

# THREE IN THREE

**Three Waltzes for Tenor and Piano**

by Guy Turner

Suggested by the titles of lost songs by  
Peter Tranchell

1. Lace Yourself Tighter, Lucy
2. Malcy's Chapel
3. Arlington Road Valse

(Total duration c. 8 minutes)

## 1. Lace Yourself Tighter, Lucy

Words and Music by Guy Turner

Fast Waltz  $\text{♩} = 60$ *mf*

Lu-cy says she ne-ver e-ver sought to be in pe - ri-od dra - ma, But

9

now she's in it e v'ry day: Cri-no-line won't go a - way. A-ny-thing hi-sto-ri - cal for her had sim-ply

15

quite the wrong kar - ma. But now she feels type - cast, and she's cor-set-ted in ev-'ry play.

21

But... (spoken) her agent says: Lace your-self tigh - ter, Lu - cy: Though cor - se-try cau - ses

28

pain. You've got the right look for a pe - ri - od piece. They'll cast you a - gain and a -

36 *f*

gain. So blan - ket your face with make - up, And fix on your fa - cial

44

moles. Just lace your - self tigh - ter, Lu - cy: You've no ri - val in Re - gen - cy

52

roles. Lu - cy says that she's ex - as - pe - ra - ted by her

60

thwar - ted am - bi - tion For ex - pres - sio - nists and kit - chensink, The sort of stuff that makes you think.

66

Now it's on - ly e - ver cos - tume roles for which she's asked to au - di - tion. In - side she's a punk and yet for ev 'ry

72 *f*

part she has to dress in pink. But... Lace your-self tigh - ter, Lu - cy: \_\_\_\_\_ How-

79

e - ver ex-treme the stays, Though you want to do Ber-koff, you know you ex - cel in

87

Gold - smith and She - ri - dan plays. For - get a-bout Brecht and Bec kett, \_\_\_\_\_ For

95

get a-bout Friel and Fo. Just lace your-self tigh - ter, Lu - cy, You'll

103 *f*

sure - ly have far to go. Lace your-self tigh - ter, Lu - cy: \_\_\_\_\_

111

Squeeze on your sil - ver shoes. Ruf - fle your ruf - fles and boost up your boobs, Use four -

119

da - tion to hide your tat - toos. Put up with the silk che - mi - ses, Put

127

up with the mas - sive wig. Just lace your - self tigh - ter,

(no rit.)

133

Lu - cy, and you'll real - ly make it big.

## 2. Malcy's Chapel

Words and Music by Guy Turner

Gentle Waltz ♩ = 90

*mp*

I think I must have just been sleep- ing: I'd had a lit- tle\_ wine.

*mp*  
con ped.

8

I can't get up, but o-ther-wise I'm\_ fine.\_ It's not my first time in the cha- pel, I've

15

looked a- round be- fore,\_ But ne- ver watched the cei- ling from the floor.\_ And ly - ing here

*mf*

22

I some- how seem to see Twen- ty suns shine down\_ on me.\_

30 *mp*

I think they're real-ly tu-dor ro ses, — But no-thing's ve ry — clear.

36

The ro ses look like gol-den suns from\_ here.. Re - vol-ving free-ly round the

42 *mf*

raf- ters, Or-bits in- ter\_ twined, — Then pausing on the pur-lins, re-a- ligned. — Still

49 *mf*

ly - ing here, — I'm cer-tain that I see The twen-ty suns smile

54 *rit.*

down\_ on me. —

*p*

## 3. Arlington Road Valse

Words and Music by Guy Turner

Fastish Waltz  $\text{♩} = 64$ 

*mf*

You and me, \_\_\_\_\_ on a spree, \_\_\_\_\_ we were waltz-ing at quar-ter past three.

10

We were young, \_\_\_\_\_ may-be a-mo-rous, \_\_\_\_\_ but in Ar-ling-ton Road, \_\_\_\_\_ why

18

Ar-ling-ton Road? \_\_\_\_\_ Why were we waltz-ing in Ar-ling-ton

26

Road? I'm fin-ding it hard to re-call. \_\_\_\_\_ Why were we there and what was the oc-

34

ca-sion, and why were we waltz-ing at all? \_\_\_\_\_ Sur-pri-sing-ly grace-ful, gy-ra-ting in



42

three, The breeze in our hair, and the smell of the sea, and a smile on my face watch-ing you hol-ding

50

*mf*

me, But why on Ar - ling - ton Road? Years a - go, \_\_\_\_\_ in full flow, \_\_\_\_\_

58

\_\_\_\_ Though I may well have stepped on your toe: In my mind \_\_\_\_\_ I can still see your face, but in

67

*f*

Ar - ling - ton Road, why Ar - ling - ton Road? Why were we waltz - ing in

75

Ar - ling - ton Road? I'm fin - ding it hard to de - cide. Heed - less of

82

traf - fic that could - n't get past us, but why were we waltz ing out side? A - mu - sing the

90

chil - dren, dis - tur - bing the peace, Ig - no - ring the lo - cals who asked us to cease, Till af - ter a

98

while some-one called the po - lice, But why on Ar - ling - ton Road? I've a

*mp*

105 No slower, but with mock seriousness

hunch, \_\_\_ with our lunch, \_\_\_ We may just have sam-pled some punch. May-be more \_\_\_ than is pru-dent in

*mp*

116

fact, but in Ar - ling - ton Road, why Ar - ling - ton Road? Why were we

*f*

124

waltz-ing in Ar - ling-ton Road? I real - ly just hav - n't a clue. Why was I

132

e - ven in town du-ring Au-gust, and why was I down there with you? May - be the

*mp*

140

mo - ral if mo - ral there is, Is stick to ma - dei - ra, or stick to the fizz. Be-ware of the

*cresc.*

148

punch and the dan - gers there - in: one part le-mon juice, two parts

*f*

153

vod - ka, and two parts gin!

*ff* (no rit.)