

Three Songs, Op. 21

for

Soprano & Renaissance Lute

David Braid

for Carolina

## Clouds

Blue, slow, churning, imminent  
Sliding toward, ahead, over  
Their ominousness only in your mind  
Septillion droplets of innocuous matter

Better to welcome, enjoy a drenching  
Or tiny six-armed sculptures  
Why an implication of sadness?  
A blanket of just two elements is still cosy

Concealment of sun, or earth for those in space  
It's no bad thing to hide, to cover, to mask the earth and sky  
A good thing from time to time, cloud zero to cloud nine

♩ = 72 *lento*

# Clouds

David Braid

*mp*

Sop

Blue, slow (1)

lute

*mp*

5

Chur-ning imm--a--nent sli-ding be--low (1)

5/4

10

a-head o-ver

*mf* *mp*

14

Their om-i-nous-ness on-ly in your mind

17

Sep-ti--llion drop-lets

1 3

21

of in-no-cu-ous ma-tter

C F D E C E F E A G C

L3 L3 L3

25

E A C A D G F E G A C E C A A

29

*mf* *so* better to wel-come *M* en-joy a dren-ching *pp* or ti-ny six-

C A E E C A A A E H G K K H G E C E F A D E C E

5 4 5 4

33

armed sculp-tures *normale* why an *mf* im-...-pli-...-ca-tion-of sad-ness

A E C A A F D E C A C B E C A A C E C A D C A C D

mf

37

*meno mosso* *psotte voce* sad-...-ness

C E C A E A A E A E C E F A H A E A E A C G

p 2 mp

mp  
norm.

41

A blan-ket of just two e-le-ments is still co- - - - sy

44

rall. - - - - -

47

a tempo

51

con- - - ceal-ment of

rall. - - - a tempo

55

sun or earth for those in space

59

It's no bad thing to hide, to co---ver,

63

to mask the earth & sky

68

A good thing from

71

time to time, cloud ze-ro to cloud nine

D. Baird

## Mornings

Regardless of our actions they appear

Nosing around our blinds - "I'm here!"

At the room of the child, the retired, the prisoner, the lover, the dead

A relentless, brutally unwavering return

Not forever, but for a long while at least

Their coming almost certain, across the surface

Of our turning mass, until it turns no more

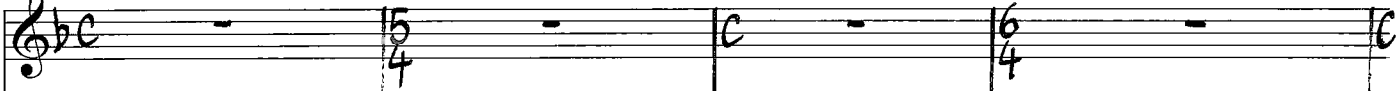
And then? Their attention continues elsewhere

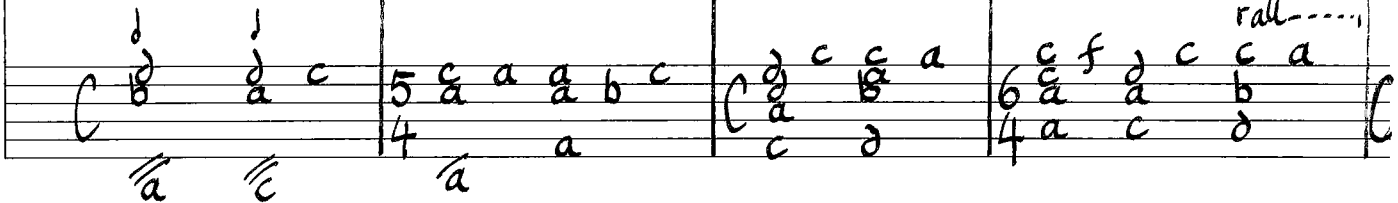


# Mornings

David Braid

$\text{♩} = c \ 72$


Sop   $\text{♩} = c \ 72$

lute 

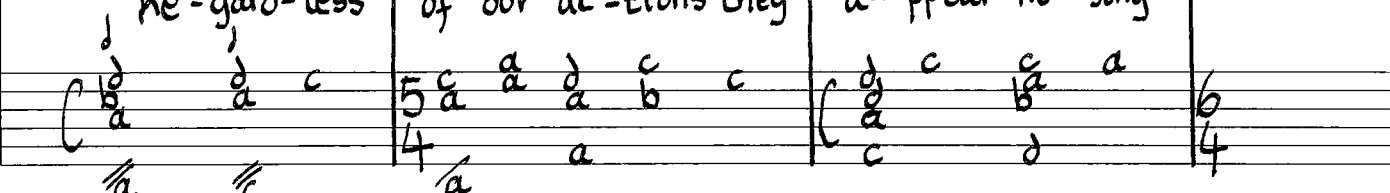
Chords:  $\text{C} \ \text{B} \ \text{a} \ \text{c} \ | \ \text{5} \ \text{a} \ \text{a} \ \text{a} \ \text{b} \ \text{c} \ | \ \text{C} \ \text{d} \ \text{c} \ \text{f} \ \text{a} \ | \ \text{6} \ \text{c} \ \text{f} \ \text{d} \ \text{c} \ \text{c} \ \text{a} \ | \ \text{C}$

Notes:  $\text{a} \ \text{c} \ | \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a} \ \text{b} \ \text{a} \ | \ \text{c} \ \text{a}$

Tempo: *rall-----*

5  *mp*

Re-gard-less of our ac-tions they a-ppear no-sing

lute 

Chords:  $\text{C} \ \text{B} \ \text{a} \ \text{c} \ | \ \text{5} \ \text{a} \ \text{a} \ \text{a} \ \text{b} \ \text{c} \ | \ \text{C} \ \text{d} \ \text{c} \ \text{f} \ \text{a} \ | \ \text{6} \ \text{c} \ \text{f} \ \text{d} \ \text{c} \ \text{c} \ \text{a} \ | \ \text{C}$

Notes:  $\text{a} \ \text{c} \ | \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a}$

8   $\text{♩} = c \ 72$


a-round our blinds-Im here At the room of the child,

lute 

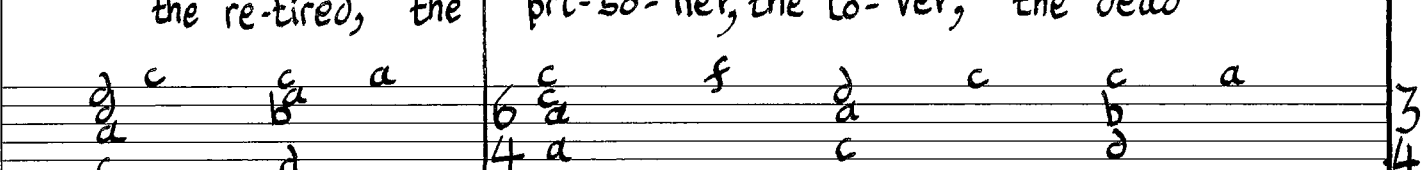
Chords:  $\text{6} \ \text{c} \ \text{f} \ \text{d} \ \text{c} \ \text{c} \ \text{a} \ | \ \text{C} \ \text{B} \ \text{a} \ \text{c} \ | \ \text{c} \ \text{a} \ \text{a} \ \text{a} \ \text{b} \ | \ \text{6} \ \text{c} \ \text{f} \ \text{d} \ \text{c} \ \text{c} \ \text{a} \ | \ \text{C}$

Notes:  $\text{a} \ \text{c} \ | \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a}$

Tempo: *rall-----*

11   $\text{♩} = c \ 72$

the re-tired, the pri-so-ner, the lo-ver, the dead

lute 

Chords:  $\text{d} \ \text{c} \ \text{b} \ \text{a} \ | \ \text{6} \ \text{c} \ \text{f} \ \text{d} \ \text{c} \ \text{c} \ \text{a} \ | \ \text{C} \ \text{B} \ \text{a} \ \text{c} \ | \ \text{6} \ \text{c} \ \text{f} \ \text{d} \ \text{c} \ \text{c} \ \text{a} \ | \ \text{C}$

Notes:  $\text{a} \ \text{c} \ | \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a} \ \text{a} \ | \ \text{c} \ \text{a}$

13   $\text{♩} = c \ 72$

A re--lent-less bru-ta-ly un-

lute 

Chords:  $\text{3} \ \text{d} \ \text{c} \ \text{a} \ \text{a} \ | \ \text{C} \ \text{d} \ \text{c} \ \text{f} \ \text{a} \ \text{c} \ | \ \text{6} \ \text{c} \ \text{f} \ \text{d} \ \text{c} \ | \ \text{C}$

Notes:  $\text{a} \ \text{a} \ | \ \text{c} \ \text{a} \ \text{c} \ | \ \text{a} \ \text{c} \ | \ \text{c} \ \text{a}$

Tempo: *rall-----*

Handwritten musical score for the first system, measures 15-19. The vocal line includes the lyrics: "--wa-ve-ring re--turn". The piano accompaniment features complex rhythmic patterns with triplets and various time signatures (3/4, 2/4, 5/8, 2/4).

Handwritten musical score for the second system, measures 20-24. The piano accompaniment continues with rhythmic patterns and rests.

Handwritten musical score for the third system, measures 25-29. The vocal line includes the lyrics: "Not for-e-ver but for a long while at least their co-ming". Performance markings include *allarg* and *animato*. The piano accompaniment features triplets.

Handwritten musical score for the fourth system, measures 30-34. The vocal line includes the lyrics: "al-most cer-tain a--cross". The piano accompaniment continues with rhythmic patterns.

Handwritten musical score for the fifth system, measures 35-39. The vocal line includes the lyrics: "the sur-face of our tur-ning mass un-til it". The piano accompaniment continues with rhythmic patterns.

29

turns no more and then? Their a-tten-tion con-

k a h a f a a e a c a a f a e a c a a a<sup>o</sup> d<sup>4</sup> d<sup>3</sup>

h f e c a e c a d<sub>3</sub> c<sub>1</sub>

*Handwritten musical notation with notes, stems, and accidentals. Includes dynamics like *mf* and *ff*, and fingering numbers like 3 and 1.*

32

- tin-ues else-where

c b a a d c c b b a a d d h l k h-d d a b a d c a d<sup>o</sup> a<sup>o</sup>

a a c b a c<sup>o</sup> a<sup>o</sup>

*Handwritten musical notation with notes, stems, and accidentals. Includes dynamics like *mf*, *rit.*, and *ff*. Includes fingering like 1, 2, 3, and 4. Includes a double bar line and the text 'xii (harmonics)' with a vertical bar.*

*Signature: D. Braiz*

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*Empty musical staff with a treble clef.*

*Empty musical staff with a treble clef.*

*Empty musical staff with a treble clef.*

## Breath

Warm, rapid, shallow, often

Essential to Terrans

Deep, meditative, affecting, effective

Audible, reassuring at night

First breath, last, the many between

Added to and taken from your atmosphere

Unconscious, now and then conscious

Forgotten, until needed

Then missing, asthmatic, wanted!

# Breath

David Braid

♩ = 60

Sop

lute

3/4

3/4

6

mf

f

11

Warm, ra-pid, sha-llow,

molto rall

3

2

15

of-ten e-ssential to te-rans deep, med-i-ta-tive,

(1)

19

a-ffecting, a-ffec-tive

rall

5/8

6/8

22

Au-di-ble re-as-su-ring at night. First breath,

6 8 5 8 6 8 3 4 6 8

h f i h h a a b b a d b a 7 7 a a

i k a d e c a a

26

last, the ma-ny be-tween-

6 7 3 6 8 4 8 6 8

a a d c a a b a d d c a d c a

a b a d c a a b a d c a a

30

a d b a a d b a d g a d a b a d b a b a c a d b a

d c a a b a a b c d e a 4 b a d c a a c a c a

1 a

34

a d b a a d b a d h f a d b a d b a d a d

e d c b a d c b a c b a c b a d c b a a

37

A-- -- dded to

b a a f a c b a d b a d b a d d c b a d c b a

a a c b a e d c b a

3 5 8 8 8 8

41 *ta-ken from — your at-mos-phere*

45 *un-con-scious now & then con-scious for-go-tten un-til need-ed then*

49 *mi-ssing as-thma-tic wan-ted* *cresc. — — — — — ff* *meno mosso e rubato* *mm*

52 *molto rall* *(Hm)*

*molto rall*

*Dbruid*