

I was glad
when they said unto me

BY

C. HUBERT H. PARRY

words from Psalm 122

SAINT LUKE'S CHURCH
BIRMINGHAM, ALA. 35213

I was glad when they said unto me

Psalm cxxli, 1-3, 6, 7

C. HUBERT H. PARRY

Maestoso

ACCOMP.

The piano accompaniment consists of three systems of grand staves. The first system is marked **Maestoso** and **ACCOMP.**. The second system includes a **ff** dynamic marking. The third system includes a **ff** dynamic marking and a **rit.** (ritardando) marking. The vocal choir consists of seven parts: 1st SOPRANO, 2nd SOPRANO, ALTO, 1st TENOR, 2nd TENOR, BASS, and a final vocal line. The vocal parts enter with the lyrics "I was glad,". The tempo changes from **Maestoso** to **A a tempo** after the first vocal entry. The final vocal line is marked **rit.** and **A a tempo**.

1st SOPRANO *rit.* **A a tempo** I was glad,

2nd SOPRANO *f* I was glad,

ALTO *f* I was glad,

1st TENOR *rit.* **a tempo** *f* I was glad,

2nd TENOR *f* I was glad,

BASS *f* I was glad,

rit. **A a tempo** I was glad,

Musical score for the song "We Will Go". The score is written for voice and piano. The vocal part consists of five staves, and the piano accompaniment consists of two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "glad when they said un - to me, We will go, We will go in - to the". The piano part features a prominent bass line with a strong rhythmic pattern.

Musical score for the song "We Will Go". The score is written for voice and piano. The vocal part consists of five staves, and the piano accompaniment consists of two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "glad when they said un - to me, We will go, We will go in - to the". The piano part features a prominent bass line with a strong rhythmic pattern.

Musical score for the hymn "Go into the House of the Lord." The score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are shown in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Moderato." The score includes dynamic markings such as *ff* (fortissimo) and *cresc.* (crescendo). The lyrics are: "go in - to the house of the Lord. house, in - to the house of the Lord. go in - to the house of the Lord." The score concludes with a final chord and a repeat sign.

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

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

Our feet shall stand in thy gates, O Je -

Our feet shall stand in thy gates, O Je -

Our feet shall stand in thy gates, O Je -

The musical score consists of eight staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) with lyrics underneath. The last two staves are piano accompaniment. Dynamics include *cresc.*, *f*, and *p*. The tempo is marked *And.te*.

cresc.

our feet shall stand, shall stand in thy gates,

cresc.

our feet shall stand, shall stand in thy gates,

cresc.

gates, O Je - ru - sa-lem, our feet shall stand,

cresc.

- ru - sa-lem, our feet shall stand, shall stand in thy

cresc.

- ru - sa-lem, our feet shall stand, shall stand in thy

cresc.

- ru - sa-lem, our feet shall stand, shall stand in thy

f

our feet shall stand, shall stand in thy gates, O Je -
 our feet shall stand, shall stand in thy gates, O Je -
 our feet shall stand, shall stand in thy gates, O Je -
 gates, our feet shall stand in thy gates, O Je -
 gates, our feet shall stand in thy gates, O Je -
 gates, in thy gates, O Je -
 rit.

Musical score for "Gloria" by Franz Schubert, measures 1-10. The score is for voice and piano. The key signature has one flat (B-flat). The tempo is marked **C** (Crescendo) and **ff** (fortissimo). The lyrics are "ru - sa - lem." repeated six times. The piano part features a prominent bass line with eighth and sixteenth notes, and a treble part with chords and moving lines. The score ends with a double bar line and repeat signs.

FIRST CHOIR

[illegible]

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system has four staves: three for vocal parts (Soprano, Alto, and Tenor) and one for the piano accompaniment. The second system has four staves: three for vocal parts and one for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "ed as a ci - ty, is build - ed as a build - ed as a ci - ty, is build - ed as a build - ed as a ci - ty, is build - ed as a". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various musical notations including notes, rests, and slurs.

[illegible]

rit.

* *Animato*

ff

E

Queen's Scholars of Westminster School.

f

Vi - vat Ro - gi - na!

f

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

* When the traditional "Vivats" are impracticable a cut can be made from * to letter G on page 10.

† A Fanfare may be interpolated here if required.

FULL CHOIR

Slower

ff *Slower*

Vi-vat Re-gi-nal! Vi-vat Regina E-li-za-be-tha! vi-vat! vi-vat!

ff *Slower*

Vi-vat Re-gi-nal! Vi-vat Regina E-li-za-be-tha! vi-vat! vi-vat!

ff *Slower*

Vi-vat Re-gi-nal! Vi-vat Regina E-li-za-be-tha! vi-vat! vi-vat!

ff *Slower*

Vi-vat Re-gi-nal! Vi-vat Regina E-li-za-be-tha! vi-vat! vi-vat!

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring arpeggiated chords and sustained notes.

vi-vat! vi-vat!

vi-vat! vi-vat!

vi-vat! vi-vat!

vi-vat! vi-vat!

Allargando

The piano accompaniment continues with a grand staff, showing a transition to a slower tempo and a more complex harmonic texture.

Più lento **FF**

dim.

The piano accompaniment concludes with a grand staff, featuring a final chord and a decrescendo marking.

G SEMI-CHORUS
Slower

p dolce
O pray for the peace of Je - ru - sa - lem,

p dolce
O pray for the peace of Je - ru - sa -

Slower
p dolce
O pray for the peace of Je - ru - sa - lem, they shall

p dolce
O pray for the peace of Je - ru - sa - lem, they shall

G Slower
p dolce

— they shall prosper that love thee, pray for the peace — of Je

— lem, they shall prosper — that love thee, O pray for the peace of Je

pros — per that love thee, they shall prosper that love thee,

pros — per that love thee, — pray — for the peace of Je

poco cresc. *rit.* *mf* *dim.*
— ru — sa - lem, they shall pros — per that love

poco cresc. *rit.* *dim.*
— ru — sa - lem, they shall pros — per that love

poco cresc. *rit.* *dim.*
they shall pros — per that love thee, that love

poco cresc. *rit.* *dim.*
— ru — sa - lem, they shall pros — per that love

Alla marcia **FULL CHOIR** *pdolce*

thee. Peace, *pdolce*
 thee. Peace, *pdolce*
 thee. Peace, *pdolce*
 thee. Peace,

Alla marcia *mf* *poco cresc.*

mf *cresc.*
 peace be with-in thy
 peace be with-in thy *cresc.*
 be with - in thy *cresc.*
 peace be with-in thy

f *ff*
 walls, and plen - teous - ness, and plen -
 walls, and plen - teous - ness, and plen -
 walls, and plen - teous - ness, and plen -
 walls, and plen - teous - ness,

f *cresc.*

K Allargando

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

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

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

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

K Allargando

sempre rit. with-in thy pal-a-ces.

plen-teous-ness with-in thy pal-a-ces.

plen-teous-ness with-in thy pal-a-ces.

sempre rit. a tempo

plen-teous-ness with-in thy pal-a-ces.

teous-ness with-in thy pal-a-ces.

sempre rit. a tempo