

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 vierstemmig 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 Levieten 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 (*Levari 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 begeeft. 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 Beschermers (verzen 5-6) en God de Behoeder (verzen 7-8).

De tekst van deze compositie is de berijmde Psalm (oorspronkelijk in Théodore de Bèze, met een melodie van Loys Bourgeois) uit het in 1562 voltooide Geneespsalter, een vertaling van William Helder (2007). Opvallend is de omvang van de oorspronkelijke melodie. 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 melodieën 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. De heldere, levige orgelpartij, die de tekst niet alleen ondersteunt, maar deze – met name in de tussenruilen – 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 Allegro (in 6/8 maat) wordt nu de aandacht op God als Beschermers gevestigd. In een laatste sectie (*Resoluto*) benadrukt in een majestieus gepuncteerd ritme en uitmondend in een *ff* slot, worden de dankbetuigingen 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 concerten in de Haariem (César Franck-concours).

In 1994 werd zij vanwege haar verdiensten voor de Franse orgelcultuur door de *Société Académique des 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 eeuwenoude 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>.

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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 (*Levari 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 contributes musically, especially in the interludes. After the first two verses (in which God is named as Helper and Keeper) a clear *caesura* in the music follows. In a very positively voted Allegro (in 6/8 time) the attention is now drawn to God as Shelter. In a final section (*Resoluto*), starting with a majestic, 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>.

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REMARKS

- A score for choir only is available.
- Visit our website www.prozamusica.nl for prices and to order the sheet music.

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 ontkiemen
- Hoe leit dit kindtjen
- Stille nacht, heilige nacht
- De heren zijn lagen bij nacht

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

ZICHTEXEMPLAAR

ZICHTEXEMPLAAR

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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: I lift my
 Alto: I lift my eyes un - to the
 Tenor: I lift my eyes
 Bass: I lift my eyes
 Organ: SW p

Psalm 121 - Margaretha Christina de Jong

5 eyes, my eyes un - to the hills, un - to the hills,
 hills, my eyes un - to the hills,
 un - to the hills,
 I lift my eyes un - to the hills.
 9 a tempo
 From where will help ap - pear, from where will
 From where will help ap - pear, from where will
 From where will help ap - pear,

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ZICHTEXEMPLAAR

ZICHTEXEMPLAAR

13 rit. a tempo

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.

13 rit. a tempo

HW (SW/HW) *mp*

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 -

17 SW

20 - pear? Who will re - leive my fear? From where will help ap -

- pear? Who will re - leive my fear? From where will help ap -

From where will help ap -

From where will help ap -

20

24 - pear? Who will re - leive my fear? The LORD his prom - is - es ful - fills, the LORD his

- pear? Who will re - leive my fear? The LORD his prom - is - es ful - fills, the LORD his

- pear? Who will re - leive my fear?

- pear? Who will re - leive my fear?

24 SW

28 prom - is - es ful - fills, the LORD his prom - is - es ful -

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

The LORD his prom - is - es ful -

The LORD his prom - is - es ful -

28

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

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

- fills, he who made earth and heav - - -

- fills, he who made earth and heav - - -

32 *molto cresc.* SW HW

36 heav - en, his help is

heav - en, his help is

- en; his help is free - ly giv - - -

- en; his help is free - ly giv - - -

36

40 rit. a tempo

free - ly giv - - en.

free - ly giv - - en.

40 rit. a tempo SW

44 *cresc.*

49 *poco dim.*

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

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

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

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,

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

65 *rit.*

57 *f*
at your side; sup - port he will pro - vide.

f
at your side; sup - port he will pro - vide.

f
at your side; sup - port he will pro - vide. The

f
at your side; sup - port he will pro - vide. The

60
The keep - er of all Is - ra - el

The keep - er of all Is - ra - el

keep - er of all Is - ra - el

keep - er of all Is - ra - el

70 *Allegretto* $\text{♩} = \text{ca. } 63$
mp

74

78

82

87 *f* *poco dim.*
 Sopr. 1 Ah
 Sopr. 2 Ah
 Alto *f* *poco dim.*
 He is your shel - ter on the

97 *dim.*
 ah
 ah
dim.
 hand in dry and bar - ren land.

92 *f*
 ah ah ah
 ah ah ah
 the shade at your right.

102 *mf*
 The moon by night, the sun by
 The moon by night, the sun by
 moon by night, the sun by

107 *allargando*
 day
 day
 day will nev - er or

118 *p* *allargando* *espr.*
 de - sert you, the LORD will not de - sert you.
 de - sert you.
 you.

113 *f*
 the LORD will not
 the LORD will not
 hurt you, the LORD will not de - sert.

123 *Resoluto* ♩ = ca. 76
ff portato
 126

129

Musical score for piano accompaniment, measures 129-131. The score is in G minor, 3/4 time, and features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand.

138

the LORD will keep your

Musical score for piano accompaniment, measures 138-140. The score continues the piano accompaniment from the previous page, with the vocal line above it.

132 Unisano *ff*

All e - - - vi

Musical score for piano accompaniment, measures 132-134. The score is marked 'ff' and features a unison vocal line above the piano accompaniment.

141

He se - cure from woes and

Musical score for piano accompaniment, measures 141-143. The score continues the piano accompaniment from the previous page, with the vocal line above it.

143

stri - at you in vain;

Musical score for piano accompaniment, measures 143-145. The score continues the piano accompaniment from the previous page, with the vocal line above it.

143

stri -

Musical score for piano accompaniment, measures 143-145. The score continues the piano accompaniment from the previous page, with the vocal line above it.

147 Cantabile $\text{♩} = \text{ca. } 44$

Sopr. 1 *mp* When you go out...

Sopr. 2 *mp* When you go out... when you go out...

Alto *mp* When you go out...

Musical score for vocal and piano accompaniment, measures 147-150. The score is marked 'Cantabile' and features four vocal parts (Soprano 1, Soprano 2, Alto, and Tenor) and piano accompaniment. The tempo is marked 'ca. 44'.

155

out... when you come in...

out... when you come in...

out... when you come in...

Bass

When you go out, when you come in...

Musical score for vocal and piano accompaniment, measures 155-158. The score continues the vocal and piano accompaniment from the previous page, with the vocal line above it.

151 *cresc.* when you go out... *poco rit.* when you go out... *a tempo* when you go out...

— when you go out... when you go out...

out... when you go out... when you go out...

Tenor *cresc.* When you go out...

poco a poco cresc. *poco rit.* *a tempo*

Musical score for vocal and piano accompaniment, measures 151-154. The score continues the vocal and piano accompaniment from the previous page, with the vocal line above it.

158 *ff* when you go out, when you come

ff when you go out, when you come

ff when you go out, when you come

ff when you go out, when you come

Musical score for vocal and piano accompaniment, measures 158-161. The score continues the vocal and piano accompaniment from the previous page, with the vocal line above it.

161

in, the LORD will fall you

165

nev - er, but keep you

169

safe, but keep you safe, but keep you

173

safe, for - ev - er, but

175

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

179

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