

I Will Lift Up Mine Eyes

Psalm 121

Kenneth Riggs

♩ = 70

p
I will lift up mine eyes, mine eyes un-to the hills,
p
I will lift up mine eyes, mine eyes un-to the hills,
p
I will lift up mine eyes, mine eyes un-to the hills,
p
I will lift up mine eyes, mine eyes un-to the hills,

from whence com-eth my help.
from whence com-eth my help.
from whence com-eth my help.
from whence com-eth my help.

mp *f*

f

My help com-eth from the Lord, which made hea - ven and earth.

My help com-eth from the Lord, which made hea - ven and earth.

My help com-eth from the Lord, which made hea - ven and earth.

My help com-eth from the Lord, which made hea - ven and earth.

mf

mf

He will not suf-fer thy foot to be moved, be moved,

mf

He will not suf-fer thy foot to be moved, be moved,

mf

He will not suf-fer thy foot to be moved, he will not suf - fer thy

mf

He will not suf-fer thy foot to be moved, he will not suf - fer thy

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are marked with a mezzo-forte (*mf*) dynamic. The lyrics are: "He will not suffer thy foot to be moved, be moved, he will not suffer thy". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simple harmonic accompaniment in the left hand.

be moved, he that keep-eth thee will not slum - ber. Be-hold, be-

be moved, he that keep-eth thee will not slum - ber. Be-hold, be-

foot to be moved, he that keep-eth thee will not slum - ber. Be-hold, be-

foot to be moved, he that keep-eth thee will not slum - ber. Be-hold, be-

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "be moved, he that keep-eth thee will not slumber. Be-hold, be-". The vocal parts continue with the same melodic lines, and the piano accompaniment maintains its rhythmic and harmonic structure.

hold, he that keep - eth Is - ra - el shall nei - ther slum - ber nor

hold, he that keep - eth Is - ra - el shall nei - ther slum - ber nor

hold, slum - ber nor

hold, slum - ber nor

The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a key with one flat (B-flat major or D minor).

mp sleep. The Lord is thy keep - er: the Lord is thy shade up - on thy

mp sleep. The Lord is thy keep - er: the Lord is thy shade up - on thy

mp sleep. The Lord is thy keep - er: the Lord is thy shade up - on thy

mp sleep. The Lord is thy keep - er: the Lord is thy shade up - on thy

The piano accompaniment continues with a right-hand melody and a left-hand bass line, maintaining the same key signature.

cresc.

right hand. The sun shall not smite thee by day, nor the moon by

right hand. The sun shall not smite thee by day, nor the moon by

right hand. By day nor moon by

right hand. By day nor moon by

night. *f* The Lord shall pre-serve thee from all e - vil:

night. *f* The Lord shall pre-serve thee from all e - vil:

night. *f* The Lord shall pre-serve thee from all e - vil:

night. *f* The Lord shall pre-serve thee from all e - vil:

he shall pre-serve thy soul.

he shall pre-serve thy soul.

he shall pre-serve thy soul.

he shall pre-serve thy soul.

The piano accompaniment consists of a treble and bass clef. The treble clef part features a rhythmic pattern of eighth notes, while the bass clef part provides a steady accompaniment with quarter notes.

poco rit. *p* *a tempo*

The Lord shall pre-serve thy go-ing out, go-ing out and thy com-ing

The Lord shall pre-serve thy go-ing out, go-ing out and thy com-ing

The Lord shall pre-serve thy go-ing out, go-ing out and thy com-ing

The Lord shall pre-serve thy go-ing out, go-ing out and thy com-ing

poco rit. *a tempo*

mp

The piano accompaniment for the second system includes a treble and bass clef. The treble clef part has a melodic line with a crescendo leading to a *mp* dynamic. The bass clef part has a simple accompaniment with quarter notes.

in from this time forth, and ev - en for
in from this time forth, and ev - en for
in from this time forth, and ev - en for
in from this time forth, and ev - en for

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature is two sharps (F# and C#). The time signature changes from 3/4 to 4/4. The lyrics are: "in from this time forth, and ev - en for".

DO NOT COPY

ev - er - more.
ev - er - more.
ev - er - more.
ev - er - more.

p rit. *pp*

The second system of the score continues the vocal lines and piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature is two sharps (F# and C#). The time signature is 4/4. The lyrics are: "ev - er - more.". The piano accompaniment includes dynamic markings *p* and *pp*, and a *rit.* (ritardando) marking.

||

To order,

contact Kenneth Riggs

at

www.kennethriggs.com

or

KennethRiggs@me.com