

How pleased and blest was I

James Shoubridge

Text: Isaac Watts, on Ps. 122

SANCTUARY. P.M. Psalm 122. Dr. Watts.

This edition by Edmund Gooch
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Allegrezza (♩ = 96)

How pleas'd and blest was I To hear the peo - ple cry, 'Come, let us seek our
Zi - on, thrice hap - py place, A - dorn'd with wond-rous grace, And walls of strength em-
There Da - vid's great-er son Has fix'd his roy - al throne, He sits for grace and
May peace at - tend thy gate, And joy with - in thee wait To bless the soul of

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God to - day': Yes, with a cheer - ful zeal We haste to Zi - on's
brace thee round; In thee our tribes ap - pear, To pray, and praise, and
judg - ment there; He bids the saint be glad, He makes the sin - ner
ev - 'ry guest! The man that seeks thy peace, And wish - es thine in -

How pleased and blest was I - Sanctuary (James Shoubridge)

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hill, And there our vows and ho - nours pay.
 hear The sa - cred gos - pel's joy - ful sound.
 sad, And hum - ble souls re - joice with fear.
 crease, A thou - sand bles - sings on him rest!

Zi - on's hill, And there our vows and ho - nours pay.
 praise, and hear The sa - cred gos - pel's joy - ful sound.
 sin - ner sad, And hum - ble souls re - joice with fear.
 thine in - crease, A thou - sand bles - sings on him rest!

Zi - on's hill, And there our vows and ho - nours pay.
 praise, and hear The sa - cred gos - pel's joy - ful sound.
 sin - ner sad, And hum - ble souls re - joice with fear.
 thine in - crease, A thou - sand bles - sings on him rest!

Zi - on's hill, And there our vows and ho - nours pay.
 praise, and hear The sa - cred gos - pel's joy - ful sound.
 sin - ner sad, And hum - ble souls re - joice with fear.
 thine in - crease, A thou - sand bles - sings on him rest!

My tongue repeats her vows,
 Peace to this sacred house!
 For there my friends and kindred dwell:
 And since my glorious God
 Makes thee his blest abode,
 My soul shall ever love thee well.

Notes:

Only the first verse of the text is given in the source: subsequent verses have here been added editorially.

Voicing indications are given for the first piece in the book, as Canto - Alto - Tenore - Basso - Organo.

The alto and tenor parts are printed in the source in the C clef, with middle C on the third space up on the staff (making the notes fall in the same place as if they were printed in the treble clef an octave above sounding pitch).

The metronome marking and the direction 'Allegrezza' are given in the source.

An organ accompaniment is given in full in the source (none of the organ bass parts in the book are figured).

With the exception of the small notes on beat 1 of bars 1 and 9 (which have been separated out from the organ part, and which may be played by instruments if they are used to accompany the voices), the organ part doubles the voice parts and has been omitted from this edition.