

To the Right Reverend Henry St. George Tucker

Psalm 122

("I WAS GLAD WHEN THEY SAID UNTO ME")

Chorus for Mixed Voices by
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With great dignity and breadth ♩ = 63-69

MANUAL

Gt. *f*

SOPRANO *f*
I was glad when they said un - to

ALTO *f*
I was glad when they said un - to

TENOR *f*
I was glad when they said un - to

BASS *f*
I was glad when they said un - to

me, We will go in - to the house of the

me, We will go in - to the house of the

me, We will go in - to the house of the

me, We will go in - to the house of the

Lord. _____ Our feet shall stand in

Lord. _____ Our feet shall stand in

Lord. _____ Our feet shall stand in

Lord. _____ Our feet shall stand in

add Sw. Reeds

thy gates, O Je - ru - sa - lem.

thy gates, O Je - ru - sa - lem.

thy gates, O Je - ru - sa - lem.

thy gates, O Je - ru - sa - lem.

ff

reduce gradually

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with rests. The fifth staff is the piano accompaniment, starting with a *mf* dynamic marking. It features a melodic line with a triplet of eighth notes in the final measure.

Je - ru - sa - lem is built as a

The second system of the musical score consists of three staves, all of which are piano accompaniment. The top staff has a *mf* dynamic marking. The music continues with complex harmonic textures and melodic lines, including a triplet of eighth notes in the final measure.

The third system of the musical score consists of five staves. The top four staves are vocal parts. The fifth staff is the piano accompaniment. The system includes a *mf* dynamic marking and a *f* dynamic marking. The lyrics are spread across the vocal staves.

Je - ru - sa - lem is built as a cit - y that is at

cit - y that is at u - ni - ty in — it - self, as a

The fourth system of the musical score consists of three staves, all of which are piano accompaniment. It continues the harmonic and melodic development from the previous systems, featuring a triplet of eighth notes in the final measure.

Je -

ru - sa - lem is built as a cit - y that is at

u - ni - ty in it - self, as a

cit - y that is at u - ni - ty, that is at

ru - sa - lem is built as a cit - y that is at u - ni - ty in it -

u - ni - ty in it - self, that is at u - ni - ty, at

cit - y that is at u - ni - ty, that is u - ni - ty, at

u - ni - ty in it - self, that is at u - ni - ty, at

self. Je - ru - sa - lem is built as a
u - ni - ty. Je - ru - sa - lem is built as a cit - y that is at
u - ni - ty. Je - ru - sa - lem is built as a
u - ni - ty. Je - ru - sa - lem is built as a cit - y that is at

cit - y that is at u - ni - ty in - it - self. For
u - ni - ty, that is at u - ni - ty in - it - self. For
cit - y that is at u - ni - ty in - it - self. For
u - ni - ty, that is at u - ni - ty in - it - self. For

> hurrying slightly

thith-er the tribes go up, thith-er the tribes go up, e-ven the tribes

> hurrying slightly

thith-er the tribes go up, thith-er the tribes go up, e-ven the tribes

> hurrying slightly

thith-er the tribes go up, thith-er the tribes go up, e-ven the tribes

> hurrying slightly

thith-er the tribes go up, thith-er the tribes go up, e-ven the tribes

hurrying slightly

> holding back

of the Lord, to tes - ti - fy un - to Is - ra - el,

> holding back

of the Lord, to tes - ti - fy un - to Is - ra - el,

> holding back

of the Lord, to tes - ti - fy un - to Is - ra - el,

> holding back

of the Lord, to tes - ti - fy un - to Is - ra - el,

holding back

to give thanks un-to the Name of the Lord.

to give thanks un-to the Name of the Lord.

to give thanks un-to the Name of the Lord.

to give thanks un-to the Name of the Lord.

Solo

Solo Reeds

Gt.

Sw.

For there is the seat of judgment, even the seat of the house of Da-vid. —

For there is the seat of judgment, even the seat of the house of Da-vid. —

For there is the seat of judgment, even the seat of the house of Da-vid. —

For there is the seat of judgment, even the seat of the house of Da-vid. —

reduce

Very slightly slower

p

Very slightly slower

reduce

Gt. *mf*

Sw. *M*

pray for the peace _____ of Je - ru - sa - lem; —

p
0

they _____ shall pros - per that love

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

thee.

pros-per that love _____ thee.

p

O pray for the

Ch. 8', 4', 2'

p

O pray for the

peace _____ of Je - ru - sa - lem; _____ they _____ shall _____

peace — of Je - ru - sa - lem; they shall pros - per that love — thee.

pros - per that love thee.

pp very quietly

Peace be with-in thy walls, and plen-teous-ness with - in thy

pp very quietly

Peace be with-in thy walls, and plen-teous-ness with - in thy

pp very quietly

Peace — be with-in thy walls, — and plen-teous-ness with - in thy

pp very quietly

Peace be with-in thy walls, and plen-teous-ness with - in thy

pp

pal - a - ces.

pal - a - ces.

pal - a - ces.

pal - a - ces.

Ch. Clarinet *p* *tranquilly*

Gt. *pp* coupled to Sw. Strings

Very slightly faster

For _____ my breth-ren

For

For my breth - ren and com-pan-ions'

Very slightly faster

Gt. *p* add to Sw.

mf

For my breth-ren and com-pan-ions'sakes, I will
 and com-pan-ions' sakes, I will wish thee pros-per - i -
 my breth-ren and com - pan - ions'sakes, I will wish thee pros -
 sakes, I will wish thee pros - per - i - ty.

The first system of the musical score consists of four vocal staves and piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has one flat (B-flat), and the time signature is common time (C). The first vocal staff begins with a mezzo-forte (*mf*) dynamic marking. The lyrics are spread across the four vocal staves, with some words appearing on multiple staves. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

f

wish thee pros - per - i - ty. Yea, be - cause
 ty. Yea, be - cause of the house
 per - i - ty. Yea, be - cause of the house
 Yea, be - cause of the

reduce Sw.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and piano accompaniment. The dynamics are marked as forte (*f*). The lyrics continue across the vocal staves, with some words appearing on multiple staves. The piano accompaniment includes a section marked "reduce Sw." (reduce the swell). The key signature remains one flat (B-flat), and the time signature is common time (C). The piano accompaniment continues with a steady bass line and a more active treble line with chords and moving lines.

retarding very gradually

mf

of the house of the Lord our God, I _____ will seek to do thee

retarding very gradually

mf

of the Lord our God, I _____ will seek to do thee

retarding very gradually

mf

of the Lord our God, I _____ will seek to do thee

retarding very gradually

mf

house of the Lord our God, I _____ will seek to do thee

retarding very gradually

mf

Slowly

good. _____

good. _____

good. _____

good. _____

Solo Eng. Horn

Slowly

mp *retarding* *pp*
 I will seek to do thee good.

mp *retarding* *pp*
 I will seek to do thee good.

mp *retarding* *pp*
 I will seek to do thee good.

mp *retarding* *pp*
 I will seek to do thee good.

Ch. Clarinet

retarding *p*

Ch. Flute Ch. Flute Very slowly

Sw. *pp* *retarding still more* *pp* Sw. Strings