

**Still a Bach Lullaby** is a beautiful Christmas arrangement that ingeniously weds the traditional Austrian carol, *Still, Still, Still* with Charles Gounod's timeless classic, *Ave Maria*. Available in three voicings for singers of all ages, this choral arrangement includes an optional obbligato for flute or violin.

Gounod was an acclaimed nineteenth century French composer known for his opera, **Faust**. His most famous song, *Ave Maria*, has as its accompaniment J.S. Bach's *C Major Prelude* from his **Well Tempered Clavier, Book I** (1722). Over Bach's accompaniment Gounod fashioned a beautiful new melody.

Originally scored for violin and piano, *Ave Maria* was published in 1853 with the title *Meditation sur le premier Prélude de Piano de J.S. Bach*. In 1859, Gounod adapted the song for piano and solo voice, adding the Latin text, based upon the *Antiphon of the Blessed Virgin*, and changing the title.

**Still a Bach Lullaby** is appropriate for performance by both school and church choirs. When performed in worship, suggested corresponding scripture readings include Isaiah 7: 14, Matthew 1: 18-25 and Luke 2: 1-14. One basic homiletical theme is singing praise to the holy child who quietly sleeps in Mary's arms.

**Jean Anne Shafferman** is Director of Church Choral Publications for Alfred Publishing Company. A graduate of the University of Kentucky with a B.M.E. in vocal music education and an M.A. in music theory, she is active as a church musician, clinician, and composer and has served as the Eastern Division Music in Worship Chairperson for the American Choral Directors' Association.

PLEASE NOTE: 2-part choirs should omit the cued pitches in Part II.

for Devon Elisabeth Riddle on her first Christmas, 2001,  
and her parents, Ross and Valerie McCoy Riddle

# STILL A BACH LULLABY

for 2-part or S.S.A. voices, accompanied,  
with opt. flute or violin\*

Arranged by  
**JEAN ANNE SHAFFERMAN**

*AVE MARIA*, by **CHARLES GOUNOD** (1818-1893),  
adapted from *Johann Sebastian Bach's PRELUDE IN C*,  
and *STILL, STILL, STILL*

Expressively (♩ = ca. 63-66)

FLUTE  
or  
VIOLIN

*mp*

Expressively (♩ = ca. 63-66)

ACCOMP.

*mp*

3 PART I (opt. S. I)

*mp*

Still, \_\_\_\_\_ still, \_\_\_\_\_

PART II (opt. S. II, A.)

*mp*

Still, \_\_\_\_\_ still, \_\_\_\_\_

3

5

\* Part for flute or violin may be found on page 12.

Also available for S.A.T.B. voices, No. 20891, and 3-part mixed voices, No. 20892.

A full performance/accompaniment compact disc, No. 21012, is available separately

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6

still, in Ma - ry's arms, so

still, in Ma - ry's arms, so

8

still, the ti - ny child, in

still, \*lul - ly, lul -

8

\* loo-lee, loo-lay.

10

heav'n - ly slum - ber, sleeps while an - gels

lay, lul - ly, lul -

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The music features a melodic line in the vocal staves and a more rhythmic accompaniment in the piano. A large red watermark is overlaid diagonally across the page.

12 *poco rit.*

13 *a tempo*

sing in won - der. Still, still,

lay, Still, still,

*mf*

*poco rit.* *mf a tempo*

This system contains the second two vocal staves and the piano accompaniment. It begins with a tempo change to 'poco rit.' at measure 12 and returns to 'a tempo' at measure 13. The dynamic marking 'mf' (mezzo-forte) is used. The piano accompaniment continues with the same melodic and rhythmic patterns as the first system. A large red watermark is overlaid diagonally across the page.

12 *poco rit.*

13 *a tempo*

*mf*

This block shows the piano accompaniment for the second system, corresponding to the vocal staves above. It includes the 'poco rit.' and 'a tempo' markings and the 'mf' dynamic. A large red watermark is overlaid diagonally across the page.

14 *dim. e poco rit.*

still, \_\_\_\_\_ in Ma - ry's arms, so

*dim.*

still, in slum - ber,

*dim. e poco rit.*

14 *dim. e poco rit.*

16 *a tempo* 17

still.

still.

*a tempo* *mp*

16 *a tempo* 17 *mp*

18

Musical notation for measures 18 and 19, top two staves. Both staves are empty, indicating rests for the vocal line and a second instrument part.

Musical notation for measure 18, middle staff. It features a melodic line starting with a quarter note, followed by a triplet of eighth notes marked with a '7' and a slur, and then a half note. The dynamic marking *mf* is present.

18

Musical notation for measures 18 and 19, piano accompaniment. The right hand plays a melodic line with slurs, and the left hand plays a rhythmic accompaniment. The dynamic marking *mf* is present.

20

Musical notation for measures 20 and 21, top two staves. Both staves are empty, indicating rests.

Musical notation for measure 20, middle staff. It features a melodic line with a trill marked 'tr' and a slur. The dynamic marking *poco rit.* is present. The staff ends with a double bar line and a repeat sign.

20

Musical notation for measures 20, 21, 22, and 23, piano accompaniment. The right hand plays a melodic line with slurs, and the left hand plays a rhythmic accompaniment. The dynamic markings *poco rit.* and *dim.* are present.

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23

*mp*

Sleep, — sleep, rest your ti - ny head, now

*mp*

Sleep, — sleep, — sleep, rest your ti - ny — head, now —

*mp*

23

*mp*

26

sleep.

\*Lul - la -

sleep.

The star - ry — night shines

26

\* Luh-luh-by.

28

by, lul - la -

bright with won - der; have no fear, lie

30 *poco rit.* 31 *a tempo*

by. Sleep, sleep,

still and slum - ber. Sleep, sleep,

*poco rit.* *mp a tempo*

30 *poco rit.* 31 *a tempo*



32 *mf*

sleep, \_\_\_\_\_ have no fear, \_\_\_\_\_

*mf*

sleep, fear not,

*mf*

32 *cresc.* *mf*

Detailed description: This system contains the first two vocal staves and the first two piano staves. The vocal staves are in G major with two flats (B-flat, E-flat). The first vocal staff has a melody starting on G4, moving to A4, B4, and then a dotted quarter note on G4. The second vocal staff has a melody starting on G4, moving to A4, B4, and then a dotted quarter note on G4. The piano accompaniment consists of two staves. The right hand has a melody starting on G4, moving to A4, B4, and then a dotted quarter note on G4. The left hand has a bass line starting on G3, moving to A3, B3, and then a dotted quarter note on G3. The piano part includes dynamic markings 'cresc.' and 'mf'.

34 *mp* *poco rit.*

sleep, my dar - ling,

*mp*

sleep, my dar - ling,

*mp* *poco rit.*

34 *dim.* *mp* *poco rit.*

Detailed description: This system contains the second two vocal staves and the second two piano staves. The vocal staves are in G major with two flats (B-flat, E-flat). The first vocal staff has a melody starting on G4, moving to A4, B4, and then a dotted quarter note on G4. The second vocal staff has a melody starting on G4, moving to A4, B4, and then a dotted quarter note on G4. The piano accompaniment consists of two staves. The right hand has a melody starting on G4, moving to A4, B4, and then a dotted quarter note on G4. The left hand has a bass line starting on G3, moving to A3, B3, and then a dotted quarter note on G3. The piano part includes dynamic markings 'dim.', 'mp', and 'poco rit.'.

36

*a tempo*

*p*

Musical staff with treble clef, key signature of two flats, and a whole note chord.

sleep,

*p*

Musical staff with treble clef, key signature of two flats, and a whole note chord.

sleep,

*p a tempo*

Musical staff with treble clef, key signature of two flats, and a melodic line with a slur.

36

*a tempo*

*p*

*cresc.*

*dim.*

Piano accompaniment with treble and bass clefs, key signature of two flats, and a melodic line with slurs and dynamics.

38

*rit.*

*p*

*pp*

Musical staff with treble clef, key signature of two flats, and a whole note chord.

sleep.

*p*

*pp*

Musical staff with treble clef, key signature of two flats, and a whole note chord.

sleep.

*rit. e dim.*

*pp*

Musical staff with treble clef, key signature of two flats, and a whole note chord.

38

*p*

*rit.*

*cresc.*

*dim.*

*pp*

Piano accompaniment with treble and bass clefs, key signature of two flats, and a melodic line with slurs and dynamics.

for Devon Elisabeth Riddle on her first Christmas, 2001,  
and her parents, Ross and Valerie McCoy Riddle

# STILL A BACH LULLABY

FLUTE or VIOLIN

AVE MARIA, by CHARLES GOUNOD (1818-1893),  
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and *STILL, STILL, STILL*  
Arranged by JEAN ANNE SHAFFERMAN

Expressively (♩ = ca. 63-66)

The musical score is written on a single treble clef staff in 4/4 time, with a key signature of two flats (B-flat and E-flat). The piece begins with a tempo marking of *mp* and a metronome marking of ca. 63-66. The score is divided into measures, with measure numbers 5, 13, 17, 21, 23, 26, 31, and 35 indicated. Performance instructions include *poco rit.*, *mf a tempo*, *dim. e poco rit.*, *a tempo*, *tr* (trill), *poco rit.*, *a tempo*, *mp*, *poco rit.*, *mp a tempo*, *mf*, *mp poco rit.*, *p a tempo*, *rit. e dim.*, and *pp*. The score concludes with a double bar line.

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