

The Garden of Sleep

Bass Recorder or Alto Saxophone, Voice and Keyboard
words by Clement Scott

Andante non troppo


I



mf Sleep! O! Sleep! Sleep! From Cliff to Deep! O!

K

6



Sleep! my Pop-py - Land, Sleep! O! Sleep!

12



Sleep! From Cliff to Deep! O! Sleep! From Cliff to

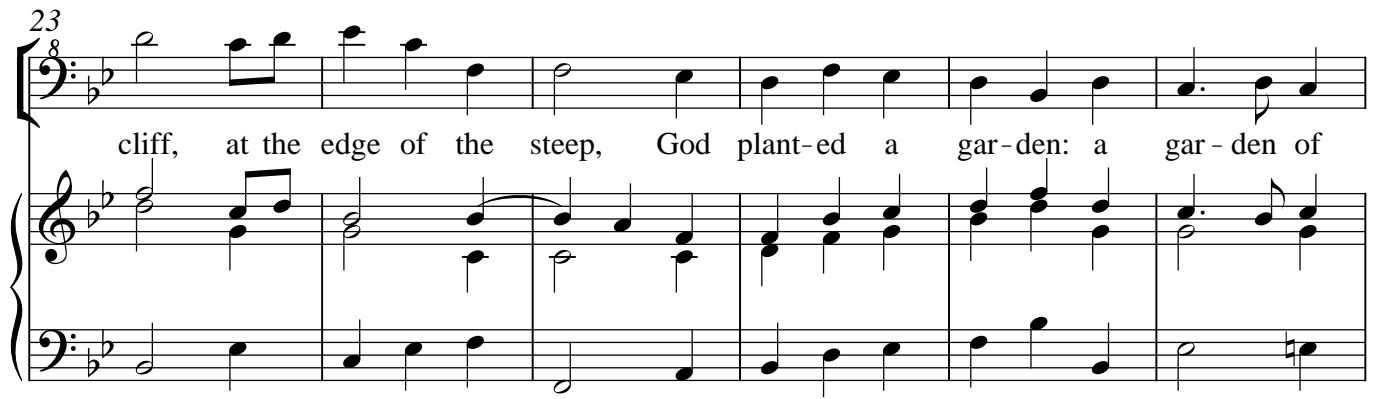
17

Morendo **A tempo**



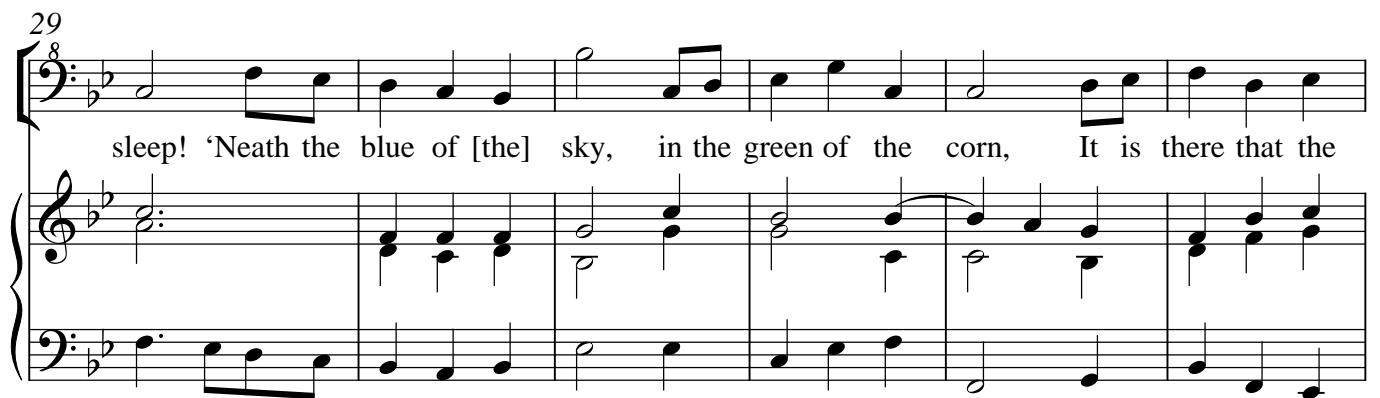
Deep! my Pop-py - Land. On the grass of the

23



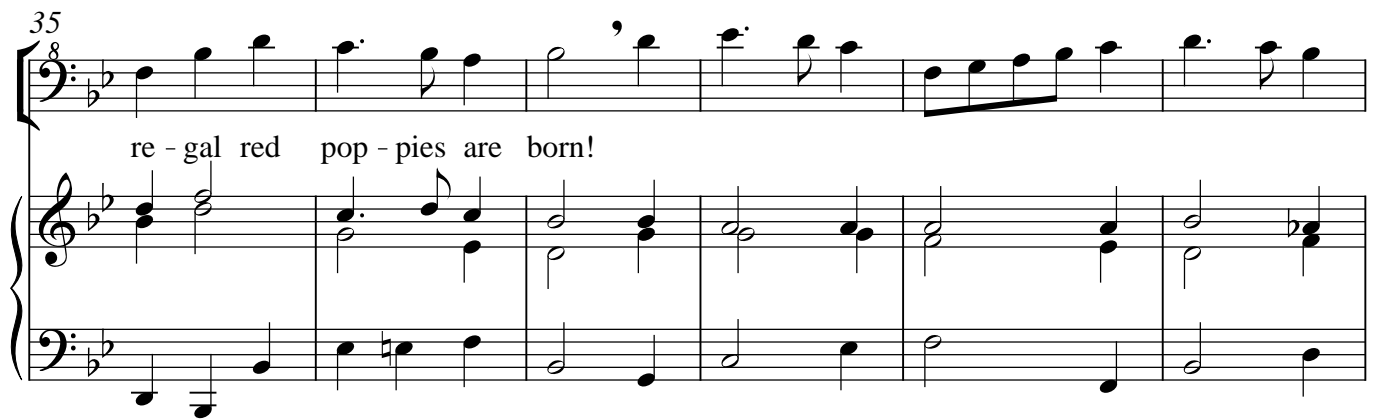
cliff, at the edge of the steep, God plant-ed a gar-den: a gar-den of

29



sleep! 'Neath the blue of [the] sky, in the green of the corn, It is there that the

35



re-gal red pop-pies are born!

41



O! — Sleep! —

47

Sleep! From Cliff to Deep! O! Sleep! my Pop-py-

53 *simile...*

Land, Brief days of de - sire, long dreams of de -

60

light, They're mine when Pop-py-Land com-eth in sight. In mus-ic of -

66

dist-ance, with- eyes that are wet, It is there I re - mem - ber, and there I for -

72

get!

78

O! Sleep! Sleep! From Cliff to

84

Deep! O! Sleep! my Poppy - Land,

simile...

90

In my gar-den of sleep, where red pop-pies are spread, I

96

wait for the liv-ing, a - lone with the dead! For a tow - er in_ ru - ins stands

102

guard o'er the deep, At whose feet are green graves of_ dear wo - men a -

107

sleep,

113

O!_ Sleep!_ Sleep!_ From Cliff to

Deep! O! Sleep! my Poppy - Land,

Did they love as I love, when they lived by the sea? Or

wait as I wait, For the days that may be? Was it hope or ful - fill - ing that

en - ter'd each breast, Ere death gave re - lease, and the pop - pies gave rest?

143

148

153

158

Morendo

meno

164

pop - pies_ are born, I'm wait - ing for thee, in the hush of the_ corn. O!_

170

life of my life! on the cliffs by the sea, By the graves in the grass, I'm

176 **molto allargando** **Tempo primo**

wait - ing for thee!_ I'm wait - ing for thee! Sleep! O!_ Sleep!_ Sleep!_

183

From Cliff to Deep! O!_ Sleep!_ my Pop - py - Land, _

189

Sleep! O! Sleep! Sleep! From Cliff to Deep! O!

194 **rall.**

Sleep! From Cliff to Deep! my Pop-py - Land.

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Performance Note:

This piece can be performed in a variety of ways, either with or without alto/baritone voice. It may be played as an instrumental piece for Bass Recorder and (quiet) keyboard instrument or Alto Saxophone and Piano. Alternatively some sharing of the melody line between instrument and voice can be used. For example, voice doubled by instrument for the opening/closing 'chorus' and perhaps in the 'ritornello', with voice alone for all but last the 'verse'. Many permutations are possible: from doubling throughout to complete segregation of voice and instrument. Phrasing follows the text.

Historical Note:

When the travel writer and journalist Clement Scott arrived at Cromer in August 1883 to review the town, he could find no suitable accommodation, and set out on foot for the nearby village of Overstrand. Making his way along the cliffs and down country lanes fringed by blossom filled hedgerows and corn fields speckled red with poppies. There he sought lodging at the house by the mill. He knocked, and the door was opened by the miller's nineteen year old daughter, Marie Louisa Jermy. In that moment Poppyland was born; it would transform the lives of Clement Scott and 'Louie' Jermy as well as the fortunes of an entire region of Norfolk.