

# Lullaby

## Suite Lullivara Calmalunae, Op.7

- I. Somnielle, Op.7 No.1
- II. Lunavira, Op.7 No.2
- III. Ninnoréa, Op.7 No.3
- IV. Velumbra, Op.7 No.4
- V. Calmiris, Op.7 No.5
- VI. Martogilla Op.7 No.6

Composer : Alireza Tayebi



The suite consists of the following five movements: I. Somnielle the delicate bridge between wakefulness and sleep, where the first whispers of dreams begin to emerge. II. Lunavira a gentle passage into the night, carried by the silent glow of the moon. III. Ninnoréa a nostalgic memory of forgotten lullabies and distant childhood. IV. Velumbra the protective veil of shadows that guards the sleeping soul. V. Calmiris – the final, weightless drift into the deepest realm of dreams. VI. Martogilla Op.7 No.6 Story of the Title and Music: The name Lunavira fuses luna (moon) with an invented root suggesting “turning” or “flow.” But here, it symbolizes something more intimate: the passage from wakefulness into the realm of sleep. This movement begins as a delicate bridge, the fragile line between consciousness and dreams. It tells the story of a sleepless child who hears the faint sound of a guitar from another room. Slowly, those tones pull her eyelids down, drawing her into the night. The piece is not merely a lullaby; it is the gateway to slumber itself, where reality fades and the first shadows of dreams appear. Lullivara Derived from the English word “lullaby”, a gentle, soothing song meant to lull a child into sleep. The second part, “-vara,” is a poetic, invented suffix that gives the word an ancient, timeless character, reminiscent of classical Latin and Italian language. Together, they form the idea of “a lullaby beyond time” something floating between imagination and dream. Calmalunae Built from two Latin roots: Calma meaning “calm” or “tranquility” Lunae from luna, meaning “moon” (genitive form: “of the moon”) The complete word can be understood as “the calm of the moon” or “beneath the moon’s gentle light” a poetic space where serenity and night embrace each other. I hope you enjoy this piece and let it take you into a dreamy, poetic world where gentle melodies drift like moonlight and every note whispers a lullaby Thank you for listening Composer: Alireza Tayebi

I. Somnielle, Op.7 No.1 Story of the Title and Music: The name Somnielle is inspired by the Latin word Somnus meaning “sleep,” combined with the poetic suffix -ielle. This movement is like the beginning of a journey into the realm of dreams. Its story begins with the image of a little girl who cannot fall asleep and, in the heart of the night, hears the gentle sound of a guitar coming from the next room. Gradually, these melodies lead her into the world of sleep. In fact, this piece is not a lullaby, but rather a bridge between wakefulness and sleep, a place where the mind is still in reality, yet the voice of the dream is already calling from afar.

II. Lunavira Story of the Title and Music: The name Lunavira fuses luna (moon) with an invented root suggesting “turning” or “flow.” But here, it symbolizes something more intimate: the passage from wakefulness into the realm of sleep. This movement begins as a delicate bridge, the fragile line between consciousness and dreams. It tells the story of a sleepless child who hears the faint sound of a guitar from another room. Slowly, those tones pull her eyelids down, drawing her into the night. The piece is not merely a lullaby; it is the gateway to slumber itself, where reality fades and the first shadows of dreams appear.

III. Ninnoréa, Op.7 No.3 Story of the Title and Music: Ninnoréa blends ninna nanna (Italian for lullaby) with oréa (from the Greek for “beautiful”). This is the most poetic and nostalgic movement of the suite — a lullaby once sung by a mother long ago, now existing only in memory. Each phrase feels like a fragment of childhood, a whisper from a distant past. Ninnoréa speaks of emotional memory — the kind of lullaby that no one sings anymore, yet somehow still lives within the listener’s heart.

#### IV. Velumbra, Op.7 No.4

Story of the Title and Music:

Composed from velum (veil) and umbra (shadow), Velumbra means “veil of shadow.”

Here the music deepens and darkens. The dream has now entered the subconscious — a landscape where memories take form and forgotten feelings emerge. The lullaby transforms into a protective presence woven from darkness, like a shadowed blanket laid gently over the soul to keep the dream safe. This movement explores the quiet tension that lies beneath sleep’s surface.

## V. Calmiris, Op.7 No.5

### Story of the Title and Music:

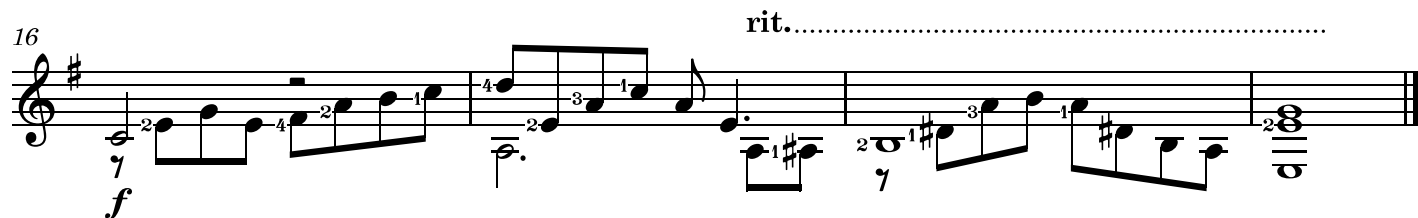
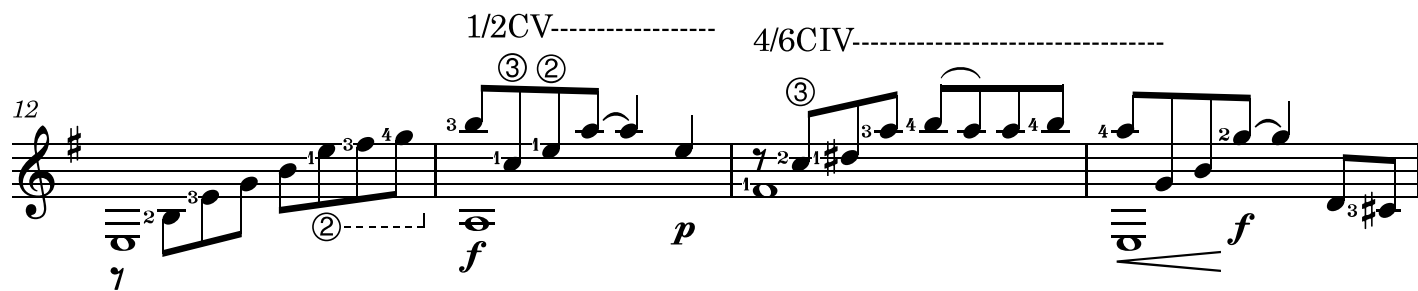
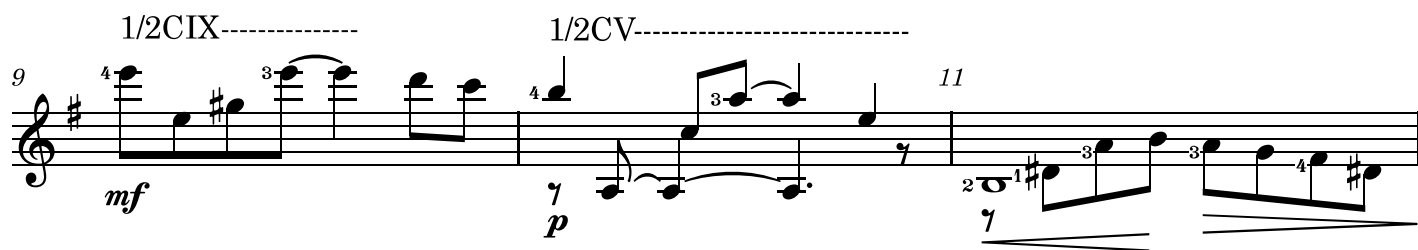
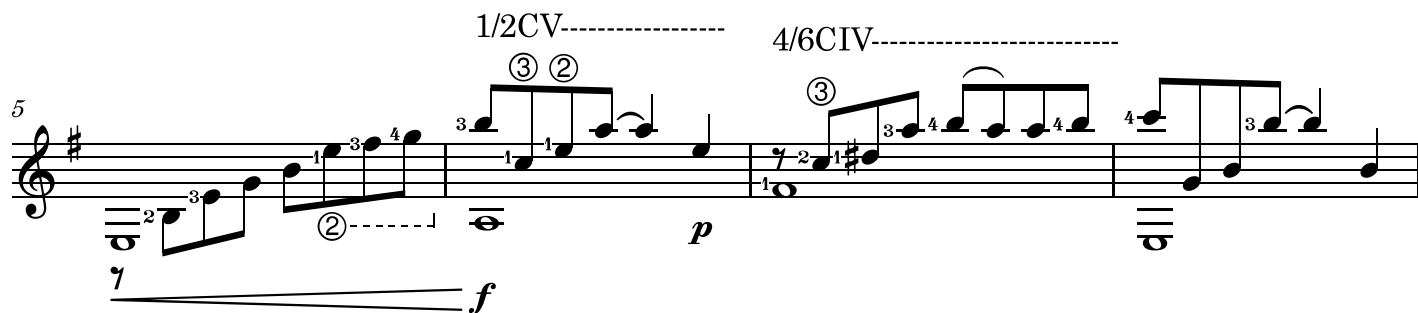
Calmiris merges calma (calm) and iris (the rainbow or messenger of dreams in Greek mythology).

This final movement is the end of the journey, the child has now drifted into the deepest realm of sleep, far from the waking world. The music floats as if weightless, evoking a space where time dissolves and dreams unfold without boundaries. Calmiris is not just the conclusion of the suite, it is the conclusion of the dream itself, fading into silence like a final breath before dawn.

VI. The Story of Martogilla (from Suite Lullivara Calmalunae, Op.7 — No.6) Martogilla is an invented name yet within the world of this suite, it belongs to a small, gentle spirit of the night: a bright, playful guardian born from the quiet glow of the moon. According to the imagined lore of this collection, whenever a child struggles to fall asleep, before worry or restlessness can reach their heart, a tiny being drifts down from the silver light of the moon and settles softly beside their bed. This little spirit is called Martogilla not a shadow, not an angel, but something between a moonlit smile and a child's imagination. Martogilla doesn't chase away darkness; instead, he sprinkles it with warmth. With his small glowing fingertips, he creates tiny shimmering melodies each one a spark of comfort, a reminder that the night can be kind. If a child feels uneasy, Martogilla begins a slow, gentle dance a soft turn, a quiet spin and his movements spread a subtle joy through the room, like warm air humming through stillness. This movement is that little night-dance. Unlike the other pieces of the suite, which drift deeper into dream and calm, Martogilla is slightly quicker, livelier, and more uplifting. Its phrases flicker like moonlit fireflies light, brief, and full of quiet energy. 🌙💖 Each note should feel like a tiny spark of hope: not bright enough to break the night, but warm enough to ease the heart. When Martogilla finally sees the child drifting into sleep, he fades slowly not with sadness, but with a small, content smile. 🌙💖 The music ends exactly in that moment: the gentle space between waking and dreaming, not dark, not heavy just peaceful, and quietly joyful.

# I. Somnienne, Op.7 No.1

♩ = 86



## II. Lunavira, Op.7 No.2

♩ = 66

11

CIII -----

14

18

CIII

### Note to the Performer:

The name Lunavira is derived from luna the moon and the invented suffix -vira, carrying a quiet inner strength, a pulse within stillness.

This movement is brief, yet within its silence lies an entire world. Do not try to make it loud or bright. Every sound should feel like the soft breath of the night fragile, living, and close to vanishing. Play as if you were passing through a dream that could dissolve at the slightest touch.

Let time slow in your fingers. Feel every note completely not just as sound, but as a fleeting moment of life. Between phrases, leave space for silence; in Lunavira, silence itself is part of the music.

Here, your guitar becomes the moon: distant, calm, endlessly gentle. Don't let it sing let it whisper. And if you play with your heart, the listener will feel a peace that words can never describe.

This short movement is the breath between two dreams a fragile moment where silence becomes music.

Under the pale light of the moon, time feels suspended; each note hovers like a sigh, dissolving before it can truly be heard. The melody doesn't seek resolution it drifts, like the soft glow that touches a child's closed eyes as they fall deeper into sleep.

In Lunavira, the guitar becomes the moon itself: distant, calm, and endlessly tender. It doesn't sing it whispers. And in that whisper, the listener finds a kind of peace that words could never describe.

III. Ninnoréa, Op.7 No.3

♩ = 58

1. 2. CII

7

10

13

CII-----

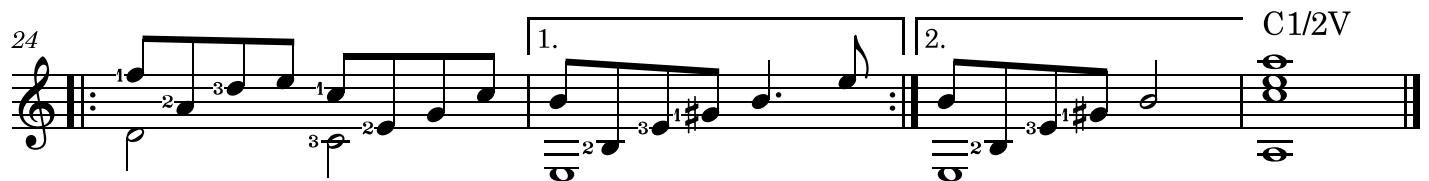
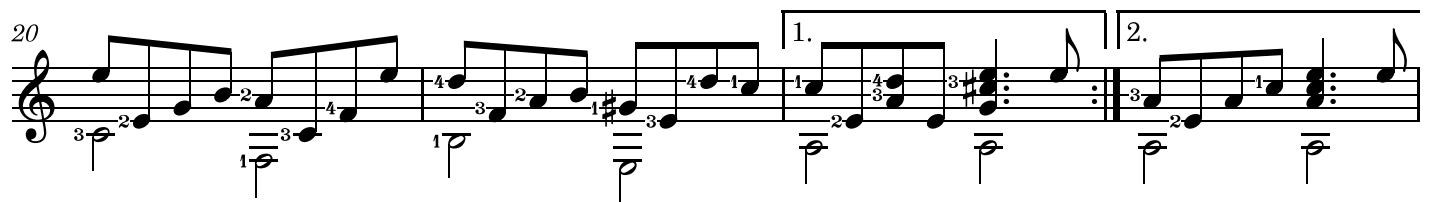
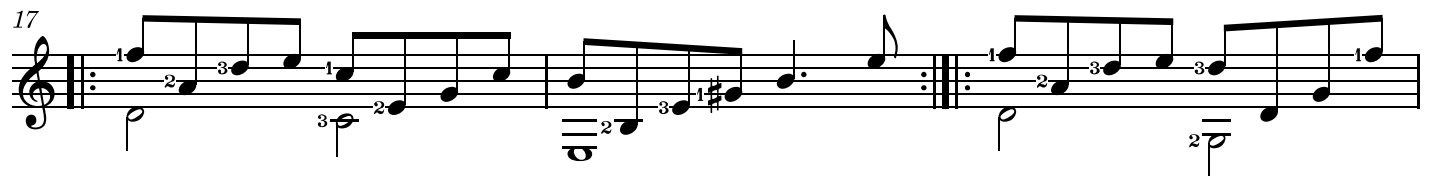
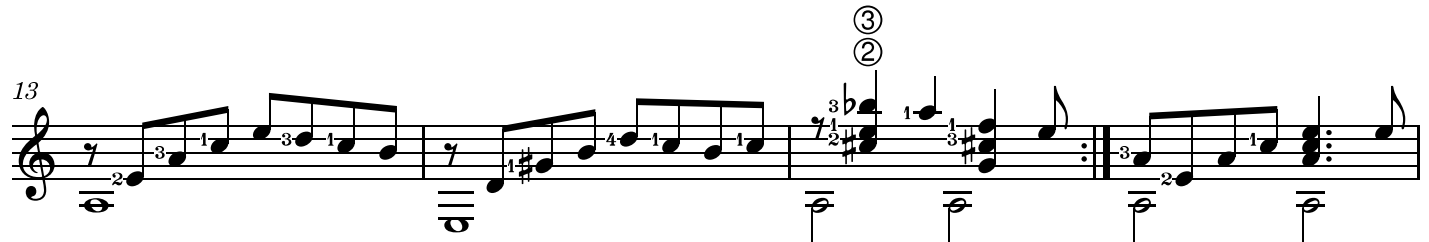
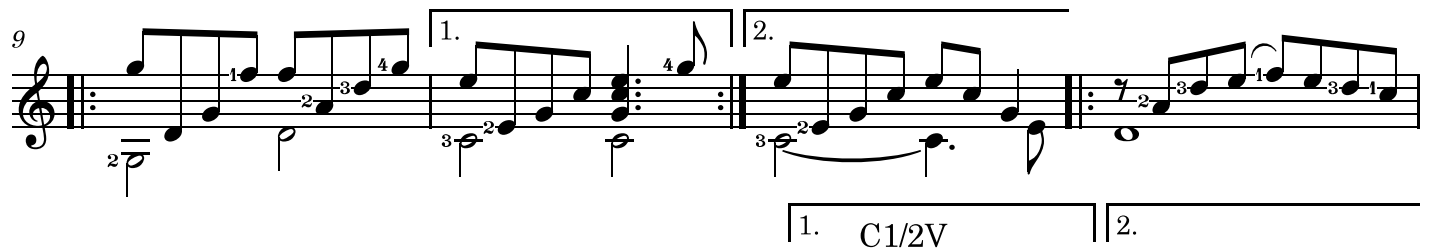
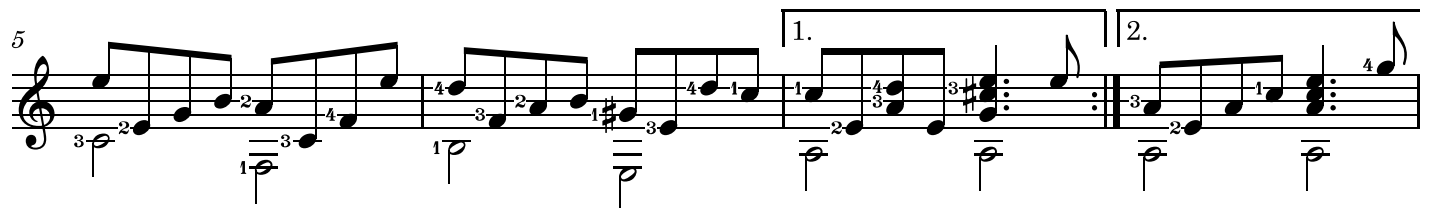
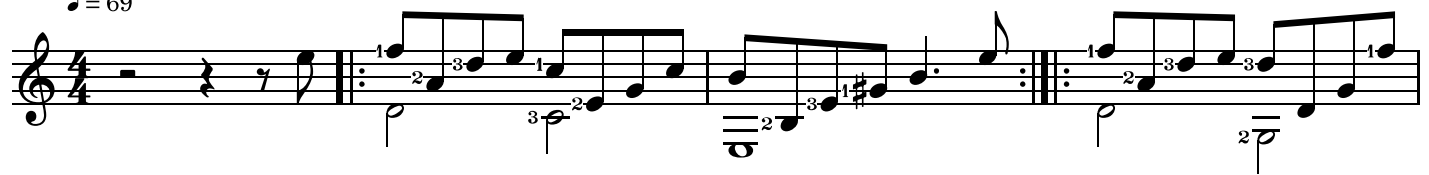
2.

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as ♩ = 58. The score is divided into four systems. The first system (measures 1-6) includes first and second endings, with the second ending marked 'CII'. The second system (measures 7-9) continues the melody. The third system (measures 10-12) also includes first and second endings. The fourth system (measures 13-15) continues the melody, with a 'CII-----' marking above the first measure. The score is heavily ornamented with triplets, slurs, and various fingering numbers (1-4) and breath marks (z). The piece concludes with a final double bar line.

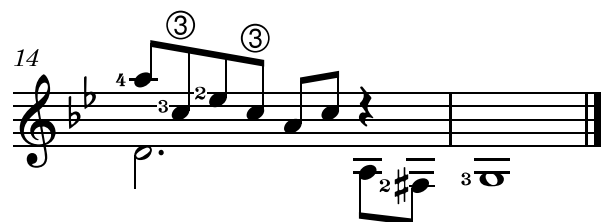
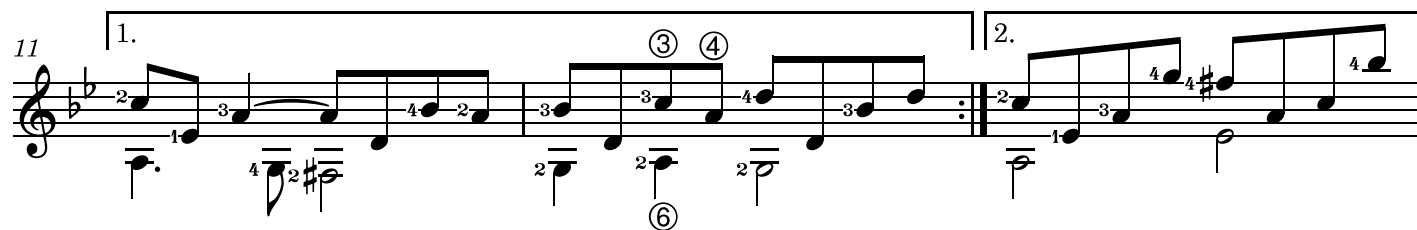
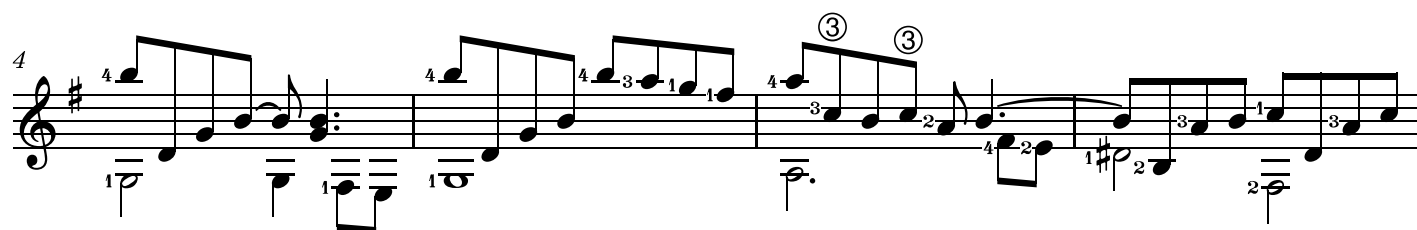
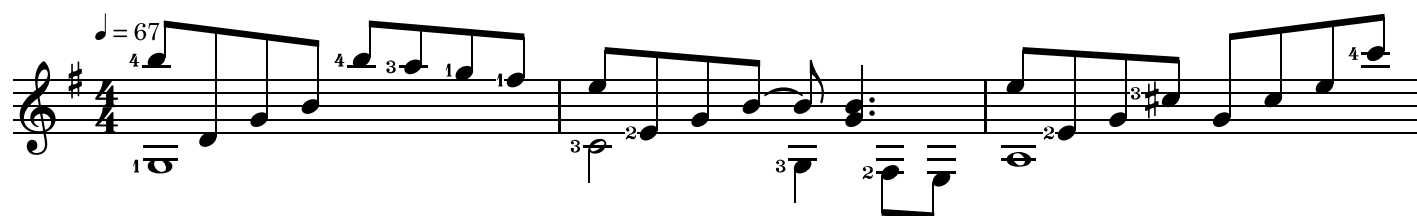


# IV. Velumbra, Op.7 No.4

♩ = 69



V. Calmiris, Op.7 No.5





VI. Martogilla Op.7 No.6

$\text{♩} = 74$

CIH-----

4

CI-----

5/6CII-----

8

CV-----

CIH-----

11

5/6CII-----

15

