

SACRED

SATB double choir and organ

OXFORD

CHORAL  
CLASSICS

---

---

*Oxford Choral Classics Octavos*

---

I WAS GLAD  
WHEN THEY  
SAID UNTO ME  
(1911 VERSION)

---

---

C. HUBERT H. PARRY

John Rutter

OXFORD  
UNIVERSITY PRESS

EDITED BY

This renowned anthem was written for the coronation of Edward VII in 1902, and has been performed at all subsequent British coronations. It is a setting of the Psalm 122 text which opens the service, together with the welcoming cries of ‘Vivat’ which traditionally greet the sovereign and consort as they process into Westminster Abbey. Parry, along with Stanford and Elgar, was regarded as one of Britain’s leading composers of his day, with a well-earned reputation for eloquent choral writing—*Blest Pair of Sirens* (1887) was the most widely-acclaimed of several examples—and as such he was a natural choice for this important ceremonial commission. Despite reported mishaps in the performance, *I was glad* made a strong impression, not least because of Parry’s imaginative deployment of the massive forces used in it: a choir of 430 plus the boys of Westminster School who led the ‘Vivats’, large orchestra, organ, and ten fanfare trumpets. The anthem was requested again for the 1911 coronation of George V, necessitating a revision of the ‘Vivats’ to fit the new monarchs’ names, and Parry took the opportunity to rewrite the orchestral introduction, replacing the 1902 version with a more richly-scored and thematically relevant one which has effectively superseded the original. For the 1937 and 1953 coronations, the ‘Vivats’ were necessarily changed, in the 1953 version somewhat to the detriment of the music: bars 60–4 were excised, resulting in a puzzling silence after the final D of the fanfare and an orchestral shift up into A major (for *Vivat Regina Elizabetha*) without a *Vivat* having first been sung in G major. For that reason alone, the 1911 version is much preferable.

### Performance considerations

The text of the *Vivat* section being appropriate only at coronations, Parry’s recommendation for general performance was to omit the whole section. To do this, however, not only makes the anthem too short for its weight and content but also robs the listener of a truly thrilling moment of musical splendour. To preserve the integrity of Parry’s structure, an alternative editorial text for the *Vivat* section has been supplied, based in part on Psalm 150, which enables *I was glad* to be performed complete on any suitable occasion. The part for the King’s Scholars of Westminster School is notated in the treble clef, possibly suggesting that Parry had unchanged boys’ voices in mind (or a mixture of changed and unchanged voices singing in octaves), but for performances without a special semi-chorus, it may be more effective for this part to be sung by tenors and basses. If a semi-chorus is available, it should if possible be placed at some distance from the main chorus (the Westminster scholars sang from up in the triforium).

Parry scored the 1911 version of the anthem for large orchestra, organ, and fanfare trumpets which divide into six parts. For the present edition, these six parts are optionally reduced to three, playable by the normal three orchestral trumpets. If organ is available, further instrumental reductions are possible without serious loss to the music (and of course the anthem may be accompanied by organ alone). The keyboard reduction in the 1911 vocal score is partly pianistic, most of it clearly for organ, and for the present vocal score a consistent organ reduction based on the orchestral score has been provided. In the OCC *Sacred Choruses* book a piano reduction is provided, as being more useful for rehearsal purposes.

JOHN RUTTER

### Sources

Autograph manuscript of 1911 full score, in the library of the Royal College of Music, London (RCM MS 4255), and published vocal scores of 1902 and 1911.

### Instrumentation

1. Parry’s scoring of the 1911 version, as given in the present edition, is for 2fl, 2ob, 2cl, 2bsn, cbsn, 4hn, 6tpt, 3tbn, tba, timp, perc, hp, organ, strings. Full orchestral scores and instrumental parts are available on rental from the publisher. The orchestral parts include an editorially reduced version, for three trumpets, of the six trumpet parts.
2. A version of the accompaniment, arranged by John Rutter for brass, organ, and optional timpani, is also available on rental from the publisher (3tpt, 3tbn, tba, timp, organ).

This anthem is taken from the Oxford Choral Classics anthology  
*Sacred Choruses*, edited by John Rutter.

Approximate duration: 6 minutes

# I was glad when they said unto me

1911 version

Words: from Psalm 122

C. HUBERT H. PARRY  
(1848–1918)

**Maestoso**

Solo Tpt

ORGAN  
Man.

*f*

Gt. or Sw.

Ped.

5

*ff*

*f cresc.*

Gt.

Gt.

8

7

*ff*

*allargando*

*rit.*

**A** a tempo

11 SOPRANO 1 *f* *ff*  
 I was glad, glad when they said un - to me:

SOPRANO 2 *f* *ff*  
 I was glad, glad when they said un - to me:

ALTO *f* *ff* *f*  
 I was glad, glad when they said un - to me: We will

TENOR 1 *f* *ff* *f*  
 I was glad, glad when they said un - to me: We will

TENOR 2 *f* *ff* *f*  
 I was glad, glad when they said un - to me: We\_

BASS *f* *ff* *f*  
 I was glad, glad when they said un - to me: We will

**A** a tempo

*f* *ff* *f*

\*This extra beat is not in the 1911 full score, but it is in all versions of the vocal score.

15 *f* *ff*

We will go, \_\_\_\_\_ we will go in - to the house of the

*f* *ff*

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

*ff*

go, will go in - to the house, in - to the house\_ of the

*ff*

go, will go in - to the house, in - to the house\_ of the

*ff*

\_\_\_\_\_ will go, \_\_\_\_\_ will go in - to the house of the

*ff*

go, we will go, we will go in - to the house of the

\*The dotted rhythm in Soprano 1 here is clear in the autograph full score but is inexplicably changed to even quavers in the 1902 vocal score and in all subsequent vocal scores.

**B**

19

S.1 Lord. Our feet shall stand in thy gates, *mf*

S.2 Lord. Our feet shall stand in thy gates, *mf*

A. Lord.

T.1 Lord. Our *mf cresc.*

T.2 Lord. Our *mf cresc.*

B. Lord. Our *mf cresc.*

**B**

Sw. *mf* *cresc.*

23

S.1 *cresc.*  
O Je - ru - sa - lem, our feet shall stand,

S.2 *cresc.*  
O Je - ru - sa - lem, our feet shall stand,

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

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

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

*cresc.*

27

S.1  
— shall stand in thy gates, — our feet shall stand, —

S.2  
— shall stand in thy gates, — our feet shall stand, —

A.  
— our feet shall stand, — our feet shall stand, shall

T.  
stand, — shall stand in thy gates, — our feet shall

B.  
stand, — shall stand in thy gates, — in thy —

*cresc. sempre*



rit.

**C** Largamente

31 *ff*

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

*ff*

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

*ff*

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

*ff*

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

*ff*

gates, O Je - ru - sa - lem.

rit.

**C** Largamente

Solo Tpt

*Gt. f* *ff* *ff*

*Gt. f*

*ff*

*ff*

36

S. A. *f* Je - ru - - - sa - lem is build -

T. B. *f*

S. A. *mf cresc.* Je - ru - sa - lem is build - ed, is

T. B. *mf cresc.* Je - ru - - - sa - lem is

Ch. or Gt. *mf*

Sw.

39

- ed as a ci - - - ty,

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

build - ed as a ci - - -

42

rit.

that is at u - ni - ty

ci - ty, that is at u - ni - ty

-ty, cresc. rit.

cresc.

45

**D** a tempo

*ff*

in — it - self.

*[ff]* *ff*

in — it - self.  
in — it - self.

*[ff]* in — it - self.

**D** a tempo

Gt. *ff* + Reeds *sf*

Gt.

**allargando**

49

\* (optional cut to **G** on p. 15)**Animato**

52 Solo Tpt

*f*

54

**E** Slower**rit. ad libitum**

56 Solo Tpt

*ff*

\*Composer's note: 'When the traditional Vivats are impractical a cut can be made from \* to letter G'.

60 *ff* *colla voce* *colla voce*

Vi - vat Re - gi - na Ma - ri - a! Vi - vat Re - gi - na Ma - ri - a! Vi - vat! Vi - vat!  
\*Glo - ry to God in the high - est! Glo - ry to God in the high - est! Glo - ry! Glo - ry!

65

Vi - vat! Vi - vat Rex Geor - gi - us!  
Glo - ry! Praise him in his ho - li - ness;

(Solo Tpt)

*ff*

69

Vi - vat Rex Geor - gi - us! Vi - vat! Vi - vat! Vi - vat!  
Praise him in the fir - ma - ment; Praise him! Praise him! Praise him!

**F**

(Gt. with Tpt) *ff*

\*Alternative, editorial text for general use.

†See editorial preface for performance suggestions.

Full choir  
Slower

73 *ff*

S. Vi - vat Rex in his Geor - gi - us! Vi - vat Rex in the  
Praise him in his ho - li - ness; Praise him in the

A. Vi - vat Rex in his Geor - gi - us! Vi - vat Rex in the  
Praise him in his ho - li - ness; Praise him in the

T. Vi - vat Rex in his Geor - gi - us! Vi - vat Rex in the  
Praise him in his ho - li - ness; Praise him in the

B. Vi - vat Rex in his Geor - gi - us! Vi - vat Rex in the  
Praise him in his ho - li - ness; Praise him in the

*ff*

Slower

76

Geor - gi - us! Vi - vat! Vi - vat! Vi - vat! Vi - vat!  
fir - ma - ment; Praise him! Praise him! Praise him! Praise him!

Geor - gi - us! Vi - vat! Vi - vat! Vi - vat! Vi - vat!  
fir - ma - ment; Praise him! Praise him! Praise him! Praise him!

Geor - gi - us! Vi - vat! Vi - vat! Vi - vat! Vi - vat!  
fir - ma - ment; Praise him! Praise him! Praise him! Praise him!

Geor - gi - us! Vi - vat! Vi - vat! Vi - vat! Vi - vat!  
fir - ma - ment; Praise him! Praise him! Praise him! Praise him!

Solo Tpt

Gt. *[ff]*

80 **allargando** **FF Più lento** Sw. *[dim.]* *[mf]* Sw.

84 **G Slower** Cl. solo *dim.* *p dolce*

87 **\*Semi-chorus** *p dolce*

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

*p dolce*

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

*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

\*The 1902 vocal score has 'semi-chorus or quartet'. The 1911 full score has no special indication.

90

— they shall pros - per that love thee, pray for the

-lem, they shall pros - per that love thee, O

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

pros - - per that love thee, pray

Sw.

93

peace of Je - ru - - sa - lem, they shall pros -

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

love thee, they shall prosper that love thee,

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

rit.

poco cresc.

mf



96 **Lento** *dim.* **H** **Alla marcia**

- per that love thee. love thee. that love thee. - per that love thee.

**Lento** **H** **Alla marcia**

*dim.* [*p*] *mf* Gt. *mf* Gt.

99 **\*Full choir** *p dolce* *mf*

Peace, peace. Peace, peace. Peace, be with - Peace, peace.

*p dolce* *mf* *p* *cresc.* *mf*

\*This cancels the earlier 'semi-chorus' indication, but is similarly absent in the 1911 full score.

102 *cresc.* *f*

be with - in thy walls, and

*cresc.* be with - in thy walls,

*cresc.* - in thy walls, and *f*

*cresc.* be with - in thy walls,

104 *f* *f* \*

plen - teous - ness, and plen - -

and plen - teous - ness,

plen - teous - ness, and plen - -

and plen - - - - teous - ness,

*f* [cresc. sempre]

\*The lower notes may have been intended as alternatives, but both notes are generally sung.

**K** Slower

*ff*

106

- teous - ness, plen - teous - ness with - in thy  
 plen - teous - ness, plen - teous - ness with - in thy  
 - teous - ness, plen - teous - ness with - in thy  
 plen - teous - ness, plen - teous - ness with - in thy

**K** Slower  
*ff*

ossia 3 3 3 3

**sempre rit.**

S.1 with -

108

pa - la - ces, and plen - teous - ness S.2 with -  
 pa - la - ces, and plen - teous - ness with -  
 pa - la - ces, and plen - teous - ness with - in  
 pa - la - ces, and plen - teous - ness with -

**sempre rit.**

3 3 3 3 3 3 3 3

**rit. molto** **a tempo**

- in thy pa - la - ces.

- in thy pa - - - - - la - ces.

- in thy pa - la - ces.

- in thy pa - - - - - la - ces.

**rit. molto** **a tempo**

*mf* *molto cresc.* *ff*

112

OCCO65 I was glad when they said unto me PARRY ed. RUTTER

ISBN 978-0-19-351965-7



9 780193 519657