

I was glad

C. H. H. Parry
(1848-1918)

Organ

f ff rit.

a tempo

S { *f* I was glad, *ff* glad when they said un - to me, *f* We will go, _____ we will

S { *f* I was glad, *ff* glad when they said un - to me, *f* We will go, will

A { *f* I was glad, *ff* glad when they said un-to me, *f* We will go, will go in-to the

T { *f* I was glad, *ff* glad when they said un-to me, *f* We will go, will go in - to the

T { *f* I was glad, *ff* glad when they said un-to me, *f* We____ will go, _____ will

B { *f* I was glad, *ff* glad when they said un - to me, *f* We will go, we will go, we will

a tempo

f

S { *ff* go in - to the house of the Lord.

S { *ff* go in - to the house of the Lord.

A { *ff* house, in - to the house of the Lord.

T { *ff* house, in - to the house of the Lord.

T { *ff* go in - to the house of the Lord.

B { *ff* go in - to the house of the Lord.

{ *ff* *mf* *cresc.*

The musical score consists of six staves. The top four staves represent the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (T). The bottom two staves represent the basso continuo (B). The music is in common time, with a key signature of one sharp. The vocal parts sing the same melody, starting with 'ff go in - to the house of the Lord.' The basso continuo part provides harmonic support with sustained notes and chords. Dynamic markings include 'ff' (fortissimo), 'mf' (mezzo-forte), and 'cresc.' (crescendo). The score is numbered 20 in the top right corner.

Soprano (S) voice part:

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

Alto (A) voice part:

- - - - - *mf* Our feet shall stand in thy gates, O Je -

Tenor (T) voice part:

- - - - - *cresc.* *mf* Our feet shall stand in thy gates, O Je - ru - sa-lem,

Bass (B) voice part:

- - - - - *cresc.* *mf* Our feet shall stand in thy gates, O Je - ru - sa-lem,

Piano accompaniment:

mf *cresc.*

S

cresc.

30

stand, shall stand in thy gates, our feet shall stand,

A

cresc.

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

T

cresc.

8 our feet shall stand, shall stand in thy gates, our feet shall

B

cresc.

our feet shall stand, shall stand in thy gates, in thy

S

rit.

shall stand in thy **ff** gates, O Je- ru - sa- **ff** lem.

A

rit.

stand in thy **ff** gates, O Je - ru - sa - **ff** lem.

T

rit.

8 stand in thy **ff** gates, O Je - ru - sa - **ff** lem.

B

rit.

gates, **ff** O Je - ru - sa - **ff** lem.

a tempo

ff a tempo

sforzando

Choir I

S Je-ru-sa-lem is build-ed,

A Je-ru-sa-lem is build-ed,

T Je-ru-sa-lem is build-ed,

B Je-ru-sa-lem is build-ed,

Choir II

S cresc. Je - ru - sa-lem is build-ed, is build-ed as a

A cresc. Je - ru - sa-lem is build-ed, is build-ed as a

T cresc. Je - ru - sa-lem is build-ed, is build-ed as a

B cresc. Je - ru - sa-lem is build-ed,

40

S as a ci- ty, that is at

A as a ci- ty, that is at

T as a ci- ty, that is at

B as a ci- ty, that is at

S ci - ty, is build - ed as a ci - ty,

A ci - ty, is build - ed as a ci - ty,

T ci - ty, is build - ed as a ci - ty,

B as a ci - ty,

Soprano (S) vocal line:

rit. u - ni-ty ff in it - self.

Alto (A) vocal line:

rit. u - ni-ty ff in_ it - self.

Tenor (T) vocal line:

rit. u - ni-ty ff in it - self.

Bass (B) vocal line:

rit. u - ni-ty ff in it - self.

Soprano (S) vocal line:

ff that is at u - ni-ty in it - self.

Alto (A) vocal line:

ff that is at u - ni-ty in__ it - self.

Tenor (T) vocal line:

ff that is at u - ni-ty in it - self.

Bass (B) vocal line:

ff that is at u - ni-ty in it - self.

Orchestra (ff, rit., a tempo):

ff a tempo

Orchestra (rit.):

rit.

Orchestra (Animato, ff):

50 Animato ff

Orchestra (rit.):

rit.

Orchestra (ff):

55 ff

S 60 - - - - - Vi-vat Re - gi-na! Vi-vat Re-gi-na E-li - za - be-tha! vi-vat! vi-vat! vi-vat!

S ff ff

S 70 ff Vi-vat Re - gi-na! Vi-vat Re-gi-na E-li - za - be-tha! vi-vat! vi-vat! vi-vat!

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

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

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

S 75 vat!

A vat!

T vat!

B vat!

Allargando ff Più lento

80

Semi-Choir *dolce*

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

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

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

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

Più lento *dolce*

dim. *p*

85

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

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

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

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

Soprano (S) vocal line:

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

poco cresc.

Alto (A) vocal line:

thee, O pray for the peace of Je - ru - sa -

Tenor (T) vocal line:

p they shall pros - per that love thee, they shall pros - per that

poco cresc.

Bass (B) vocal line:

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

Piano accompaniment (bottom staff):

90

Soprano (S) vocal line (Measure 90):

lem, they shall pros - per that love thee. *rit.* *mf* *dim.* *alla marcia*

Alto (A) vocal line:

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

Tenor (T) vocal line:

love thee, that love thee. *rit.* *dim.*

Bass (B) vocal line:

pros - per that love thee. *rit.* *dim.* *alla marcia*

Piano accompaniment (bottom staff):

Full choir dolce [95]

S *p* Peace, _____ *mf* peace, _____ be with-in thy walls, *f* and

A *dolce* *cresc.*

T *p* Peace, _____ *mf* peace, _____ be with-in thy walls,

B *dolce* *cresc.*

poco cresc. *mf cresc.* *f*

S plen - teous - ness, _____ and plent- _____ eous - ness,

A *ff* and plen - teous - ness, plent- _____ teous - ness,

T plen - teous - ness, _____ and plent- _____ eous - ness,

B *ff* and plen- _____ teous - ness, plen - teous - ness,

cresc.

Allargando

S *ff* plen-teous-ness with-in thy pa - la ces, and plen-teous-ness with - *sempre rit.*

A *ff* plen-teous-ness with-in thy pa - la ces, and plen-teous-ness with - *sempre rit.*

T *ff* plen-teous-ness with-in thy pa - la ces, and plen-teous-ness with - *sempre rit.*

B *ff* plen-teous-ness with-in thy pa - la ces, and plen-teous-ness with - *sempre rit.*

(*Allargando*)

S *ff* plen-teous-ness with-in thy pa - la ces, and plen-teous-ness with - *sempre rit.*

A *ff* plen-teous-ness with-in thy pa - la ces, and plen-teous-ness with - *sempre rit.*

T *ff* plen-teous-ness with-in thy pa - la ces, and plen-teous-ness with - *sempre rit.*

B *ff* plen-teous-ness with-in thy pa - la ces, and plen-teous-ness with - *sempre rit.*

S 105 in thy pa - la ces.

A in thy pa - la ces. *a tempo*

T thy pa - la ces. *a tempo*

B in thy pa - la ces. *a tempo*

S *ff* a tempo

(110)