

# Five Lullabies

I

Roz Kaveney

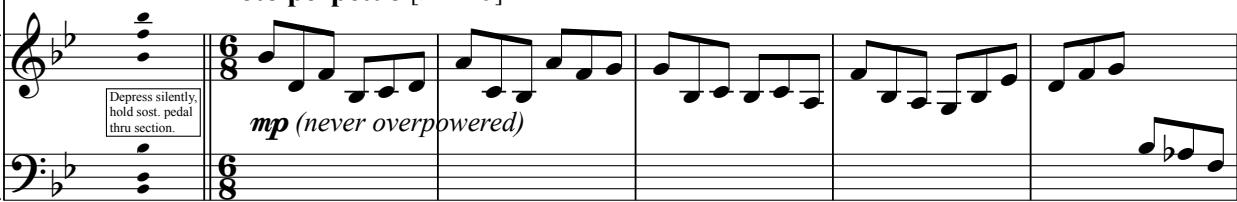
Philip Lawton

**Moto perpetuo [♩ = 145]**

Soprano 

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

**Moto perpetuo [♩ = 145]**

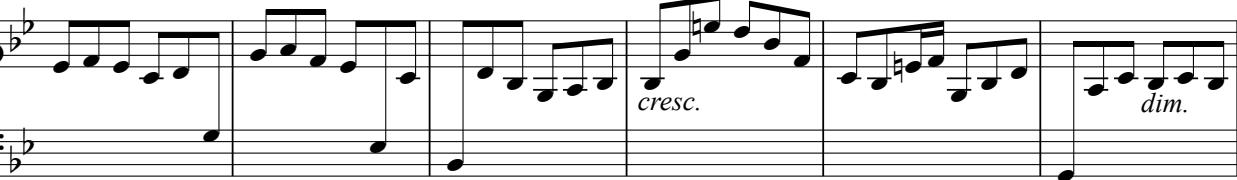
Piano 

Depress silently,  
hold sost. pedal  
thru section.

*mp (never overpowered)*

S. 

7 speak and write a - gain. So ma - ny du - ties ra - ging in your

Pno. 

*cresc.* *dim.*

S. 

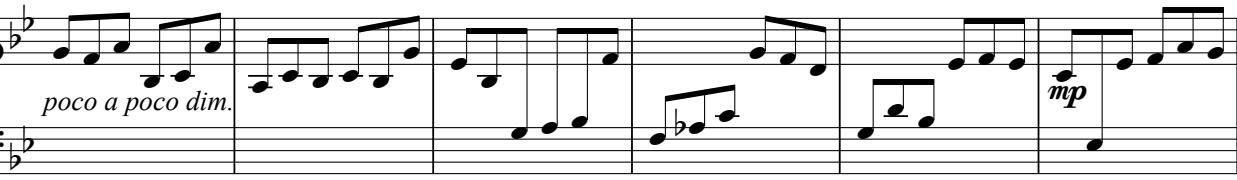
13 breast, some-times it seems that you have lost all zest for friends and love. And

Pno. 

*mf*

S. 

then you turn and smile A - po - lo - gy and charm and wit - ty eyes, And talk an

Pno. 

*poco a poco dim.* *mp*

25

S. hour, and make it clear you prize that hour, then need be quiet for a

Pno.

30 ***pp***

S. while.

Pno. *dim.* ***p*** ***pp***

(*R&d.*)

**Adagio** [♩ = 52] ***mp***

S. We leave you for the so - li - tude you ask is all the rest you'll get til late at night. ✓

**Adagio** [♩ = 52]

Pno.

*R&d.*

38 ***p***

S. You close your eyes a mo-ment as you write in some-one els-e's chair.

Pno. ***pp*** *as if far away*

**Tempo primo [♩ = 145]**

S. 44 **mf**  
You have your task each day. And our task is

**Tempo primo [♩ = 145]**

Pno. { **mf**  
Depress silently, hold sost. pedal to end.

S. 49  
to be your friend – when you are strong, ap - plaud, when bro -

Pno.

S. 53 **dim.**  
ken, mend.

Pno. { **cresc.**

S. 58 **(nd)**

Pno. { **f e cresc.**  
**Ped.**  
Full sustain.

## II

Roz Kaveney

Philip Lawton

**Broad** [♩ = 60] *mf*

Mezzo-soprano

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

**Broad** [♩ = 60]

Piano

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

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

safe.

Your

11

15

*mf*

*p*

*3*

*p*

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

*sub.f*

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

17

bed a neu-tral zone where nei-ther your des-pair nor wild and dead - ly joy can

22

bruise your mind to bleed- ing. All your chem - is - try

29

— grows kind, and soothes, that sharp a-wake strips shi - ny

34

bare the wires and cross - es them to make them spa - a - ark and you

39

*cresc.*

da - a - a-ance to the flash es in your brain are hap -

*p*

*mf*

44

*p*

*pp*

*cresc.*

py past en - dur - ing, or in pain you think you'll

*pp*

*pp*

49

nev - er come\_ out of the dark Grief

*pp*

52

storms. and wild de - lights they

*pp*

55 ***ppp***

are not real.

Sleep

***p***

62 ***sfp***

is the gen - - - tler dar - ar - ark

66 ***sfp***

that helps you heal

***cresc.***

***mp***

70

***mf***

***f e dim.***

***m.d.***

***mp***

***pp***

## IV

Roz Kaveney

Philip Lawton

**Free\***    *pp* < > <                      *pp*                      *pp* < > <    *mp*

Sleep.                      Dream in mu - sic.              Breathe it like a sea

*p*

*Led.*

7                      *f*                      *mp*

you've grown the gills for.                      Da-ance it like the fi-i - i - i - ire You've

*f*                      *p*                      *f*                      *f*

*Led.*

11                      *pp*                      *f*                      *p*

sa - la-man-der skin.              It is de-sire It's hun - ger's bite, the ache of  
depress silently → (release)

*pp*                      *ff*                      *p*

*Led.*                      *Led.*

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

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

*mp*

*f*

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

19 *f* = *p*      *mf*      *cresc.* *f*

Call and re-sponse; it's num - bers as they da - a - a - a - ance,

*mp*

22 *pp*      *p*      *p*

da - a - a - a nce as e - qua-tion. It is wake\_\_\_\_\_

*f*      *p*

26 **slower** *[♩=c.60]*

ful trance and dead - ly hurt that brings con - sol - ing charm.\_\_\_\_\_

*p*

*Ped.*\_\_\_\_\_

29 **Tempo primo**      *mf*      *mp*

You can-not know a - wake, \_\_\_\_\_ can

depress  
silently

→ (release) *p*

33

on - ly try to reach those notes and hold them.

36 pp slower [♩=60]

There's a grief in wa-king - the bright dawn's a cun-ning thief\_ takes mu -

a little slower [♩=54], deliberate Pesante

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

norm.

45 mp [♩=48]

You do not be-long to wak - ing life, yet are con-soled by song.

## V

Roz Kaveney

Philip Lawton

[♩=100]

*I'm back. Sleep on. I'll*

5

*try to make no noise e - nough to wake you.*

9

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

13

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

17

know it annoys you to be woken -- I'll put camomile

21

*cresc.*

*mp e dim.*

there by the bed. In case you're half-a-wake and thirsty.

*cresc.*

*mp e dim.*

26

[♩=56]

*mf e dim.*

I'll stand still just for the sake of watching you a -

*p e cresc.*

32

*mf e cresc.*

sleep, in case you smile. You look so young - I want to wake you,

*mf e cresc.*

36

kiss your fore-head then your lips.

39 **Slower**

**p**

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

**p**

45 **accel.**

[♩=100] **mf**

How I re-gret the chan-ces that I miss

**accel.**

50

and so re - sent the po - ems that I write

55 *fe cresc.*

when **I** could **do** far bet -

58 *ff*

- **ter** things **at**

61

night. **ff** **ffff**