

I will lift up mine eyes unto the hills

for chorus and organ (keyboard)

duration c. 14'

Preview File Only

Timothy Salter

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from Psalm 88:

O Lord God of my salvation, I have cried day and night before thee. Let my prayer come before thee: incline thine ear unto my cry; For my soul is full of troubles: and my life draweth nigh unto the grave. I am counted with them that go down into the pit: I am as a man that hath no strength: Free among the dead, like the slain that lie in the grave, whom thou rememberest no more. Shall thy lovingkindness be declared in the grave? or thy faithfulness in destruction? Shall thy wonders be known in the dark? and thy righteousness in the land of forgetfulness? Thy fierce wrath goeth over me; thy terrors have cut me off. They came round about me daily like water, they compassed me about together. Lover and friend hast thou put far from me, and mine acquaintance into darkness.

from Psalm 121:

I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the Lord, which made heaven and earth. He will not suffer thy foot to be moved; he that keepeth thee will not slumber. The Lord is thy keeper: the Lord is thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night. The Lord shall preserve thee from all evil: he shall preserve thy soul. The Lord shall preserve thy going out and thy coming in from this time forth, and even for evermore.

Notes.

1. The keyboard part is at times a reduction of the chorus parts, and as such may be performed as discreet accompaniment in its entirety or at selected places. In this function it is indicated 'reduc.' in the score.
Elsewhere the keyboard part is an independent and obligatory organ part, indicated as 'org.' in the score. It has been written for an instrument without pedals and may be played on a digital or pipe organ equally satisfactorily. The timbres envisaged include 2' and mixture stops where bright or substantial sound is called for.
2. Flats and sharps apply only to the note immediately following.
3. Parts of words in curved brackets [e.g. Lor(d), co(meth), (righ)t,] should not be enunciated.
4. An arrow between vowel sounds or consonants is an indication to change the enunciation gradually over the time [e.g. T & B, bb114–116].
5. m – indicates humming; u – as in 'too'.
6. In 'free' sections [e.g. S, bb 78–86; S & A, bb 214–222; A & T, bb 261–281] no more voices should be used than are consistent with clarity.
7. The number of voices singing any given part may be reasonably adjusted in consideration of balance and texture.

The settings of each psalm may be performed separately – see p. 15.

duration c.14 minutes (Ps. 88: c.5'30"; Ps. 121: c.8'30")

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I will lift up mine eyes unto the hills

Timothy Salter

flowing, subdued; $\text{♩} \text{c. } 90$

T I II
p o Lord God of my sal-va-tion,

I
p o Lor(d),

B II a b
p o

reduction

T
I have cried day and night be-fore thee:

B
6

Ia
[I^a, or solo] let my prayer

T Ib II
o Lord God o Lord God

B
Lor(d), Lor(d)

11

Ia
T
I^b
II
I
B
II^a
II^b
15

come be- fore thee: in- cline thine ear un- to my cry;

be- fore thee: my cry;

A
T
I
II
B
I
II
19

For - my soul - is full, - for my soul - is full

Lord, Lord,

A
T
B
2.5

is full of troubles:

Lord, Lord,

A
and my life draweth nigh un- to the

I
and my life draweth nigh un- to the

II
and my life draweth nigh un- to the

B. I
Lor(d), PP Lor(d),

II
PP Lor(d),

30

PP

a little slower; $\text{♩} = 74$

A
gra(ve) m

solo 1
mp I am counted with them that go down into the pit:

T. Solo 2
mp I am counted with

I
gra(ve) grave.

II
gra(ve)

I

II

34

a little slower; $\text{♩} = 74$

MP

A

Solo 2

Solo T 3

Solo 4

B

them that go down into the pit: [Repeat the phrase as described below]

I am counted with them that go down into the pit: [Hold D c. 1-3 beats before repeating phrase.]

I am counted with them that go down into the pit: B. I Solo

I am counted with [as T solo 4; see below]

[etc.]

[Following the bass entry, all individual T + B I voices sing the phrase between the repeat signs, not together, waiting for between 1-3 beats before repeating it. At a signal, sing to the end of the phrase and cut more through, holding the final D.]

38

[conductor's signal]

[Continue when last voice has reached D]

S

A

Solo T

all (single voices)

B

I am - as a man that hath - no

I am - as a man that hath - no

[each voice (in T and B I) finish phrase at conductor's signal and hold D]

38

mf *ah*

S *mf* *ah*

A *mf* *ah*

Solo T *mf* I am as a man that hath - no strength:

all *mf* - strength: [Individual T + B voices follow T solo, starting b.41 beat 1. Ensure that at least one voice enters on each beat; let some at random enter on a half-beat. Move legato to b.43 from whatever part of the phrase you are at.]

B - strength:

40

molto tenuto *flowing; d.c. 90*

S *ff* *f* *ff* Free among the dead,

A *ff* Free among the dead,

I *mf* free among the

T *ff* free among the dead, *f* *ff* free among the

II *ff* Free among the dead, slai(n) *ffmp* free among the

I *ff* Free among the dead, like the slai(n)

B *ff* Free among the dead, like the

II *ff* Free among the dead, like the

43 *org.* *ff* *molto tenuto* *reduc.* *f* *mf* *flowing; d.c. 90*

[I^oorsolo]

I^a *mp* whom thou re-

T I^b II *mp* dead, like the slain that lie in the grave,

I B II *mp* the -
like the -

47 *mp*

I with stillness - innocently

2-4 voices S II I A II *P* Shall - thy loving - kind-
P Shall - thy loving

[I & II balance with S; use only a few voices if necessary] I

I^a *pp* memberest no more: *P*

T I^b II

B

51 *P*

Use only a few voices if necessary. *p*

I

2-4 voices

S

II

I

A

II

Sb

ness, thy loving-kind- ness, thy loving-kind- ness, thy

be - de -

[etc.]

I

2-4 voices

S

II

I

A

II

I

T

II

60

clared in the grave? or - thy faith-ful-

loving-kindness, thy loving-kind- ne-ss

kindness, thy loving-kind- ne(ss) m

thy loving-kind- ne(ss) m

I S
ness in des- truction? *sfp* *sfp*
ha ha

II
[m]-

I A
[m]-

II
[m]-

I T
8 Shall - thy wonders be known

II
8 m

64

S
sfp *sfp* *p*
ha ha and thy righteousness in the land of for-
in the *p*

A
pp
pp

T
in the dark? *pp* *m*

69

fast-aggressive; ♩.124

73

S
get-ful-ness, for-getful-ness? Thy fierce wrath, -

A
land of forget-ful-ness? Thy fierce wrath, -

T
[m] Thy fierce wrath, -

B
Thy fierce wrath, -

ff

fast; ♩.124

Solo 1

S
ff ha ha ha ha ha ha ha ha [Solo 1 join single voices]

A
thy fierce wrath go-eth

T
thy fierce wrath go-eth

B
[At least 1 BI voice hold D; rest of BI = II gliss. to form cluster, D-A]

78

org.

[single voices, entering at random, but close together - effect should be multitudinous yet clear]

Each voice drop 1/2 tone from its pitch]

S
f hahaha.....

A
ov -er me; ff thy

T
8 ov- -er me; ff thy

B
Psub. B: f sub. on 2nd. beat

81
org

S
f
m

A
terrors have cut me off.

T
terrors have cut me off. f They

B
[B: see note below]

85
org
reduc.

* each voice move up and down a semitone around its note, varying the rhythm between $\frac{1}{2}$ and $\frac{1}{4}$ per d. Sing the words "thy terrors have cut me off", 1 syllable per note, repeatedly, ensuring that the voices are not coordinated

S
a-bout me dai-ly like wa-ter, dai-ly like wa-ter,

A
a-bout me dai-ly like wa-ter, dai-ly like

T
came round a-bout me;

B

90

org.

S
dai-ly like wa-ter;

A
wa-ter;

T
f they compassed me about

B

94

[S and A take over
gliss. from B]

[* S & A: see note below]

rall. - - - - flowing, subdued; *ad. 90*

S
A
T
B
98

to-ge-ther.

p Lo-ver

Lo-

[S.A. cluster]

rall. - - - - *ad. 90*

* b. 99: S and A as B, bb 87-96, singing the words "compassed me about" or as much of them as has been sung by each voice by the end of b. 99 (voices must not co-ordinate - stagger beginning of words within 1st beat of b. 99)

S
A
T
B
103

Lo-ver, lover and friend - hast thou put

m

108

T far from me, hast thou put far from me, and

B [m]

S [See box below] * SI sfp u

A [See box below] * u

T mine acquaintance in - to dark- ne(ss). -ness. m

B [BI] [m] -ness. m

112

moderate movement;
SI [u] ♩ c.72

117

S s II m

A

T

B

moderate movement;
♩ c.72

* If Ps. 88 is being performed separately, end thus:

If Ps. 121 only is to be performed, commence thus:

116

S [m]

A [m]

T [m] [ness.]

B [m]

S ♩ c.72 sfp SI u s II m P to b.118

A

T

B

(moderate movement ♩ c. 72)

S I
II

A

T

B

u u u

p m P ah

118 (moderate movement ♩ c. 72)

S

A

T

B

u b̄ b̄ b̄

very steady ♩ c. 66

pp

[AI] up

[CA, T.II] I will lift u(p)

I will li(ffe) - -

wi(II) - - - m

122

pp

very steady; ♩ c. 66

S

A

T

B

m mine eyes, mine eyes,

mine eyes,

m

lift

I will lift

I will li(ffe)

[m] m p I [OI] wi(II)

cresc., poco....

127

p

accel. ... to ... d.c. 78 with urgency

S
up mine eyes unto the hills, hi(11s)

A
up mine eye(s) hi(11s)

T
- hi(11s) (h)ills,

B
- hi(11s)

132

up mi(ne) f f hi(11s) ff

8 f f hi(11s) (h)ills, ff

8 - hi(11s)

8 - hi(11s)

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with urgency

accel. ... to ... d.c. 78

S
f hi(11s), f hills,

A
f hi(11s), f hills,

T
f hi(11s) - (h)ills, p hills,

B
hi(11s), f hills,

134

8 f hi(11s) - (h)ills, p hills,

8 hi(11s), f hills,

8 f hi(11s), f hills,

8 hi(11s), f hills,

2+2+3+2
8

3+3+2
8

Solo 1
T 4 f from whence cometh my help. 3 from whence cometh

Solo 2
f from whence cometh my

I 4 f from whence co(meth) - fro(m) - 3 my me(th)

II f fro(m) my - co(meth) whe(nce)

I 4 from whe(nce) - he(lp) - me(th) 3 co(meth)

B II 136 fast; f J.c. 162 from whence come(th) - whe(nce) fro(m)

sim.

2+2+3+2
8

3+3+2
8

2+2+3+2
8

A and S ad lib.

T 1 4 from 3 from 4 whence

T 2 4 from whence cometh 3 whence cometh my 4 from

I 4 me(th) 3 me(th) 4 co(meth)

II whe(nce) whe(nce) fro(m) my

I 4 co(meth) 3 co(meth) 4 whe(nce) fro(m)

B II 139 fro(m) fro(m) my - me(th)

3+2+2+2
8

3+3+2
8

3+2+2+2
8

U U Δ U →

A

1
8 whence cometh my 3 from whence cometh 4 -meth

2
8 from whence cometh my 3 from whence co-

I
8 whe(nce) fro(m) 3 me(th) 4

II
8 me(th) co(meth) whe(nce) co(meth)

I
8 my 3 me(th) 4 co(meth)

II
8 co(meth) whe(nce) whe(nce)

142

2+2+3+2
8

3+3+2
8

4
4

A

1
8 from whence cometh 3 from whence 4 co - meth my

2
8 meth from whence cometh my

I
8 fro(m) 3 whe(nce) whe(nce) 4

II
8 co(meth) me(th) me(th) my

I
8 me(th) fro(m) 3 fro(m) 4

II
8 whe(nce) co(meth) co(meth)

145

slow; $\text{♩} = 66$

S
P help. My help help co-

A Solo
My help cometh from

A
P help. My help help co-

T
P help. My help co- meth from the

B
P help. My help help co-

149
slow; $\text{♩} = 66$
org.

I meth, PP which made hea-ven, which made

II meth, PP which made hea-ven, which

A Solo
the Lord,

I meth, Lord, PP which made hea-ven,

II meth, Lord, PP which made hea-

T
(I) Lord, Lord, Lord,
(II) Lord, Lord,

B
meth, Lord,

154.
reduc.
PP

S
 hea-ven, which made hea-ven and
 made hea-ven and
 A
 which made hea-ven and
 T
 ven, which made heaven - PP earth.
 B
 earth.

160

I
 S
 PP He will not suf-fer thy foot to be
 II
 PP u
 I
 PP u
 A
 II
 PP u
 T
 p He will not suf-fer thy foot to be
 B
 PP u

165

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I S moved: he will

II [u]

I A moved: he will

II [u]

T moved: he that

B [u]

168

I S not slum- ber.

II gliss.

I A not slum- ber.

II gliss.

T keepeth thee will not slumber.

B gliss.

170

excited and agitated; J.c. 134

SI gliss.

173

S *mp* The Lord, the Lord, the Lord

A *mp* The Lord, the Lord, the Lord

T *mp* The Lord, the Lord, the Lord

B *mp* The Lord, the Lord, the Lord

agitated; J.c. 134

mp

176

I *is* the Lord, the Lord -

II *is* the Lord, the Lord -

I *is* the Lord, the Lord

II *is* the Lord, the Lord

T *is* the Lord, - the Lord

B *is* the Lord, - the Lord

S
is thy keep- - er:

A
is thy keep- - er:

T
is thy keep- - er: - - mp the

B
is thy keep- - er: - - the

179

S
the Lord, the Lord is - - thy - shade

A
the Lord, the Lord is thy shade

T
Lord, the Lord - is thy shade

B
Lord, the Lord - is thy shade

183

musical score for Solo 1 (S), Solo 2 (S), and Chorus (S, A, T, B). The lyrics are: "not smite, smite, smite, the sun shall not smite, smite, smite,"

musical score for Chorus (S, A, T, B) starting at measure 195. The lyrics are: "smite thee by day, smite thee by day,"

musical score for Solo 1 (S), Solo 2 (S), and Chorus (S, A, T, B). The lyrics are: "smite thee by day, smite thee by day,"

musical score for Chorus (S, A, T, B) starting at measure 199. The lyrics are: "smite thee by day, smite thee by day,"

S Solo 1
ha ha - ha

S
PP # # #
u

A Solo
by night.

A
PP # # #
u

T

[212] (org.) reduc. r 3 7
L 6 5
PP # # #

[Sing these notes, in random order and always legato, alternating at random between 2/d and 3/d.]

2-4 voices
S
I
II
A Solo
P ha

The effect should be a gentle murmur]

[As S, but alternating at random between 3/d and 4/d]

2-4 voices
A
I
II
T
B

214
P The Lord shall pre-serve thee

2-4 voices
S
I II

A Solo
ha... ah

2-4 voices
A
I II

T
m

B
[B.I] ev. il:
from all ev. i(i)

217

2-4 voices
S
I II

A Solo
7:8

2-4 voices
A
I II

T

B
A-all pp

221

7:8

pp slower; d.c. 62

he shall preserve thy

he shall preserve thy

he

u

Soul, (s)oul, he shall preserve thy
 soul, he shall preserve thy
 shall pre-serve thy soul
 u.
 [u] -

224

Soul, he shall preserve thy soul,
 Soul, m shall pre-
 Sou(l) he shall pre-serve thy
 Sou(l) he shall pre-serve, he
 he shall pre-serve thy soul,
 he shall pre-serve thy soul,

228

