

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 $\text{J.} = 60$

mf

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

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

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

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

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

36

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

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
Gold - smith and She - ri - dan plays.

87

For - get a-about Brecht and Bec kett, For
get a-about Friel and Fo. Just lace your-self tigh - ter, Lu - cy, You'll

95

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

103

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 foun-

119

da - tion to hide your tat- tooes.

Put up with the silk che - mi - ses,

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

Musical score for the first section of 'Malcy's Chapel'. The key signature is A major (three sharps). The tempo is Gentle Waltz, ♩ = 90. The vocal line begins with a rest followed by eighth-note pairs. The lyrics are: 'I think I must have just been sleeping: I'd had a little wine.' The piano accompaniment consists of sustained chords in the right hand and eighth-note bass patterns in the left hand.

Continuation of the musical score. The key signature changes to A major (three sharps). The vocal line continues with eighth-note pairs. The lyrics are: 'I can't get up, but otherwise I'm fine.' The piano accompaniment remains with sustained chords and eighth-note bass patterns. A dynamic marking 'con ped.' is present.

8

Continuation of the musical score. The key signature changes to A major (three sharps). The vocal line continues with eighth-note pairs. The lyrics are: 'It's not my first time in the chapel, I've'. The piano accompaniment remains with sustained chords and eighth-note bass patterns.

Continuation of the musical score. The key signature changes to A major (three sharps). The vocal line continues with eighth-note pairs. The lyrics are: 'looked a-round be- fore, But ne-ver watched the cei-ling from the floor.. And ly - ing here'. The piano accompaniment remains with sustained chords and eighth-note bass patterns.

15

Continuation of the musical score. The key signature changes to A major (three sharps). The vocal line continues with eighth-note pairs. The lyrics are: 'looked a-round be- fore, But ne-ver watched the cei-ling from the floor.. And ly - ing here'. The piano accompaniment remains with sustained chords and eighth-note bass patterns. A dynamic marking 'mf' is present.

Continuation of the musical score. The key signature changes to A major (three sharps). The vocal line continues with eighth-note pairs. The lyrics are: 'looked a-round be- fore, But ne-ver watched the cei-ling from the floor.. And ly - ing here'. The piano accompaniment remains with sustained chords and eighth-note bass patterns. A dynamic marking 'mf' is present.

22

Continuation of the musical score. The key signature changes to A major (three sharps). The vocal line continues with eighth-note pairs. The lyrics are: 'I some-how seem to see Twen-ty suns shine down on me.'. The piano accompaniment remains with sustained chords and eighth-note bass patterns.

Final section of the musical score. The key signature changes to A major (three sharps). The vocal line continues with eighth-note pairs. The piano accompaniment remains with sustained chords and eighth-note bass patterns.

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-v ing free-ly round the

42

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

49

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

54

rit.

down on me.

3. Arlington Road Valse

Words and Music by Guy Turner

Fastish Waltz $\text{♩} = 64$

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. The vocal part is integrated into the piano staves, with lyrics appearing below the notes. The score is divided into four systems, each starting with a measure number (10, 18, 26, 34) and ending with a repeat sign.

System 1 (Measures 1-9):

- Measure 1:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 2:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 3:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 4:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 5:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 6:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 7:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 8:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 9:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.

Lyrics (Measures 1-9):

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

System 2 (Measures 10-17):

- Measure 10:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 11:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 12:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 13:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 14:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 15:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 16:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 17:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.

Lyrics (Measures 10-17):

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

System 3 (Measures 18-25):

- Measure 18:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 19:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 20:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 21:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 22:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 23:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 24:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 25:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.

Lyrics (Measures 18-25):

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

System 4 (Measures 26-33):

- Measure 26:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 27:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 28:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 29:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 30:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 31:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 32:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 33:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.

Lyrics (Measures 26-33):

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

System 5 (Measures 34-41):

- Measure 34:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 35:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 36:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 37:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 38:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 39:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 40:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.
- Measure 41:** Treble staff: $\text{F} \# \text{G} \text{A}$. Bass staff: $\text{C} \text{D} \text{E}$.

Lyrics (Measures 34-41):

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

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

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

116

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

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

140

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

148

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

153

ff (no rit.)

vod - ka, and two parts gin!

8vb