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# I Was Glad

Psalm 122

Robert J. Powell

SATB and organ

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## Robert J. Powell

Born in Benoit, Mississippi in 1932, Robert Powell is currently the Organist at Trinity United Methodist Church in Greenville, South Carolina. He previously served as Organist/Choir Director for Christ Episcopal Church, a position he held for 34 years.

He has held similar positions at the Cathedral of St. John the Divine in New York City, St. Paul's Episcopal in Meridian, Mississippi, and at St. Paul's School in Concord, New Hampshire.

Mr. Powell received a Bachelor of Music degree in organ and composition from Louisiana State University, and a Master of Sacred Music degree from Union Theological Seminary School of Sacred Music. He has also received the certificates of Choirmaster and Fellow in the American Guild of Organists. An ASCAP member, Mr. Powell has received numerous awards for over twenty years, and has published over 400 works for organ, handbells, and choir.

Commissioned by the First United Methodist Church, Iowa City, Iowa

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Moderato ♩ = 96

Organ



*f*

The organ introduction consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes, accented chords, and a fermata. The middle staff is in treble clef and provides a harmonic accompaniment with eighth and sixteenth notes. The bottom staff is in bass clef and provides a bass line with eighth and sixteenth notes.

4

S  
A

Unison *f*

I was glad when they said un-to me, we will

T  
B

Unison *f*



The vocal and organ accompaniment section includes four staves. The top two staves are for Soprano (S) and Alto (A) voices, and the bottom two are for Tenor (T) and Bass (B) voices. The vocal parts are in unison and marked with a forte (*f*) dynamic. The lyrics are: "I was glad when they said un-to me, we will". The organ accompaniment consists of two staves (treble and bass clef) providing harmonic support for the voices. A large watermark "NOT COPY" is overlaid diagonally across the page.

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7

go in-to the house of the Lord.

10

Our feet shall  
*mf*

*mf*

12

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

This system contains measures 12, 13, and 14. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. A large 'DO NOT COPY' watermark is overlaid on the score.

15

built as a ci - ty that is at un - i - ty in it -

This system contains measures 15, 16, and 17. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes triplets and a 'cresc.' (crescendo) marking. A large 'DO NOT COPY' watermark is overlaid on the score.

18

- self. For thith - er the tribes go

20

up, e - ven the tribes of the Lord, to

*f*

*f*

*f*

3

3

3

3

22

rit. e dim.

tes - ti - fy un - to Is - ra - el, to give thanks un - to the

rit. e dim.

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25

Piú Lento ♩ = 84

*p*

Name of the Lord. For there is the seat of

Piú Lento ♩ = 84

*p*

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28

judgment, e-ven the seat of the house of Da - vid. O

3

3

31

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

3



33

*pp*

pros - per that love thee. Peace be with-in thy

*pp*

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36

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

DOMOT COPY

38

*mp*

pal - a - ces. \_\_\_\_\_ For my  
*mp*

This block contains the vocal and piano accompaniment for measures 38 and 39. The vocal line is in a soprano clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The vocal line features a long note on 'ces.' followed by a rest, and then a short phrase 'For my' in measure 39. The piano accompaniment consists of chords in measure 38 and a melodic line in measure 39. Dynamics include *mp* and *p*.

*p*

*cresc.*

*mp*

This block contains the piano accompaniment for measures 38 and 39. It features a treble clef and a bass clef with a key signature of two sharps and a 4/4 time signature. The piano part includes a melodic line in the treble and a bass line in the bass. Dynamics include *p*, *cresc.*, and *mp*.

40

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

This block contains the vocal and piano accompaniment for measures 40 and 41. The vocal line is in a soprano clef with a key signature of two sharps and a 6/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The vocal line features a melodic phrase with a triplet in measure 41. The piano accompaniment consists of chords in measure 40 and a melodic line in measure 41. Dynamics include *mp* and *p*.

42

Piú Lento

, *pp*

Yea, be-cause of the house of the Lord our God, I will seek to do thee

Piú Lento

*pp*

45

good.

rit.

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