



Still, Still, Still

arr. Patrick Lewis Pauloski
SSA and Piano

Artistic Director & Editor Joshua Pedde
Curriculum Coordinator & Editor Leeann Starkey





Patrick Pauloski, conductor and baritone, is an Indianapolis native. He received a B.A. in music: voice from Luther College, Decorah, IA in 2016 and completed a M.A. in choral conducting from Butler University, Indianapolis, IN in 2020, where he studied with Eric Stark and Michelle L. Louer. From 2018 to 2020, he served as the Conducting Fellow of the Indianapolis Symphonic Choir.

As part of the Indianapolis Children's Choir, he directs Lyric Choir and works with the tenors and basses of Master Chorale. In addition, he serves as Director of Children's and Youth Music at Second Presbyterian Church, where he leads children's choirs, directs Second Winds—an intergenerational chamber ensemble spanning ages 12 to 85—and coordinates music for youth ministry programs. An ICC alumnus, he also directed preparatory-level choirs during the 2017–2018 season.

Beyond conducting, Pauloski is an active performer in the local and regional music community. In May 2022, Pauloski had his Carnegie Hall vocal debut as the baritone soloist for Herbert Howell's *Requiem*. In December 2022, Pauloski appeared as a soloist with the Indianapolis Baroque Orchestra in their performance of Handel's *Messiah*. Most recently, Pauloski was the bass soloist for the Bloomington Bach Cantata Project's historically informed performance of Cantata 37, *Wer da gläubet und getauft wird*.

Vocal Ranges in this composition

S1 and S2



A



The Indianapolis Children's Choir (ICC) and Beckenhorst Press are thrilled to announce the launch of the Indianapolis Children's Choir Publishing House (ICCPH), a partnership that began in January 2022. Beckenhorst Press exclusively distributes and sells ICCPH's new repertoire and educational materials for Preschool-12th grade choirs. Under the leadership of Executive Artistic Director & Editor Joshua Pedde and Curriculum Manager & Editor Leann Starkey, ICC's publishing arm releases digital choral music and educational resources for children's and youth choirs of all ages, levels, and voicings. These publications can be viewed and purchased on their dedicated page on the Beckenhorst website, accessible by clicking the "ICC" logo in the top left corner of the site.



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SSA and Piano

also available: TBarB and Piano (ICC5013)

SATB and Piano (ICC5014)

Traditional Austrian Carol

arr. Patrick Lewis Pauloski

Adagietto espressivo con rubato (♩ = 68)

Musical score for Soprano (S), Alto (A), and Piano. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is Adagietto espressivo con rubato (♩ = 68). The Soprano part begins with the lyrics "Still, still,". The Alto part begins with "Ooo...". The Piano part features a melody in the right hand and accompaniment in the left hand, marked *mp* and *p*.

Musical score for Soprano (S), Alto (A), and Piano. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is Adagietto espressivo con rubato (♩ = 68). The Soprano part begins with the lyrics "still One can hear the". The Alto part begins with "Still, One can hear the fall - ing snow." The Piano part features a melody in the right hand and accompaniment in the left hand, marked *pp* and *p*. The piano part includes a triplet of eighth notes marked *8va* and *3*.

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10 *p* *mp*

fall - ing snow. For all is hushed, The world is sleep - ing, Ho - ly star your

pp (*pp*) *mp*

Hushed, is sleep - ing Ho - ly star your

(8)

p *mp*

14 *mf* *mp*

vig - il keep - ing. Still, still,

mf *mp*

vig - il keep - ing. Still, still,

mf *mp* *mp*

3 3

18 *mf* *mf*

still One can hear the fall - ing snow.

mf

still One can hear the fall - ing snow.

lightly

cresc.

21

mf

Detailed description: This system contains the piano accompaniment for measures 21, 22, and 23. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The right hand features a continuous eighth-note pattern, while the left hand provides a steady accompaniment. A dynamic marking of *mf* is present in measure 22. A rehearsal mark consisting of two parallel lines is located at the beginning of the system.

24 *mf warmly*

Sleep, — sleep, — sleep, 'Tis the eve of our Sav - ior's

mf warmly

Sleep, sleep, sleep, — 'Tis the eve of our Sav - ior's

Detailed description: This system contains vocal lines and piano accompaniment for measures 24, 25, and 26. The vocal parts are written in a soprano and alto clef. The lyrics are: "Sleep, — sleep, — sleep, 'Tis the eve of our Sav - ior's" for the first line, and "Sleep, sleep, sleep, — 'Tis the eve of our Sav - ior's" for the second line. The piano accompaniment continues with the same eighth-note pattern as in the previous system. A dynamic marking of *mf warmly* is present at the start of the system. A rehearsal mark is also present at the beginning.

27

birth. The night is — peace - ful all a - round you,

birth. — The night is peace - ful — all a - round you,

Detailed description: This system contains vocal lines and piano accompaniment for measures 27, 28, 29, and 30. The lyrics are: "birth. The night is — peace - ful all a - round you," for the first line, and "birth. — The night is peace - ful — all a - round you," for the second line. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *mf warmly* is present at the start of the system. A rehearsal mark is also present at the beginning.

30 *mp* *rall.* *mf*

Close your eyes, Let sleep sur - round you. Sleep, sleep,

Close your eyes, Let sleep sur - round you. Sleep, sleep,

mp *mf*

mp *rall.*

33

sleep, 'Tis the eve of our Sav - ior's birth.

sleep, 'Tis the eve of our Sav - ior's birth.

36

cresc.

39 *f* Dream, dream, Of the
f Dream, dream, dream, Of the

43 *div.* joy - ous day to come. While guard - ian an - gels
ff joy - ous day to come. While guard - ian an - gels

47 *dim.* with - out num - ber Watch you as you sweet - ly slum - ber. *mp*
dim. with - out num - ber Watch you as you sweet - ly slum - ber. *mp*

51 *mf* *rit.* *Adagio unis.* *mp*

Dream, dream, dream, Of the joy - ous day to come.

mf *mp*

Dream, dream, dream, Of the joy - ous day to come.

mf *rit.* *Adagio* *mp* *mf*

56 *div.* *p dim.*

Still, still, still.

p dim.

Still, still, still.

pp *p* *pp*