



Still

Kathleen M. Basi

INTRO (♩ = ca. 108)

Flute *mp*

Cello *mp*

Piano *mp*

C G/B Am

Em7 F#sus2

The musical score for the introduction of 'Still' is presented in three systems. The first system includes staves for Flute, Cello, and Piano. The Flute part is in 3/4 time, starting with a melody of eighth notes. The Cello part provides a harmonic accompaniment with sustained notes. The Piano part features a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system shows the piano accompaniment with specific chords labeled: Em7 and F#sus2. A large 'PREVIEW' watermark is overlaid diagonally across the score.

VERSES 1, 2

(1st time: tacet until p. 6)

mp

(1st time: tacet until p. 6)

mp

mp
All

1. Here in this mo - ment, 7 deep in the night, — the world fades a -
2. Here in this mo - ment the Vir - gin sinks in - to those eyes deep as

C Em/B Em Am Em

mp

1. way. A shud-d'ring breath, a milk-drunk smile, and
2. night, eyes that o - pened last on par - a - dise, 7

Fadd9 F C/E G

1. all hearts at rest: a moth - er's trea - sures.
 2. eyes that have looked on per - fect love:

Am Em7 Fadd9 G C

1. _____ For one breath - less mo - ment,
 2. _____ love that rent the heav - ens,

Em Am Em

mf

1. all the earth is at peace.
2. love brought low to raise up peace.

Bb Fadd9 Gsus4 G

REFRAIN

p

Soprano/Alto
p
Still, all is still here be - neath the vel - vet

Baritone
p

C G/B Am Em

sky. Wea - ry wan - d'ers, rest - less seek - ers,

*F*add9 *F* *C/E* *G*

be still be - fore the Lord: *div.* Hope is

Am *Em* *Fsus2*

The musical score consists of three systems. The first system shows the vocal melody and piano accompaniment for the first line of lyrics. The second system includes guitar chords (Fadd9, F, C/E, G) and continues the vocal and piano parts. The third system features the final line of lyrics, with a 'div.' marking above the notes for 'Hope is'. The piano accompaniment in this system includes chords Am, Em, and Fsus2.

The image shows a musical score for piano and voice. It consists of several systems of staves. The first system has a vocal line and a piano accompaniment line, both marked *mp*. The second system shows the piano accompaniment with a 'born.' lyric. The third system includes a piano accompaniment with chords C, G/B, Am, and Em7. The fourth system has a vocal line with a 'D.S.' (Da Capo) instruction and a second ending, marked *mf*. The fifth system shows the piano accompaniment with a 'D.S.' instruction and a second ending, with lyrics 'born.' and 'The' appearing. The sixth system features a piano accompaniment with chords Fsus2, C, and E/B, and a 'D.S.' instruction with a second ending.

BRIDGE

mf

si - lence of years, the world holds its breath as a bril - liant

Am Fmaj7 G

mf

star sets the Earth a - glow, call - ing shat - tered

unis.

G/F C/E C E/B Am

souls to hope for whole-ness in one whose bro-ken-ness

Em7 C Fadd9 F C/E

has paid the price of peace.

B \flat Dm/A Gsus4 G

rit. *rit.* *div.* *rit.*

VERSE 3: All

*a tempo**p*

3. Here in this mo - ment, far be - yond his - t'ry, we gath - er to

C Em/B Em Am Em/G

3. pray, o - ver - shad - owed by lost in - no - cence and

Fadd9 F C/E G

3. drown - ing in strife, in need of mer - cy.

Am Em7 Fadd9 G C

The musical score consists of several systems. The first system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf*. The piano accompaniment has a dynamic marking of *mp*. The second system includes the vocal line with lyrics "3. — Come once more a - mong us" and a dynamic marking of *mf*. The piano accompaniment for this system includes chord markings: Em, Am, and Em7, and a dynamic marking of *mf*. The third system shows the vocal line with lyrics "3. and — guide us in - to peace." and a dynamic marking of *molto rit.*. The piano accompaniment for this system includes chord markings: Bb, Fadd9, G, and A, and a dynamic marking of *molto rit.*. The score is marked with a large "Preview" watermark.

REFRAIN

a tempo
p

a tempo
p

S *a tempo* *unis.* *p*
 A Oh, still be - neath the vel - vet

B *a tempo* *p*
 Still, all is still here be - neath the vel - vet

D A/C# Bm F#m

a tempo
p

div.

sky. Wea - ry wan - d'ers, be still be -

sky. Wea - ry wan - d'ers, rest - less seek - ers, be

G D/F# A

molto rit.

fore the Lord:

still be - fore the Lord:

Bm F#m7 G sus2

molto rit.

This system contains the first two systems of music. The top system shows vocal lines in treble and bass clefs with lyrics 'fore the Lord:'. The second system continues the vocal lines with lyrics 'still be - fore the Lord:'. The piano accompaniment is shown in the third system with chords Bm, F#m7, and G sus2. The tempo marking 'molto rit.' appears at the beginning and end of the system.

a tempo

Hope is born.

a tempo

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'Hope is born.'. The piano accompaniment is shown in the fourth system. The tempo marking 'a tempo' is used throughout this system.

D sus4 D D sus2,4 D

a tempo

This system contains the fifth and sixth systems of music. The piano accompaniment is shown in the sixth system with chords D sus4, D, D sus2,4, and D. The tempo marking 'a tempo' is present.

Composer Notes

Author, liturgical composer, mother of four: this is how I structure my bio these days. My husband and I battled infertility for three years before our oldest was born, and we joke that all our births were dramatic. #1: urgent C section. #2: diagnosed with Down syndrome in the delivery room. #3: my husband arrived at the hospital for my scheduled C section in an ambulance battling abdominal pain. #4: “irritable uterus,” early delivery, and a NICU stay for a collapsed lung.

I was a nursing mom for most of eight years. We used no bottles and no pacifiers, so I was on call around the clock. Naturally, I sometimes dreaded getting up in the night. Sometimes I fell asleep in the chair with Baby on the Boppy.

But night nursings are magical as well as exhausting. The way Baby kneads Mommy’s skin or put his fingers to her mouth while nursing, knowing she’ll kiss them. How Mommy and baby play games, so that Baby will giggle while still attached to the breast. That great, shuddering breath when she falls deep asleep with a dizzy, blissful smile on her face.

There is a focus, a falling-away of the world, that happens between mother and child in the stillness when the rest of the world is asleep.

The first snippet of this song came to me long after my nursing days. I was awake for a totally different reason. But as I headed back to bed, I saw my nursing chair still sitting by the window. Remembering those nights, I thought, “Mary experienced that, too. That’s one of the things she ‘treasured in her heart.’” I ran for my manuscript notebook and scribbled a few phrases that—in daylight—became the first verse of “Still.”

What I hope musicians and congregations alike will take from this song is that sense of connectedness: between saints and ordinary struggling humanity; between Heaven and earth; between an idealized antiquity that never actually existed and the present whose flaws and breathtaking beauties we know all too well.

“Still” is a lullaby and a prayer—a prayer not so much of intercession as of contemplation, placing our focus on the mysteries at the heart of Christian faith. Options are given for flute, cello (trombone/bassoon), keyboard, and guitars. We have used wind chimes in our choir. Finger cymbals and other accessory percussion could also add effect. But at all times keep the prayer front and center, and vary the texture to make sure the words are crystal clear.

—*Kathleen M. Basi*

Still

(Guitar/Vocal)

Kathleen M. Basi

INTRO (♩ = ca. 108)

C G/B Am Em7 F#sus2

(Pno)
mp

VERSES

C Em/B Em Am Em Fadd9

mp (a tempo)

1. Here in this mo - ment, 7 deep in the night, — the world fades a - way.
2. Here in this mo - ment, the Vir - gin sinks in - to those eyes, deep as night,
3. Here in this mo - ment, 7 far be - yond his - t'ry, we gath - er to pray,

F C/E G Am Em7

1. A — shud-d'ring breath, a milk-drunk smile, and all hearts at
2. eyes that o - pened last on par - a - dise, ‡ eyes that have
3. o - ver - shad - owed by lost in - no - cence and drown - ing in

Fadd9 G C Em Am *mf*

1. rest: a moth - er's trea - sures. For one
2. looked on per - fect love: love that
3. strife, in need of mer - cy. Come once

Em Bb Fadd9 G#sus4 G

to Coda ⊕

1. breath - less mo - ment, all the earth — is at peace. ———
2. rent the heav - ens, love brought low to raise up peace. ———
3. more a - mong us and ——— guide us in - to

REFRAIN

C G/B Am Em Fadd9 F

p

Still, all is still here be - neath the vel - vet sky. Wea - ry

C/E G Am Em F#sus2

wan-d'rrers, rest-less seek-ers, ——— be still be - fore the Lord: Hope is

1
C G/B Am Em7 Fsus2 *D.S.*

born. (Pno)

2 **BRIDGE**
C E/B *mf* Am Fmaj7

born. The si - lence of years, the world holds its

G G/F C/E C E/B

breath as a bril - liant star sets the Earth a - glow,

Am Em7 C Fadd9 F

call - ing shat - tered souls to hope for whole-ness in one whose

C/E Bb Dm/A Gsus4 G *rit. D.S. al Coda*

bro-ken-ness has paid the price of peace.

⊕ CODA

FINAL REFRAIN

G A D A/C#

molto rit. *p a tempo*

3. peace. Still, all is still here be -

Bm F#m G D/F#

neath the vel - vet sky. Wea - ry wan-d'ers, rest - less

A Bm F#m7 Gsus2

seek - ers, be still be - fore the Lord:

molto rit. Dsus4 *a tempo* D Dsus2,4 D

Hope is born.

Still

FLUTE

Kathleen M. Basi

INTRO (♩ = ca. 108)

mp

VERSE 1

28

REFRAIN

16

...Hope is born.

VERSE 2

mp

REFRAIN

p

BRIDGE

mf

VERSE 3

rit. *a tempo* 20 *mf* *molto rit.*

REFRAIN

a tempo *p* *molto rit.* *a tempo*

Still

CELLO

Kathleen M. Basi

INTRO (♩ = ca. 108)

Musical notation for the Intro section, starting with a bass clef and a 3/4 time signature. The tempo is marked as ca. 108. The music begins with a whole rest, followed by a series of notes with slurs and a dynamic marking of *mp*.

VERSE 1

REFRAIN

28

17

Musical notation for Verse 1 and Refrain. Verse 1 is indicated by a double bar line and the number 28. Refrain is indicated by a double bar line and the number 17. The music includes a dynamic marking of *mp* and the lyrics "...Hope is born."

VERSE 2

Musical notation for the start of Verse 2, beginning with a dynamic marking of *mp*.

Musical notation for the second line of Verse 2.

Musical notation for the third line of Verse 2.

REFRAIN

Musical notation for the start of the Refrain, including a dynamic marking of *p*.

Musical notation for the second line of the Refrain.

Musical notation for the third line of the Refrain, ending with a dynamic marking of *mf*.

Note: This part is also suitable for Bassoon or Trombone.

BRIDGE

The BRIDGE section consists of three staves of music in bass clef. The first staff begins with a half note G2, followed by a quarter rest, then a beamed eighth-note triplet (A2, B2, C3), a quarter note D3, a quarter rest, another beamed eighth-note triplet (E3, F3, G3), a quarter note A3, a quarter note B3, and a quarter note C4. The second staff starts with a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a half note A3, a quarter note B3, a quarter note C4, a quarter rest, a quarter note D4, a quarter note E4, and a quarter note F4. The third staff begins with a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a half note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, and a quarter note A2.

VERSE 3

a tempo 20

VERSE 3 begins with a 20-measure rest, indicated by a thick black bar. The tempo is marked *a tempo*. The first staff continues with a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The dynamic is marked *mp*.

REFRAIN

molto rit. *a tempo*

The REFRAIN section starts with a *molto rit.* tempo marking. The first staff begins with a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The dynamic is marked *p*. The second staff continues with a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The third staff begins with a *molto rit.* tempo marking, followed by a key signature change to D major (two sharps). The tempo then returns to *a tempo*. The staff contains a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3.

Assembly Edition


STILL

Kathleen M. Basi

Verses



1. Here in this mo - ment, 7 deep in the night, the world
 2. Here in this mo - ment the Vir - gin sinks in - to those eyes
 3. Here in this mo - ment, 7 far be - yond his - t'ry, we gath -




1. fades a - way. A shud-d'ring breath, a milk-drunk
 2. deep as night, eyes that o - pened last on par - a -
 3. er to pray, o - ver-shad-owed by lost in - no -



1. smile, and all hearts at rest: a moth - er's trea-sures.
 2. die, 7 eyes that have looked on per - fect love:
 3. cence and drown - ing in strife, in need of mer - cy.



1. For one breath - less mo - ment,
 2. love that rent the heav - ens,
 3. Come once more a - mong us




1. all the earth is at peace.
 2. love brought low to raise up peace.
 3. and guide us in - to peace.

Refrain



Still, all is still here be - neath the vel - vet



sky. Wea - ry wan-d'ers, rest-less seek-ers, be



still be - fore the Lord: Hope is born.

Bridge:

The silence of years, the world holds its breath
 as a brilliant star sets the Earth aglow,
 calling shattered souls to hope for wholeness
 in one whose brokenness has paid the price of peace.

© 2018, 2021, Kathleen M. Basi. Published by OCP, 5536 NE Hassalo, Portland, OR 97213. All rights reserved.

For reprint permissions, please visit OneLicense.net or contact us at 1-800-663-1501.

