'Zuleika'

PIANO SELECTION

Lyrics by
James Ferman
& Maurice Holt

Music by
Peter Tranchell

Arranged by Peter Tranchell for sale at performances
by the Cambridge University Musical Comedy Club in the Cambridge Arts Theatre
October – November 1954

(This is not the selection arranged by Felton Rapley published by Chappell after the 1955 London run.)

© Cambridge University Library

Published with the permission of the Syndics of the Cambridge University Library

Classmark MR260.c.95.1

https://peter-tranchell.uk/

from the programme for the Cambridge performances:

MUSICAL NUMBERS

ACT I.

Scene 1.	" Eights Week "	Chorus
	" Oxford, City of Repose "	Dorset and Chorus
	" Nobody Gives A Rap "	Marraby, MacQuern, Sayes, Trent-Garby and Noaks
	*" Zuleika "	Undergraduates
	*" My Travels "	Zuleika
	" A Lovely Time "	Zuleika and Undergraduates
	Reprise: " Zuleika "	Undergraduates
Scene 2.	*" The Man for Me "	Zuleika
Scene 3.	" Life Without Love "	Dorset
	" Just a Mother at Heart "	Mrs. Batch
	" Dorset's Proposal "	Dorset
	Reprise: " Life Without Love "	Dorset
Scene 4.	" Nellie O'Mora "	MacQuern and the Junta
Scene 5.	" Anything Can Happen "	Zuleika
	*" The Last Dance "	MacQuern and Chorus
	Reprise: " Life Without Love "	Dorset

ACT II.

Scene 1.	" What Has She Got "	Six Girls
Scene 2.	*" Always Be Wary of Women "	Dorset and Noaks
	*" Someday "	Katie
	*" All Over Again "	Zuleika and Dorset
Scene 3.	*" Follow the Fashion "	Marraby, Sayes and Chorus
	" All for Love "	Zuleika
Scene 4.	" Seventeen Years from Now "	Noaks
	Reprise: " Someday "	Katie
	" Just One Year and Maybe "	Mrs. Batch
Scene 5.	" My Youth "	The Warden
Scene 6.	" Cambridge, City of Repose "	Chorus
	Reprise: " Zuleika "	Undergraduates
	Reprise: " All Over Again "	The Company

* Published in Piano Selection on Sale in the Theatre

Lyric for " Nellie O'Mora " by Harry Porter.
Lyric for " All Over Again " by Maurice Holt.

●

THE ORCHESTRAS

Conductor: PETER TRANCHELL
Assistant Conductor: ALAN VENING

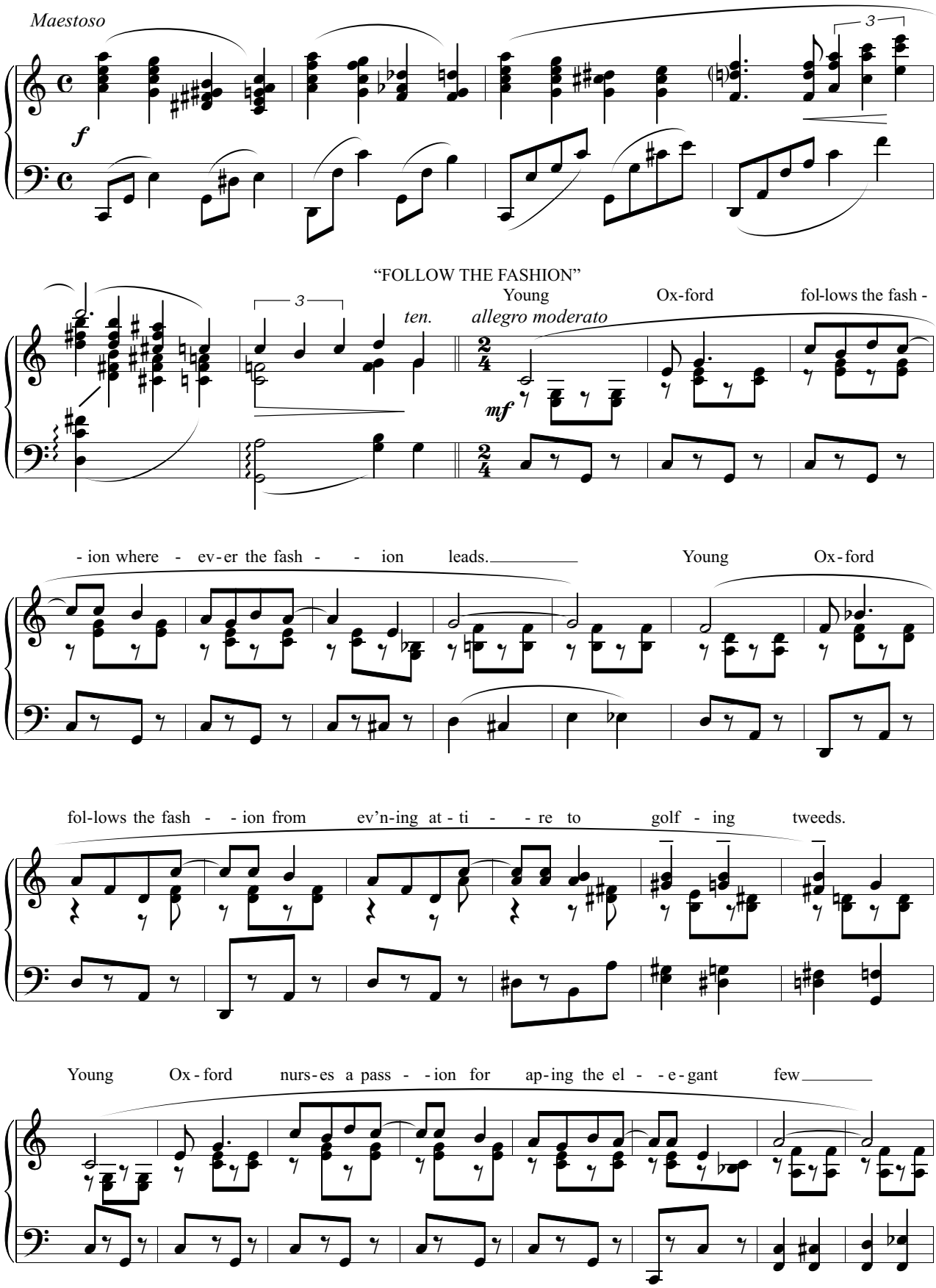
1st Week:		*2nd Week*:
Roger Norrington	*Violins*	David Stone
John Davies		Julian Webb
Peter Renshaw		Alan Warren
Peter James		Jonathan Fairn
John Tyldesley		Peter Phillips
Gillian Chadwick	*'Cello*	Helen Levy
Jennifer Crawley	*Double-Bass*	Edward Munir
Nicholas Steinitz	*Flute*	John Maurice
Charles Gane	*Clarinet*	David Roseveare
John Jones or Alan Smith	*Trumpet*	David Jones
Richard Lloyd	*Trombone*	Colin Nicholls
Trevor Tyson	*Percussion*	Alan Hakim
Alan Vening	*Piano*	Peter Stroud

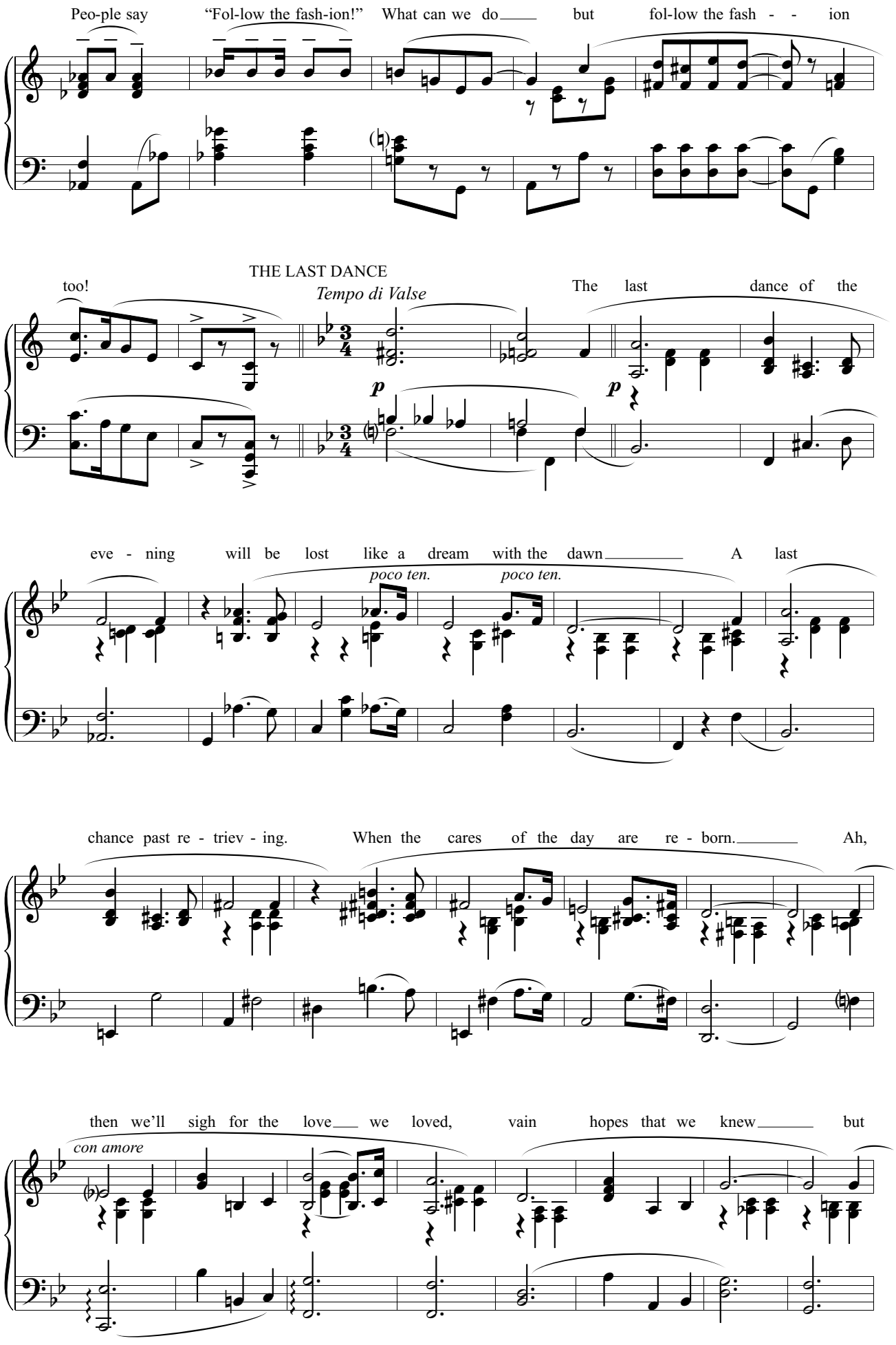
"ZULEIKA"

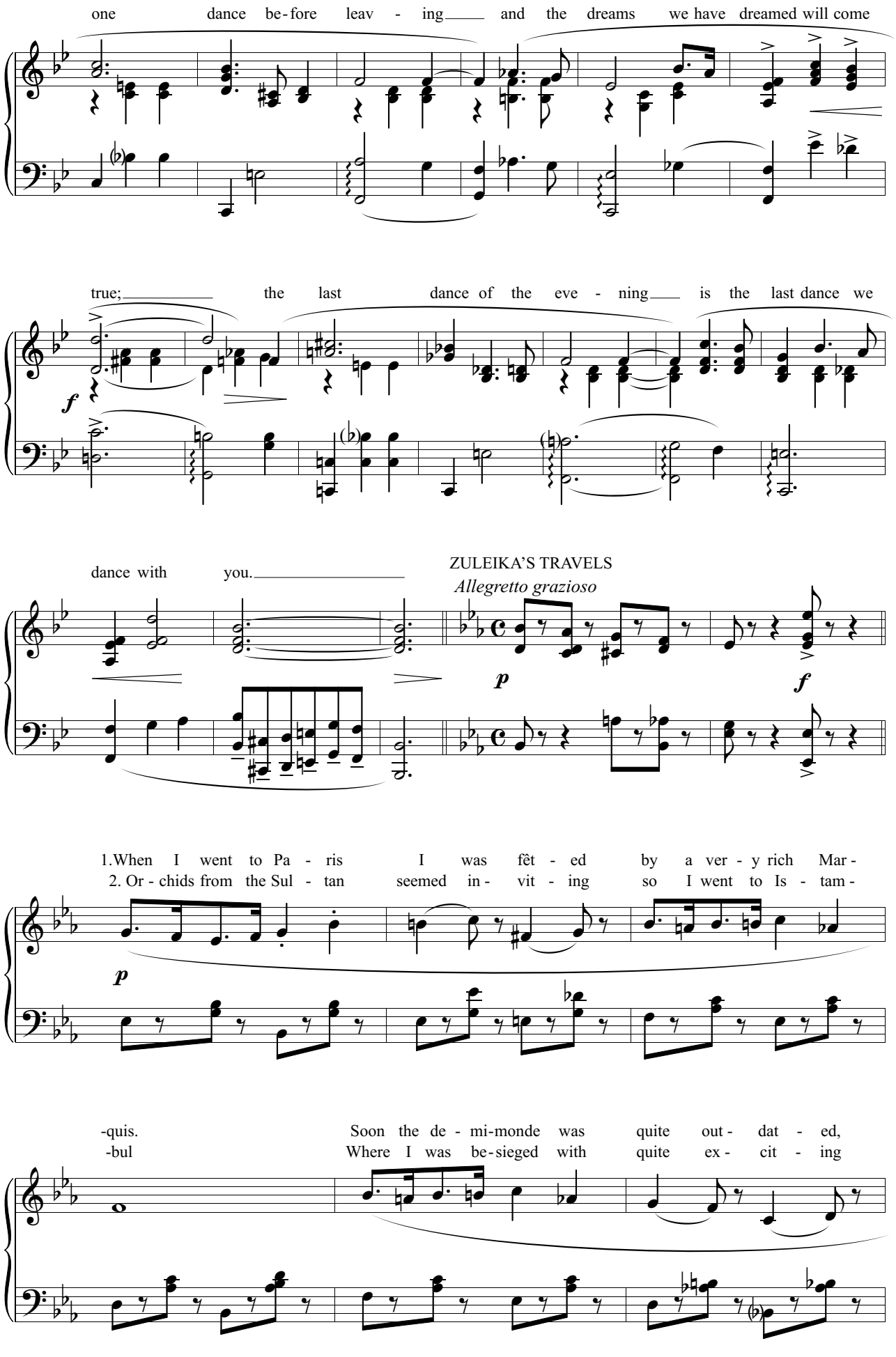
Piano Selection

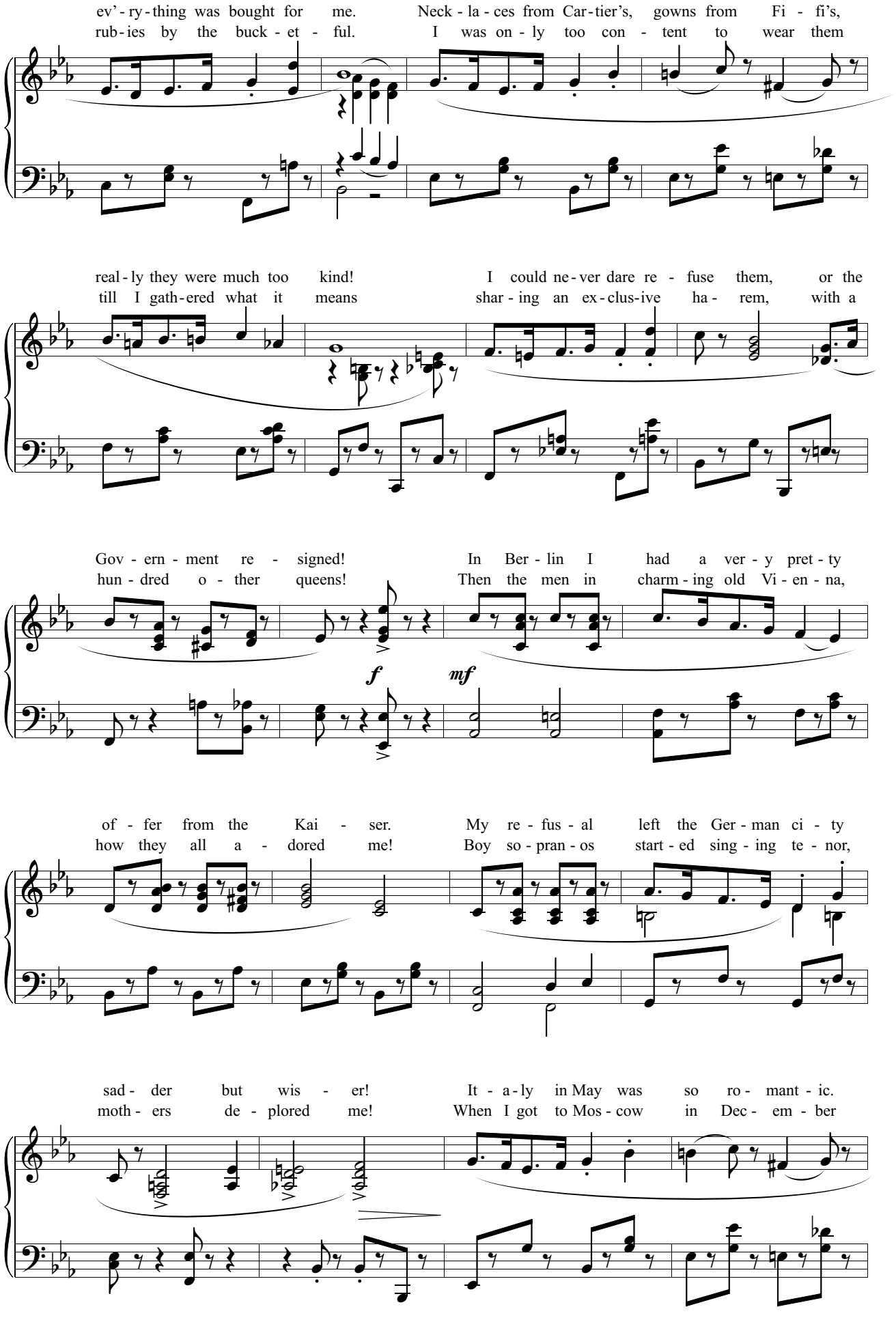
Lyrics by
James Ferman
& Maurice Holt

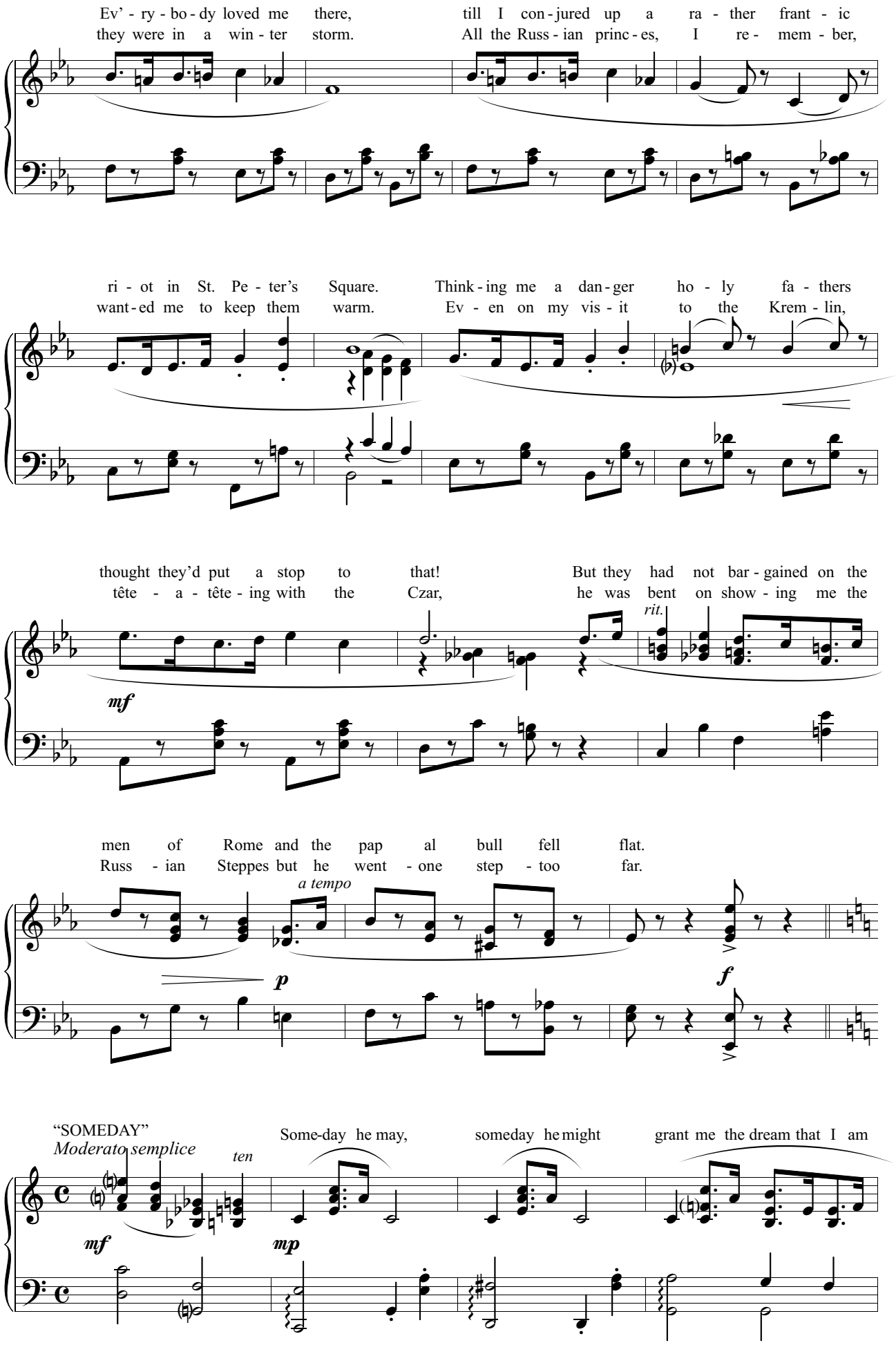
Music by
Peter Tranchell

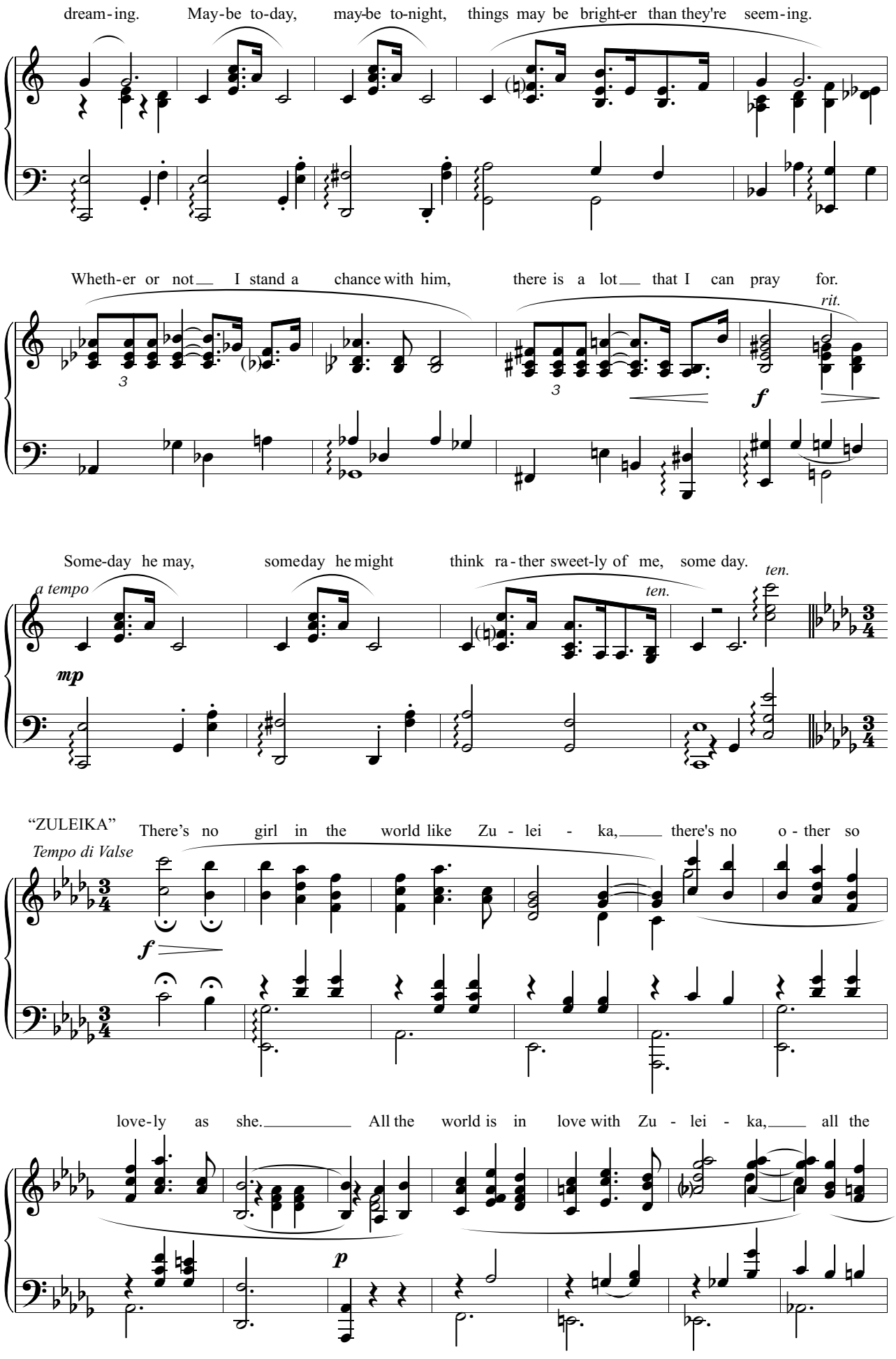


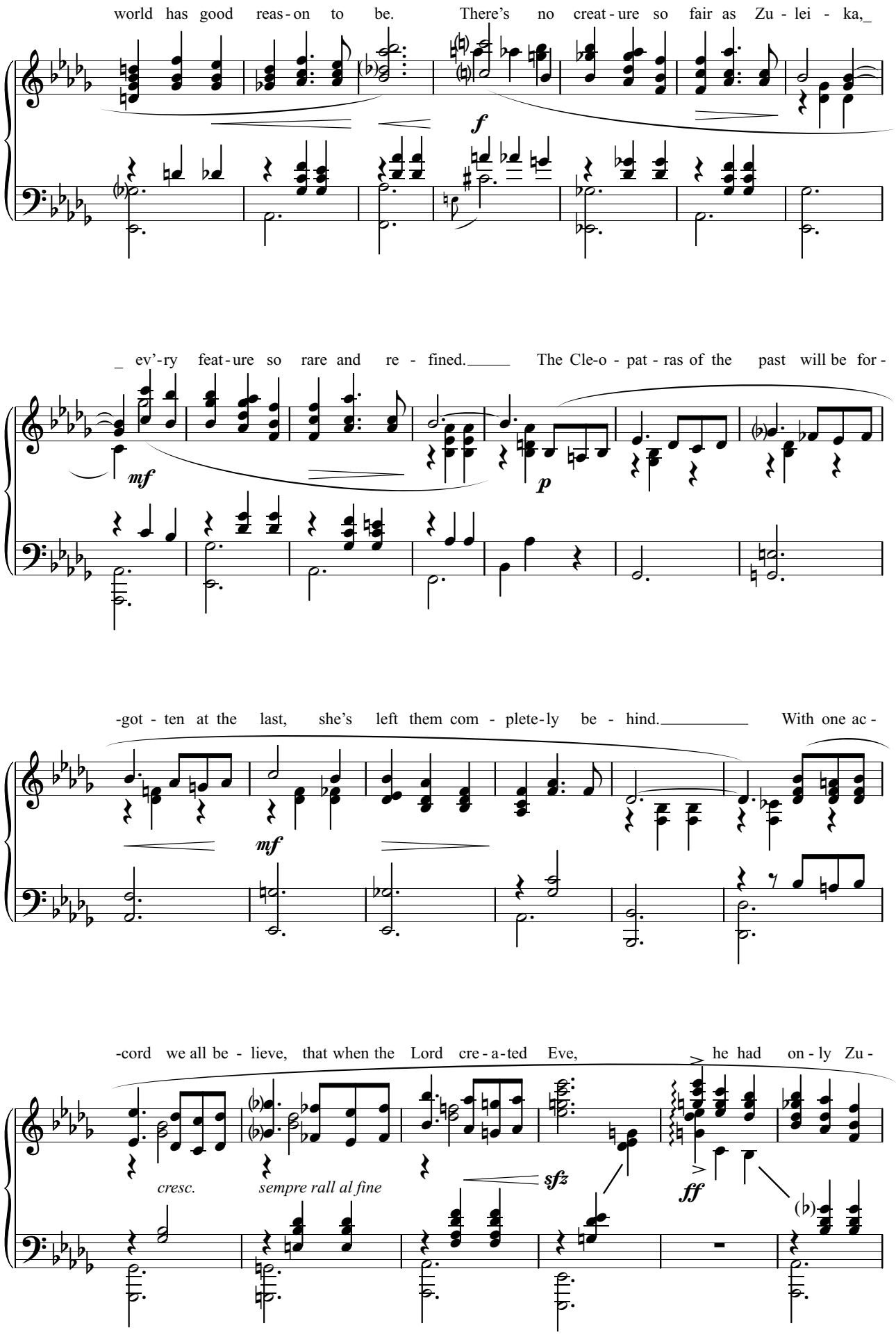

Peo-ple say "Fol-low the fash-ion!" What can we do but fol-low the fash - - ion
too!
THE LAST DANCE
Tempo di Valse
The last dance of the
p
p
eve - ning will be lost like a dream with the dawn A last
poco ten.
poco ten.
chance past re - triev - ing. When the cares of the day are re - born. Ah,
then we'll sigh for the love we loved, vain hopes that we knew but
con amore

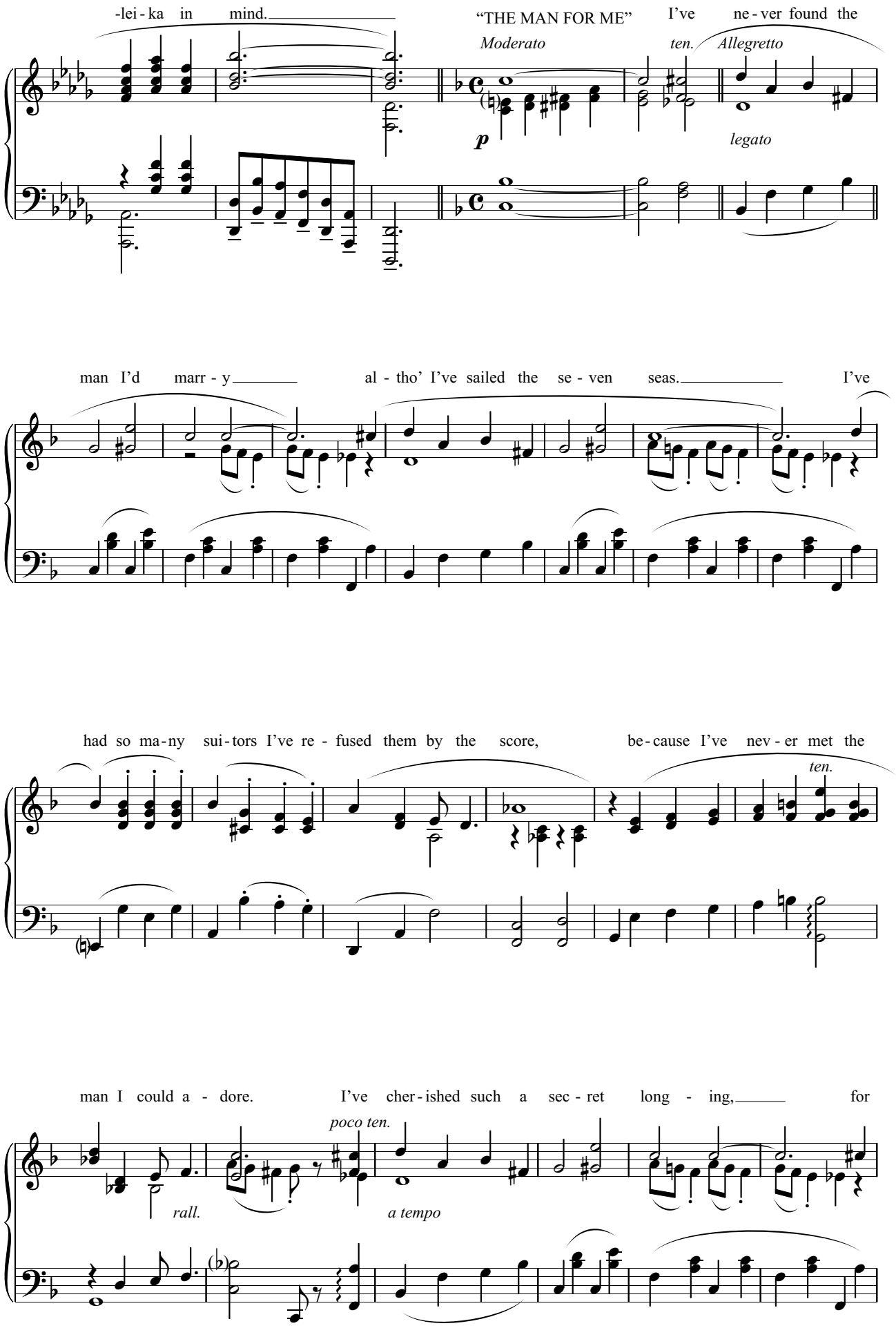

one dance be-fore leav - ing and the dreams we have dreamed will come
true; the last dance of the eve - ning is the last dance we
f
dance with you.
ZULEIKA'S TRAVELS
Allegretto grazioso
p
f
1.When I went to Pa - ris I was fêt - ed by a ver - y rich Mar -
2. Or - chids from the Sul - tan seemed in - vit - ing so I went to Is - tam -
p
-quis. Soon the de - mi-monde was quite out - dat - ed,
-bul Where I was be-sieged with quite ex - cit - ing


ev'-ry-thing was bought for me. Neck-la-ces from Car-tier's, gowns from Fi-fi's,
rub-ies by the buck-et-ful. I was on-ly too con-tent to wear them
real-ly they were much too kind! I could ne-ver dare re-fuse them, or the
till I gath-ered what it means shar-ing an ex-clus-ive ha-rem, with a
Gov-ern-ment re-signed! In Ber-lin I had a ver-y pret-ty
hun-dred o-ther queens! Then the men in charm-ing old Vi-en-na,
f
mf
of-fer from the Kai-ser. My re-fus-al left the Ger-man ci-ty
how they all a-dored me! Boy so-pran-os start-ed sing-ing te-nor,
sad-der but wis-er! It-a-ly in May was so ro-mant-ic.
moth-ers de-plored me! When I got to Mos-cow in Dec-em-ber


Ev' - ry - bo - dy loved me there, till I con - jured up a ra - ther frant - ic
they were in a win - ter storm. All the Russ - ian princ - es, I re - mem - ber,
ri - ot in St. Pe - ter's Square. Think - ing me a dan - ger ho - ly fa - thers
want - ed me to keep them warm. Ev - en on my vis - it to the Krem - lin,
thought they'd put a stop to that! But they had not bar - gained on the
tête - a - tête - ing with the Czar, he was bent on show - ing me the
rit.
mf
men of Rome and the pap al bull fell flat.
Russ - ian Steppes but he went - one step - too far.
a tempo
p
f
"SOMEDAY"
Moderato semplice
ten
Some-day he may, someday he might grant me the dream that I am
mf
mp


dream-ing. May-be to-day, may-be to-night, things may be bright-er than they're seem-ing.
Wheth-er or not I stand a chance with him, there is a lot that I can pray for.
rit.
f
Some-day he may, someday he might think ra-ther sweet-ly of me, some day.
a tempo
ten.
ten.
mp
"ZULEIKA" There's no girl in the world like Zu - lei - ka, there's no o - ther so
Tempo di Valse
f
love-ly as she. All the world is in love with Zu - lei - ka, all the
p


world has good reas - on to be. There's no creat - ure so fair as Zu - lei - ka,
f
_ ev'-ry feat - ure so rare and re - fined. The Cle-o - pat - ras of the past will be for -
mf
p
-got - ten at the last, she's left them com - plete-ly be - hind. With one ac -
mf
-cord we all be - lieve, that when the Lord cre - a-ted Eve, he had on - ly Zu -
cresc.
sempre rall al fine
sfz
ff


-lei - ka in mind.
"THE MAN FOR ME"
Moderato
I've ne - ver found the
ten.
Allegretto
p
legato
man I'd marr - y
al - tho' I've sailed the se - ven seas.
I've
had so ma - ny sui - tors I've re - fused them by the score,
be - cause I've nev - er met the
ten.
man I could a - dore.
I've cher - ished such a sec - ret long - ing,
for
poco ten.
rall.
a tempo

some - one ra - ther hard to please, for some - one strong and mast - er - ful and

bru-tal* as can be, oh, that's the kind of man for me!

ten.

Allegro Moderato

"ALWAYS BE WARY OF WOMEN"

Al - ways be wa - ry of wo - men,

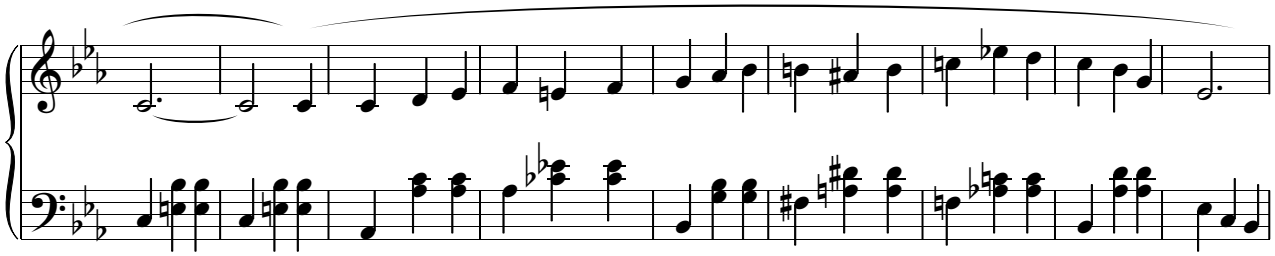
L.H.

Ev'-ry one's af - ter a man. Wo-men will tease you and dare you and en - snare you,

if they can. Once they have won your af - fect - ion They'll have the whale of a

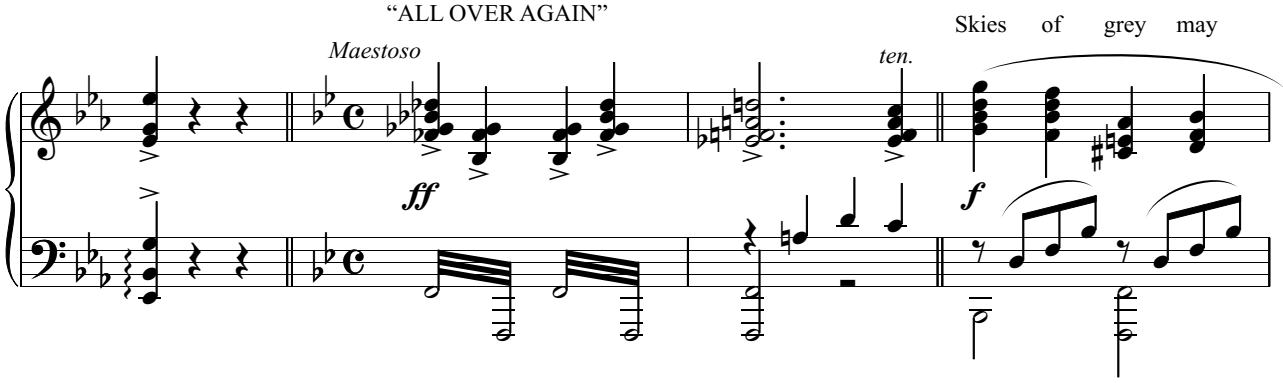
** perhaps nowadays better 'bullish' or 'brutish'*

fling_____ and while you are pay-ing, they'll just go on play-ing with you on the end of a string.

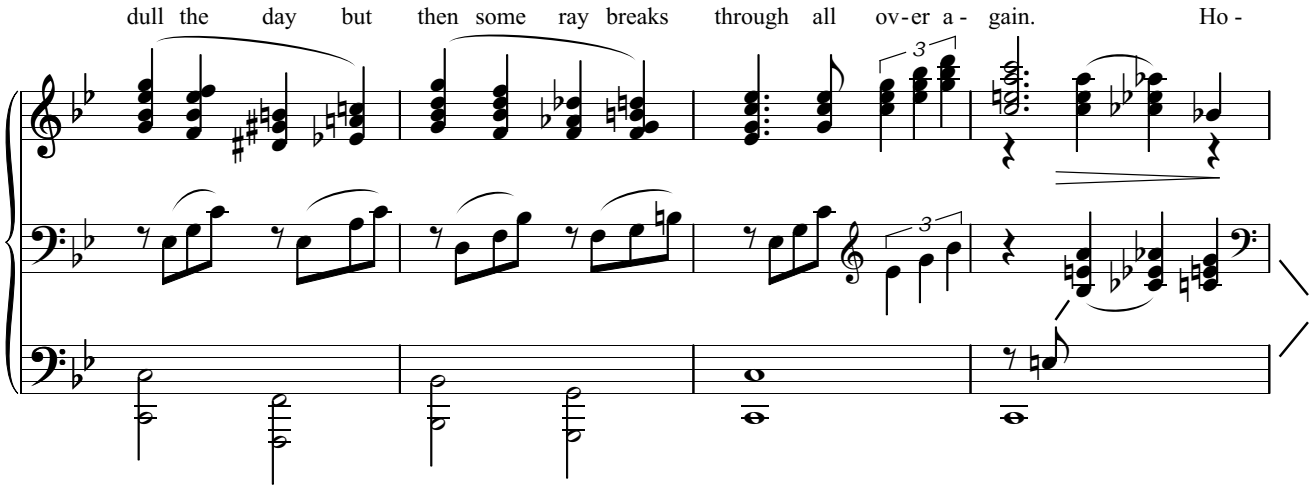


"ALL OVER AGAIN"

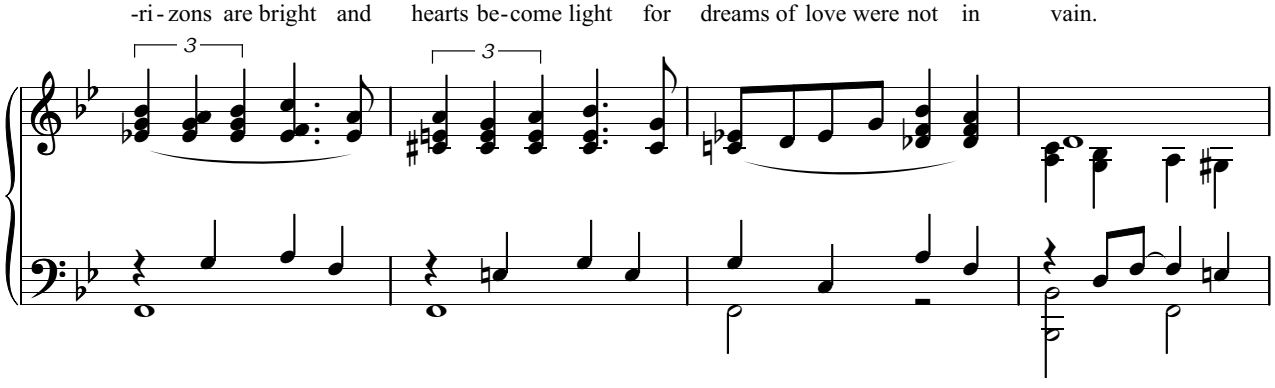
Skies of grey may

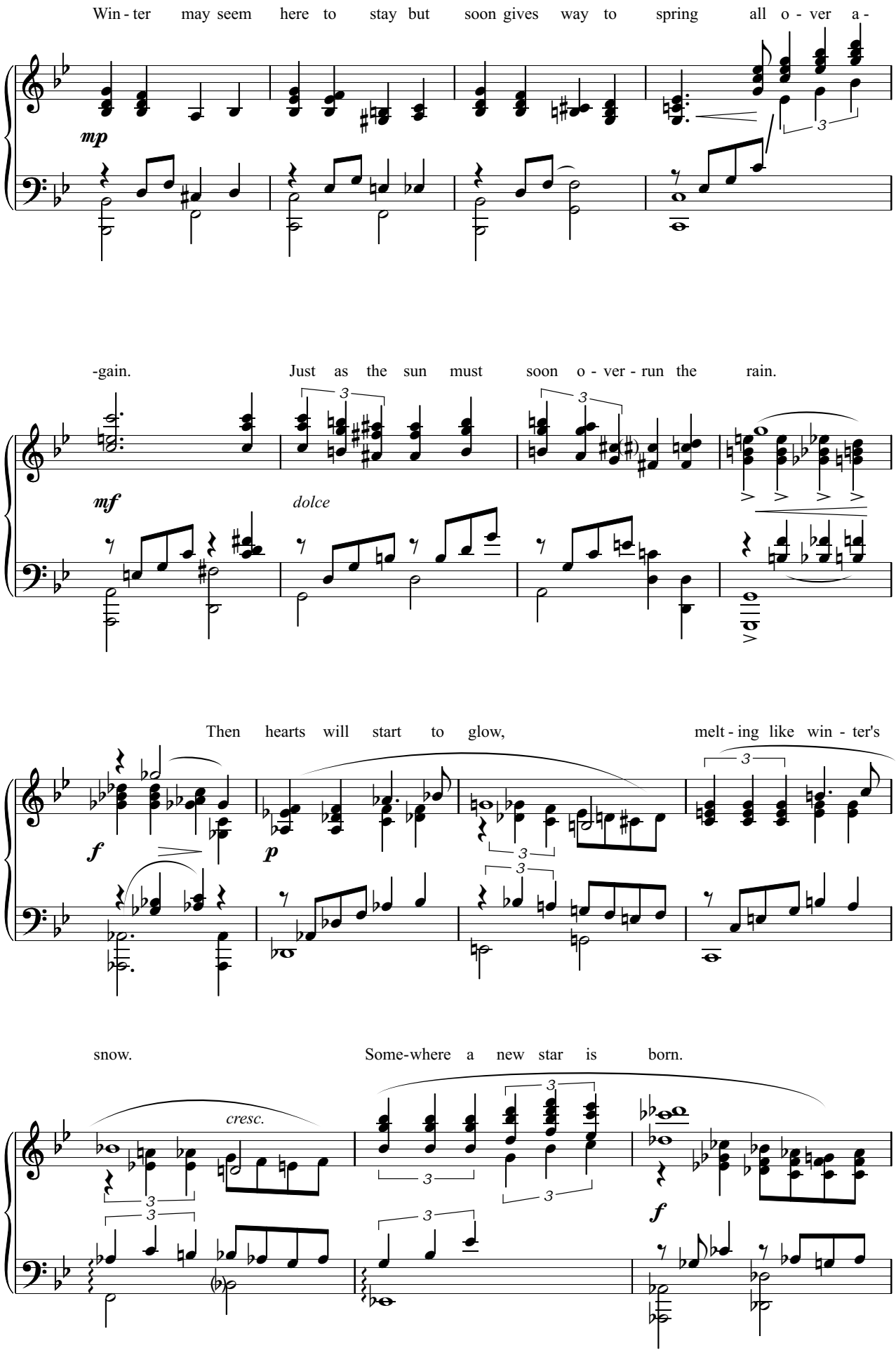


dull the day but then some ray breaks through all ov-er a- gain. Ho-

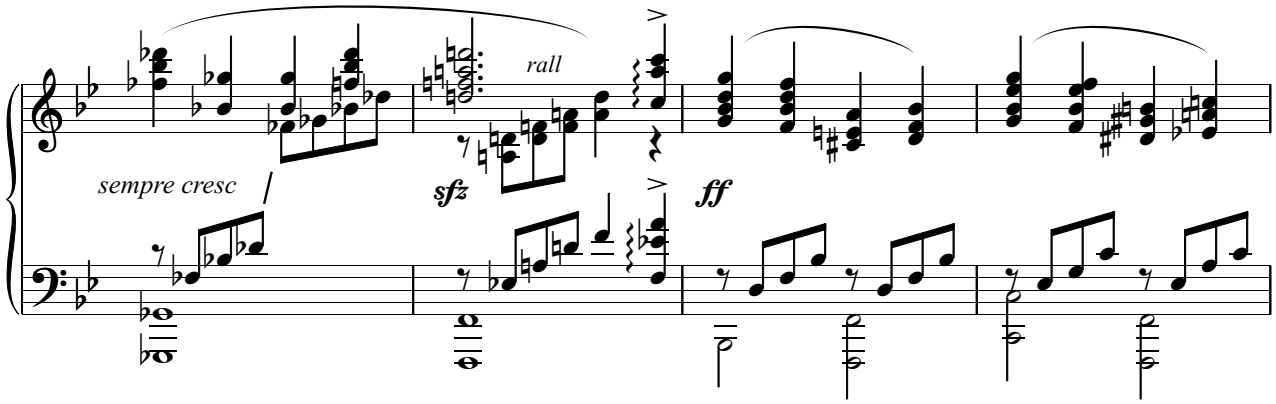


-ri-zons are bright and hearts be-come light for dreams of love were not in vain.

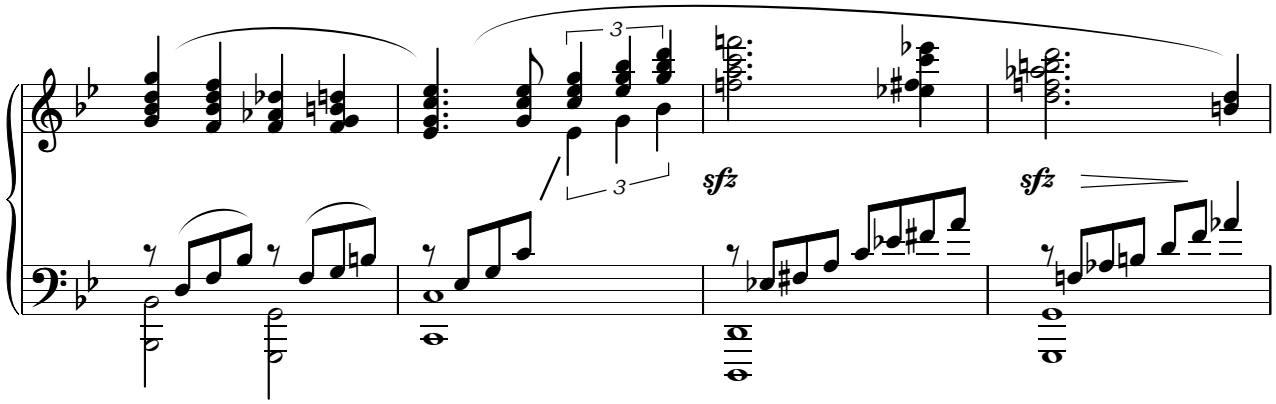



Win - ter may seem here to stay but soon gives way to spring all o - ver a -
mp
-gain. Just as the sun must soon o - ver - run the rain.
mf
dolce
Then hearts will start to glow, melt - ing like win - ter's
f
p
snow. Some-where a new star is born.
cresc.
f

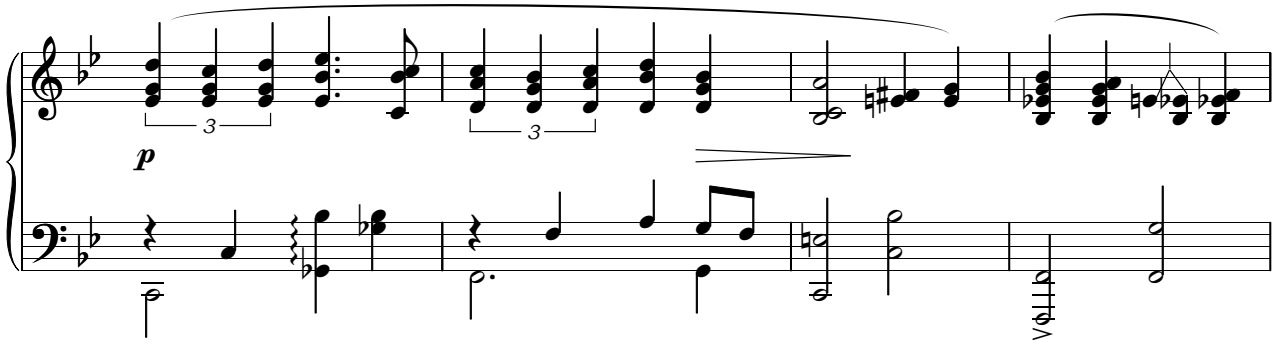
Night has changed to dawn. Hopes once high may seem to die but



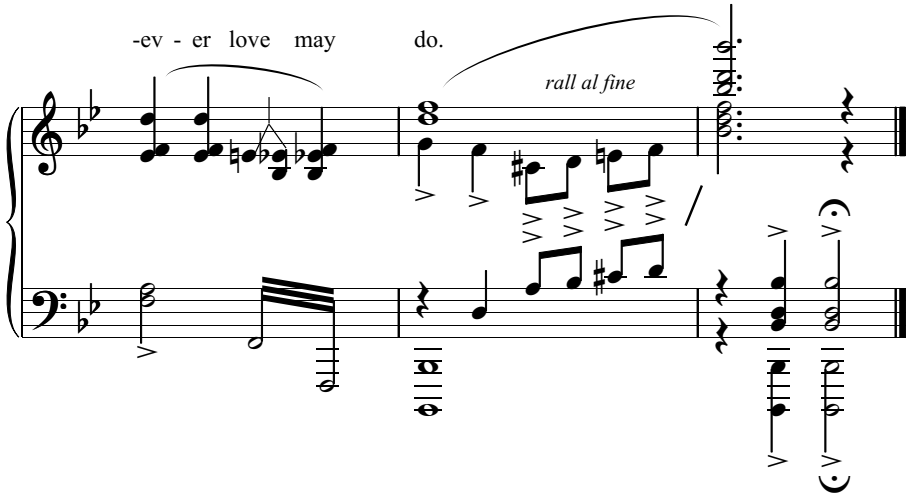
time goes by and now the doubt-ing is past at last.



Fate is de - feat - ed, Hist' - ry's re - peat - ed too for love will live what -



-ev - er love may do.



music setting by John Gwinnell
June 2016 / May 2022

Zuleika

by Peter Tranchell

'The Musical Comedy Club at Cambridge was established by Leslie Bricusse and Freddie Raphael in 1952 or 53, as a vehicle that would enable them to stage their musical "Lady at the Wheel" at the Arts Theatre. The unspeakable James Ferman appeared on the scene [from New York] at about this time and soon hooked on to the lovelorn Monica Beament. This gave him access to Peter who disliked him from the start. Why, then, did Peter get entangled with Ferman's Zuleika book and agree, certainly by early 1954, to write the score? He did so against his better judgment and made no secret to me of his misgivings. (Ferman is dead so we can speak freely.) I can only conclude that Peter thought he could knock the book and lyrics into shape and turn out a sparkling musical. Had that happened, his career might have taken a very different path - one that I think had attractions for him at that point. In the event the Caius fellowship came up and he became a Cambridge institution. But given his huge talent and lively persona, the story of English musical theatre in the 1970s and 80s might have been so much less dreary.'

(from a note written in 2007 by Maurice Holt, who was involved in the production and contributed a lyric)

1954 was, musically, another busy year for Peter Tranchell. In 1953 he was promoted to full lecturer in the Faculty of Music with the concomitant lecturing responsibilities; he had written Friendly Grotesques, 'four amusing & witty piano duets', was toying with another opera (which never saw the light of day), had to write some emergency numbers for the Footlights Revue, music had to be produced for the Cambridge Pageant for coronation year and the annual pantomime at Windsor. 1954 saw the writing and production of Daisy Simpkins with (most of the) words by Harry Porter of Corpus, and then (from a letter home of 22 July 54):

> Now the next problem is Zuleika Dobson. We are having a bit of difficulty in finding a suitable girl to play the lead. Also the orchestra is backward in coming forward. Unfortunately the budget is such that we can't pay the instrumentalists, – so naturally they're not very keen. The librettist has almost finished Act I, but the other act won't be ready for a bit. I can see myself working under pressure of time again, dammit, – which is boring, although I think I'm capable of it. I shall have to stay here all the summer.
>
> Zuleika is pronounced both ways, as far as I can see, but we are favouring in this production the pronunciation to rhyme with "like". I have written a delicious valse theme for the score, & am very pleased. But progress is slow. I have 18 more "hit-tunes" to write for the show. Only about 50 days to do it in, before preliminary rehearsals begin. "40 days & 40 nights, – lone & weary, dark & dreary." I forget the hymn, but it describes the ordeal I am now embarking upon.
>
> 14 Nov 54
>
> You will be wanting to hear all about Zuleika. Of course the shouting is over, but the sweeping-up is by no means ended. I am still immersed in the back-wash of the thing, – innumerable bits of business to be tied up. And academic life still to be carried on.
>
> The show itself was a failure, to my mind, & deserved the hostile press it got. Where kind words have been said, you may suspect the discrimination of the speaker. I feel extremely disgruntled at the way in which a good opportunity with good ingredients was thrown away through pig-headed & stubborn ignorance. Every piece of advice I gave was disregarded & I had to throw several major tantrums to get my own way with the music. I proved in the event to be right all along the line & every miscalculation was one of the librettist-producer's*. In spite of Dadie Rylands' pleas, in spite of mine, the show ran 3¼ hours on the first night, of which an hour was music. The rest was the most uninspired, un-funny, incredibly unsuitable dialogue, – which was

---

* James Ferman

held together only by the actors. The first Act lasted an hour & fifty minutes. Everyone became bored. Each new song was a kick in the stomach to the audience, already fatigued, & every new stretch of suet-like dialogue was an addition to their exhaustion. Naturally the main actors were given ill-favoured notices, naturally the music was stigmatised. The funny man of the show[†] was the only one to survive, because he could be funny (though it was his acting, not his lines that were funny.) I did not receive the libretto till the 1st August, so that I was obliged to write some 36 sections of music in 30 days, & then orchestrate them & copy bits for the soloists to learn, & for the choreographer to work out her routines from. It was a nightmare. I was promised the script in June, & was kept waiting by various forms of deceit on the part of the librettist, because he knew I could work under pressure if pushed. Irresponsible skunk! He took advantage of my abilities with a rare unscrupulousness, – & entered into the Marlowe Summer Production (without my knowledge, of course) – which delayed him a further six weeks. The result was a great loss of sleep on my part, – & I was still orchestrating when rehearsals began. Thus I was unable to be present as often as I would have wished, – & the production-side of the show was deplorable. I could do nothing about it. The dress rehearsal ran from 2 pm to 1 a.m. on the Sunday 24th Oct. The cast were almost in tears. They only got one meal – sent in tepid to the theatre during this time - & were kept at it all the time. Cuts had to be made, cuts that I had pleaded for – for months. Bits of music had to go, so that a previously well balanced & varied score lost some of its freshness, by the loss of one or two wittier pieces of music. The show was still too long. The Producer was incredibly intransigent. I have never met such crass ignorance. He did no research into the period (about 1907) & the production as a result was dismally lacking in taste or tang. I cannot finish this Jeremiad now, but there is miles of yarn to tell you. But business intervenes.

Despite all these difficulties, Peter was optimistic about the prospects for a professional London run of Zuleika ("During the second week of the Cambridge Production of Zuleika it was clear that the Show was a success, and there had been seven applications for its purchase"), and was hopeful of profits/ royalties so he turned himself into a limited company to mitigate any possible tax bills. Zuleika eventually went on a provincial tour in 1957, starting in Manchester before a run at the Savile Theatre: "The money earned from Zuleika has been largely eaten up in the expense of attending upon it during the birthpangs, which was considerable. I must have travelled to London several hundred times in the last two years, solely about the show." After all this Peter had no involvement once the production finally opened – without the original director, Peter Hall, but with the music orchestrated and conducted by Charles Mackerras, sets by Osbert Lancaster, and Zuleika (initially) performed by Diane Cilento until she feigned an attempted suicide at Oxford so she could run off to join her new lover in Palermo… Chappell had such high hopes of it that they commissioned an arrangement for brass band 'so the hit tunes could be played on all the bandstands in London' and easy-to-play versions of some of the songs from Felton Rapley, a well-known arranger and theatre organist of the time.

Peter found the whole business so vexing that he wrote a long no-holds-barred account for his parents entitled 'Zuleika Saga' which is included in the Collected Letters.

Note by John Gwinnell

[†] Peter Woodthorpe. finishing his first year at Magdalene. The following year he was a sensation as Estragon in Peter Hall's production of *Waiting for Godot* and abandoned Cambridge for the professional stage. He reprised the role of Noaks in the London run of *Zuleika*, the only survivor of the Cambridge production.