ness,
plen - teous - ness,
and plen teous - ness,
- teous - ness,

102

ff allarg.

plen - teous - ness with - in thy pal - a - ces, and
plen - teous - ness with - in thy pal - a - ces, and
plen - teous - ness with - in thy pal - a - ces, and
plen - teous - ness with - in thy pal - a - ces, and
ff allarg.

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104 *sempre rit.* with - in _____ thy *a tempo*
 plen-teous-ness with - in thy pal - a-ces.
sempre rit. plen-teous-ness with - in _____ thy pal - a-ces.
sempre rit. plen-teous-ness with - in _____ thy pal - a-ces.
sempre rit. teous-ness with - in thy pal - a - ces.

107

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