

JOHN SYKES

THREE SONGS

Settings of Poems by

Francis Byrne

- 1. Sweetheart**
- 2. For I'll Ne'er Hang**
- 3. Old Dublin Bay**

The JOHN SYKES PROJECT

MMXVIII

These three songs were composed in February, 1943, at the height of World War II and while John Sykes was staying with his sister in Worcester, on leave from service as a conscientious objector doing non-combatant work. Sykes was heavily involved in manual labour during those years, and wrote little music – the only other work known to have been written during this period was the G minor ‘Cello Sonata in late 1942.

I can find no information about Francis Byrne, the author of the verses set by Sykes, and it is tempting to consider the possibility that he was a fellow non-combatant, possibly one of limited education (consider the grammar in the second song - “let I enter”) but finding release in writing poetry – as did Sykes.

Contents

1. Sweetheart page 1
2. For I’ll Not Hang page 6
3. Old Dublin Bay page 10

1. Sweetheart

Francis Byrne

John Sykes

Semplice

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a vocal line on a treble clef staff, marked with a piano (*p*) dynamic. The lyrics "Your dark" are written below the vocal line. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand features a melodic line with a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The word "Semplice" is written above the piano staff.

The second system continues the musical score. The vocal line begins at measure 6 and includes the lyrics "hair I see in the raven's wings, I hear your voice when the song thrush sings And". The piano accompaniment continues with similar textures, including a triplet of eighth notes in the right hand. The word "Semplice" is written above the piano staff.

The third system continues the musical score. The vocal line begins at measure 10 and includes the lyrics "oft - en in the sum - mer sky I see the deep blue of our". The piano accompaniment continues with similar textures, including a triplet of eighth notes in the right hand. The dynamic marking *f* (forte) appears in the piano staff.

14 *mp* *p*

eye, _____ And some-times in the woods I see your

18 *rit.* *a tempo*

grace - ful form with in a tree.

rit. *a tempo*

pp *p* *tranquillo* *pp*

23 *rit.* *a tempo*

Your blush I find in a red rose, your laugh - ter in the

rit. *a tempo*

p *poco più mosso*

27 *f*

stream that flows, And in the sun that shines a - bove I see the

mf *f* *cresc.*

rall. a tempo

31 *ff* *con passione* *mp*

rad - iance of your love And Oh! how

rall. a tempo

ff *p*

34 *p* *pp*

oft I hear your sigh in the gent - le breeze that pass - es by.

sost. *pp* *pp dolce* *p*

39

Your shy - ness I find in the fawn, I find your beau - ty

mp *p con grazia* *p*

43

in the dawn and o'er the hill the sun's light dips to bring the

f *mf cresc.* *f*

46

red - ness of your lips. And gent - ly the day, as it grows dim, —

ff *mp* *p*

rit. a tempo rit..

51

f *dim.* *pp* *rall.* *smorz.*

Speaks of your beaut - y deep with - in.

mf *mp* *pp* *rall.* *smorz.*

Feb. 1943

2. For I'll Ne'er Hang.

Francis Byrne

John Sykes

1 **Poco Andante**

For - get you ev - er

Poco Andante
sostenuto
mf *p* *p*

6 *mf*

loved me dear. For - get my whisper - ings in your ear, Stay not a thought with

mf

10 *mp*

in your mind, Say not a word of I un - kind

mp

13 *rall.* *f*

And cher-ish thee not a litt-le hope, For I'll ne'er hang, I know _____ my

mf *sf* *f* *rall.*

17 *a tempo* *mf*

rope. _____ Think of me not and shed no tear, Fot - get those warm em -

a tempo *f pesante* *mf* *mp*

22 *mf*

brac - es dear, In-to your dreams ne'er let I en - ter, For you not I shall

mf

26 *p* *mf* *f* *rall.*

be re-pent - er, And cher-ish thee not a litt-le hope, For I'll ne'er hang, I

30 *a tempo* *f* *più agitato*

know my rope. For-get once more,

a tempo *f pesante* *sf* *più agitato* *mf*

34 *mf* *acc. e cresc.*

let thy thoughts rest, For get my lips a gainst thine_pressed, Your snares of wed-lock

mf *acc. e cresc.*

38 *rit.*

guile - ly set, But some oth - er fly _____ catch in your net.

41 *a tempo* *allarg.* *f* *ff*

And cher-ish thee Not a litt-le hope, For I'll ne'er hang, I know my

a tempo *allarg.* *sf* *f* *sf*

45 *a tempo*

rope.

a tempo *ff pesante* *sf* *sf*

3. Old Dublin Bay

Francis Byrne

John Sykes

49 **Con Brio** *mf*

1. Flow on-ward wide
2. 'Tis man - y long

3. So blow all ye
4. So be calm all ye

Con Brio *mp* *mf*

54

riv - er, flow swift - ly and free And carr - y my tall ship a - way to the
years since I sailed a - way, And ev - er since then the skies have been

trade winds, blow straight and blow free, And carr - y my tall ship a - way o'er the
el - e - ments, and cease all your storm, And bring home my tall ship with - out an - y

60

sea, For I grow im - pat - ient, and I must a - way
grey, But I will be hap - py and my heart will be gay,

sea, For I am just long - ing for the feel of the spray,
harm, Be faith - ful to me eve - ry league of the way,

mf *mp* *f*

65

— To the Green Isle of
— On the day I drop

— As my ship cleaves the
— And I'll sure - - - - - ly drop

mf *mf* *p*

69 *f*

Er - in and old Dub - lin Bay.
 an - chor in old Dub - lin Bay.

f [ossia, verse 4]

wat - ers of old Dub - lin Bay.
 an - chor in old Dub - lin Bay.

73

mp *f* *ff*