

"HIS FIRST MAYWEEK"

by

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1

I

Allegro Moderato

I

II

f

55

CON PED.

6

loco

ave

dim.

cantabile

loco

mp

RIT

Tempo (ma più moderato a piacere)

pp

Tempo

pp

Handwritten musical score for "The Nightingale" by Tchaikovsky. The score is for three parts: Narrator (N), I (I), and II (II). The lyrics are "It is a peace-ful night in June, in June, a fair and fragrant". The music is in 3/4 time and B-flat major. The Narrator part is a vocal line with lyrics. Part I is a piano accompaniment with a "CON PED." marking. Part II is a piano accompaniment with a "CON PED." marking. The score is handwritten and includes dynamic markings like "mp", "p", "ppp", and "dolce".

Handwritten musical score for "The Night in June" by Thomas Gray. The score is for three parts: N (Soprano), I (Alto), and II (Bass). The lyrics are: "The night in June. Thomas Gray would have con- ce- ded that Stoke". The music is in 4/4 time, key of B-flat major. Dynamics include mf, cresc, dolce, and pp. The score is handwritten on aged paper.

Handwritten musical score for "The Elegy" by Robert Frost. The score is for voice (N), piano (I), and harp (II). The lyrics are: "Poges was not need-ed to call an elegy from his quill." The tempo is marked "Tempo" and the mood is "con passione". The score includes dynamic markings like "f", "poco rit", and "mf". The harp part features arpeggiated chords and a melodic line.

Poco Rit

Molto Rit

Tempo

3

N
This an-cient College Court would fill the bill.

I
mf
p
dolce

II
Molto Rit
Tempo

N
The de-can-ters are clinking in the S. C. R., so

I
sempre pp

II
sempre pp

N
someone in College is a-live. It is the dons refreshing their memory of Craft For-ty

I

II

N
Five. They went in- to dessert more than an hour a-go, so it's been a rather long session; but the

I

N
longer your mem'ry is, you know, the longer it needs re- freshin'. But when they

I

II

cres

pp

legato

pp con ped.

N
leave the ta- ble soon, 'twill be a peace- ful

I

II

Poco Rit

Un poco meno Mosso

poco cres

mp

pp subito

pp subito

p subito

Poco Rit *Un Poco Meno Mosso*

night in June.

pp *Poco Rit* *Poco Rit*

Dialogue begins

[Wantham, Dean, Tutor and Bursar stand. Narrator sits]

Wantham: Goodnight, Dean; and the best of decanal dreams!

Dean: I fear not! Ever since I gave up sleep for Lent I cannot get back into the way of it.

Wantham: Try counting lost sheep.

Bursar: Tutor, a word with you.

(in a low voice)

Tutor: Certainly, Bursar.

Bursar: I need your advice. You have been Tutor for thirty seven years.

(more normally)

Tutor: Yes! Being Tutor has become quite a habit with me! ... What is your problem?

Bursar: Your birthday.

Tutor: Oh, please ignore it! I never observe it; indeed, I now forget in which month it falls!

Bursar: I have just discovered.

(darkly)

Tutor: Do remind me.

Music follows immediately

Andantino con moto [with impeccably clear enunciation]

TUTOR

It seems to be a College Entry application

BURSAR

Come beneath the lamp, and take a look at this.

p *pp*

T form. Mine?!
B It's yours. Going thro' some ancient papers yesterday I came upon it. Interesting! Note the curious date of birth!

I
II

T I see nothing curious here!
B The very clear abbrevi-ation J. V. N. Indeed! So I was born in June! But! all the other College records

I
II

T January?
B give the month as Jan-u-a-ry! Yes! The letters J. A. N. It's clear the clerk who copied this put Jan instead of June. And the

I
II

T error passes on to all the re-cords.

B It makes a difference as to the Retirement Regulations, if your birthday was in June that

I

II

T How vexing!

B year!

I (marcato)

II

If the month is Jan, the older regulations hold: You continue Tutor till you die; But!

T Good heavens!

B June would make the newer regulations take effect, and your retirement would be due this week!

I

II

BA

(S)

T *[With relish]*
B You would nat'rally va-cate the Tutorial House. Goodness! How dreadful that would be! Yes! And you might be asked to

I dolce mf pp dolce

II

T That would be a blow!
B pay off your Butt'ry Bill. Rather in-con-ven-ient from ev'ry point of view!

I f

II

T I'd be sad to see you have to go! Yes, well; That's the problem: is it in the int'rests of the College for this

I p

II

Poco Rit

T 8 error to re-main un-known?

Dialogue follows immediately

I

II

Tutor : What a problem! The error is clear; and I should prepare to retire. But what would best serve the College? We must think about this.

Bursar : Oh, by the way, ... In the event of the Mastership falling vacant, ...

(A casual tone of voice)

Tutor : The Mastership falling vacant?! Is it likely?

Bursar : In the event, ... the College Council would look to you for guidance; and I personally should wish to count on your support.

Tutor : My dear fellow, you put me in a predicament.

Bursar : Only if you are still Tutor at the time, of course.

(darkly)

[Narrator stands quickly.
Tutor & Bursar sit]

Music follows immediately

Allegro Moderato
NARRATOR (smiling sweetly)

N 8 It is a peace-ful night in June.
(dolce)

CHORUS (seated)

T TENORS f Mamamama martha and Ma-ry! [cheers, shouts, whistles]

Br BARTONES f Mamamama Martha and Ma-ry!

Bs BASSES f Mamamama martha and Ma-ry!

I

II

10

(wistfully) (cheerfully)

N Ah! The Boat Club! Yes, The Boat Club! None of the boats has made a bump. The College scored no suc-cess. But a

(CHORUS STAND)

I *pp legato*

II

Poco Rit $\leftarrow (J=1)$ Tempo, o più mosso, a piacere.

N Bump Supper, once it has been laid on, must take place none the less!

T *f* Oh! *ff* Crème

Br *f* Oh! *ff* Crème

Bs *f* Oh! *ff* Crème

I *f*

II *Poco Rit* *Tempo*

($J=1$) ($J=1$)

T brûlée for the tenth time running!

Br brûlée for the tenth time running!

Bs brûlée for the tenth time running!

I *p*

II *p*

mf The rest of a best-ever

mf The rest of a best-ever

3
4

(J=J) *mf cres* *(J=J)* *f* *mf*

T dinner was a winner! The Soup was a dream! The

Br dinner was a winner! The Soup was a dream! The

Bs dinner was a winner! The Soup was a dream! The

cres *f* *mf* *mp*

I

II

sempre cresc *f*

T Chicken Suprême su- preme! But right off beam was that ole theme, a damn shame tru-ly!

Br Chicken Suprême su- preme! But right off beam was that ole theme, a damn shame tru-ly!

Bs Chicken Suprême su- preme! But right off beam was that ole theme, a damn shame tru-ly!

I

II

ff *mf* *p. cres poco a poco* *mf* *mp* *pp*

T Damn Crème Brûlée! and then there was sherry.

Br Damn Crème Brûlée! We start-ed off on beer, and then there was sherry.

Bs Damn Crème Brûlée! We start-ed off on beer, and then there was sherry.

I

II

Handwritten musical score for a song. The score is written on three staves: Treble (T), Bass (Bs), and Bass (Bs). The lyrics are: "Hock with the Whitebait, then Le-o-ville Poy-ferre. With Port for desert, it was". The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "cres".

Handwritten musical score for "The Pudding Song". The score includes vocal parts for Tenor (T), Baritone (Br), and Bass (Bs), and piano accompaniment for the left hand (I) and right hand (II). The lyrics are: "quite a re-past! But when we saw what the pudding was, we said, Oh blast!". The music is in 3/4 time and features various musical notations such as notes, rests, and dynamic markings like "pp cres" and "f".

Handwritten musical score for "Crème brûlée" by John Williams. The score is for a full orchestra and includes parts for Tuba (T), Baritone (Br), Bass (Bs), Trombones (I, II), and other instruments. The lyrics are "Crème brûlée for the tenth time running! No no no no no no for Pete's sake!". The score is written in 3/8 and 2/4 time signatures, with various dynamics like *f*, *mf*, and crescendos. The music is in B-flat major and 4/4 time.

Handwritten musical score for the first system, featuring vocal parts (T, Br, Bs) and piano accompaniment (I, II). The lyrics are:

Crème Brûlée for the tenth time, tenth time, tenth time,

Dynamic markings include *ff*, *bp*, *mf*, and *cres*. The piano part includes a *ve* (vibrato) marking.

Handwritten musical score for the second system, featuring vocal parts (T, Br, Bs) and piano accompaniment (I, II). The lyrics are:

Last time, ah! That was a great mis- take!

Dynamic markings include *ff*, *bp*, *mf*, and *cres*. The piano part includes a *ve* (vibrato) marking.

Handwritten musical score for the third system, featuring vocal parts (T, Br, Bs) and piano accompaniment (I, II). The lyrics are:

Hey! There's a free-for-all in second court!

It sounds like sport! Let's go an' see!

The first boat's getting uppish!

Dynamic markings include *SOLO f*, *mf*, and *cres*. The piano part includes a *ve* (vibrato) marking.

Bring some fire extinguishers! Yip, yip-pee!
Bring some fire extinguishers! That's a good idea! Yip-pee!
Bring some fire extinguishers! fire extinguishers! That's a good idea!

Hi! Wilson, what's that you've got?
Tie 'em in a knot, and
Tie 'em in a knot, and
solo (Wilson) The cox's trousers!
Turn and

drop 'em in a deep blue sea!
drop 'em in a deep blue sea!
drop 'em in a deep blue sea!

cheers and laughter

Handwritten musical score for the first system, measures 1-6. The score is for voices (T, Br, Bs) and piano (I, II). The lyrics are: "No no no no no no no for Pete's sake! No trousers for the trousers for the trousers for the". Dynamics include *p cres*, *f*, and *bp*. A rehearsal mark "308" is present on the right.

Handwritten musical score for the second system, measures 7-12. The lyrics are: "tenth time running! That is a great mis-take! tenth time running! That is a great mis-take! tenth time running! That is a great mis-take!". Dynamics include *p*, *f*, and *bp*. The piano part includes a section marked "CON PED" and "sempre dim."

[Chorus sit]

Handwritten musical score for the third system, measures 13-18. The lyrics are: "cheers & laughter". The piano part continues with accompaniment. Dynamics include *p*, *pp*, and *ppp*. The piano part includes a section marked "CON PED" and "sempre dim."

[Narrator stands]

$\left(\downarrow = \uparrow \right) \rightarrow$ NARRATOR

Handwritten musical score for "The Peaceful Night in June". The score is written on three staves: Soprano (S), Alto (A), and Tenor (T). The lyrics are: "It is a peaceful night in June. But heark!" The music is in 4/4 time and features a key signature of one flat (B-flat). The Soprano part begins with a piano (p) dynamic and includes the lyrics. The Alto and Tenor parts provide harmonic support, with the Tenor part featuring a piano (p) dynamic and a key signature change to two flats (B-flat and E-flat) in the final measure.

Piu Moderato

Handwritten musical score for a vocal ensemble, featuring parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Narrator. The score is written in 4/4 time and includes dynamic markings (pp, mf, ppp) and performance instructions (e.g., "Chorus, remaining seated, hum with lips slightly apart, teeth closed, the syllable 'lur.'"). The lyrics "Christopher Barnwell has" are visible under the Narrator's part.

Handwritten musical score for "The Prelim of Baltic". The score is written on five staves. The vocal line (N) includes lyrics: "got a first in the Prelim of Baltic Stu-dies. He's giving a quiet binge to quench the thirst of a". The piano accompaniment includes a right hand (R) and a left hand (L). The right hand has a melody with triplets and a bass line with a similar melody. The left hand has a bass line with a similar melody. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on ten staves, divided into vocal parts and piano accompaniment.

Vocal Parts:

- N (Soprano):** Lyrics: "Soon, 'twill be a peaceful night, a peaceful night in June."
- T (Tenor):** Lyrics: "lur lur lur lur"
- Br (Baritone):** Lyrics: "lur lur lur lur"
- Bs (Bass):** Lyrics: "lur lur lur lur"

Piano Accompaniment:

- I (Right Hand):** Features chords and melodic lines, including a section marked "dolce".
- II (Left Hand):** Features bass lines with triplets and other rhythmic patterns.

Performance Markings:

- Molto Rit:** Marked at the beginning and end of the piece.
- Molto:** Marked in the middle section.
- mp (mezzo-piano):** Marked in the middle section.
- pp (pianissimo):** Marked in the middle section.
- mf (mezzo-forte):** Marked in the middle section.
- 3:** Triplet markings are present throughout the piano parts.

Handwritten musical score for a scene. The score is written on a grand staff with three systems. The first system is for the Narrator (Narrator Solo), marked "Sempre Rit" and "Tempo". It features three staves: Treble (T), Bass (Bs), and Bass (Br). The second system is for the I and II parts, marked "Sempre Rit" and "Tempo". It features three staves: Treble (I), Bass (I), and Bass (II). The third system is for the dialogue, marked "cantabile" and "Tempo". It features three staves: Treble (I), Bass (I), and Bass (II). The dialogue is written in a large, stylized font. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Felicity: Christopher, that was a wonderful party. Thank you so much.

Friends: Thank you, Christopher. Hear, hear. Thanks a lot.

(various phrases simultaneously)

Morrison: Are you coming across to Anthony's rooms? He's going to brew some instant coffee.
(one of the friends)

Christopher: Yes, O.K.; see you later.

Friends: Goodnight, Felicity. Goodnight.

Felicity: Goodnight ~~at~~ everybody. [The friends sit]

Christopher: Felicity, will you marry me?

Felicity: I'd love to, Christopher darling, but you're only in your first year.

Christopher: So are you. It just means a long engagement.

Felicity: More than that. You see, it's this bequest. If I don't marry a don of this University, the bequest goes phut; and Father would be so upset.

But don't worry, — you'll soon be a don.

Christopher: It's not so easy in Baltic Studies. There may be no posts here for a hundred years.

Felicity: Surely Anastasia Dale will manage to get some.

Christopher: Perhaps. But the General Board is like a hydra. While one part eats out of your hand, another bites your head off.

Felicity: Let's hope she tackles the right part.

Christopher: But meanwhile, we're engaged?

Felicity: Yes, — on that one condition. ~~~ Music starts ~~~

Christopher: Darling!

Allegretto CHRISTOPHER

By and by, I may be- come a don; One fine day by and by; but who can say

C *when?* *You and I, shall we carry on? And can you bear to wait for*

I *can't* *(PED)*

II

F *FELICITY*
mf Oh, why, oh why, should I not wait for you always, early or late for you

C *me un-til then?*

I

II

F *always? Is it clutching at straws? For by and by, you will be- come a don at*

I

II

Handwritten musical score for a vocal and piano ensemble. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, and Piano (P). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Last! And then, oh then, oh then I'll be yours." The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *p* (piano). There are also tempo markings: *Rit* (Ritardando) and *Tempo* (Allegretto). The piano part features complex chordal textures and arpeggiated figures.

CHRISTOPHER

Handwritten musical score for a vocal and piano ensemble. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, and Piano (P). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "By and by I may be- come a don, one fine day by and by, but when the day" The score includes dynamic markings such as *f* (forte), *p* (piano), and *cant.* (cantabile). There are also tempo markings: *basso cantabile*. The piano part features complex chordal textures and arpeggiated figures.

Handwritten musical score for a vocal and piano ensemble. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, and Piano (P). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "dawns, I'll wear white tie, put my scarlet on, and go and" The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *cant.* (cantabile). There are also tempo markings: *basso cant.* The piano part features complex chordal textures and arpeggiated figures.

PELICITY

And don't be shy; for if Fate

stamp a-bout on these sa-cred lawns!

UN POCO PEDALE

looks in the right mood, you'll get your hooks on a Knighthood! Two! Till

And per-haps even two!

Allarg Tempo

un-til at last, I've won my way to

then I'll try to win my way, un-til at last, I've won my way to

Allarg Tempo

(loco)

Molto Rit

Allegro Moderato

24

Handwritten musical score for "The Beer Song". The score is written on five staves. The top three staves are for vocal parts: Tenor (T), Baritone (Br), and Bass (Bo). The bottom two staves are for piano accompaniment, labeled I and II. The music is in 4/4 time and features a key signature of one flat (Bb). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte), *p* (piano), and *cres* (crescendo). The lyrics are: "noggin?", "A host of us, most of us", "will be there for a free beer!", and "Oh".

Handwritten musical score for three voices (T, Br, Bs) and piano accompaniment (I, II). The lyrics are: "my, what a ball! A wonderful free-for-all! We've given a soak to bow and stroke, so my, what a ball! A wonderful free-for-all! We've given a soak to bow and stroke, so". The score includes dynamic markings (mf, mp, cresc), articulation (accents), and performance instructions (cres, bow and stroke, so).

mf

T Let's sing a carol! Roll out the barrel! A table col-

Br Let's sing a carol! Roll out the barrel! mf Young Hall was ve-ry sloshed; A table col-

Bs Let's sing a carol! Roll out the barrel! mf Young Hall was ve-ry sloshed; A table col-

I

II

cres

T 8-lapsed on him! And he got rather squashed with half a dozen chaps on him! There's beer in

Br 8-lapsed on him! And he got rather squashed with half a dozen chaps on him! There's beer in

Bs 8-lapsed on him! And he got rather squashed with half a dozen chaps on him! There's beer in

I

II

f

T someone's room; oh they never close! But where the devil this beer has got to no-one knows!

Br someone's room; oh they never close! But where the devil this beer has got to no-one knows!

Bs someone's room; oh they never close! But where the devil this beer has got to no-one knows!

I

II

Dialogue follows immediately

Rogers: I say, chaps! I've found the beer!

Baxter: Where?

Rogers: In the Chaplain's room.

Denby: I thought he'd packed in.

Rogers: He has. But the beer hasn't! [Cheers.] ~~~ Music follows ~~~

Handwritten musical score for a song. The score is written on ten staves. The first five staves (T, Br, Bs, I, II) contain the vocal and instrumental parts for the first system. The next five staves (T, Br, Bs, I, II) contain the vocal and instrumental parts for the second system. The lyrics are written below the vocal staves. The music is in a key with one flat (B-flat) and a 4/4 time signature. The first system of music is marked with a forte (f) dynamic. The second system of music is marked with a piano (p) dynamic. The lyrics for the first system are: "Who's coming for a late night noggin? be-fore the". The lyrics for the second system are: "night is ut-terly past. Who's coming? We're all". The score is handwritten and shows signs of being a working draft.

Handwritten musical score for voices and piano. The vocal parts (T, Br, Bs) sing the lyrics: "com-ing for a late night noggin! Now it is found at last!" The piano accompaniment features complex chords and arpeggiated figures. The tempo is marked 3/8, 2/4, and 3/4.

Handwritten musical score for voices and piano. The vocal parts (T, Br, Bs) are marked with a bracket and the instruction "[CHORUS SIT]". The piano accompaniment continues with complex chords and arpeggiated figures. The tempo is marked 3/8, 2/4, and 3/4. Dynamics include *pp*, *ppp*, *p CON PED.*, and *sempre dim.*

Handwritten musical score for voices and piano. The vocal parts (F, C) sing the lyrics: "By and by, when you be-come a don,". The piano accompaniment features complex chords and arpeggiated figures. The tempo is marked *Allegretto*. Dynamics include *leggiere*, *pp*, *ppp*, and *p*.

F C I II

our children's hue and cry will be ev'ry- where!

CHRISTOPHER A

F C I II

Ten prams we'll buy with Col-lege col-ours on!
couple, you'd say? Ten?! With Col-lege col-ours on! And meanwhile

F C I II

I shall be con- tent With a Chair! Chair would be gay! Pro-

8ve

F
C
I
II

ses - sor, fie! You must for- give pure con- ject- ure; promise to give your one

F
C
I
II

lec - ture! On - ly one in the year! Till then I'll

[She laughs lightly]

F
C
I
II

Till then, till then, un- til at last, I've

try to win my way, un- til at last,

Handwritten musical score for a scene. The score includes five staves: Soprano (F), Alto (C), Tenor (I), Bass (II), and Piano. The lyrics are: "you win, you win me right here! won my way to win you right here!". The score includes dynamic markings (mp, mf, f), tempo markings (Molto Rit., Tempo, Molto tratto), and phrasing slurs. The piano part has a complex accompaniment with many accidentals.

Dialogue follows immediately

Felicity: I say, what's that thing lying over there on the grass?

Christopher: Some boating trophy, I dare say.

Felicity: Goodness! It's a fire-extinguisher!

Christopher: So it is! ... Huh! It belongs to this staircase. ... I'd better put it back.

[Bursar stands quickly]

Bursar: Caught in the act, Barnwell! Explain yourself! There's foam on the founder, foam in the fountain, foam in the court, foam all over the steps!

[this sentence said rapidly]

Christopher: Let us not foam at the mouth.

Bursar: What are you doing with that extinguisher?

Christopher: Nothing, yet; ... just admiring it.

Bursar: Sheer hooliganism! And with a lady in College after hours!

Christopher: After yours?!

Bursar: Madam, you may be the Tutor's daughter, but you should know better! Leave the College instantly!

Felicity: Christopher, I'm so sorry! Goodnight.

[Felicity sits.] [slight pause.]

Bursar: Now, sir! ... Good ... Good ... What's ... that?!!

(said in a measured bullet-like staccato)

Christopher: Smoke, sir.

Bursar: Fire ————!!! [a long-drawn shout]

[Nanator stands quickly]

[Christopher sits.]

Music follows, starting before the Bursar has finished uttering the shout of "fire".

Allegro **NARRATOR** **f**

And sure enough! The fire was go-ing nicely on

I **CON PED.** *pro a poco crescendo*

II **CON PED.**

N Christopher's staircase. The Porter rang for the fire-brigade. The Bur-sar kept shouting

I

II

N orders! **ff** [almost shouting] No sooner said than

B **BURSAR:** Fetch those buckets from the bi-cycle-sheds and make a chain!

I **mf** *Sempre più cresc.*

II

[CHORUS STANDS]

done! *[con tutta forza]* *fff* Open the gate for the fire - brigade!

8ve

2
4

Piu Mosso (Allegro di molto)

(CHORUS)

f O - pen the gate for the fire brigade! Tra la la

f O - pen the gate for the fire brigade! Tra la la

f O - pen the gate for the fire brigade! Tra la la

cres

f

mf

f *CON PED.*

la la la la la la la la

la la la la la la la la

la la la la la la la la

Join up the hose! Let the shower cas-cade!

Join up the hose! Let the shower cas-cade!

Join up the hose! Let the shower cas-cade!

3 3

3 3

Handwritten musical score for "The Fall of the House of Usher". The score is written on ten staves, divided into vocal parts and piano accompaniment.

Vocal Parts:

- T (Tenor):** Lyrics: "la la la la", "la la la la la la", "la", "la", "stand back!", "in case of", "anything falling!"
- Br (Baritone):** Lyrics: "la la la la", "la la la la la la", "la", "la", "stand back!", "in case of", "anything falling!"
- Bs (Bass):** Lyrics: "la la la la", "la la la la la la", "la", "la", "stand back!", "in case of", "anything falling!"

Piano Accompaniment:

- I (Piano I):** Accompanies the vocal parts with chords and melodic lines.
- II (Piano II):** Accompanies the vocal parts with chords and melodic lines.

The score is written in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are written below the vocal staves, and the piano parts are written on the lower staves.

Handwritten musical score for "The Sooty Bells". The score includes vocal parts for Tenor (T), Baritone (Br), and Bass (Bs), and piano accompaniment for two hands (I and II). The lyrics are written below the vocal staves.

Vocal Lyrics:

- T: hands black! The soot is rather appalling. Tra la la. and the
- Br: hands black! The soot is rather ap-palling. Thump goes the pump, and the
- Bs: You get your hands black! The soot is rather ap-palling. Thump goes the pump, and the

Piano Accompaniment:

- Hand I: Features a melody with eighth and sixteenth notes, often beamed together.
- Hand II: Features a more complex accompaniment with many beamed sixteenth and thirty-second notes, creating a rhythmic texture.

Handwritten musical score for "The Water-head" by J. S. Gershwin. The score is for a full orchestra and vocal soloists. It features a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The vocal parts (T, Br, Bo) enter with the lyrics "water-head grows." and "all a-long the hose!". The instrumental parts include strings (I, II), woodwinds (flute, clarinet, bassoon), and brass (trumpets, trombones, tuba). The score includes various musical notations such as notes, rests, dynamics (p, mf, mp, cres), and articulation marks. The lyrics are written below the vocal staves.

Handwritten musical score for the first system, measures 32-36. The vocal parts (T, Br, Bs) enter with the lyrics "Look out! There she blows!" and "la la la". The piano accompaniment (I, II) features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Handwritten musical score for the second system, measures 37-41. The vocal parts continue with "la la la" and "la la la". The piano accompaniment includes a section marked "8ve" (octave) and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Handwritten musical score for the third system, measures 42-46. The vocal parts continue with "la la la" and "la la la". The piano accompaniment includes a section marked "8ve" (octave) and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Dialogue starts immediately

Bursar: Well, Sergeant, how is it?

Fire-sergeant: She's out, sir! Nothing to worry about now! Lucky we caught her before.

"flash-over"! Goodnight, Sir!

↑ Music follows ~~~~~

Handwritten musical score for the piece "Close up the gate behind the fire brigade!". The score is written on ten staves, organized into five systems of two staves each. The top system includes vocal parts (T, Br, Bs) and piano accompaniment (I, II). The tempo is marked "L'istesso Tempo". The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics "Close up the gate behind the fire brigade!" are written under the vocal staves. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "f" (forte) and "mf" (mezzo-forte). There are also performance instructions like "Sost." (Sostenuto) and "Ah" for the vocalists. The bottom of the page is partially cut off.

Handwritten musical score for the song "The Rose Tree". The score is written on a system of five staves. The top three staves are for vocal parts: Tenor (T), Baritone (Br), and Bass (Bs). The bottom two staves are for piano accompaniment, labeled I and II. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The lyrics are written below the vocal staves. The piano accompaniment includes chords and melodic lines. The score is handwritten in ink on a piece of paper with horizontal lines.

Vocal Parts:

- Tenor (T):** la la la la la la la la
- Baritone (Br):** la la la la la la la la
- Bass (Bs):** la la la la la la la la

Lyrics:

That is the clo-sing of our parade.

Piano Accompaniment:

- Staff I:** Chords and melodic lines, including a section marked *mf* (mezzo-forte).
- Staff II:** Chords and melodic lines, including a section marked *cres* (crescendo).

Poco Rit Molto Meno Mosso Poco Rit 35

NARRATOR

mf And now at last these words are oppor-tune: p It is a peaceful night, it

ave mp colla voce

Poco Rit Molto Allarg. Molto Rit. END OF SCENE I
SCENE II follows immediately

is a peaceful night, a peaceful night in June.

Molto Allarg. pp pp

SCENE II

Master: Good afternoon, Gentlemen. Are we all present? Priggins, serve the coffee; and that will be all.

Pastor: Priggins, this coffee has no aroma.

Priggins: No aroma, sir? I'll look into it. ~~~ Music starts immediately ~~~

Allegretto MASTER [rhythmic speech]

M Let us begin. The minutes have been circulated. May I sign them?

I

II pp

M *The first point is last night's fire. Bursar?* BURSAR (mf) *Yes, Master. The fire began on staircase*

B *Y, in an Undergraduate's room, and spread to the "Thomas Kyd" room.* MASTER, DEAN and WANTHAM *Yes! And this was The Thomas Kyd Room?*

I *pp*

II

B *due to sheer hooligan behaviour on the part of C. M. Barnwell, the undergraduate. As Barnwell*

I *hp*

II

B *due to sheer hooligan behaviour on the part of C. M. Barnwell, the undergraduate. As Barnwell*

I *hp*

II

B is an orphan, I propose that the College pays for the repairs, but

I

II

B that to punish Barn-well, the Council sends him down!

I

II

Dialogue follows immediately.
[Narrator stands.]

Master: Shall we vote directly on the Bursar's proposal? Or do you wish for a discussion?

Narrator: The vote went against having a discussion; and so, as is typical of College Councils, there was a discussion.

WANTHAM

W Master! I take a most serious view of fire in the

D Master! I take a most serious view of fire in the

M Master! I take a most serious view of fire in the

I

II

W Thomas Kyd Room!

T CHORUS f The priceless Thomas Kyd Room!

Br f The priceless Thomas Kyd Room!

Bs f The priceless Thomas Kyd Room!

I

II

Its associations With that great poet should be held

W in some re-spect! PASTOR

P f The undergraduates must learn!

T f So they must!

Br f So they must!

Bs f So they must!

I

II

DEAN

This Thomas Kyd was a heretic,

D a discredit to the College. And his po-etry is no ex-cuse. And though he was not burnt,

I

II

CON PED

(DEAN) It is fitting that his room has been! (b) f

DAVIDD f Hear, Hear!

Chorus f Oh no no no no!

mp

Dialogue follows immediately

Davydd: I am working on Thomas Kyd at present; and I agree with the Dean. Hooliganism was more in his line. Let us hear about that.

Bursar: The fire would have been controlled much earlier, had not the fire-appliances been frivolously mis-used.

Tutor: That sounds like the Boat-Club. There was a bump-supper last night.

Bursar: I am assured by the Chaplain (who is unwell today) that the Boat-Club spent the evening quietly in his room playing Postman's Knock. As two whole barrels of beer were consumed, it is unlikely that they had time for anything else. However, I have engaged an investigator to inspect the damage from the point of view of Insurance.

Master: Thank you, Bursar. You are as usual very well-informed. I think the Bursar is in no doubt as to Barnwell's responsibility.

Tutor: I would plead on Barnwell's behalf that he is a most unusual scholar in a comparatively young subject. At his present rate, he will shortly be the prime authority in England, linguistically and academically, second only to his professor. Can we not reprimand him, rather than blight his career?

Music follows immediately

NARRATOR

Handwritten musical score for the Narrator. The score is written on three staves (N, I, II) in 4/4 time. The lyrics are: "The council voted, and decreed: that at the end of the week". The music features a melody in the Narrator's part and accompaniment in the I and II parts. Dynamics include *mf* and *p*.

Handwritten musical score for the Narrator. The score is written on three staves (N, I, II) in 4/4 time. The lyrics are: "Christopher should be sent down." The music features a melody in the Narrator's part and accompaniment in the I and II parts. Dynamics include *mf* and *p*. A bracket indicates "Dialogue follows immediately" after the second measure.

Priggins: Excuse me, sir.

Master: Yes, Priggins?

Priggins: Professor Pastor was asking after the aroma in the coffee. I've found it. It was stuck at the bottom of the pot.

Master: I should leave it there, Priggins. Thank you.

The next item concerns me: The Government has asked me to take the post of Chief Commissioner for Inland Waterways and to prepare a report as to how these may be best filled-in and made to pay. The stipend will be £26,000 per annum. I have been instructed that I have no option but to resign from the Mastership of this College today, which I hereby do as from the end of this meeting.

Tutor: Good heavens!

Bursar: Master, we tender our congratulations.

All: Hear, hear.

Master: Thank you. I shall bear with me many happy memories.

However, the College will require a new Master. The sole right to nominate a master is given by our founder's statutes to the Squire of Wattlebrook.

This right has (as you know) been inherited and exercised by successive Squires, until some years ago at the death (intestate) of the last Squire, the College made a loan to the Tutor enabling him to purchase the property and title.

The matter is thus kept within our Collegiate "family". All we need do now is to ask the Tutor to present his deeds of entitlement (and the nominations) at the next meeting in a fortnight. Meanwhile, Fellows may give any suggested names to the Tutor.

Bursar: Excuse me, Master. A fortnight will be too long. We must not overlook Statute C.2.

Master: Indeed, yes. I'm sorry.

Dean: Which is that?

Bursar: The statute provides that when the Mastership falls vacant during Term, the installation of a new Master shall take place within three days of the vacancy...

Dean: Impossible!

Bursar: Otherwise...

Wantram: Otherwise what?

Bursar: Otherwise, the College and all its appertinences shall be ceded to the City as an Old Folks' Home, and the then Fellows shall until the expiry of their fellowships act in it as domestic servants.

Tutor: The Bursar is as usual well-informed.

Wantram: We must hurry then! Let us meet again tomorrow, and examine the Tutor's credentials and nominations.

All: Hear, hear!

Dwydd: Still, it might be fun to be a gyp!

~~~~~ Music starts immediately ~~~~~



42 Andante grazioso

mp None of us like the no-tion, but probably our de-mo-tion would

mp None of us like the no-tion, but probably our de-mo-tion would

mp None of us like the no-tion, but probably our de-mo-tion would

2

I

bring us all in an o-cean of tips.

bring us all in an o-cean of tips.

bring us all in an o-cean of tips.

Oh! the money we might be

Oh! the money we might be

Oh! the money we might be

I

II

earn-ing, if all of us dons were honest gyphs!

earn-ing, if all of us dons were honest gyphs!

earn-ing, if all of us dons were honest gyphs!

DAVYDD f I'll be chef!

I

II

David I can do things like toasting, and possibly chestnut roasting, and later I might be boasting beef-tea!

I

II

David Soon I might be a Misses Beet-on, and

I

II

David manage (for instance) Ked-ge-ree

Dean DEAN I'll be Chaplain!

Nothing would please so much as just

I

II



Dean  
thinking of kindly touches, like polishing up their crutches and sticks

Dean  
I would hear their confess-ions daily, and com-munion would be at half past six!

BURSAR  
I'd be boilerman!

B  
Give me the job of stoking, of raking the range and poking, and putting a lump of coke in the fire.

B  
There'd be plenty of central heat-ing to make all these ag-ed folk per-

[CON PED.]

I

II

B  
-spire!  
MASTER  
I'd be gardener! Were I not shortly going, I'd do all the hoe-ing and moving, though

I

II

M  
any-thing vaguely growing might die. I've al-ways dreamt about raising

I

II



M *resp - b'ries,* And I'd certainly like a chance to try.

P *PASTOR* I'd do the laundry!

I

II

P I would take in their washing. I love a good soapy slashing, with buttons and buckles squashing to bits!

I

II

P I'd starch py-jamas as stiff as collars, so

I

II

P no-one could ever open their slits!

W **WANTHAM** Children are a nuisance; that's why some people don't have

I

II

W any. But old folk need less taming, and methods are two a penny: for instance, if they disobey,

I

II

CON PED.

W take their prosthe-tic limbs away, and then they're like a butterfly gay, de- prived of its antennae!

TUTOR

I

II



Gentlemen, you're in error! You'd make it a reign of terror! But let us be quite aware of what's due. We

all would have to get proper training, and possibly join a Union too!

CHORUS

We would have to have training?  
We would have to have training?  
We would have to have training?

certainly that we could not, verily that we should not, fin ally,  
certainly that we could not, verily that we should not, fin ally,  
certainly that we could not, verily that we should not, fin ally,

(ON PER)

T  
Br  
B

finally that we would  
finally that we would  
finally that we would

not do!  
not do!  
not do!

I  
II

Dialogue follows immediately

Master: Well, Tutor, it remains with you to make haste. I declare this meeting closed, and myself no longer Master.

[Chorus and male soloists sit. Felicity stands.]

END OF SCENE II

SCENE III follows at once

Moderato

FELICITY

RIT Tempo

where in the whole wide world shall I ever find on -

other like him? where could such wondrous love as ours be enshrined? There's no other like him

I  
II



Handwritten musical score for three staves (F, I, II) in G major, 4/4 time. The lyrics are:

F: Ah, for the rest of time my heart will be blind to any other but him; and must I alas be re-signed to some other but him;

I: [Instrumental accompaniment]

II: [Instrumental accompaniment]

When all that I need and want and love is combined in no other but him,

I: [Instrumental accompaniment]

II: [Instrumental accompaniment]

no other but him.

*Poco Rit*

Dialogue follows immediately.

[Christopher stands]

*Poco Rit*

Felicity: Oh Christopher! What terrible news!

Christopher: Yes, and I feel so bad about my uncle. After all he's done for me. He'll be so disappointed.

Felicity: And you're off tomorrow evening.

Christopher: Yes. I'm afraid it's goodbye. ~~~~~ Music follows immediately ~~~~~

## Allegretto

F

C

CHRISTOPHER

Say Goodbye. I'll never be a don but till the day I die my love will re-

I

II

F

C

main. There was I, but now the chance has gone. And though you waited for me,

I

II

F

C

FELICITY

The cup is dry which brimmed so temptingly for us, you'd wait in vain.

I

II

CON PED.



Handwritten musical score for a song. The score is written on four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are written under the vocal staves. The music includes triplets and various chordal textures. The tempo markings "Molto Rit" and "Quasi Tempo" are present.

**Vocal Lyrics:**

Soprano: suddenly emptied be- fore us, with the last of the wine. But time goes by; and my poor

Alto: With the last of the wine. And my poor

**Piano Accompaniment:**

The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a more active line with many triplets. The tempo markings "Molto Rit" and "Quasi Tempo" are written above the right hand staff.

Dialogue starts immediately

Christopher: But darling, we could elope! What's money after all?

Felicity: It's like love, you can never have enough of it.

Christopher: But love is tax-free. Look, I'll get a job when I've gone down, and then you can join me. Come on! Think of it as your holiday task!

Felicity: I shouldn't, ... but I will!

Music starts immediately

Moderato FELICITY

F *Where in the whole wide world should I ever find an- other like you?*

C *CHRISTOPHER*  
*Where in the whole wide world should I ever find*

CHORUS (seated, humming with lips almost closed.)  
*molto sostenuto*  
*pp molto sostenuto*  
*pp molto sostenuto*  
*pp*

I *ave*  
*pp*

II *COMPED*

F *Where could such wondrous love as ours be enshrined? There's no other like you.*

C *some other like you?*  
*Where could such wondrous love as ours be enshrined? There's no other like you.*

T

Br

Bs

I

II



*p cres poco a poco*

F *tr* Ah, for the rest of time my heart will be blind to any other but you. And never could I be re-

C *tr* Ah, for the rest of time my heart will be blind to any love other than you. And never could

T *tr*

Br *tr*

Bs *tr*

I *tr*

II *tr*

F *tr* -signed to some other but you, but you, for all that I need and want and love is com-

C *tr* I be re-signed to some other but you, for all that I need and want and love

T *tr*

Br *tr*

Bs *tr*

I *tr*

II *tr*

*Poco Allarg.* *p subito* *Tempo*

*Poco Allarg.* *Tempo*

*CON PED*

Handwritten musical score for a vocal ensemble and piano accompaniment. The score is written on ten staves, with the top five staves for voices and the bottom five for piano. The lyrics are: "is combined in no other but you, no other but you." The music features various musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings such as *p*, *pp*, and *ppp*. There are also handwritten annotations like "Rit al fine" and "CON PED".

Lyrics: *is combined in no other but you, no other but you.*

Handwritten annotations: *Rit al fine*, *CON PED*.

Handwritten musical score for a vocal ensemble and piano accompaniment. The score is written on ten staves, with the top five staves for voices and the bottom five for piano. The music features various musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings such as *p*, *pp*, and *ppp*. There are also handwritten annotations like "Rit al fine" and "CON PED".

Handwritten annotation: *Dialogue follows immediately*



Felicity: Goodbye, dear; see you in August.

Christopher: That's a promise.

[Felicity sits. Hugo stands.]

Hugo: Well, Christopher, my lad!

Christopher: Uncle Hugo! What a surprise!

Hugo: I thought I'd look in. I'm really on business.

Christopher: Business!? I thought you'd retired.

Hugo: Ah well. I have a confession to make. I wanted to wait till you were twenty-one, but when the Tutor rang me about you, it rather forced my hand. So here I am (a) to commiserate, (b) to confess.

Christopher: To confess?

Hugo: Well, I didn't like to tell you. I wanted you to stand on your own feet. You see ... I'm a millionaire.

Christopher: You kept the secret well.

Hugo: Well, now we can enjoy it together. How it concerns you is this:- One of my subsidiary companies has just made a purchase on the outskirts of Cambridge: the Wattlesbrook Estate. Very promising! As soon as I heard of your sad case, I arranged for the whole thing to be vested in your name, and an even more subsidiary company to be formed with you as director. Barnwell & Sons, Ltd.

Christopher: And sons?! Give us a chance!

Hugo: So you are now Squire of Wattlesbrook. Landed gentry, my lad. Nice old house; but you won't be living there, as you'll be pulling it down and developing the area.

~~~~~ Music starts immediately ~~~~~

Allegro Moderato

HUGO

Handwritten musical score for the first system. It features three staves: a vocal line (H) and two piano accompaniment lines (I and II). The vocal line includes the lyrics: "We'll be clearing the ground, and the acres a-round, and building up towns to the". The piano parts contain various musical notations including notes, rests, and dynamic markings like *p* and *pp*.

Handwritten musical score for the second system. The vocal line (H) continues with the lyrics: "sky. The thing's being planned, and the Ministry's hand will be suit-a-bly". The piano accompaniment (I and II) continues with musical notation.

Handwritten musical score for the third system. The vocal line (H) includes the lyrics: "forced, by and by! Now". Above the first measure of the vocal line is the word "Poco rit". Below the piano part (I) is the word "Poco Rit". To the right of the piano part is the instruction "V.S.". The system concludes with a double bar line.

Tempo

H
1. Had-rian built a villa any-one'd en-vy. Ne-ro had houses of gold.
2. don't expect all your tenants to be indi-viduals. Thence you will earn little thanks.

I
ave

II

H
1. Well, it may have been taste-ful, but oh! it was waste-ful! A Mausoleum is a place where the
2. But ex-or-bitant terms will at-tract the best firms, and a galaxy of super-markets and

I

II

H
1. space can't be sold! Think how many people would fit in a steeple! But you can't pay a
2. many nice banks! So lease with good sense, and you'll rake in the rents! for your strongholds of

I

II

H
1. bill with a bell! So don't you go building church—es, un—less you put a block o'
2. concrete and glass. You start with a frame of steel there, and finish with a pretty

I

II

FIRST TIME D.S. SECOND TIME

H
1. flats in as well! (2.) But brass! You will find there are

I

II

H
those who may try to op—pose. How to deal with them may not sound nice. You

I

II

H
pry out and find what will alter their mind; for of course ev'ry man has his price!

I

II

Poco Rit

H
So when you build, and some silly people raise ob-jections, Buy them and silence their

I

II

Tempo

H
screams! Then build up to the clouds, so there's room for the crowds of these

I

II

H
 bus'nesses which will un- wittingly pay for your schemes! The Colosse-um's punk! And the Parthenon's

I

II

H
 junk! They both need three do-zen more floors! Start thinking big! Then think big

I

II

H
 -ger! And ev'rything that you could wish for is yours!

I

II

~ Dialogue follows immediately ~

Christopher: What about love, Uncle Hugo? Have you no heart?

Hugo: Of course! I've had a heart since I was so high!

~ Music follows immediately ~

62 L'istesso Tempo [HUGO]

H *Though your heart you de-posit in deep safe or closet, the ladies are certain to find it! So if wedlock's pro-*

I

II

H *jected, keep cool and collected, and make up your mind not to mind it! (spoken:) But one thing, me boy:- keep your business-life quite separate. You don't want to have to take your wife to prison with you.*

I

II

colla voce

H *Now you're a Squire, and in wooing any pretty lady, you of-fer her more than your hand.*

I

II

H For though love may be charming, its cost is al-arming; and ev'ry year the pretty ladies ex-pense will ex-

I

II

H -pand. Be wise to this need, and you're bound to suc-ceed. In fact, I am sure you'll ex-cel

I

II

H not on-ly as landed gent-ry, but as a Company Di-rector as well!

I

II

Handwritten musical score for three parts (H, I, II) in 2/4 time. The lyrics are: "Not on-ly as a Casa no-va, but as a Company Di-rec-tor as well! Well!" The score includes a "Rit" (Ritardando) marking at the end. The music is written in a key with one flat (B-flat) and a common time signature (C).

[Hockridge, the Porter, stands]

Dialogue follows immediately

Porter: Excuse me, sir. Is that your Baby Austin outside the other gate? It's blocking the street.

Hugo: You sure it's not a Rolls Royce?

Porter: Well, it's causing a blooming traffic jam.

[Pastor stands]

Pastor: Hockridge! Do something!

Music starts

Handwritten musical score for three parts (P, I, II) in 2/4 time. The lyrics are: "I've telephoned the Laundry, and they say my washing's complete. But I can't get dressed, 'cos my" The score includes a "Vivace" marking at the beginning. The music is written in a key with one flat (B-flat) and a common time signature (C).

[Wantham stands] WANTHAM

W [PASTOR] As Steward I'm in a
 Pas only vest is stuck out there in the street!
 Port (spoken) I'll try and get it from the van, sir.

I

II

W quandary! There's going to be nothing to eat! And the dons will howl if those guinea-fowl stay stuck out there in the

I

II

(spoken) [The Dean stands]

W street! Hockridge! Look for a van full o' birds and bring 'em in! (spoken) Lucky it ain't your arpsichord a—

Port PORTER

I

II

DEAN

Dean: I've left my car in the endless queue, with the Chapel cross on the seat. It's been restored, so we

Porter: gain, sir!

I: *pp*

II:

Dean: can't afford it stuck out there in the street! Hockridge, be a good fellow! (spoken)

Porter: Yes, sir. You want me to

I:

II:

Dean: (spoken) Yes! Think of your Christmasbox!

Porter: carry the Cross?

T: *mf* This is too ri- diculous! No p'liceman on the

Br: *mf* This is too ri- diculous! No p'liceman on the

Bs: *mf* This is too ri- diculous! No p'liceman on the

I: *mf*

II: *mf*

CHORUS stand

Handwritten musical score for "The Car That Got Away". The score is written for voice and piano.

Vocal Parts:

- T (Tenor):** beat! And cars in file for half a mile are stuck out there in the street! Whose is the car? Whose is the car that's
- B (Baritone):** beat! And cars in file for half a mile are stuck out there in the street! Whose is the car? Whose is the car that's
- Bs (Bass):** beat! And cars in file for half a mile are stuck out there in the street! Whose is the car? Whose is the car that's

Piano Accompaniment:

- I (Right Hand):** The piano part features a melody in the right hand and chords in the left hand. It includes a section marked *marcato* and a section marked *CON PED.*
- II (Left Hand):** The piano part features a melody in the left hand and chords in the right hand. It includes a section marked *CON PED.*

Lyrics:

beat! And cars in file for half a mile are stuck out there in the street! Whose is the car? Whose is the car that's

ANASTASIA [standing up quickly] (gaily)

A And here I am!

T caused this traffic jam? It looks as if it is a ladies!

Br caused this traffic jam? It looks as if it is a ladies!

Bs caused this traffic jam? It looks as if it is a ladies!

I Dialogue follows immediately

[Police Constable stands quickly, unless already standing with chorus]

Constable : 'Ere, 'ere ! 'Do owns that very old Baby Austin out there ?

Anastasia : Ah, officer ! you're here at last. I'm looking for a posse of stalwarts to push it out of the way.

Constable: Madam, you know that's a one-way street.

Anastasia: But officer, I was only going one way.

Constable : And it's no parking.

Anastasia: I'm not parking. I've broken down.

Porter : I've got your things, Gentlemen.

Anastasia: Well, well; back from a shopping expedition! Put those things down, good sir, straighten your bowler, and come and push. And you too!

Pastor: What! In my dressing-gown?

Anastasia: Take it off if you like. Well, there they go! I can see I'm not needed. [All sit quietly. Anastasia, Hugo and Christopher remain standing.]

They'll push it somewhere; only ... it's the brake that's got stuck!

Christopher: Anastasia, you've heard the news?

Anastasia: Too bad, poor boy! But it's Mars in the first decanate of Scorpio square to Saturn. Only to be expected!

Christopher: May I introduce my uncle, Hugo Chintz. Professor Anastasia Duke.

Anastasia: Taurus with Capricorn in the Ascendant. You were born on the ... 26th May.

Hugo: Correct! And may I say your face is familiar.

Anastasia: You've said it. Your face is familiar too, not to say commonplace.

Hugo: Were you ever in Riga?

Anastasia: Often.

Hugo: I too; born there.

Anastasia: Ah, Jupiter in Leo. Venus in Aquarius. Funny! You must have made pots of money!

Hugo: A pot or two.

Anastasia: Well, what about a few new lectureships and equipment for my department? You can afford it.

Christopher: Anastasia, he's not the V.G.C.!

Anastasia: Thank you. I can see that for myself.

Hugo: I've got it! Do you remember? One night in Riga, years ago!

Anastasia: Ha, ha, ha, ha, ha! Of course! You were a burglar!

Hugo: Only once!

~~~~~ Music starts immediately ~~~~~

## Allegro Moderato ANASTASIA

A I came home from a party one night rather late, and there found you in the dining-room

H

I

II

A with a dinner plate!

H I was starving at the time. You tried to scold me, but starving was my

I

II

A So indeed you told me! I took pity upon you with...

H only crime. with a piti-ful piece of bread! Then

I

II



ANASTASIA

Poco Rit Tempo

A - - - - -

H showed me the door, but not be-fore you said it was time for bed. How dare you! You were a

I - - - - -

II - - - - -

Poco Rit Tempo

A teen-age burglar! Thought yourself a man among men! But only unique for brazen cheek! And you've not changed since

H - - - - -

I - - - - -

II - - - - -

Poco Rit Tempo

A then! But let's tell the truth! I was living there with my old aunt. You had climbed

H - - - - -

I - - - - -

II - - - - -

Poco Rit Tempo

A in to burgle us. I said no you can't! But since you kept on saying how hungry you were feeling, I

H

I

II

A made you take a solemn vow that you would give up steal-ing. I would not turn you out until you'd been properly

H

I

II

A fed. ANASTASIA Un- grate-ful!

H HUGO I thought a good niece would tell the p'lice, but you told my fortune in-stead!

I

II

Poco Rit



72 Tempo

A

H You were a teenage gypsy! Ev'ry planet in your ken. You be-lieved those dopes on horoscopes! And you've not changed since

I

Tempo

II

A ANASTASIA

H And did the Fortune I told come true? then! HUGO In ev'ry item ex-cept for two! I

I

II

A (ANASTASIA)

H But don't forget how much you ate, be-fore that night was through! don't suppose it's a matter we need pur-sue. Poco Rit.

I

II

Tempo

A (H) One cold bird, and a Gruyère cheese of some size, one fruit cake, half a loaf of bread,

I

II

A And three large meat pies! While upstairs my aunt slept on, you ate with such ardour, that I found when

I

II

A you had gone, you'd emptied our larder! And what thanks did you give me for letting you scot-

I

II



ANASTASIA

Rit (firmly) Tempo

A free? You kissed me.

H Hugo I suppose some such as to very much. But p'raps you'd best tell me. We

I

II

Rit (melting) Tempo

A > We kissed! We kissed! We kissed! How could I? You were a

H kissed?! You say we kissed? If you in-sist. Did you re-sist? mf

I

II

Rit 3-1 Tempo

A teenage Romeo! I was a girl of six-teen! Though you've grown fat, I'm hoping that to-wards me you still

H

I

II

ANASTASIA

lean. Well I won't mind as

HUGO I was a teenage Romeo? That I do not re-call!

I

II

long as I find you've not changed at all!

I Dialogue follows immediately

II

Hugo : Well, well! My stomach seems to be sounding the dinner-gong right now!

Come and dine!

Anastasia : Where?

Christopher: The Theatre Restaurant has improved.

Anastasia : Why? Has it closed?

Christopher: No. Just healthy competition. I hear all the dons send their wives and children to the University Combination Room.

Hugo : You'll be coming with us, Christopher?

Christopher: No, alas! I have to read grace in Hall, — my last time.

Hugo : Well, think of what you're missing. Four entrées and two main dishes — to begin with! ~~~ Music starts immediately ~~~

[Christopher sits.]



76 L'istesso Tempo (ANASTASIA)

A You were a teenage glutton! Never knew when to say "when!". The fast your figure is now much bigger, means

H

I

II

A You've not changed since then! That was a teenage meeting! And though it may seem strange, I was

H - HUGO That was a teenage meeting! And though it may seem strange, I was

I

II

Allarg e Rit

A rather sweet on you, after meetin' you, hoped Fate might ar- range that you'd re-appear, and now you're here, don't

H rather sweet on you, after meetin' you, hoped Fate might ar- range that you'd re-appear, and now you're here, don't

I

II

A *Piu Rit* *Tempo*  
 ever, ev-er change!  
 H ever, ev-er change!  
 I *Solo*  
 End of Scene III. [Hugo and Anastasia sit]  
 Scene IV follows immediately

# SCENE IV

[Tutor, Bursar, Darydd, Wantham, Pastor, the Dean, and Chorus stand.]

T *TUTOR (speaking)*  
 Good evening, Gentlemen. I must confess to a disaster. I am no longer Squire of Wattlebrook!  
 I  
 II (L.V.)

T *TUTOR*  
 I intended to sell some lock-up garages in Senate House Passage; but owing to a mistake, my clerk sent the wrong deeds to the agents! The Wattlebrook Estate is irremediably in other hands!  
 T Horror! Horror! Horror! Why not?  
 Br Horror! Horror! Horror! Why not?  
 Bo Horror! Horror! Horror! Why not?  
 I  
 II



TUTOR: The purchasers have settled the estate in the name of C. M. Barnwell, the undergraduate of this College whom we yesterday agreed to send down!

T: Horror! Horror! Horror! Whose hands?

Br: Horror! Horror! Horror! Whose hands?

Bs: Horror! Horror! Horror! Whose hands?

I: [Musical notation]

II: [Musical notation]

TUTOR: As the installation of a new Master must take place tomorrow at latest, I have explained things to Barnwell, and he has given me a written nomination in this sealed envelope.

T: *cres* Horror! Horror! What's to be done?

Br: *cres* Horror! Horror! What's to be done?

Bs: *cres* Horror! Horror! What's to be done?

I: [Musical notation]

II: [Musical notation]

T: Horror! Horror! Horror! Horror! Open it!

Br: Horror! Horror! Horror! Horror! Open it!

Bs: Horror! Horror! Horror! Horror! Open it!

I: [Musical notation]

II: [Musical notation]

Dialogue follows immediately

Tutor: He nominates .... The Professor of Baltic Studies! That is, of course,  
Dr. Anastasia Dale.

Dean: A woman! Out of order!

Bursar: There is nothing in the statutes to preclude a lady being master.

Darydd: Mistress! I object to the idea of a mistress!

Wanham: Your wife would object even more!

Tutor: Neither objection can carry weight.

Bursar: I fear we have no alternative but to accept this lamentable nomination.

Darydd: Then at least, let the decree be worded without the lady's name.

Dean: The Blessed Martha and Mary would have seconded that, and so do I.

Darydd: Let us elect simply the Professor of Baltic Studies.

Pastor: It does sound more dignified.

Tutor: Anyone against? Very well! We have elected. I shall send immediate word to the Professor to attend for installation tomorrow. I hope she can manage it. If she were to fail us, our plight would be unenviable.

Our undergraduates might have to disperse to younger foundations

[TUTOR] such as Trinity! or Saint Catharines! Rit (Andante grazioso)

Horror! Horror! Horror! Horror! Horror! Horror! Horror! Horror!

Could you without a tremor let

Could you without a tremor let

Could you without a tremor let

mf

ave

mf

bd.

bd.



**TUTOR** *mf*

T *'T'would be a severe dilemma in-deed!*

men go to Christ's or Em-ma?

men go to Christ's or Emma?

men go to Christ's or Em-ma?

Call the Professor of Baltic

Call the Professor of Baltic

Call the Professor of Baltic

*avebo*

*mf*

**BURSAR**

T *Studies and hope that the la-dy comes with speed.*

Br *studies, and hope that the la-dy comes with speed.*

Bs *studies, and hope that the la-dy comes with speed.*

What a grotesque election!

WANTHAM *f* The

*pp*

**CHORUS**

W *But there is no point in objection at all.*

Worst in my re-collec-tion!

But there is no point in objection at all.

*mf* But there is no point in ob-jection at all.

*pp*

*mf*

**CON PED**

*mf*

*avebo*

Handwritten musical score for voices and piano. The vocal parts (T, Br, Bs) have lyrics: "Take the rough, and look out for smoother! God send that the la-dy answers our call!". The piano accompaniment includes markings like "1 sec" and "Poco Rit".

[All sit. Narrator stands.] ~~~~~ scene II follows immediately ~~~~~

END of SCENE II

SCENE II

Allegro Moderato

Handwritten musical score for piano and voice. The piano part features complex rhythmic patterns and markings like "CON PED" and "8ve". The vocal part includes lyrics like "8ve" and "8ve".



1 *Rit* *Tempo*

II *Rit* *Tempo*

NARRATOR *mp* *mf*

It is a glorious evening in June. The whole College stands and waits. They hope Professor Dale will come

I *ave* *CON PED*

II

N *cres*

Soon. She's known to be no good at keeping dates. The Boat club's look- ing

I *dolce* *pp*

II

N *Poco Rit.* *Tempo*

so - ber for the first time since Oct - ober! And the grass was specially mowed this after -

I *Poco Rit.*

II

*Poco Rit* *Molto Rit* *Tempo*

N - noon. It is a glorious evening in June.

*Poco Rit* *Molto Rit* *Tempo*

*Poco Rit*

Dialogue follows immediately

[All stand except Hugo, Anastasia, and Christopher.]

Porter: Where's the Bursar? Ah, Mr Caynes! Telephone message from Basingstoke for you; from the ex-master. He says: Can you steer a barge? Please join him on the Grand Union Canal. Excellent prospects.

Bursar: Telegraph Sir Alexander my regrets. [Hugo and Anastasia stand.]

Wanham: Professor Anastasia Dale, - at last! (General cheers)

(excitedly) Tutor: Madam, we welcome you. Shall we take your address first?

Anastasia: Address?

Tutor: Have you no address?

Anastasia: D'you think I live out in the fields?

Tutor: No, no. Will you not address us? Have you not something to say?

Anastasia: Yes I have: This! Music starts immediately



84 Allegro. ANASTASIA

A Love! Love! Love! Love is a wonderful thing! That's what the po-ets all

I N.B.

II

A say! It may not give rise to a wed-ding ring; but contrari-wise it may!

I

II

A Love! Love! Love! Love is a wonderful player! Sages de-clare they have

I

II

A found. For when all is flat and you're feeling square, it's love makes the world go

I

II

A round! When ev'ry-thing goes the colour of rose, and bluebirds are squawking a-bove,

T TENORS Ev'ry thing goes the colour of rose, (P) and bluebirds a-

Br CHORUS BARRITONES Ev'rything goes the colour of rose, (P) and bluebirds a-

Bs BASSES Ev'rything goes the colour of rose, (P) and bluebirds a-

I

II

A p cres. Is it an il-lu-sion, do you sup-pose? - caused by love?

T -bove! -bove! -bove! -bove! caused caused caused caused

I

II



(ANASTASIA)

mf Love! Love! Love! Love! Love is a wonderful spoof! Summer or winter or spring! Love is a wonderfully fun-ny spoof! Summer or winter or Spring!

f But love! Love! Love! Love is the thing! The cats on the roof are acting a loof; But love! Love! Love! Love is the thing! The cats on the roof are acting a loof; But love! Love! Love! Love is the thing!

Dialogue follows immediately

Tutor: Thank you, madam. Neither St. Paul nor the more civilized Sophocles could have put it better! Dean, pray carry on with the swearing.

Dean: Madam, do you solemnly vow to do all in your power and to the best of your judgement in the service of this College of the Blessed Martha and Mary?

(in a monotone)

\*....\*

Anastasia: No, I do not! [A gasp of astonishment from all]

Tutor: Come, come, Professor Dale!

Anastasia: Professor?! I'm not professor! I resigned last night!

Tutor: Did you not get my note?

Anastasia: No.

Tutor: Then why are you here?

Anastasia: I am here with Mr Chintz, whom I have decided to marry.

Hugo: The lady did consult me before making the decision!

Wantram: Astonishing!

Anastasia: We have come to collect our nephew.

Tutor: But who then is professor?

Anastasia: The Board of Electors went into session this afternoon.

Tutor: We cannot proceed.

Bursar: In any case, the whole thing is invalidated by the absence of one of our fellows.

Wantram: Yes! Where is Bryn Darydd?

Darydd: Here I am! I've just been checking up on some documents newly come to light. It's amazing!

Tutor: What is?

Darydd: Thomas Tyd's room was in the north west corner of the Court.

Dean: Then his room was not burnt after all?  
(disappointed)

Pastor: No. Tyd's room must have been the one the Bursar knocked down to make the lobby for the lavatories.

Dean: I am glad.  
(chortling)

Porter: Excuse me, sir. There's another phone message from the ex-master. He says he's reserving two barges for you, and a long pole. Excellent fishing. Come at once.

Bursar: Give sir Alexander my regrets.

Hugo: Ah, Christopher! Here you are. My car is waiting. Have you got everything you need? ~~~~ Music starts immediately ~~~~



88 Allegro CHRISTOPHER

C Just a toothbrush, and py-jamas, that's all! Oh, you may need seven-league boots upon the

I

II

C primrose-path! And you may need a suit of armour in a Turkish Bath! But you don't need anything

I

II

C very much to sit by your own hearth: just a toothbrush, and py-jamas, that's all! Oh, you

I

II

C may need cassock and surplice if you're going to commune. And you may need quite a Crousseau on your honey-moon!

I

II

C But you don't need anything very grand for dinner with a big baboon! Just a toothbrush, and pyjamas, that's

I

II

C all! As long as you know where you're going to go, you'll know what to pack. But tramps who veer with no

I

II



C real idea, are prone to wear up- on their back no more gear than an empty sack! You'll need a purple toga when in

I

II

C an-cient Rome! And you need a pair of ear-plugs at an aero-drome! (leggiere)

T Do you need take anything

Br CHORUS Do you need take anything

Bs Do you need take anything

I

II

CHRISTOPHER

C (legato) Take a toothbrush, and py-jamas, that's all!

T very much if you're just go-ing home?

Br very much if you're just go-ing home?

Bs very much if you're just go-ing home?

I

II

T 8 may need a pro- jector if you go to the flix! And you may need more than a licence, if you drive on the A. six!  
 Br 8 may need a pro- jector if you go to the flix! And you may need more than a licence, if you drive on the A. six!  
 Bs 8 may need a pro- jector if you go to the flix! And you may need more than a licence, if you drive on the A. six!

mp

8ve

CHRISTOPHER

T But for staying indoors and trying out that patent pudding mix? Just a toothbrush...  
 Br But for staying indoors and trying out that patent pudding mix? and py  
 Bs But for staying indoors and trying out that patent pudding mix? and py

8ve

A#

CHRISTOPHER

T 8 ja-mas?! That's all! You hear folk say that each time of day re-quires different dress!  
 Br 8 ja-mas?!  
 Bs 8 ja-mas?!

CON PED

3



## CHRISTOPHER

C *mf* But then it's strange that the time won't change though you wear more than before, or wear less to excess!

Br *mf* But then it's strange that the time won't change though you wear more than before, or wear less to excess!

Bs *mf* But then it's strange that the time won't change though you wear more than before, or wear less to excess!

*pp* *mf* Oh, you

*p* *mp*

C have to wear a solemn face when some-one's dead! At a Nudist Colony all you need is to keep your head!

*legato*

## CHRISTOPHER

C When clothing has been shed, your

T Ah, but what d'you need if you are shy and hide yourself in bed?

Br Ah, but what d'you need if you are shy and hide yourself in bed?

Bs Ah, but what d'you need if you are shy and hide yourself in bed?

*pp*

**C** birthday suit in - stead. Not a toothbrush, Nor py- jamas,

**T**

**Br** mp Not a toothbrush? pp Nor py- jamas?

**Bs** mp Not a toothbrush? pp Nor py- jamas?

**I**

**II**

Handwritten musical score for "Nothing!" by John Cage. The score is written for four vocal parts (C, T, Br, Bs) and two piano parts (I, II). The vocal parts are in treble clef, and the piano parts are in bass clef. The score includes dynamic markings such as *mf*, *f*, *ff*, and *ppp*. Performance instructions include "CON PED" (con pedale) and "Rit Tempo" (ritardando then tempo). The lyrics "Nothing!" are written under the vocal parts. The score is marked with various musical notations, including notes, rests, and slurs.

Dialogue follows immediately

Pepys: Mr Caynes, I've concluded my investigation, and can now tell you the cause of the fire: the Electric wiring behind the panelling of the so-called Thomas Kyd Room. It was none too well installed. A modern job, to judge from its incompetence.

Wanton: Electric wiring in the Thomas Kyd Room?

Pepys: I asked myself that question; and after exploration, I discovered wires all over the College, in unexpected places! On the ends of these wires were hidden microphones!



Bursar: Rats to that!

Pepys: Bugs to you, Mr Caynes! Microphones! Oh yes! In the chapel vestry, in drains and gutters, behind portraits, and even one in the chandelier of the Master's study! Oh yes! A nice little network! And where did all these wires go? I discovered that too! They went to Mr Caynes's room, to a nice little tape-machine! Mr Caynes, you shouldn't be a bursar, you should be in my profession, — a private investigator, — or spy!

Dean: Most discreditable!

Tutor: The Bursar has always been well-informed about things in College.

Porter: Excuse me, Mr Caynes. Another message from the ex-master. He says: Reserving you three barges, a dinghy, and a horse. Nothing to do all day. Wonderful bathing. Come immediately with water-wings and up-to-date T.A.B. inoculation.

~~~~~ Music begins immediately ~~~~~

Molto Moderato

BURSAR (spoken) (dreamily)
 A horse! Well... I would lean on a pillow, moored under a weeping willow, where
 I could be by the tiller, in charge. My horse would graze in a near-by meadow, and
 I would recline up-on my barge.

~~~~~ dialogue follows immediately ~~~~~

Bursar: Hockridge, tell Sir Alexander I'm coming right away! Gentlemen, I resign!

95

Goodbye! [darkly:] But before I go, I hand over a little problem to you, Tutor. [smiling sweetly & sinisterly:] Your entry application form of many years ago!

Tutor: How thoughtful of you! .... But this is odd! I was born in Colombo! This form says Frinton-on-Sea! Ha-ha-ha! Of course! The other Theodore Fisher, my young namesake! This is his form! Poor chap; he fell in the great war, and so was unable to pass his Little-go. Well, well! Goodbye, Caynes. I'm sorry the mastership never came your way. But "bon voyage" on the 'master's ship'! [Bursar steps to the back]

Dean: So we need a new bursar.

Pastor: What about Mr Chintz? I gather he has a nodding acquaintance with figures.

Hugo: Yes, indeed; But in crowds, they all look alike!

Tutor: I second Mr Chintz. All in favour? — Does only! ... Good!

Mr Chintz, the bursarship is yours if you will accept it.

Music starts immediately

Gazino. Hugo

Handwritten musical score for Hugo's song. It features a vocal line (H) and a piano accompaniment (I). The key signature has one sharp (F#) and the time signature is 12/8. The lyrics are: "Certainly I'd do worse, Sir, than take up the post of Bursar. There's nothing that I'd prefer, Sir, to"

Handwritten musical score for Hugo's song. It features a vocal line (H) and a piano accompaniment (I). The key signature has one sharp (F#) and the time signature is 12/8. The lyrics are: "do! What a chance for a little fiddling! The College would grow as rich as"



H *two!*

T *mf* Kindly accept our offer, and double the College coffer! A home with us here we proffer to you!

B<sub>1</sub> *mf* Kindly accept our offer, and double the College coffer! A home with us here we proffer to you!

B<sub>2</sub> *mf* Kindly accept our offer, and double the College coffer! A home with us here we proffer to you!

I *f* *mp*

II *f* *mp*

A *ANASTASIA (marcato)* (cheers)

H *HUGO* *f* Pray take up the post at once! (HUGO) I do! (cheers)

T I am flattered and sorely tempted!

B<sub>1</sub>

B<sub>2</sub>

I

II

~ Dialogue follows immediately ~

Hugo: But you must excuse me for some hours; I want to settle my nephew into some new quarters in Park Lane. I shall be back for dinner.

Anastasia: Dinner with me(!)  
(family)

Hugo: Well, perhaps for dessert, Gentlemen.

Felicity: Goodbye, Christopher. Look after yourself! [Dr Carruthers comes forward]

Tutor: Dr Carruthers! What can I do for you?

Caruthers: I am looking for a Mr. C.M. Barnwell.

Tutor: He is the young man with the toothbrush and pyjamas.

Caruthers: Mr Barnwell, you are not in statu pupillaris, I take it.

Christopher: Just not!

Caruthers: Then I have good news for you, from the Board of Electors, who offer you the Chair of Baltic Studies, as from today. [Cheers]

Morrison: speech!

Christopher: I am speechless! I suppose I must accept.

Felicity: Of course you must.

Christopher: Then I do!

~~~~~ Music starts immediately ~~~~~

Allegretto FELICITY

My, oh my! How things have turned out well! You've flown so high, that I

can't believe it is true! A day gone by, I thought that life was death, but

TO GLOCKENSPIEL

~ Dialogue follows immediately ~

Tutor: Barnwell, stop embracing my daughter! You can do that later.

Christopher: Can I also marry her, sir?

Tutor: Certainly! And God bless you! But now you are Professor of Baltic Studies you must remember the small matter of a nomination you made.

Christopher: Good gracious! It's me!! What if I don't accept?

Wantram: You wouldn't do a thing like that! Think of the College!

Pastor: Think of the gentle, unobtrusive dons!

Dean: Think of the Chapel becoming a parish church!

Janydd: And the library becoming a canteen!

Wantram: Or vice versa!

Tutor: There are only a few minutes to go, before our hour of doom is struck!

Porter: Excuse me, sir! You count as an old boy, now. You won't enjoy the annual gathering, if this ere place becomes a charitable institution.

Felicity: Think what fun we'll have; you and I! - All over the Master's Lodge!

BCW Christopher: All right! I accept.

All: Thank goodness!

Dean: (intoning, as before, but very quickly) Do you solemnly vow to do all in your power and to the best of your judgement in the service of this College of the blessed Martha and Mary?

Christopher: I do.

Dean: Then I declare you Master of this College. (Cheers.) (Bell strikes in clock turret. Tutor mops brow.)

Christopher: I do it! But I do it for one reason only! - for love!

99

~ Music starts immediately ~

Allegro CHRISTOPHER

CHORUS

C f love! love! love! f Love does a job without fail! sometimes the job's rather

B f Love does a job without fail! sometimes the job's rather

SS f Love does a job without fail! sometimes the job's rather

I mf

II mf

T queer! A snail though it's female is al-so male, thus each single snail is a pair!

B queer! A snail though it's female is al-so male, thus each single snail is a pair!

SS queer! A snail though it's female is al-so male, thus each single snail is a pair!

I

II

FELICITY

Handwritten musical score for the first system of "FELICITY". The score is written for five vocal parts (F, A, T, Br, Bs) and two piano parts (I, II). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "FELICITY". The lyrics for the vocal parts are:

F: - - - - -
A: - - - - -
T: love! love! love!
Br: love! love! love!
Bs: love! love! love!
I: - - - - -
II: - - - - -

The second system of the first system shows the vocal parts continuing with the lyrics: "Love does a job without stint. Love loves its work, you can". The piano parts provide accompaniment for the vocal lines.

Handwritten musical score for the second system of "FELICITY". The score is written for five vocal parts (F, A, T, Br, Bs) and two piano parts (I, II). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "FELICITY". The lyrics for the vocal parts are:

F: tell.
A: tell.
T: tell.
Br: tell.
Bs: tell.
I: - - - - -
II: - - - - -

The second system of the second system shows the vocal parts continuing with the lyrics: "With snails it is awesome! Two make a foursome! Love! love! love!". The piano parts provide accompaniment for the vocal lines.

Dialogue follows immediately

Police Constable: 'Ere, 'ere! There's an 'orrible traffic-jam outside. It's all because of a Baby Austin and a Rolls Royce!

Anastasia: Oh, officer, are they nestling bumper to bumper?

Hugo: Bumper to bumper! That's it!... Steward!, Butler! Take the constable in and give him a pint of champagne!

Priggins: We don't serve champagne by the pint, sir!

Hugo: Then give him a quart! Let there be champagne for everybody - in Hall - at College expense! (Cheers)

And Porter, go into the street and invite all the people out of their cars. Tell 'em: free champagne in Hall!

Porter: Very good, sir!

Hugo: I know a bursar should be tight with money; But today let's all be tight on it!

Music starts immediately

102 Allegro

Handwritten musical score for voices and piano. The score is in 3/4 time and features five vocal parts (F, A, T, Br, B) and piano accompaniment (I, II). The lyrics are:

love! love! love! love! and a glass of cham-pagne! Oh for the joy that they
 love! love! love! love! and a glass of cham-pagne! Oh for the joy that they
 love! love! love! love! and a glass of cham-pagne! Oh for the joy that they
 love! love! love! love! and a glass of cham-pagne! Oh for the joy that they
 love! love! love! love! and a glass of cham-pagne, cham-pagne! Oh for the joy that they

The piano accompaniment consists of two staves, I and II, with various chords and melodic lines.

Handwritten musical score for voices and piano. The score is in 3/4 time and features five vocal parts (F, A, T, Br, B) and piano accompaniment (I, II). The lyrics are:

bring! bring! bring! bring! But wine is soon gone, and love carries on; so love! love! love!
 bring! bring! bring! bring! But wine is soon gone, and love carries on; so love! love! love!
 bring! bring! bring! bring! But wine is soon gone, and love carries on; so love! love! love!
 bring! bring! bring! bring! But wine is soon gone, and love carries on; so love! love! love!

The piano accompaniment consists of two staves, I and II, with various chords and melodic lines.

Handwritten musical score for "The Love Song" by Schubert. The score is written on five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The lyrics are "The love is the thing!". The score includes vocal parts with lyrics and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with "1st" and "2nd" endings. The piano part features a prominent bass line with octaves and chords. The score ends with a double bar line and the instruction "Dialogue follows immediately".

Jean: Professor Barnwell, or rather, Master, may I ask you a question?
(in a low confidential voice)

Christopher: Certainly, Mr Montemedlar, or perhaps Jean ...

Dean: Are you ever troubled by wicked thoughts?

Christopher: ... Well, no. I rather enjoy them!

Music Starts immediately.

Moderato, ma con moto

NARRATOR

N *p* And so they all went in to wine; and soon, the moon will shine up-

T *pp* The moon will shine up-

B *pp* The moon will shine up-

B *pp* The moon will shine up-

I *p* (Chorus) *pp* The moon will shine up-

II *p* (Chorus) *pp* The moon will shine up-

104

Rit

Tempo

FELICITY

Handwritten musical score for voices and piano. The score is divided into two systems. The first system includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The lyrics are: "on a peace-ful night in June." The piano part includes a section marked "Rit" and "Tempo". The second system continues the vocal parts and piano accompaniment, with the piano part marked "CON PED." and "Rit".

Molto Rit

Handwritten musical score for voices and piano. The score is divided into two systems. The first system includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The lyrics are: "peaceful night in June." The piano part includes a section marked "Molto Rit" and "CON PED.". The second system continues the vocal parts and piano accompaniment, with the piano part marked "CON PED." and "Molto Rit".

Quasi Tempo

105

Handwritten musical score for a vocal ensemble and piano. The score is written on ten staves. The vocal parts are labeled F (Falsetto), A (Alto), T (Tenor), Br (Baritone), and Bs (Bass). The piano parts are labeled I (Piano I) and II (Piano II). The tempo is marked "Quasi Tempo". The key signature is one sharp (F#). The time signature is 4/4. The score includes the lyrics "June!" for the vocal parts. The piano parts feature complex rhythmic patterns, including triplets and sixteenth notes. The score concludes with a "FINIS" marking.

Handwritten musical score for a vocal ensemble and piano. The score is written on ten staves. The vocal parts are labeled F (Falsetto), A (Alto), T (Tenor), Br (Baritone), and Bs (Bass). The piano parts are labeled I (Piano I) and II (Piano II). The tempo is marked "Quasi Tempo". The key signature is one sharp (F#). The time signature is 4/4. The score includes the lyrics "June!" for the vocal parts. The piano parts feature complex rhythmic patterns, including triplets and sixteenth notes. The score concludes with a "FINIS" marking.

