

# 3 Songs

for Elizabeth Hilliard

David Bremner

## We Hesitate

John Ashbery

*♩* = c. 120 with rubato, yet always communicating the notated rhythm

Soprano *p* *mp*

The days to come are a wat - er - shed. \_\_\_\_\_ You

S *mp* *legato*

have to im-prove your por - trait of God To make it

S *p* *mp legato*

plain. It is on the list, You and your bod-ies are on the

S *mf animando e cresc.*

line. The new past now un - furls like a

S

great som-ber hope \_\_\_\_\_ Above the tree - line, like a

16 *mp* *legato*  
*leggiero*  
 S gi-ant's hand Placed ten - ta-tive - ly on the hurr-y-ing clouds. The

19 *p*  
 S bas - ins come to be full and com - plex But it is not en -

21 *mp* compactly  
 S ough. Con - cern and em - barr-assment Grow rank. Once

24 *f*  
 S they have come home there is no cur-sing. Fires

27 *p* *leggiero, delicato* *mp* *legato*  
 S dis-turb the eve-ning. No-one can hear the sto - ry. Or

29 *mf* decisively  
 S sometimes peop-le just for - get Like a child. It took me

32 *becoming more irresolute*

S months To get that dis-cip-line banned, and what is the use, To ban

34 *mp* *p* colourfully *mp legato*

S that? You re-main a sane, yet soph-is-ti-cat-ed, person: Roo-ted in

37 *dim.* *al pp*

S twi - light, dream - ing, a piece of traf - fic.

Sample Page Only

# There must be something the matter with him

R. D. Laing

*f* *poco marcato*

Soprano

There must be some-thing the mat-ter with him be-cause he

*f* *poco marcato*

Piano

*mf*

slightly detached except when slurred

S

would not be ac-ting as he does un-less there was

*mf*

Pno.