

**Margaretha Christina de Jong**

# **Psalm 121**

I lift my eyes unto the hills

**for SATB and Organ**

**opus 92**

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## VOORWOORD

**Psalm 121**, waarvan de (Engelse) tekst Margreeth de Jong inspireerde tot het schrijven van de compositie *I lift my eyes unto the hills* op. 92 voor vierstemming koor die in deze uitgave wordt gepresenteerd, behoort tot de bekendste van alle Psalmen. De auteur van deze Psalm (in de Griekse nummering Psalm 120), vaak aangeduid als een ‘pelgrimslied’, is onbekend. De Psalm maakt deel uit van een groep van 15 Psalmen (Ps. 120-134), elk omschreven als ‘Shir Hama’aloth’ (lied van opgangen / stappen). Er bestaan vele theorieën over de mogelijke achtergrond van deze Psalmen. Eén ervan is dat ze door gelovigen werden gezongen op weg naar Jeruzalem, om daar één van de feesten zoals genoemd in Deuteronomium 16:16 mee te maken. Een andere theorie is dat de Leviëten deze Psalmen zongen ter gelegenheid van de inwijding van de tempel van koning Salomo in het jaar 959 voor Christus. De Psalmist begint met het opslaan van de ogen (*Levavi oculos meos*) en stelt zich de vraag, vanwaar zijn hulp zal komen. Hij kijkt hierbij niet naar de bergen als een bron van hulp, maar eerder als een omgeving waardoor hij zich bedreigd voelt. Vers 2 vormt zijn directe antwoord. De Psalm getuigt van een sterk geloof dat God hulp en bescherming biedt om zowel het volk Israël als individuele gelovigen te behoeden. De tekst is in vier secties gestructureerd: God de Helper (verzen 1-2), God de Bewaarder (verzen 3-4), God de Beschermmer (verzen 5-6) en God de Behoeder (verzen 7-8).

De tekst van deze compositie is de berijmde Psalm (oorspronkelijk van Théodore de Bèze, met een melodie van Loys Bourgeois) uit het in 1562 voltooid Geneefse Psalter, in een vertaling van William Helder (2007). Opvallend is de omvang van de oorspronkelijke – ook door De Jong gebruikte – melodie van meer dan een octaaf. In de berijming door Théodore de Bèze vallen de tekstwoorden “en haut” (omhoog, naar boven) uit de eerste strofe samen met de hoogste melodietonen en de woorden “terre ronde” (de ronde aarde) met de laagste. Ook de compositie van De Jong, geschreven in een romantisch idioom, is in hoge mate gerelateerd aan de tekst. Dit geldt ook voor de orgelpartij, die de tekst niet alleen ondersteunt, maar deze – met name in de tussenspelen – tevens muzikaal tot uitdrukking brengt. Na de eerste twee strofen (waarin God als Helper en Bewaarder wordt aangesproken) volgt een duidelijke cesuur in de muziek. In een zeer positief gestemd *Allegretto* (in 6/8 maat) wordt nu de aandacht op God als Beschermmer gevestigd. In een laatste sectie (*Resoluto*), beginnend in een majesteitelijk gepuncteerd ritme en uitmondend in een *ff* slot, wordt benadrukt dat God de Zijnen voor altijd zal behoeden.

**Margreeth Chr. [Margaretha Christina] de Jong** (\*1961) sloot in 1986 haar studies aan het Rotterdams Conservatorium af met de diploma’s Kerkmuziek, Docerend Musicus orgel en Uitvoerend Musicus orgel, gewaardeerd met het cijfer 10. Op grond van deze zeer uitzonderlijke prestatie verleende het toenmalige Ministerie van WVC haar tot driemaal toe een beurs voor verdere studie in het buitenland. De Jong specialiseerde zich bij Guy Bovet in Zwitserland, alsmede bij Jean Langlais en Marie Louise Jaquet Langlais aan de beroemde Schola Cantorum te Parijs, waar zij in 1988 de *Prix de Virtuosité* behaalde (eveneens met de hoogste waardering). In hetzelfde jaar behaalde ze eerste prijzen op internationale concoursen in Parijs en Haarlem (César Franck-concours).

In 1994 werd zij vanwege haar verdiensten voor de Franse orgelcultuur door de *Société Académique “Arts – Sciences – Lettres”* te Parijs met de zilveren medaille onderscheiden. In 2012 werd zij door H.M. de Koningin benoemd tot Ridder in de Orde van Oranje-Nassau. In 2014 werd zij tot stadsorganist van Middelburg benoemd, waarmee in de Zeeuwse hoofdstad na twee eeuwen een oude traditie in ere werd hersteld. Margreeth Chr. de Jong is daarmee tevens de eerste vrouw in de geschiedenis van deze eerbiedwaardige Middelburgse traditie. Naast haar activiteiten als stadsorganiste is zij werkzaam als kerkmusicus van de Nieuwe Kerk en organiste van de Église Wallonne in Middelburg. Ze gaf talrijke concerten in de belangrijkste orgelconcertseries van Europa en maakte radio-, tv- en cd-opnames. Zij doceert aan University College Roosevelt, het internationale Honours College van de Universiteit Utrecht te Middelburg. Bovendien is ze zeer actief als componiste. Haar composities verschenen bij vele uitgeverijen in Nederland, alsmede bij Dr. J. Butz Musikverlag in Duitsland, Éditions de la Schola Cantorum in Zwitserland en Lorenz in de USA. Deze composities worden wereldwijd uitgevoerd. Zie <http://margreethdejong.nl>.

## PREFACE

**Psalm 121**, the text of which inspired Margreeth de Jong to write the composition *I lift my eyes unto the hills* op. 92 for four-part choir presented in this edition, is one of the best-known of all Psalms. The author of this Psalm (in the Greek numbering Psalm 120), often referred to as a ‘pilgrim song’, is unknown. The Psalm is part of a group of 15 Psalms (Ps. 120-134) that are described as ‘Shir Hama’aloth’ (song of ascents, or steps). There are many theories about the possible background of these Psalms. One is that they were sung by believers on their way to Jerusalem, to attend one of the festivals mentioned in Deuteronomy 16:16. Another theory is that the Levites sang these Psalms on the occasion of the inauguration of the temple of King Solomon in 959 BC. The Psalmist begins with lifting up the eyes (*Levavi oculos meos*), asking himself whence his help will come. He does not look at the mountains as a source of help, but rather as an environment that makes him feel threatened. Verse 2 contains his immediate answer. The Psalm testifies of a strong belief that God offers help and protection to keep both Israel and individual believers safe from harm. The text is structured in four sections: God – Helper (verses 1-2), God – Keeper (verses 3-4), God – Protector (verses 5-6), and God – Preserver (verses 7-8).

The text for this composition is the rhymed Psalm (originally by Théodore de Bèze, with a melody by Loys Bourgeois) from the Geneva Psalter, completed in 1562, in a translation of William Helder (2007). Striking is the size of the original melody of more than an octave, also used by De Jong. In the original rhymed text by Théodore de Bèze, the text words "en haut" (up / upwards) coincide with the highest melody notes and the words "terre ronde" (the round earth) with the lowest ones. The entire composition of De Jong, written in a romantic idiom, is also text-related to a high extent. This also applies to the organ part, which not only supports the text, but also expresses it musically, especially in the interludes. After the first two verses (in which God is addressed as Helper and Keeper) a clear *caesura* in the music follows. In a very positively voted Allegretto (in 6/8 time), the attention is now drawn to God as Shelter. In a final section (*Resoluto*), starting in a majestically punctuated rhythm and concluding *ff*, it is emphasized that God will preserve His people forever.

**Margreeth Chr. [Margaretha Christina] de Jong** (\*1961) graduated from Rotterdam Conservatory in 1986 with Diplomas in Church Music, Organ Music Pedagogy, and Organ Solo Performance with a score of 10 – the highest possible mark in the Netherlands. In view of this exceptional achievement, the Dutch Ministry of Welfare, Health, and Cultural Affairs awarded her three times with grants for further study abroad. She specialized with Guy Bovet in Switzerland, and with Jean Langlais and Marie-Louise Jaquet-Langlais at the famous Schola Cantorum in Paris. There she gained the *Prix de Virtuosité* in 1988 (again with the highest distinction). That same year, she won first prizes at international organ competitions in Paris and Haarlem (César Franck-Competition).

In 1994, she was decorated with a silver medallion by the *Société Académique “Arts – Sciences – Lettres”* in Paris in recognition of her contributions to French organ culture. She was awarded a Knighthood in the Order of Orange-Nassau by Queen Beatrix of the Netherlands in 2012. When she was appointed city organist of Middelburg in 2014, an old tradition of the capital of Zeeland was restored again after two centuries. At the same time Margreeth Chr. de Jong became Middelburg’s first female organist in this venerable tradition. Next to these activities, she is music director/organist of the Nieuwe Kerk, and organist of the Walloon Church in Middelburg. She has given numerous solo recitals in Western Europe and been featured in major concert series. She has also made many radio, television and CD recordings. She teaches at University College Roosevelt, the international Honours College of Utrecht University in Middelburg. Moreover, she is very active as a composer. Her works are published by many publishing houses in the Netherlands, as well as by Dr. J. Butz Musikverlag in Germany, Éditions de la Schola Cantorum in Switzerland, and Lorenz in the USA. They are performed worldwide. For more information, please visit <http://margreethdejong.nl>.



DEEM

## REMARKS

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### Other compositions by Margaretha Christina de Jong, published by Proza Musica:

#### **Drei Abendlieder** für SATB und Orgel, opus 58 (Proza Musica, 2014)

- Der Tag ist um, die Nacht kehrt wieder
- Bleib bei mir, Herr
- Der Mond ist aufgegangen

Versie in het Nederlands:

- De maan is opgekomen
- Blijf mij nabij (Liedboek 1973)
- Blijf bij mij Heer (Bundel 1938)

#### **Vom Himmel hoch, da komm ich her** für SATB und Orgel, opus 68 (Proza Musica, 2015)

**Psalm 116** (I love the Lord, the fount of life and grace) for SATB and Organ, opus 76a (Proza Musica, 2017)

**Psalm 116** in de berijming van 1773 voor SATB en orgel, opus 76b (Proza Musica, 2017)

#### **Vier Kerstliederen** voor hoge stemmen en orgel, opus 64 (Proza Musica, 2015)

- Er is een roos ontloken
- Hoe leit dit kindeken
- Stille nacht, heilige nacht
- De herdertjes lagen bij nachte

**Be Thou My Vision** for High Voices and Piano, opus 81 (Proza Musica, 2017)

Dedicated to Ars Musica Jong Concertkoor and Ars Musica Concertkoor  
and their conductors: Arjen J.A. Uitbeijerse and Patrick van der Linden

# Psalm 121 "I lift my eyes unto the hills"

SATB and Organ

No. 10.121.002

Margaretha Christina de Jong (\*1961)

**Con espressione**  $\text{♩} = \text{ca. } 42$

Soprano

Alto

Tenor

Bass

Organ

*p*

*p*

*p*

*SW p*

I lift my

I lift my eyes un - to the

I lift my eyes

I lift my eyes

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13 rit. a tempo *p*

help ap - pear? I lift my eyes un - to the hills. From where will help ap -  
help ap - pear? I lift my eyes un - to the hills. From where will help ap -  
will help ap - pear? I lift my eyes un - to the hills.

*mp*

I lift my eyes un - to the hills.

Detailed description: This system contains three vocal staves. The first two staves have lyrics: 'help ap - pear? I lift my eyes un - to the hills. From where will help ap -'. The third staff has lyrics: 'will help ap - pear? I lift my eyes un - to the hills.' The music is in 5/4 time, with a key signature of one flat. It starts with a 'rit.' (ritardando) and then returns to 'a tempo'. Dynamics include piano (*p*) and mezzo-piano (*mp*). There are fermatas over the notes 'pear?' and 'hills.' in the first two staves.

13 rit. a tempo

HW (SW/HW) *mp*

Detailed description: This system shows the piano accompaniment for measures 13-15. It consists of two staves (treble and bass clef). The music is in 5/4 time with a key signature of one flat. It begins with a 'rit.' and then returns to 'a tempo'. The dynamic is mezzo-piano (*mp*). The notation includes chords and moving lines in both hands.

17

- pear? From where will help ap - pear? From where will help ap -  
- pear? From where will help ap - pear? From where will help ap -

Detailed description: This system contains three vocal staves for measures 17-19. The lyrics are: '- pear? From where will help ap - pear? From where will help ap -' on the first two staves, and '- pear? From where will help ap - pear? From where will help ap -' on the third. The music is in 5/4 time with a key signature of one flat. It starts with a 'rit.' and then returns to 'a tempo'. There are fermatas over the notes 'pear?' and 'hills.' in the first two staves.

17

SW

Detailed description: This system shows the piano accompaniment for measures 17-19. It consists of two staves (treble and bass clef). The music is in 5/4 time with a key signature of one flat. It begins with a 'rit.' and then returns to 'a tempo'. The dynamic is mezzo-piano (*mp*). The notation includes chords and moving lines in both hands.



28

prom - is - es ful - fils, the LORD his prom - is - es ful -

prom - is - es ful - fils, the LORD his prom - is - es ful -

*f* The LORD his prom - is - es ful -

*f* The LORD his prom - is - es ful -

28

HW

32 *molto cresc.*

- fils, the LORD his prom - is - es ful - fils, he who made earth and

*molto cresc.* - fils, the LORD his prom - is - es ful - fils, he who made earth and

*f* - fils, he who made earth and heav - - -

*f* - fils, he who made earth and heav - - -

32

*molto cresc.*

SW HW

32

*molto cresc.*

SW HW

44

*cresc.*

Musical score for measures 44-48. The score is in G minor (two flats) and 5/4 time. It features a piano accompaniment with a treble and bass clef. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of quarter notes G3, F3, E3, and D3. A *cresc.* (crescendo) marking is placed above the treble staff.

49

*rit.*  
*poco dim.*

Musical score for measures 49-52. The score is in G minor and 5/4 time. The melody in the treble clef features a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of quarter notes G3, F3, E3, and D3. A *rit.* (ritardando) and *poco dim.* (poco decrescendo) marking is placed above the treble staff. The piece concludes with a double bar line and a 5/4 time signature.

53 *a tempo*  
*mp*

He will not let you slip or fall, for he is

*mp*

He will not let you slip or fall, for he is

*mp*

He will not let you slip or fall, for he is

*mp*

He will not let you slip or fall, for he is

Musical score for measures 53-56. The score is in G minor and 5/4 time. It features a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "He will not let you slip or fall, for he is". The score includes dynamic markings of *mp* (mezzo-piano) and a tempo marking of *a tempo*. The piano accompaniment consists of quarter notes in the bass line and chords in the treble line.

53 *a tempo*  
*a capella ad lib., until \* (measure 64)*

*mp*

Musical score for measures 53-56. The score is in G minor and 5/4 time. It features a piano accompaniment in the bass clef. The lyrics are: "He will not let you slip or fall, for he is". The score includes a dynamic marking of *mp* and a tempo marking of *a tempo*. The piano accompaniment consists of quarter notes in the bass line and chords in the treble line.

63

*dim.*

will guide and guard you ev - - er; he sleeps or

*dim.*

will guide and guard you ev - - er; he sleeps or

*dim.*

will guide and guard you ev - - er; he sleeps or

*dim.*

will guide and guard you ev - - er; he sleeps or

63

*dim.*

65

*rit. espr.*

slum - bers nev - - er, nev - er, nev - - - er.

*espr.*

slum - bers nev - er, nev - er, nev - - - er.

*espr.*

slum - bers nev - er, nev - er, nev - - - er.

slum - bers nev - er, nev - er, nev - - - er.

65

*rit.*

*poco dim.*

87

**Sopr. 1** *f*

Ah

**Sopr. 2** *f* *poco dim.*

Ah

**Alto** *f* *poco dim.*

He is your shel - ter on the way,

87

92

ah ah ah

ah ah ah

the shade at your right

92

107 *allargando*

day  
day  
day  
will nev - er harm or

*dim.*

107 *allargando*

*dim.*  
*legato*

112 *f*

the LORD will not  
the LORD will not  
hurt you; the LORD will not de - sert

*f*

112 *cresc.*

*cresc.*

129

Musical score for measures 129-131. The score is in G minor (three flats) and 3/4 time. It features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef, with some notes in the bass clef. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

132 **Unison** *ff*

All e - - - vil

Musical score for measures 132-134. Measure 132 is a vocal line in G minor, marked **Unison** and *ff* (fortissimo). The lyrics are "All e - - - vil". The piano accompaniment continues from the previous section, with a treble and bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

135

strikes at you in vain;

Musical score for measures 135-137. Measure 135 is a vocal line in G minor, with the lyrics "strikes at you in vain;". The piano accompaniment continues from the previous section, with a treble and bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

**Cantabile** ♩ = ca. 44

147

**Sopr. 1** *mp* When you go out, \_\_\_\_\_

**Sopr. 2** *mp* When you go out, \_\_\_\_\_ when you go out, \_\_\_\_\_

**Alto** *mp* \_\_\_\_\_  
When you go

147

*mp legato*

151

*cresc.* when you go out, \_\_\_\_\_ *poco rit.* when you go  
when you go out, \_\_\_\_\_ when you go

*cresc.* out, \_\_\_\_\_ when you go out, \_\_\_\_\_ when you go

**Tenor** *cresc.* \_\_\_\_\_  
When you go out, \_\_\_\_\_

151

*poco a poco cresc.* \_\_\_\_\_ *poco rit.* \_\_\_\_\_ *a tempo* \_\_\_\_\_

161

in, the LORD will fail you

in, the LORD will fail you

in, the LORD will fail you

in, the LORD will fail you

161

165

nev - - - er, but keep you

nev - - - er, but keep you

nev - - - er,

nev - - - er,

nev - - - er,

165



175 *ff*

but keep you safe for - ev - - - er, for - ev - er, for -

but keep you safe for - ev - er, for - ev - er, for -

8 keep you safe for - ev - - - - -

keep you safe for - ev - - - - -

175 *ff*

179 *rit.*

- ev - - - er, ev - - - - - er.

- ev - - - er, ev - - - - - er.

8 - er, ev - - - - - er.

- er, ev - - - - - er.

179 *rit.*