

Three Songs

(2004)

Joseph F. Tyldesley

1. Stanzas

2. O My Luve

3. Toccata

Stanzas for Music

Lord Byron

Joseph F. Tyldesley

♩ = fast

The first system of the musical score is for the piano accompaniment. It is written in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 'fast' with a quarter note equal to the tempo. The music consists of several measures, each containing a triplet of eighth notes in the right hand and a corresponding rhythmic pattern in the left hand. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

The second system includes a vocal line and piano accompaniment. The vocal line is in a soprano register (8va) and begins with a triplet of eighth notes. The lyrics are: "There be none of Beau - ty's". The piano accompaniment continues with triplets and dynamic markings of *mp* and *f* (forte). A *Sva* (Soprano) marking is present above the piano part.

The third system continues the vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes and the lyrics: "daugh - ters with a ma - - - gic like". The piano accompaniment features triplets and dynamic markings of *mf* (mezzo-forte).

7
8

thee And like mus - sic on the

9

wa - - - ters is thy sweet voice to

f

11

me.

mp

mf

13 *mp*

When, as if it's sound were cau - sing the

15 *f*

char - med o - cean's pau - sing the waves lie still and

17 *mf*

glea - ming And the lulled - - -

8va

19 *mp* *rit.* Slower

winds seem dream - - - ing.

(8va) - - - - -

3 *mp* *rit.* *p* *mf*

3

22 *mp*

And the

f

26 *mf*

mid - night moon is wea - ving her bright chain or the deep whose

mp

30

breast is gent - ly heav - ing as an in - fants a - sleep

mf

8va₁

8va₁

8va₁

34

So the spi - rit kneels be -

f *mf*

f *mf*

3 3 3

37

fore thee to lis - ten and a -

8va

15^{ma}

39 *mf* *mp*

dore thee with a full but soft e - mo - tion like the swell of sum - mer's

(15^{ma})

43 *p*

o - - - cean.

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for Shen Wen
O my Luve's like a red, red rose

Robert Burns

Joseph F. Tyldesley

Moderato

The piano introduction is in 4/4 time, B-flat major, and begins with a treble clef and a common time signature of 8. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a harmonic accompaniment with a steady eighth-note pattern in the right hand and a bass line with dotted rhythms and chords in the left hand.

The first system of the vocal and piano accompaniment starts at measure 4. The vocal line begins with a rest, followed by the lyrics "O, my luve's like a red, red rose that's". The piano accompaniment continues with the same melodic and harmonic patterns as the introduction, with a dynamic marking of *mp* above the first measure.

The second system of the vocal and piano accompaniment starts at measure 7. The vocal line continues with the lyrics "new - ly sprung in June. O, my luve's like the". The piano accompaniment continues with the same melodic and harmonic patterns, maintaining the *mp* dynamic.

10

me - lo - dy that's sweet - ly play'd in tune.

13

cresc.

mf

as fair art thou - , my bon - nie lass,

cresc.

mf

16

cresc.

So deep in luvè am I and I will

cresc.

19 *f*

love thee still my dear till a' the seas gang dry.

22 *mf* *Allegretto*

Till a' the seas gang dry, My

25

dear and the rocks melt³ with the sun and I will

28

love thee still, my dear, while the sands of life shall run.

31

mp *Andantino*

And fare thee well my

34

cresc.

on - ly luv e and fare thee well a - while and I will

37 *f*

come a - gain my luvve tho' it were ten thou-sand

41 *mp*

mile!

44

A Toccata of Galuppi's

Robert Browning

Joseph F. Tyldesley

Allegro

The musical score is written for piano and voice. It begins with a tempo marking of *Allegro*. The piano part consists of two staves (treble and bass clef). The first system (measures 1-3) features a melody in the right hand with dynamic markings of *mp* and *mf*, and a bass line with a steady eighth-note accompaniment. The second system (measures 4-6) shows a change in texture with *p* and *f* dynamics. The third system (measures 7-9) continues the piano accompaniment with *mp* and *mf* dynamics. At measure 10, a vocal line enters in the treble clef with the lyrics "Oh, Ga -". The piano accompaniment continues below, with dynamic markings of *f*, *pp*, and *mp*.

13
8
lup - pi, Bal - das - sa - ro, this is ve - ry sad to find! I can

17
8
hard - ly mis - con - ceive you; it would prove me deaf and

mf

mf

tr

20
8
blind;

f

mf

23 *f* *mf* *mp*

But al-though I take your mean - ing, 'tis with such a

26 *mf*

heav - y mind! Here you come with

30 *f*

your old mus - ic, and here is all the good it

33 *mf*
8 brings. What, they lived once

36 *f* *mp*
8 thus at Ven - ice where the mer - chants were the

38 *mf* *f*
8 kings, Where Saint Mark's is, where the Dog - es used to

41 *mp* *mf*

wed the sea with rings? Aye, be - cause the

44

sea's the street there;

48 *mp*

and 'tis arched by... what you

52 *mf* *f*

call... Shy - lock's bridge with hous - es on it, where

55 *mp*

they kept the car - ni - val: I was

59 *mf*

nev - er out of Eng - land - it's as if I saw it all.

63

p *f*

This system contains measures 63, 64, and 65. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. Dynamics range from piano (*p*) to forte (*f*).

66

mf *tr* *mp* *p*

This system contains measures 66, 67, 68, 69, and 70. Measure 66 includes a trill (*tr*) in the right hand. The right hand has a melodic line with slurs and accents. The left hand has chords and single notes. Dynamics range from mezzo-forte (*mf*) to piano (*p*).

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