

EW0006

Ethan Watts

PSALM 25

SATB choir, baritone solo, piano

Text

I

- ¹To you, O Lord, I lift up my soul.
²O my God, in you I trust;
let me not be put to shame;
let not my enemies exult over me.
³Indeed, none who wait for you
shall be put to shame;
they shall be ashamed
who are wantonly treacherous.
⁴Make me to know your ways, O Lord;
teach me your paths.
⁵Lead me in your truth and teach me,
for you are the God of my salvation;
for you I wait all the day long.

III

- ¹¹For your name's sake, O Lord,
pardon my guilt, for it is great.
¹²Who is the man who fears the Lord?
Him will he instruct in the
way he should choose.
¹³His soul shall abide in well-being,
and his offspring shall inherit the land.
¹⁴The friendship of the Lord
is for those who fear him,
and he makes known to them his covenant.
¹⁵My eyes are ever toward the Lord,
for he will pluck my feet out of the net.

(performance time ~18'00")

Composer's Note

I fell in love with Psalm 25 during my sophomore year at Taylor University, and as I spent time with it I found a natural rhythm and melodic contour in the typically-heady, analytical language of the ESV. Around that time I was interested in the Anglican church music of the 20th century, especially the music of Herbert Howells, and I sought to compose a piece inspired by that sound-world. Throughout the whole piece there is a balance between simpler textures in the choir and complex, polyphonic textures in the piano not typical of church anthems.

II

- ⁶Remember your mercy, O Lord,
and your steadfast love,
for they have been from of old.
⁷Remember not the sins of my youth
or my transgressions;
according to your steadfast love
remember me,
for the sake of your goodness, O Lord!
⁸Good and upright is the Lord;
therefore he instructs sinners in the way.
⁹He leads the humble in what is right,
and teaches the humble his way.
¹⁰All the paths of the Lord
are steadfast love and faithfulness,
for those who keep his covenant
and his testimonies.

IV

- ¹⁶Turn to me and be gracious to me,
for I am lonely and afflicted.
¹⁷The troubles of my heart are enlarged;
bring me out of my distresses.
¹⁸Consider my affliction and my trouble,
and forgive all my sins.
¹⁹Consider how many are my foes, and with
what violent hatred they hate me.
²⁰Oh, guard my soul, and deliver me!
Let me not be put to shame,
for I take refuge in you.
²¹May integrity and uprightness
preserve me, for I wait for you.
²²Redeem Israel, O God,
out of all his troubles.

Psalm 25

Psalm 25

Ethan Watts
(b. 2003)

1. To You O Lord

Moderato

SA *mp* (unis.)
To you, O Lord, I lift up my

TB *mp* (unis.)
To you, O Lord, I lift up my

Piano *p espressivo*

SA *mf* *mp*
soul. Oh my God, in you I trust; let me not be put to

TB *mf* *mp*
soul. Oh my God, in you I trust; let me not be put to

Pno

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SA 10 *f*
shame; let not my e - ne - mies ex - ult o - ver me.

TB *f*
shame; let not my e - ne - mies ex - ult o - ver me.

Pno *mf*

SA 14 *p* (unis.)
In - deed, none who wait

Pno *p*

SA 18 *3*
for you will be put to shame,

Pno

* this inner voice always brought out

22 *mp*

SA In - deed, none who wait for you

TB *mp* (unis.) In - deed, none who wait for you

Pno

26 *rit p* *a tempo*

SA — will be put to shame

TB — will be put to shame. They will be a -

Pno *pp* *8va*

30 *mf*

TB - shamed who are wan - ton - ly trea - che - rous,

Pno

33

TB (Bs.)
trea - che - rous.

Pno *mf* *pp*

38

SA *mp* (unis.)
To you, O Lord, I lift up my

TB *mp* (unis.)
To you, O Lord, I lift up my

Pno *p*

42

SA *f* *mp*
soul. — Oh my God, in you I trust; — Let me

TB *f* *mp*
soul. — Oh my God, in you I trust; — Let me

Pno *mf*

45

S. *f*
not be put to shame, let not my e - ne - mies ex - ult o - ver me.

A. *p sub.* *f*
not, not ex - ult o - ver me.

T. *p sub.* *f*
not, not ex - ult o - ver me.

B. *f*
not be put to shame, let not my e - ne - mies ex - ult o - ver me.

Pno *f*

50

Bar. *mp* (Solo)
Make me to know your ways, O

Pno *mp*

(Ced.)

55

Bar.

Lord; _____ Teach _____ me your paths. _____

Pno

(Led.)

8va

60

Slower, Hushed

mp

S.

Lead _____ me in your truth, _____ and teach _____

mp

A.

Lead me in your truth, O _____ Lord, _____ your truth, _____ teach

mp

T.

Lead me in your truth, O _____ Lord, _____ your truth, _____ teach

mp

B.

Lead me in your truth, _____ and teach, _____ teach _____

Pno

(for rehearsal only)

67

SA

me. Oo. Teach me your truth, Oo.

TB

me. Oo.

Pno

pp like overtones

mf *Red.*

mp *Red.*

74

SA

Teach me your truth.

TB

Pno

p

(*Red.*)

Tempo I

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88 *mp* *rit.*

SA - tion, (nn)

TB - tion, (nn)

Pno *mf*

93 *a tempo* *mp* (Solo)

Bar. For you I wait, I

SA *pp* *pp* Hmm.

TB *pp* *pp* Hmm.

Pno *p* *pp* 8^{ba}

Ed.

99 *rit*

Bar. *p*

wait _____ all the day long. _____

SA

TB

Pno *8va*

(*20.*)

Psalm 25

2. Remember Your Mercy

Intensely ♩ = 100

Piano

f

mp pesante

6

Pno

8va

9

12

Pno

mf

mf

(sost.)

8va

9

17

Pno

p
(sost.)

21

SA

pp
(unis.)

Re - mem - ber your mer - cy, O Lord, And your stead - fast

TB

pp
(unis.)

Re - mem - ber your mer - cy, O Lord, And your stead - fast

Pno

ppp like distant bells

8va

27 *p* *mf* 3 3

SA love, For they have been

TB love, For they have been

Pno *mf*

32 3 *mf* *mf* *p*

SA from of old.

TB from of old.

Pno *p*

8va

Not for performance

36 *p*

SA

TB

8va

Pno

p

(sost. off)

Red.

40 **Faster, With Movement**

Pno

mp *espressivo*

44 *mp*

SA

Re - mem - - - - ber not the sins of my youth or

Pno

mp

47

SA

f

my__ trans - gres - sions; Ac - cor - ding to your stead - fast love__

Pno

50

SA

p sub.

re - mem - ber me__ for the sake of your good - ness, O

Pno

p sub.

52 *f*

S. *f* Lord! O Lord!

A. *f* Lord! O Lord! Lord! O

T. *f* Re - mem - ber your mer - cy, and your stead - fast

B. *f* Re - mem - ber your mer - cy, and your stead - fast

Pno *f*

*rearticulate vowel; same in m. 55

55

S. *ff*
O Lord!

A. *ff*
Lord! Lord!

T. *ff*
love, O Lord!

B. *ff*
love, O Lord!

Pno *ff*

58 *mp sub.* *rit.*
SA Re - mem - ber me_ for the sake of your good - ness.____

Pno *p sub.*

Not for Performance

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74 *mf* intensifying

Bar. He leads the hum-ble in what is right, and

SA *p* Good and up - right is the Lord.

TB *p* Good and up - right is the Lord.

Pno *mf*

79 *f*

Bar. teach - es the hum - ble his way.

SA *mp* His way.

TB *mp* His way.

Pno *f* (sost. off) *mp*

84

SA

TB

Pno

8va

3

pp

9

8va

89

Faster, With Movement

mp

SA

All the paths of the Lord are

Pno

mp *espressivo*

p

93

SA

stead - fast love and faith - ful - ness, for those who keep his

TB

mf

For those who keep his

Pno

f

Not for Performance

96

rubato
mf (Solo)

molto rit

Bar.

SA

co - ve - nant, Oo, _____

And his tes - ti - mo - nies. _____

TB

co - ve - nant, _____ Oo, _____

Pno

101

SA

TB

Pno

pp

8va

8ba

Not for Performance

Psalm 25

3. For Your Name's Sake

Flowing ♩ = 95

Piano

mp

Red.

7

SA

mp

For your name's sake, O Lord,

TB

mp

For your name's sake O Lord,

Pno

p

13

SA

par - don my guilt for it is great,

TB

par - don my guilt for it is great,

Pno

Not for Performance

Più Mosso

17

f (Solo)

Bar. Who is the man who fears the Lord?

Oh,

SA For it is great,

TB Oh,

8va

Pno

8va

21Score Performance

21

Bar. Him will he instruct in the way he should choose.

Oh.

SA For it is great. Oo.

TB Oh. Oo.

Pno

8^{va}

26 *Slower* *mp*

S. His soul shall a - bide in well-

A. *mp* His soul shall a - bide in well-

T. *mp* His soul shall a - bide in well-

B. His soul shall a - bide in well-

Pno (8) 3 3 3 7 (for rehearsal only)

30 *accel* *Tempo I* *mf*

S. - be - ing, and his off - spring shall in - he - rit the land.

A. *p* *mf* - be - ing, and his off - spring shall in - he - rit the land.

T. *p* *mf* - be - ing, and his off - spring shall in - he - rit the land.

B. *mp* *p* *mf* ...well - be - ing, and his off - spring shall in - he - rit the land.

Pno *mf*

33

Pno

p

38

SA

mp

For your name's sake,

TB

mp

For your name's sake O

Pno

mp

43

SA

Lord, par - don my guilt, for it is

TB

Lord, par - don my guilt for it is

Pno

$f_{\text{(Solo)}}$

47 *f* (Solo)

Bar. Who is the man who fears the Lord?

SA *mf* great.

TB *mf* For it is great,

Pno *mf* great.

48

Bar. Him shall he in - struct in the way he should

SA Ah, Oo.

TB Ah, Oo.

Pno

51

Bar. Him shall he in - struct in the way he should

SA Ah, Oo.

TB Ah, Oo.

Pno

54

Bar.

choose.

SA

TB

Pno

8va

6

6

6

6

6

56

pp

(8)

58

f *apassionato*

3

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69

Bar. and he makes__ known to them his co - ve - nant,

SA - be - ing, his

TB - be - ing, his

Pno

72

Bar. *mf* tenderly My eyes are ev - er toward the Lord, for__

SA *mp* off - spring shall in - he - rit the land, ah,

TB *mp* off - spring shall in - he - rit the land, ah,

Pno *mf*

75 *rall.* **Broadly**

Bar. he will pluck my feet out of the net. Out_

SA *mf*

TB *mf*

Pno *f* *espressivo*

78

Bar. of the net.

SA ah,

TB ah,

Pno

81

SA

My eyes are ev - er toward the Lord, for

TB

My eyes are ev - er toward the Lord, for

Pno

(for rehearsal only)

mf

mf

84

SA

he will pluck my feet out of the net.

TB

he will pluck my feet out of the net.

Pno

p

p

p

p

p

p

Psalm 25

4. Turn to Me

Andante

Piano

p

6

SA

TB

mp

Turn to

Pno

11

SA

TB

Pno

me and be gra - - - cious to me,

me and be gra - - - cious to me,

16

SA

for I am lone - - - ly

TB

for I am lone - - - ly

Pno

21

SA

and af - flic - ted.

TB

and af - flic - ted.

Pno

26

Pno

30 *mp*

SA Turn to me and be

TB *mp* Turn to me and be

Pno

35

SA gra - - cious to me,

TB gra - - cious to me,

Pno

The musical score is written for three parts: SA (Soprano Alto), TB (Tenor Bass), and Pno (Piano). The key signature has one sharp (F#) and the time signature is 4/4. Measures 30-35 are shown. Measures 30-34 contain the lyrics 'Turn to me and be' and 'gra - - cious to me,' respectively. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A large diagonal watermark 'Not for Performance' is overlaid on the score.

40 *allarg.* *a tempo*

SA
for I am lone - - - ly,

TB
mp
(Bs.) and af

Pno
5 3 7 *decresc.*
Red.

45 *rit.* *A Bit Faster*

TB
- flic - ted.

Pno
mp
(Red.)

50 *mf*

TB
The trou - bles of my heart are en - larged; bring me

Pno

54 *mp mezza voce*

SA The trou - bles of my heart are en - larged. *port.*

TB out of my dis - tres - ses.

Pno

58 *poco accel.* *p cresc.*

SA Oh, Ah,

TB *mp cresc.* Con - si - der my af - flic - tion and my trou - ble, and for -

Pno

ppv

62 *f*

SA

TB

- give all my sins.

Pno

f

Red.

66 *molto agitato*
mf (Solo)

Bar.

Con - si - der how ma ny are my foes, and with what

Pno

mp sub. *molto agitato*

70 *cresc.*

Bar.

vi

Pno

cresc.

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Piano score for Psalm 25, measures 89-99. The score includes staves for Piano (Pno), Soprano (SA), and Tenor Bass (TB).

Measures 89-92: Piano accompaniment. Measure 89 features triplets and sixteenth notes. Measure 90 has a forte (*ff*) dynamic. Measure 91 includes a triplet and a sixteenth note. Measure 92 features a triplet and a sixteenth note, with a *rit.* (ritardando) marking.

Measure 93: Tempo change to **Tempo I**. Piano accompaniment. Measure 93 features a piano (*pp*) dynamic.

Measures 94-99: Vocal and Piano accompaniment. Measure 94 features a mezzo-forte (*mf*) dynamic. The vocal parts (SA and TB) enter with the lyrics: "Oh, guard my soul, and de -". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. Measure 95 features a mezzo-forte (*mf*) dynamic. The vocal parts continue with the lyrics: "Oh, guard my soul, and de -". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. Measure 96 features a mezzo-forte (*mf*) dynamic. The vocal parts continue with the lyrics: "Oh, guard my soul, and de -". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. Measure 97 features a mezzo-forte (*mf*) dynamic. The vocal parts continue with the lyrics: "Oh, guard my soul, and de -". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. Measure 98 features a mezzo-forte (*mf*) dynamic. The vocal parts continue with the lyrics: "Oh, guard my soul, and de -". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. Measure 99 features a mezzo-forte (*mf*) dynamic. The vocal parts continue with the lyrics: "Oh, guard my soul, and de -". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

8ba. 1

105

SA *mf*
- li - - ver me! Let me

TB *mf*
- li - - ver me! Let me

Pno

109 *cresc.* *f* *più f*
S. not be put to shame, for I take re - fuge in

A. *cresc.* *f* *più f*
not, for I take re - fuge in

T. *cresc.* *f* *più f*
not, for I take re - fuge in

B. *cresc.* *f* *più f*
not be put to shame, for I take re - fuge in

Pno *mf cresc.* *f*

113

S. *mf*
you. Let me

A. *mf*
you. Let me

T. *mf*
you. Let me

B. *mf*
you. Let me

Pno *ff*

117

S. *p*
not be put to shame, Ah, Let

A. *mf*
not Let me not be put to shame,

T. *mf*
Let me not be put to shame, Let me not be put to— Let me not

B. *mf*
Let me not be put to shame, Let me not be put to

Pno *mf*

121

S. *mp* *mf* *insistent*
me not Let me not Let me not be put to shame,

A. *p* *mp*
Let me not Let me not* (ah)

T. *p*
be put to shame, Let me not* (ah)

B. *p*
shame, Let me not* (ah)

Pno *p*

* leave off consonant; straight to 'ah'

125

S. *mf* soaring

Ah, _____ Ah, _____

A. *f* *mp* within the texture

May in - te - gri - ty and up - right - ness pre -

T. *f* *mp* within the texture

May in - te - gri - ty and up - right - ness pre -

B. *f* *mp* within the texture

May in - te - gri - ty and up - right - ness pre -

Pno *mf* floating

8va

3 3 3 3 3 3

138 *p* *rit.*

SA

me,

TB

me,

Pno

p

143 *Freely* *p* (Solo)

Bar.

for I wait for you, I wait,

8va

Pno

5

pp 8ba

And.

149 *Lento, Serene*

Bar.

I wait.

Pno

p like an organ

And.

154 *mp*

SA Re-deem Is - rael, O God, out of all his trou - bles.

TB Re-deem Is - rael, O God, out of all his trou - bles.

Pno

ScoreMania

158 rit. al fine

SA

TB

Pno

p

pp

A - - - - men.

p

pp

A - - - - men.

pp

Red.