

To CN Lester and Toby Carr

Five Lullabies

Lullaby I

Roz Kaveney

Philip Lawton

Moto perpetuo [$\text{♩} = 145$]

Mezzo-soprano *p*

You are so tired but can - not need to rest. You need to write and

Guitar *mp* (never overpowered by voice)

6 *cresc.* *mf*

speak and write a - gain. So ma - ny du - ties ra -

11 *dim.* *p*

ging in your breast, some-times it seems that you have lost all zest for

16 *mf* *poco a poco dim.*

friends and love. And then you turn and smile A - po - lo - gy

21 *p*

and charm and wit - ty eyes, And talk an hour, and make it clear you

mp

26

dim. *pp*

prize that hour, then need be quiet for a while.

dim.

30

p *pp*

Adagio [$\text{♩} = 56$]

mp

We leave you for the so - li - tude you ask is all the rest you'll get til

37

p

late at night. You close your eyes a mo - ment as you

pp as if far away

41

write in some - one els - e's chair.

44 *mf* Tempo primo [$\text{♩} = 145$]

You have your task each day. And our task is

48

to be your friend - when you are strong, ap - plaud, when bro -

52 *dim.*

ken, mend.

56

(nd)

cresc. *f e cresc.* *ff*

Lullaby II

Roz Kaveney

Philip Lawton

Broad [$\text{♩} = 60$]
mf

Mezzo-soprano

When you sleep all the voi - ces in your head sleep

Guitar

6

p 3

too. May-be they tip - toe round a dream to find some-where to sleep.

p

11

mf

Most-ly they seem to van - ish, and you smile. You're

mf *f*

15

safe. Your bed a

sub. f *f* *p*

rit. . . . molto rit. . . . *f* a tempo

18

neu - tral zone where nei - ther your des - pair nor wild and dead - ly

f *p* *f* *p* *mf*

21

joy can bruise your mind to bleed - ing.

pp

26

p e cresc. *cresc.* *f*

All your chem - is - try grows kind, and soothes, that

p *pp* *mf*

32

ff

sharp a - wake strips shi - ny bare the wires and cross - es them to make them

ff

37 *mp* *cresc.*

spa - - a - ark and you da - a -

40 *f* *mf*

- a - ance to the flash - es in your

43 *p*

brain are hap - py past en - dur - ing,

46 *pp* *cresc.*

or in pain you think you'll nev - er come out of the

51

dark *pp* Grief storms *mf*

53

and wild de - lights *pp* they

55

are not real. *ppp* Sleep *sfp* *mf e dim.* *p*

62

is the gen - tler dar - ar - ark that helps *sfp* *cresc.*

67

you heal *mp* *mf* *f e dim. mp* *pp*

Lullaby IV

Roz Kaveney

Philip Lawton

Mezzo-soprano

Guitar

Free* *pp* < > < > *pp*

Sleep. Dream in mu - sic.

5 *pp* < > < > *mp*

Breathe it like a sea you've grown the gills for.

9 *f* *mp* *pp*

Da - ance it like the fi - i i - i - i - i - e You've sa - la - man - der skin. It

12 *f* *pp*

is de - sire It's hun - ger's bite, the ache of norm.

15 *mf* *cresc.* *f* 3 3

mem - 'ry, It is re - qui - tal, food, myrrh smell - ing

* Brackets over notes indicate time-signature rhythms that should be conveyed. Bars without brackets can be sung much more freely.

18 *f* *p* *mf*

balm, — Call and re-sponse; it's num - bers

f *p* *mp*

21 *cresc.* *f* *pp*

as they da-a - a - a - a - ance, da - a - a - a - a - ance as e - qua-tion.

f [*legato*] *p*

24 *p* *slower* [♩-60]

It is wake — — — — — ful trance and dead - ly hurt that brings con -

p

28 *Tempo primo* *mf* *p*

sol - ing charm. — — — — — You can-not know a wake, — — — — —

p

32 *mp* *f* *pp*

can on - ly try — — — — — to reach those notes and hold — — — — —

norm. *p* *mf* *pp*

35 **slower** [$\text{♩}=60$]

pp

them. There's a grief in wa - king -

pp *mp* *mp* **3** *norm.*

38 *mp* *mf*

the bright dawn's a cun - ning thief — takes mu -

p **3**

40 **a little slower** [$\text{♩}=54$], deliberate

p

sic — back. You feel for it. You cry out for what's sto - len.

mf *p* *harm.*

44 *mp*

Pesante You do not be - long to

mf *norm.* *harm.* *p*

47 [$\text{♩}=48$]

p

wak - ing life, yet are con - soled by song.

mp

Lullaby V

Roz Kaveney

Philip Lawton

[♩=100] *pp*

Mezzo-soprano A/B

I'm back. Sleep

Guitar A

Guitar B *pp*

4

on. I'll try to make _____ no noise e -

7 *mf*

nough to wake _____ you. As

mf

10

I pot - ter round the kit - chen, mak - ing

3

3

13 *dim.* *p*

tea, the on - ly sound will be the ket - tle.

16

I know it an - noys you to be

19 *cresc.*

wo - ken -- I'll put ca - mo-mile there

22 *mp e dim.*

by the bed. In case you're half - a-wake and thir - sty.

26 [♩=56] *mf e dim.*

I'll stand still just for the sake of watch-ing you a - sleep, in case you

mf e dim.

p e cresc.

33 *mf e cresc.*

smile. You look so young - I want to wake you, kiss your fore-head then your

mf e cresc.

mf e cresc.

37

lips.

f *ff*

39 **Slower** *p*

I go a - way. These are the thoughts far bet-ter had by day.

45 **accel.** **Tempo primo** *mf*

How I re-gret the chances

49

that I miss and so re - sent the

53 *f e cresc.*

po - ems that I write when I

56

could do far bet -

58 *ff*

- ter things

60

at night.

62

fff *ffff*

Both Mezzo and Guitar have an A and a B version. There is no need to choose one for the whole piece, but the changes should only occur at the obvious points - the beginning, b.26, b.39. This final lullaby can be performed in any of the 8 possible combinations (AAA, AAB, BAB, etc.) of the versions. The minor quality to version A and the major quality to version B, among other things, may influence the performers' decision of which combination to perform. One possibility, especially if no other lullabies from the set are being performed, may be to sing various combinations during the recital. Under no circumstances should A and B ever be performed simultaneously.