

*Written for the Covenant Christian High School Class of 2019.
Premiered by CCHS Chamber Chorus (Indiana).*

Be Still

SSATBB Chorus, Soprano & Tenor Solo, a cappella
(Also available SSSAAA and TTTBBB)

Music by Daniel Watson

Text from Psalms 46:10, 42:9-10

PREVIEW ONLY

Be Still

SSATBB Chorus, Soprano & Tenor Solo, a cappella Music by Daniel Watson Text from Psalms 46:10, 42:9-10

Note from the Composer

“**Be Still**” is born out of the soul's longing for peace — stillness. This work seeks to embody an interweaved dialogue between self, the Holy Spirit, and God the Father. With King David's songs as inspiration, the text cycles through varying degrees of stillness while emphatically asserting God's authority and dominion over all things.

The opening A section begins as a quiet and reflective prayer as the voice of the Holy Spirit begins stirring like a mysterious wind. The B section features an unstable additive meter with progressively layered ostinati. While the prayer remains the same, ideas of doubt, anxiousness, and worthlessness cloud the forefront of the mind, spinning and blurring a complete view of God. In this section, the repeated prayer is the only sense of security and clarity to help navigate the clashing rhythmic and melodic sonorities, symbolic of spiritual warfare tugging the mind and body in multiple directions away from God. In the C section, God's voice breaks through, asserts His omnipotence, and shatters these restless thoughts and feelings. The Holy Spirit intercedes, calms, and refocuses the soul before a plaintive meditation from the soloist guides the heart back to contemplative prayer and closes with the threefold voice of God.

In rehearsal and performance, performers are encouraged to consider a primary distraction, struggle, or trigger that is keeping them from being still in God's divine hand. Collectively meditating on these ideas will help open the heart in order to receive the Spirit in full.

Performance Notes

- Apply increased resonance and articulation in lower registers to maintain a clear tonal center.
- Rehearsal A and E should feel floating, in a stream of consciousness prayer.
- At Rehearsal B, lines should be crisp and rhythmically accented through each iteration. Note the breaths. Take time to build to Rehearsal C — don't grow too quickly.
- A spiritual transformation follows God's outburst at Rehearsal C. Performers should allow themselves to be overwhelmed with a sense of peace and calmness. Articulate pitch changes through this section to accentuate the changing harmonies and movement within inner voices.
- Although Rehearsal E is repeated material, consider how the weight and meaning of this section has developed after the journey.

Daniel Watson is a versatile composer, teacher, and musician from Indianapolis, Indiana. Inspired by the beauty of the natural world, Watson's music challenges performers and audiences to heighten their senses through sound. His first choral masterwork, *Virtues and Vices*, premiered at the University of Indianapolis in 2024, commissioned by Sound Ecologies Inc. In 2023, he won the Indianapolis Symphonic Choir National Christmas Carol Commission Competition with his work “Good News!”. Watson has had the privilege of performing, directing, and premiering compositions at Carnegie Hall, The Kennedy Center, and venues throughout Great Britain, France, Switzerland, Austria, Germany, and the United States. He continues to be commissioned for new works for professional, collegiate, high school, and middle school singers.

Watson has been recognized for his dedication to music education with the Outstanding Future Music Educator of the Year Award (2015) from the Indiana Music Education Association and the National Professional Achievement Award (2014, 2015) from the National Association for Music Education. He is the Director of Chorus at Greenwood Community High School, Associate Faculty of Music at Indiana University Indianapolis, and the owner of Daniel Watson Music LLC (danielscottwatson.com). He maintains an active private music studio (voice, piano, composition) and regularly collaborates in the community through conducting, piano and vocal performance, and composing.

Be Still

Be still, and know that I am God.
Be still, and know I am, “I AM”.
I say, “God, my Rock, why have you forgotten me?
Now the foe taunts me in agony!”
Be still, and know that I am God.
I am God and will be forever more.
I am who I am and will be forever more.
Be still, and know that I am God.

Daniel
Watson
Music



Make Watermark

danielscottwatson.com

15

risoluto **f** *mf* *calando* *dim.*

S1 I am God, am God, am God.

S2 I am God, am God, am God.

A I am God, am God, am God.

T I am God, am God, am God. *opt. div.* *mf* *dim.*

Bar I am God, am God, am God.

B I am God, am God, am God.

22 Allegretto agitato e ritmico

19

p (d)hm

S2 *solo p* God. (d)hm *S2 may sing with Alto until S2 entrance*

A *p* (d)hm

T *p* (d)hm

Bar *p* (d)hm

B *p* (d)hm

24 *più mp cresc. poco a poco*

A 

Be still, and know that I am God. Be still, and know that I am God. Be still, and know I am "I AM", I am.

28 *più mp cresc. poco a poco*


A 

Be still, and know that I am God. Be still, and know that I am God. Be still, and know I am "I AM", I am.


B 

Be still, and know that I am God, I am God. Now,

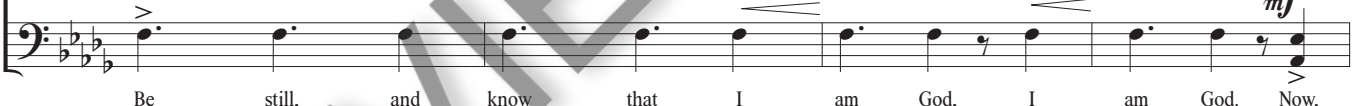
32 *mf*

A 

Be still, and know that I am God. Be still, and know that I am God. Be still, and know I am "I AM", I am.

Bar 

God, be still, be still. I am God. God, be still, be still. I am God.

B 

Be still, and know that I am God, I am God. Now,

36 *più mf* *molto*

S1 

I say, "God, my Rock, why have you for - got - ten me? Now the foe taunts me in a - go - ny!"

A 

Be still, and know that I am God. Be still, and know that I am God. Be still, and know I am "I AM", I am.

Bar 

God, be still, be still. God, be still, be still.

B 

Be still, and know that I am God, I am God. Now,

40 *f* *molto*

S1 I say, "God, my Rock, why have you for - got - ten me? Now the foe taunts me in a - go - ny!"

S2 *sfp* *molto*
Still _____ God. _____

A Be still, and know that I am God. Be still, and know that I am God. Be still, and know I am "I AM", I am.

Bar God, be still, be still. God, be still, be still.

B Be still, and know that I am God, I am God. Now,

44 *molto* *sfp* *f* *molto*

S1 I say, "God, my Rock, why have you for - got - ten me? Now the foe taunts me in a - go - ny!"

S2 *sfp* *molto*
Still _____ God. _____

A *f* Be still, and know that I am God. Be still, and know that I am God. Be still, and know I am "I AM", I am.

T *ff* *opt. solo
Be still, _____ and _____ know _____ that I am God.

Bar *f* God, be still, be still. God, be still, be still.

B *f* Be still, and know that I am God, I am God. Now,

* for opt. solo, tenors join baritones at m. 46

48

molto

S1 I say, "God, my Rock, why have you for - got - ten me? Now the foe taunts me in a - go - ny!"

sfz *molto*

S2 Still God.

A Be still, and know that I am God. Be still, and know that I am God. Be still, and know I am "I AM", I am.

T Be still, and know that I am God.

Bar God, be still, be still. God, be still, be still.

B Be still, and know that I am God, I am God. Now,

52 ♩ = ♩ *appassionato e feroce*

più f

S1 I am God and will be for - e - ver.

più f

S2 I am God and will be for - e - ver.

più f

A I am God and will be for - e - ver.

più f

T I am God and will be for - e - ver.

più f

Bar I am God and will be for - e - ver.

più f

B I am God and will be for - e - ver.

hushed, restrained reverence and passion, in a trance

56 *sub. p* *cresc. poco a poco* *mp*

S1 Oo. Oh.

S2 *sub. p* *cresc. poco a poco* *mp*
Oo. Oh.

A *sub. p* *cresc. poco a poco* *mp*
Oo. Oh.

T *sub. p* *cresc. poco a poco* *mp*
Oo. Oh.

Bar *sub. p* *cresc. poco a poco* *mp*
Oo. Oh.

B *sub. p* *cresc. poco a poco* *mp*
Oo. Oh.

62 *f*

S1 I am who I am and will be for - e - ver more.

S2 *mf*
Oh!

A *mf*
Oh!

T *mf*
Oh!

Bar *mf*
Oh!

B *mf*
Oh!

68 *solo* Ah! for - e - ver more.

più f *f* *cresc.* I am who I am and will be for - e - ver more.

Ah! *f* *cresc.*

Ah! *f* *cresc.*

Ah! *f* *cresc.*

Ah! *f* *cresc.*

Ah! *f* *cresc.*

Ah!

72 **Adagio** *Sorrowful, ad lib.* *mf* *accel.* *rall.*

fp Ah! *3*

Hm.

Hm.

Hm.

Hm.

76 *3* *3* *rall.*

fp Oh! Be

Hm.

Hm.

Hm.

Hm.

80

Tempo I

tutti *mp* *poco* , *p* *poco* ,
 S1 Still, still,
 S2 Still, still,
 A Still, still,
 T *mp* Be still, *p* be still,
 Bar *mp* Be still, *p* be still,
 B *mp* Be still, *mp* be still,

84 *mp* *espress. ad lib.* *solo* *Andante*
 S1 be still, *3*
 S2 *mp* be still, *dolce* Be
 A *mp* be still,
 T *mp* be still,
 Bar *mp* be still,
 B *mp* be still,

89

S1 and know and know that I am

S2 still, be still, that I am

A and know and know that I am

T and know and know that I am

Bar be still, and know be still, and know that I am

B be still, and know be still, and know that I am

cresc. poco a poco

95

S1 God, am God, am God.

S2 God, am God, am God. God.

A God, am God, am God.

T God, am God, am God.

Bar God, am God, am God.

B God, am God, am God.

risoluto f mf calando dim. p

opt. div.

solo p