

"HIS FIRST MAYWEEK"

by
Peter Tranchell

Caius College
Cambridge

SCENE I

Allegro Moderato

I

II

I

II

I

II

I

II

I

II

RIT

Tempo (ma più moderato
a piacere)

2

NARRATOR dolce \xleftarrow{mf}

I mp It is a peace-ful night in June, in June, a fair and fragrant eve $\xrightarrow{\text{bve bve}}$
 (CON DED.) $\xrightarrow{\text{ppp}}$

II

N dolce \xleftarrow{mf} June. Thomas Gray would have con- ced ded that Stoke
 I pp $\xrightarrow{\text{bve bve}}$ $\xrightarrow{\text{bve bve}}$ $\xrightarrow{\text{bve bve}}$ $\xrightarrow{\text{bve bve}}$
 II $\xrightarrow{\text{bve bve}}$ $\xrightarrow{\text{bve bve}}$ $\xrightarrow{\text{bve bve}}$ $\xrightarrow{\text{bve bve}}$

N f con passione $\xleftarrow{\text{poco rit}}$ Tempo $\xrightarrow{\text{Tempo}}$ mf
 I Poges was not need-ed to call an elegy from his quill.
 II $\xrightarrow{\text{bve bve}}$ $\xrightarrow{\text{bve bve}}$ $\xrightarrow{\text{bve bve}}$ $\xrightarrow{\text{bve bve}}$

Poco Rit.

This an - cient college court would fill the bill.

Molto Rit.

dolce

Tempo

Molto Rit.

Tempo

The de - canters are clinking in the S. C. R., so

semire pp

someone in College is a - live. It is the duns refreshing their memory of Croft For - ty

N 8 Five. They went in- to dessert more than an hour ago, so it's been a rather long session; but the

I

N 8 Longer your mem'ry is, you know, the longer it needs re-freshin'. But when they

I

II

Poco Rit. *In poco meno Mosso*

N 8 leave the ta-ble soon, 'twill be a peace-ful

I

II

N night in June.

Poco Rit Un Poco Meno Mosso

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

II Poco Rit Poco Rit

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.

I

II

T: p z z p | - | - | - | - |

B: form. b^p - Mine?! | (b) c c c c b^p b^p | c c b^p b^p b^p b^p | Interesting! | - |

I: z b^p b^p | b^p z b^p | b^p z b^p | b^p z b^p | Note the curious date of birth! |

II: z b^p b^p | b^p z b^p | b^p z b^p | b^p z b^p | - |

T: I see nothing curious here! | - | - | - | - |

B: - z z | (b) d d b^p b^p b^p | b^p b^p b^p | Indeed! So I was born in June! | - |

I: p z z | b^p z z | b^p z z | b^p z z | - |

II: b^p z z | b^p z z | b^p z z | b^p z z | - |

T: - | - | - | - | - |

B: b^p b^p b^p b^p | January? b^p | - | - | And the |

I: b^p b^p b^p b^p | b^p b^p b^p b^p | b^p b^p b^p b^p | b^p b^p b^p b^p |

II: b^p b^p b^p b^p | b^p b^p b^p b^p | b^p b^p b^p b^p | b^p b^p b^p b^p |

T C b^p C B ^{#p}(b)p error passes on to all the re-cords.

B - It makes a diff'rence as to the Retirement Regu-lations, if your birthday was in June that

I

II

T 2 f C B How vexing!

B 2 d year! If the month is Jan, the older regulations hold: You continue Tutor till you die; But!

I d. (marcato)

II

T 2 f C B Good heavens!

B 2 f June would make the newer regu-lations take effect, and your re-tirement would be due this week!

I

II

T *[With relish]*

B *b.p.* You would nat'rally vacate the Tutorial House.

I *b.p.* *dolce*

II *p.* *b.p.* *(b) #op.*

T *b.p.* Goodness! How dreadful that would be!

B Yes! And you might be asked to

I *mf* *pp dolce*

II *p.* *b.p.* *(b) #op.*

T *b.p.* That would be a blow!

B pay off your Butt'ny Bill.

I *b.p.*

II *#f* *b.p.* *(b) #op.* *f*

T *b.p.* Rather in-con-ven-i-ent from ev'ry point of view!

B *b.p.* *b.p.* *b.p.* *b.p.*

I *b.p.* *b.p.* *b.p.* *b.p.*

II *p.* *b.p.* *b.p.* *b.p.*

T *b.p.* I'd be sad to see you have to go!

B Yes, well; That's the problem: is it in the

I *b.p.* *b.p.* *b.p.* *b.p.*

II *b.p.* *b.p.* *b.p.* *b.p.*

T *b.p.* interests of the College for this

Poco Rit.

T
B
I
II

error to re-main un-known?

~~~~ Dialogue follows immediately ~~~~

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. [Narrator stands quickly.  
Tutor & Bursar sit]  
(darkly)

~~~~ Music follows immediately ~~~~

Allegro Moderato

NARRATOR (smiling sweetly)

N $\frac{2}{4}$ | T B C D E F G (G) P
8 4 | It is a peace-ful night in June.
(dolce)

T $\frac{2}{4}$ | CHORUS (seated) f Mama-mama martha and Ma-ry!
Br $\frac{2}{4}$ | [cheers, shouts, whistles] ~~~~~
Bs $\frac{2}{4}$ | f Mama-mama martha and Ma-ry!

I $\frac{2}{4}$ | f Mama-mama martha and Ma-ry!
II $\frac{2}{4}$ | f Mama-mama martha and Ma-ry!

I $\frac{2}{4}$ | f Mama-mama martha and Ma-ry!
II $\frac{2}{4}$ | f Mama-mama martha and Ma-ry!

I $\frac{2}{4}$ | f Mama-mama martha and Ma-ry!
II $\frac{2}{4}$ | f Mama-mama martha and Ma-ry!

I $\frac{2}{4}$ | f Mama-mama martha and Ma-ry!
II $\frac{2}{4}$ | f Mama-mama martha and Ma-ry!

10

(wistfully)

N 8 Ah! The Boat Club! Yes, The Boat Club!

(cheerfully)

None of the boats has made a bump. The College scored no success. But a

(CHORUS STAND)

I -

II

Poco Rit $\langle \text{J}=\text{J} \rangle$ Tempo, o più mosso, a piacere.

N 8 Bump Supper, once it has been laid on, must take place none the less!

T -

Br -

Bs -

I -

II

 $(\text{J}=\text{J})$ $(\text{J}=\text{J})$

T brûlée for the tenth time 2 running! -

Br brûlée for the tenth time 2 running! -

Bs brûlée for the tenth time 2 running! -

3
4

(f-f) *mf cresc* (f-f)

T 8/4 2 *bpm* dinner was a 4 *winner!*

Br 8/4 2 *bpm* dinner was a 4 *winner!*

Bs 8/4 2 *bpm* dinner was a 4 *winner!*

cresc

I 8/4 *bpm* 2 *bpm* 7 *bpm*

II 8/4 *bpm* 2 *bpm* 7 *bpm*

mp

I 8/4 *bpm* 2 *bpm* 7 *bpm*

II 8/4 *bpm* 2 *bpm* 7 *bpm*

sempre cresc

T 8/4 *bpm* 2 *bpm* 7 *bpm* *Chicken Suprême su-preme!* But right off beam was that ole theme, a damn shame tru-ly!

Br 8/4 *bpm* 2 *bpm* 7 *bpm* *Chicken Suprême su-preme!* But right off beam was that ole theme, a damn shame tru-ly!

Bs 8/4 *bpm* 2 *bpm* 7 *bpm* *Chicken Suprême su-preme!* But right off beam was that ole theme, a damn shame tru-ly!

I 8/4 *bpm* 2 *bpm* 7 *bpm*

II 8/4 *bpm* 2 *bpm* 7 *bpm*

ff

T 8/4 *bpm* 2 *bpm* 7 *Dann Crème Brûlée!*

Br 8/4 *bpm* 2 *bpm* 7 *Dann Crème Brûlée!*

Bs 8/4 *bpm* 2 *bpm* 7 *Dann Crème Brûlée!*

(p.cres poco a poco) *mf* and then there was sherry.

We start-ed off on beer. and then there was sherry.

We start-ed off on beer, and then there was sherry.

I 8/4 *bpm* 2 *bpm* 7 *bpm*

II 8/4 *bpm* 2 *bpm* 7 *bpm*

T Hock with the whitebait, then Le-o-ville Poy-ferré. With Port for des-
 Br Hock with the whitebait, then Le-o-ville Poy-ferré. With Port for des-
 Bs Hock with the whitebait, then Le-o-ville Poy-ferré. With Port for des-

cres

I

II

pp cres

T quite a re-past! But when we saw what the pudding was, we said, Oh blast!
 Br quite a re-past! But when we saw what the pudding was, we said, Oh blast!
 Bs quite a re-past! But when we saw what the pudding was, we said, Oh blast!

I

II

f

(f)

(f)

mf cres

T Crème Brûlée for the tenth time running! No no no no no no for Pete's sake!
 Br Crème Brûlée for the tenth time running! No! for Pete's sake!
 Bs Crème Brûlée for the tenth time running! No no no no no no for Pete's sake!

I

II

T ff bp Crème Brû-lée for the tenth time, tenth time,

I 2: bd bp ah! That was a great mistake!

II 2: b[#] last time, ah! That was a great mistake!

T ff ah! That was a great mistake!

I 2: b[#] last time, ah! That was a great mistake!

II 2: b[#] last time, ah! That was a great mistake!

Solo f Hey! There's a free-for-all in second count!

I 2: - solo f The first boat's getting uppish!

II 2: -

T TUTTI mf It sounds like sport! It sounds like sport! Let's go an' see! Let's go an' see!

T
Br
Bs

mf

Bring some fire extinguishers!
Bring some fire extinguishers!
Bring some fire extinguishers! fire extinguishers!

f

(yippee!) Yip, yip-pee!
That's a good idea! yippee!

T
Br
Bs

p

Hi! Wilson, what's that you've got? f

pp

Tie 'em in a knot, and
Tie 'em in a knot, and
TIE 'EM IN A KNOT and

solo (Wilson) The cox's trousers!

T
Br
Bs

f

drop 'em in a deep blue sea!

cheers and laughter

f

drop 'em in a deep blue sea!

cheers and laughter

f

drop 'em in a deep blue sea!

cheers and laughter

ff

T p cres
no no no no for Pete's sake!
Br f no! for Pete's sake!
Bs No no no no for Pete's sake!

I p cres
cres
II b^p

f bp
No
z f bp
No
No

b^p b^p b^p
trousers for the
C b^p (b^p) (b^p)
trousers for the
b^p b^p b^p
trousers for the

T b^p tenth time
Br b^p tenth time
Bs b^p tenth time
running!

I b^p That is a great mis-
II b^p That is a great mis-
take!

T b^p take!
Br b^p take!
Bs b^p take!

[chorus sit]

T p
cheers & laughter
Br z
Bs p

I p
pp
ppp
semper dim.
ave

II p CON PED

[Narrator stands]

(d=d) → NARRATOR

N
I
II

p It is a peaceful night in June. But hear!

8ve b f b f b f b f ppp

Piu Moderato

N Chorus, remaining seated, hum with lips slightly apart, teeth closed, the syllable "lur".
T (sostenuto)
Br (sostenuto)
Bs (sostenuto)

NARRATOR *mf - 3 -*
Christopher Barnwell has
lur lur lur

I
II *pp Lur (port.)*

dolce

N got a first in the Prelim of Baltic Stu-dies.
T *lur lur lur*
Br *lur lur lur*
Bs *lur lur lur*

N He's giving a quiet bing to quench the thirst of a
T *lur lur lur*
Br *lur lur lur*
Bs *lur lur lur*

I
II

N (8) number of his bud dies. *marcato*

T lur lur lur

Br lur lur lur

Bs lur lur lur

I bp.

II bd.

Molto Rit

N soon, 'twill be a peaceful night, a peaceful night, in June.

T lur lur lur

Br lur lur lur

Bs lur lur lur

I bp.

II bd.

Molto Rit

(Narrator独唱) Sempre Rit Tempo

T lur lur ppp

Br (b) p

Bs lur lur

I Sempre Rit cantabile pp

II Sempre Rit cantabile pp

dialogue follows immediately

[Narrator sings.] Felicity, Christopher, and about five friends, stand.]

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 ~~to~~ 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

The musical score consists of three staves. Staff I (top) starts with a rest, followed by a melodic line. Staff II (middle) starts with a rest, followed by a melodic line. Staff CHORUS (bottom) starts with a rest, followed by a melodic line. The lyrics are: "By and by, I may become a don; One fine day by and by; but who can say." The music includes dynamic markings like *mf*, *p*, and *#p*, and articulation marks like *r3*.

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

I *(C)N PED* *(PED)*

II

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

F #^o Last! P And then, oh then, oh then I'll be yours.

Rit Tempo

I 8ve #^o mf

II p ³
bassoon
bassoon cantabile

CHRISTOPHER

C f By and by I may be- come a don, one fine day by and by, but when the day

I p #p
cant.
bassoon cantabile

II p #p
bassoon
bassoon cantabile

C dawns, I'll wear white tie, put my scarlet on, and go and

I (bassoon cant.)

II bassoon
bassoon cantabile

FELICITY

F - - - - - And don't be shy; for if Fate

C stamp a-bout on these sa-cred lawns!

I #P P P UN POCO PEDALE

II #P P P

F looks in the right mood, #P you'll get your hooks on a knighthood! - 3 - And per-haps even two! TWO! Till

I #P P P

II #P P P

Allary Tempo

F - - - - - until at last,

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

I #P P P (loco) Tempo

II #P P P

Allary Tempo

Molto Rit.

C ♫ ♪ ♪ ♪ ♪ ♪
B where I win you.

Allegro Moderato

2 4
(CHORUS STAND)

b p
ff Who's com-ing for a late-night
b p Who's com-ing for a late-night
ff Who's com-ing for a late-night

2
4

Molto Rit.

I ♫ ♪ ♪ ♪ ♪ ♪
D ♪ ♪ ♪ ♪ ♪ ♪

2 4
mf f b p b p b p
b p b p b p b p b p

b p b p b p b p b p
b p b p b p b p b p
b p b p b p b p b p

2
4

Molto Rit.

II ♫ ♪ ♪ ♪ ♪ ♪
D ♪ ♪ ♪ ♪ ♪ ♪

2 4
f trum b p b p b p
b p b p b p b p b p

b p b p b p b p b p
b p b p b p b p b p
b p b p b p b p b p

2
4

T ♫ ♪ ♪ ♪ ♪ ♪
Br ♫ ♪ ♪ ♪ ♪ ♪
Bs ♫ ♪ ♪ ♪ ♪ ♪

noggins?
mf A host of us,
most of us

cres f will be there for a free beer!
will be there for a free beer!
will be there for a free beer!

Oh
Oh
Oh

I ♫ ♪ ♪ ♪ ♪ ♪
D ♪ ♪ ♪ ♪ ♪ ♪

b p b p b p b p
b p b p b p b p

b p b p b p b p
b p b p b p b p

2
4

II ♫ ♪ ♪ ♪ ♪ ♪
D ♪ ♪ ♪ ♪ ♪ ♪

b p b p b p b p
b p b p b p b p

b p b p b p b p
b p b p b p b p

2
4

T ♫ ♪ ♪ ♪ ♪ ♪
Br ♫ ♪ ♪ ♪ ♪ ♪
Bs ♫ ♪ ♪ ♪ ♪ ♪

my, what a ball!
A wonderful free-for-all!
my, what a ball!

cres
We've given a soak to bow and stroke, so
We've given a soak to bow and stroke, so
We've given a soak to bow and stroke, so

2
4

I ♫ ♪ ♪ ♪ ♪ ♪
D ♪ ♪ ♪ ♪ ♪ ♪

b p b p b p b p
b p b p b p b p

b p b p b p b p
b p b p b p b p

2
4

II ♫ ♪ ♪ ♪ ♪ ♪
D ♪ ♪ ♪ ♪ ♪ ♪

8ve b p
mp b p b p b p b p

b p b p b p b p
b p b p b p b p

2
4

T: b^p E E E bp 7 | P E E E 7 | - | mf A table col-
 T: Let's sing a carol! Roll out the barrel!
 Br: b^p E E E bp 7 | P E E E 7 | mf Young Hall was very slashed; b^p A table col-
 Br: Let's sing a carol! Roll out the barrel!
 B: 7 E E E bp 7 | P E E E 7 | Young Hall was very slashed; A table col-

I: b^p 7 | b^p 7 | b^p 7 | mf b^p 7 | b^p 7 | b^p 7 | b^p 7 |
 I: b^p 7 |
 I: b^p 7 |
 II: b^p 7 | b^p 7 |

cres

T: b^p b^p 7 | There's beer in
 T: b^p b^p 7 | cres
 Br: b^p b^p 7 | There's beer in
 Br: b^p b^p 7 | There's beer in
 B: b^p b^p 7 | There's beer in
 B: b^p b^p 7 | There's beer in
 I: b^p b^p 7 |
 I: b^p b^p 7 |
 I: b^p b^p 7 |
 II: b^p b^p 7 |
 II: b^p b^p 7 | b^p b^p 7 |

f

T: b^p b^p e bp 7 | b^p b^p b^p 7 | p But where the devil this beer has got to no-one knows!
 T: someone's room; oh they never close! But where the devil this beer has got to no-one knows!
 Br: b^p b^p e bp 7 | b^p b^p b^p 7 | p 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!
 B: b^p b^p e bp 7 | b^p b^p b^p 7 | p But where the devil this beer has got to no-one knows!
 B: someone's room; oh they never close! But where the devil this beer has got to no-one knows!

Dialogue follows immediately

I: b^p b^p 7 | b^p b^p b^p 7 | - | f b^p b^p 7 | b^p b^p b^p 7 | (sec)
 I: b^p b^p (b) 7 | b^p b^p b^p 7 | - | f b^p b^p 7 | b^p b^p b^p 7 |
 I: b^p b^p 7 | b^p b^p b^p 7 | - | f b^p b^p 7 | b^p b^p b^p 7 | (sec)
 II: b^p b^p 7 | b^p b^p b^p 7 | pp b^p 7 | f b^p b^p 7 | b^p b^p b^p 7 | (sec)
 II: b^p b^p 7 | b^p b^p b^p 7 | b^p b^p 7 | f b^p b^p 7 | b^p b^p b^p 7 |

24

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*

Tenor (T): Who's coming for a late night noggin? before the

Bassoon (Bn): Who's coming for a late night noggin? before the

Bassoon (Bs): Who's coming for a late night noggin? before the

Trombones (I): Who's coming for a late night noggin? before the

Trombones (II): Who's coming for a late night noggin? before the

Tenor (T): night is ut-terly past. Who's coming? Who's coming? Who's coming? Who's coming? We're all

Bassoon (Bn): night is ut-terly past. Who's coming? Who's coming? Who's coming? Who's coming? Why! We're all

Bassoon (Bs): night is ut-terly past. Who's coming? Who's coming? Who's coming? Who's coming? We're all

Trombones (I): night is ut-terly past. Who's coming? Who's coming? Who's coming? Who's coming? We're all

Trombones (II): night is ut-terly past. Who's coming? Who's coming? Who's coming? Who's coming? Why! We're all

T com-ing for a late night noggin! Now it is found at last!
 Br com-ing for a late night noggin! Now it is found at last!
 Bs com-ing for a late night noggin! Now it is found at last!

I

II

[CHORUS SIT]

T

Br

Bs

I

II

p CON PED.

ppp

sempr. dim.

8ve

FELICITY Allegretto

F

C

J

I

II

By and by,

when you be— come a don,

leggiero

8ve

ppp

leggiero

F our children's hue and cry will be ev'ry-
 C - - - - - where!
 I - - - - - -
 II - - - - - -
 F Ten prams we'll buy with Col-lege col-ours on!
 C couple, you'd say? Ten?! With Col-lege col-ours on! And meanwhile
 I - - - - -
 II - - - - -
 F - - - -
 C I shall be con- tent with a chair!
 I - - - -
 II - - - -
 A Chair would be gay! Pro-

F fes - sor, fie! You must for- give pure con-jec-ture; promise to give your one

I

II

[She laughs lightly]

F lec - ture! On - ly one in the year!

C

I

II

F Till then, I'll

C

I

II

F Till then, till then, un- til at last,

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

I've

I

II

Molto Rit.

F you win, you win me right here!

C won my way to win you right here!

Molto Rit.

I

Molto Rit.

II

Molto tratto

~~~~~ 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... God... What's... that?!!

(said in a measured bullet-like staccato)

Christopher: Smoke, sir.

Bursar: Fire — — — !!!

(a long-drawn shout)

[Narrator 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 p CON PED.

II p CON PED.

Duo a poco crescendo

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

I

II b³

N ff [almost shouting]
orders! BURSAR: Fetch those buckets from the bi-cycle-sheds, and make a chain!

No sooner said than

I mf

II Sempre più cresc.

30

T la
 Br la
 Bs la la

Stand back! in case of anything falling!
 Stand back! in case of anything falling!

I

II

T hands black! The soot is rather appalling. Tra la la la.
 Br hands black! The soot is rather appalling.
 Bs You get your hands black! The soot is rather app-palling.

Thump goes the pump, and the pump, and the pump, and the

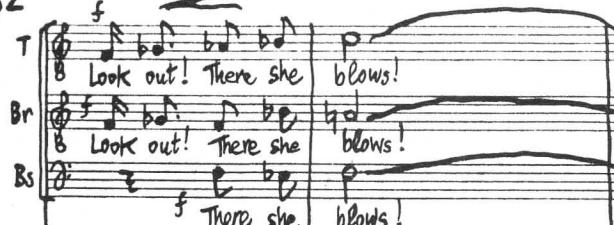
I

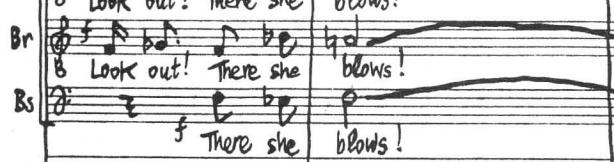
II

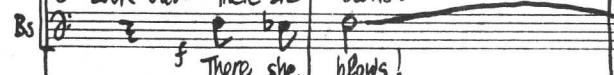
T water-head grows. - all a-long the nose! mf
 Br water-head grows. p cres all a-long the nose, all a-long, along! Hold her steady!
 Bs water-head grows. see it running all a-long the nose, all a-long along! Hold her steady!

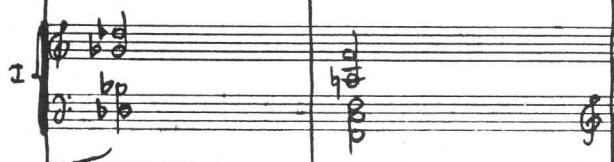
I

II

T *f*  *p*

Br *f* 

Bs *f* 

I *bpm* 

II *f* 

T *la la la* 

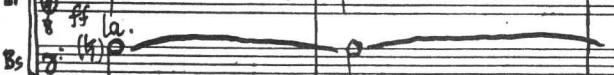
Br *la la la* 

Bs *la la la* 

I *bpm* 

II *8ve* 

T *(f) p* 

Br *p* 

Bs *p* 

I *8ve* 

II *p* 

~~~~ 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

L'istesso Tempo

BURSAR

T  
Br  
Bs

Ev'ry-one had better go to bed.

(Tenors)

BURSAR

B  
P

Porter, put the buckets in the shed. PORTER  
Yes Sir; Good-night Sir.

semper dim a riente

T  
Br  
Bs

Chorus Tacet

Poco Rit. Molto Meno Mosso NARRATOR

mf And now at last these words are oppor-tune:

p It is a peaceful night, it

Poco Rit.

Molto Allarg.

Molto Rit.

is a peaceful night, a peaceful night in June.

END OF SCENE I

SCENE II follows immediately

### 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 2:4 Let us begin. The minutes have been circulated. May I sign them?

I

II

M 2 The first point is last night's fire. Bursar? BURSAR (mf) Yes, Master. The fire began on staircase.

I

II

B 2 3- y, in an Undergraduate's room, and spread to the "Thomas Kyd" room. MASTER, DEAN and WANTHAM (h)p Yes! And this was The Thomas Kyd Room?

I

II

B 2 due to sheer hooligan behaviour on the part of C. M. Barnwell, the undergraduate. As Barnwell

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.

W 7#7 #7 - | Thomas Kyd Room! - | Its associations with that great poet should be held.

T f The priceless Thomas Kyd Room!

Br CHORUS f The priceless Thomas Kyd Room!

Bs f The priceless Thomas Kyd Room!

I - | - | #d - | - | - | - | - |

II - | - | - | - | - | - | - |

W 2 7#7 - | in some respect! PASTOR - | DEAN b7 b7 b7 b7 b7 b7 b7 b7

P f The undergraduates must learn!

T f So they must!

Br f So they must!

Bs f So they must!

I - | - | - | - | - | - | - |

II - | - | - | - | - | - | - |

D a discredit to the College. And his poetry is no excuse. And though he was not burnt,

I - | - | - | - | - | - | - |

II - | - | - | - | - | - | - |

CON PED

(DEAN)

D (b) It is fitting that his room has been! (b) f Oh no no no no! DAVIDD f Hear, Hear!

T Chorus f Oh no no no no! B (b) f Oh no no no no!

Bs (b) f Oh no no no no!

I

II

DAVIDD: 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

N The council voted,
and decreed:
that at the end of the week
Christopher should be sent down.

I

II

N Christopher should be sent down.

I

II

Dialogue follows immediately.

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 Wattlesbrook.

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...

Wantham: 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.

Wantham: 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

T $\frac{12}{8}$ mp None of us like the no - tion, but probably our de-mo - tion would
 Br $\frac{12}{8}$ CHORUS mp None of us like the no - tion, but probably our de-mo - tion would
 Bs $\frac{12}{8}$ mp None of us like the no - tion, but probably our de-mo - tion would

I $\frac{12}{8}$ p $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

T bring us all in an o - cean of tips. Oh! the money we might be
 Br bring us all in an o - cean of tips. Oh! the money we might be
 Bs bring us all in an o - cean of tips. Oh! the money we might be

I $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

II $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

T earn - ing, if all of us dons were honest gyps!
 Br earn - ing, if all of us dons were honest gyps!
 Bs earn - ing, if all of us dons were honest gyps!

D DAVYDD f I'll be chef!

I $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

D $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

II $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$ $\frac{12}{8}$

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

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

Dan manage (for instance) Ked-ge-ree
Dean DEAN I'll be Chaplain! Nothing would please so much as just

44

Dean

C B C P #P C C Y P C C T P C P C J C
 thinking of kindly touches, like polishing up their crutches and sticks

Dean

I would hear their confessions daily, and communion would be at half past six!

BURSAR

I'd be boilerman!

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

B: #f ♫ - ♫ #t t t t t #p p | #f ♫ - ♫ - ♫ | t t t t t #p p |

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

(CON PED.)

I: b7: b7: b7: b7: b7: b7: | #7: #7: #7: b7: b7: | b7: b7: b7: b7: b7: | b7: b7: b7: b7: b7: |

II: b7: b7: b7: b7: b7: b7: | b7: b7: b7: b7: b7: b7: | b7: b7: b7: b7: b7: b7: | b7: b7: b7: b7: b7: b7: |

B: f ♫ - - - - -

M: MASTER I'd be gardener!

b7 t t t t t b7 | b7 t t t t t b7 | b7 t t t t t b7 |

Were I not shortly going, I'd do all the hoe-ing and mowing, though

I: #p. f. #p. b7: | b7: b7: b7: b7: b7: | b7: b7: b7: b7: b7: | b7: b7: b7: b7: b7: |

II: b7: b7: b7: b7: b7: b7: | b7: b7: b7: b7: b7: b7: | b7: b7: b7: b7: b7: b7: | b7: b7: b7: b7: b7: b7: |

M: b7 t t t t t * | f. ♫ - ♫ - ♫ | f. - ♫ t t t t t #p |

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

I: b7 t t t t t b7 | b7 t t t t t b7 | b7 t t t t t b7 | b7 t t t t t b7 |

II: b7 t t t t t b7 | b7 t t t t t b7 | b7 t t t t t b7 | b7 t t t t t b7 |

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

P *-* **PASTOR** *I'd do the laundry!*

I

II

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

I

II

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

I

II

P:

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

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

w: take their prosthetic limbs away, and then they're like a butterfly gay, de-prived of its antennae!

TUTOR

48 TUTOR

T: *Gentlemen, you're in error! You'd make it a reign of terror! But let us be quite aware of what's due.*

I: *We*

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

T: *We would have to have training?*

Br: *CHORUS*

B: *We would have to have training?*

F: *We would have to have training?*

T: *certainly that we could not, verily that we should not, fin-*

Br: *certainly that we could not, verily that we should not, fin-*

B: *certainly that we could not, verily that we should not, fin-*

F: *ally,*

S: *ally,*

I: *ally,*

(CON PER) I: *ally,*

Tenor (T) sings: finally that we would not do!
 Bassoon (Br) sings: finally that we would not do!
 Bass (Bs) sings: finally that we would not do!

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 | |
|----|----------|-----|---|--|
| I | - | - | Where in the whole wide world | hp. <i>r</i>
shall I ever find |
| I | - | - | | <i>p</i> <i>r</i>
on- |
| II | pp | RIT | Tempo | <i>b</i> <i>p</i> <i>b</i> <i>p</i> <i>b</i> <i>d</i>
<i>b</i> <i>p</i> <i>b</i> <i>p</i> <i>b</i> <i>d</i> |
| I | - | - | other like him? | <i>b</i> <i>p</i> <i>b</i> <i>p</i> <i>b</i> <i>d</i>
<i>b</i> <i>p</i> <i>b</i> <i>p</i> <i>b</i> <i>d</i> |
| I | - | - | Where could such wondrous love as ours be enshrined? There's no other like him. | <i>b</i> <i>p</i> <i>b</i> <i>p</i> <i>b</i> <i>d</i>
<i>b</i> <i>p</i> <i>b</i> <i>p</i> <i>b</i> <i>d</i> |
| II | - | - | | <i>b</i> <i>p</i> <i>b</i> <i>p</i> <i>b</i> <i>d</i>
<i>b</i> <i>p</i> <i>b</i> <i>p</i> <i>b</i> <i>d</i> |

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 good bye. *Music follows immediately*

Allegretto

F - Christopher
 c Say Goodbye. I'll never be a don
 B But till the day I die my love will re-

I - pp #p hp #o
 II - p #p #p p

III - 3-1

F -
 C - main.
 B There was I, but now the chance has gone.
 A And though you waited for me,

I - 3-1
 II - 3-1

F - FELICITY
 C The cup is dry which brimmed so temptingly for us,
 B you'd wait in vain.

I - 3-1
 II - CON PED.

F suddenly emptied before us, with the last of the wine.
 C With the last of the wine.

I.
 II.

Motto Rit Quasi Tempo.

F heart will learn at last, that you can never never be mine.
 C heart will learn at last, that you can never never be mine.

I.
 II.

Motto Rit Quasi Tempo

~~~~~ 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 $\frac{4}{4}$ P Where in the whole wide world bp. $\xrightarrow{\sim}$ p. should I ever find $\text{an-} \xrightarrow{\sim}$ mp other like you?

C $\frac{4}{4}$ - CHRISTOPHER $\xrightarrow{\sim}$ p. bd. Where in the whole wide world $\text{bp.} \xrightarrow{\sim}$ p. should I ever find

CHORUS (seated, humming with lips almost closed.)

T $\frac{4}{4}$ - molto sostenuto $\xrightarrow{\sim}$ p. bd. p. bd. p.

Br $\frac{4}{4}$ - molto sostenuto $\xrightarrow{\sim}$ p. bd. p. bd. p.

Bs $\frac{4}{4}$ - pp molto sostenuto $\xrightarrow{\sim}$ p. bd. p. bd. p.

I $\frac{4}{4}$ ave pp bd. p. bd. p. bd. p. bd. p.

II $\frac{4}{4}$ pp bd. comped p. bd. p. bd. p. bd. p. bd. p.

F $\frac{4}{4}$ P. Where could such wondrous love as ours be enshrined? There's no other like you.

C $\frac{4}{4}$ $\xrightarrow{\sim}$ bd. some other like you? $\xrightarrow{\sim}$ p. Where could such wondrous love as ours be enshrined? There's no other like you.

T $\frac{4}{4}$ p. bd. bd. p. bd. p. bd. p. bd. p.

Br $\frac{4}{4}$ bd. $\xrightarrow{\sim}$ bd. bd. p. bd. p. bd. p. bd. p.

Bs $\frac{4}{4}$ o. d. d. d. d. d. d. d. d. (q) d.

I $\frac{4}{4}$ d. p. bd. p. bd. p. bd. p. bd. p. bd. p.

II $\frac{4}{4}$ p. bd. bd. p. bd. p. bd. p. bd. p. bd. p.

p cres poco a poco

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

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

T

Br

Bs

I.

II.

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

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

T

Br

Bs

I.

II.

Poco Allarg. p subito Tempo

cres

Tempo

CON PED

F p - bined in no other but you, *Rit al fine*

C *is combined* in no other but you,

T

Br

Bs

I

II

Rit al fine *con ped.*

F d. z

C d. z

T p. z

Br d. z

Bs d. z

Dialogue follows immediately

I *con ped.*

Bre

I

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

57

H  $\frac{2}{4}$  We'll be clearing the ground, and the acres a-round, and building up tow's to the

I  $\frac{2}{4}$

II  $\frac{2}{4}$

H  $\frac{2}{4}$  sky. The thing's being planned, and the Ministry's hand will be suit-a-bly

I  $\frac{2}{4}$

II  $\frac{2}{4}$

H  $\frac{2}{4}$  forced, by and by! Now

I  $\frac{2}{4}$

II  $\frac{2}{4}$  Pro Rit. V.S.

Tempo

H 8

1. Hadrian built a villa any-one'd en-vy.  
2. don't expect all your tenants to be individuals.

Ne-ro had houses of gold.  
Thence you will earn little thanks.

I

II

H 8

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 farms, and a galaxy of super-markets and

I

II

H 8

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

I

II

H  $\text{F} \# \text{C}$  p. bill with a bell! #d. don't you go building church—es, unless you put a black o'  
 1. bell with a glass. You start with a frame of steel there, and finish with a pretty

I  $\text{G} \text{A}$ .  
 2. concrete and glass.

II  $\text{D} \text{E}$ .  
 1.  $\text{B} \text{C}$ .  
 2.  $\text{A} \text{B}$ .

**FIRST TIME**

H  $\text{F}$  b d d d d d  
 1. flats in as well!  
 2. handful of

D.S. **SECOND TIME**

(2) But brass!

I  $\text{G} \text{A}$ .  
 2.  $\text{B} \text{C}$ .  
 1.  $\text{D} \text{E}$ .

II  $\text{D} \text{E}$ .  
 2.  $\text{B} \text{C}$ .

H  $\text{F}$  (2) d. b d d d d d  
 those who may try to op- pose. How to deal with them may not sound nice.

I  $\text{G} \text{A}$ .  
 2.  $\text{B} \text{C}$ .  
 1.  $\text{D} \text{E}$ .

II  $\text{D} \text{E}$ .  
 2.  $\text{B} \text{C}$ .

60

H 
 H try out and find what will alter their mind; for of course el'ry man has his price!
   
I So when you build, and some silly people mise ob-jections,
   
II Buy them and silence their screams!
   
Poco Rit

Tempo

H 
 H So when you build, and some silly people mise ob-jections,
   
I Then build up to the clouds, so there's room for the crowds of those.
   
II Buy them and silence their screams!
   
Tempo

H 
 H So when you build, and some silly people mise ob-jections,
   
I Then build up to the clouds, so there's room for the crowds of those.
   
II Buy them and silence their screams!

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

I

II

H junk! They both need three dozen more floors!

I

II

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

I

II

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

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-ly, but as a Company Di-rector as well!

I

II

H *b.d.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *Rit*

I *b.d.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *Rit*

II *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *Rit*

*Not* *on-ly as a* *Casa* *no* *va,* *but* *as a Company* *Di-rec-tor as* *well!* *well!*

*Ossia* *but* *as a Company* *Di-rec-tor as* *well!* *well!*

[Hockridge, the Porter, stands]

uu Dialogue follows immediately uu

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!

↑  
uu Music starts uu

*Vivace* *PASTOR*

I've telephoned the laundry, and they say my washing's complete. But I can't get dressed, 'cos my

W [PASTOR] only vest is stuck out there in the street!  
 Pas (spoken) (spoken)  
 PORTER I'll try and get it from the van, sir.  
 WANTHAM As steward I'm in a  
 quandary! There's going to be nothing to eat! And the dons will howl if those guinea-fowl stay stuck out there in the street!  
 Hockridge! Look for a van full o' birds and bring 'em in!  
 PORTER (spoken) Lucky it ain't your 'arpsichord a-

(The Dean stands)

The score consists of four systems of music. The top system features three vocal parts (W, Pas, Port) and two basso continuo staves (I and II). The middle system continues with the same parts and instrumentation. The bottom system begins with a spoken line from W, followed by a vocal entry from Port. The final system concludes with a spoken line from Port. The vocal parts have lyrics in square brackets, and the basso continuo parts show harmonic progression with various chords and bass lines.

DEAN

Dean D: - | z y b | b | c c c b | c c c b | c c c b | b | y b | b | b | b | b |  
 Porter D: t t z - | I've left my car in the endless queue, with the Chapel cross on the seat. It's been restored, so we.  
 grain, sir!

I. - | pp | b | b | p | b | p | b | p | b | p | b | b | b | b | b | b |  
 II. - | b | b | b | b | b | b | b | b | b | b | b | b | b | b | b | b |  
 I. - | b | b | b | b | b | b | b | b | b | b | b | b | b | b | b | b |  
 II. - | b | b | b | b | b | b | b | b | b | b | b | b | b | b | b | b |

(spoken)

Dean D: L L b | b | b | b | b | b | b | b | b | b | b | b | - |  
 can't afford it stuck out there in the street! Hockridge, be a good fellow! (spoken)  
 Port. D: - | - | - | - | - | - | - | - | - | - | - | - | - |

PORTER

Yes, sir.

You want me to

I. - | b | b | b | b | b | b | b | b | b | b | b | b | b | b | b | b |  
 II. - | b | b | b | b | b | b | b | b | b | b | b | b | b | b | b | b |

DEAN

(spoken) - | z y t x | z y t x | z y t x | z  
 Yes! Think of your Christmasbox!

Port. D: z z z t y - | - | - | - | - | - | - | - | - | - | - | - | - |  
 carry the Cross?

T D: - | - | - | - | - | - | - | - | - | - | - | - | - |  
 CHORUS STAND B: - | - | - | - | - | - | - | - | - | - | - | - | - |  
 Br D: - | - | - | - | - | - | - | - | - | - | - | - | - |  
 Bs D: - | - | - | - | - | - | - | - | - | - | - | - | - |

mf

This is too ri- This is too ri- This is too ri-  
 diculous! No pliceman on the  
 This is too ri- This is too ri- This is too ri-  
 diculous! No pliceman on the  
 This is too ri- This is too ri- This is too ri-  
 diculous! No pliceman on the

I. - | - | - | - | - | - | - | - | - | - | - | - | - |  
 II. - | - | - | - | - | - | - | - | - | - | - | - | - |

mf

I. - | - | - | - | - | - | - | - | - | - | - | - | - |  
 II. - | - | - | - | - | - | - | - | - | - | - | - | - |

marcato

T beat! And cars in file for half a mile are stuck out there in the street!

Br beat! And cars in file for half a mile are stuck out there in the street!

Bs beat! And cars in file for half a mile are stuck out there in the street!

T

I

II

CON PED. b

## 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

II

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 Dale.

Anastasia : Taurus with Capricorn in the Ascendant. You were born on the ... 26<sup>th</sup> 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 U.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! 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

I

A with a dinner plate! HUGO

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

I

II

ANASTASIA

A So indeed you told me! I took pity upon you with... HUGO with a piti-ful piece of bread! Then

H only crime.

I

II

ANASTASIA

Poco Rit.

Tempo

A - - - - *How dare you!* You were a

H showed me the door, but not before you said it was time for bed.

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 bungle 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 stealing. I would not turn you out until you'd been properly

H

I

II

A fed.

H HUGO I thought a good niece would tell the police, but you told my fortune instead!

Anastasia

Poco Rit

Ungrateful!

Poco Rit

72 Tempo

A

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

I

II

Tempo

A

H And did the Fortune I told come true?

I

II

(ANASTASIA)

HUGO

In every item except for two!

I

A

H But don't forget how much you ate, before that night was through!

I

II

(ANASTASIA)

[et]

Poco Rit.

H don't suppose it's a matter we need pursue.

Poco Rit.

Tempo

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

H

I

II

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

H

I

II

I

II

I

II

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

H

I

II

I

II

I

II

I

II

I

II

A P free?  
H 8 Hugo I sup- pose some such as ta very much. But p'haps you'd best tell me.

ANASTASIA Rit (firmly) Tempo  
You kissed me. We

I

II

Rit Tempo

A P > We kissed! We kissed! We kissed!  
H 8 Kissed?! You say we kissed? If you in-sist. Did you re-sist?

dolce 3 Tempo  
(8) mf

I

II

Rit (melting) Tempo  
(8)

A P teenage Romeo! I was a girl of six-teen! Though you've grown fat, I'm hoping that to-wards me you still  
H 8

I

II

Rit 3 Tempo  
(8) 8ve

ANASTASIA

A P - - - - Well I won't mind as  
lean.  
H Hugo I was a teenage Romeo? That I do not re-call!

A G E E - - - -  
long as I find you've not changed at all!  
H  
I  
II

||: mmm Dialogue follows immediately mmm :||

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! mmm Music starts immediately mmm

[Christopher sits.]

76 L'istesso Tempo  
(ANASTASIA)

A - P d. b<sup>d</sup> e<sup>f</sup> e<sup>f</sup> f<sup>#</sup> g<sup>#</sup> f<sup>#</sup> g<sup>#</sup> p | h<sup>d</sup> e<sup>d</sup> f<sup>d</sup> | b<sup>d</sup> d<sup>d</sup> g<sup>d</sup> d<sup>d</sup> | p d<sup>d</sup> e<sup>d</sup> f<sup>d</sup> |  
H - You were a teenage glutton! Never knew when to say "when!". The fact your figure is now much bigger, means  
I -  
II -

A - You've not changed since then! - HUGO | 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 - b<sup>d</sup> d<sup>d</sup> f<sup>d</sup> f<sup>d</sup> | p d<sup>d</sup> e<sup>d</sup> #f<sup>f</sup> | p d<sup>d</sup> e<sup>d</sup> f<sup>d</sup> | p d<sup>d</sup> e<sup>d</sup> f<sup>d</sup> | p d<sup>d</sup> e<sup>d</sup> f<sup>d</sup> |  
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 - rather sweet on you, after meetin' you, hoped Fate might ar- range that you'd re-appear, and now you're here, don't  
II -

Piu Rit.      Tempo

A (H) ever, ev-er change!  
 H ever, ev-er change!

I  
 II

Solo  
 Piu Rit.      Tempo

SCENE IV

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

... End of Scene III. [Hugo and Anastasia sit.]

Scene IV follows immediately ...

TUTOR (speaking)

T Good evening, Gentlemen. I must confess to a disaster. I am no longer Squire of Wattlebrook!

I  
 II

(CON PED) (L.V.)

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.

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.

Tenor (T): Horror! Horror! Horror! Whose hands?

Bassoon (Br): Horror! Horror! Horror! Whose hands?

Bassoon (Bs): Horror! Horror! Horror! Whose hands?

Violin I (I):

Violin II (II):

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.

Tenor (T): Horror! Horror! What's to be done?

Bassoon (Br): Horror! Horror! What's to be done?

Bassoon (Bs): Horror! Horror! What's to be done?

Violin I (I):

Violin II (II):

Tenor (T): Horror! Horror! Horror! Horror! Open it!

Bassoon (Br): Horror! Horror! Horror! Horror! Open it!

Bassoon (Bs): Horror! Horror! Horror! Horror! Open it!

Violin I (I):

Violin II (II):

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.

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

Wantham: 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.

Davydd: 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.

Davydd: 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]

T: such as Trinity! - ? ? | ~ 3 ~ | Rit (Andante grazioso)

T: - | or Saint Catharine's! | - | 12/8 -

T: - | Horror! Horror! | Horror! Horror! | Could you without a tremor let

Br: - | Horror! Horror! | Horror! Horror! | Could you without a tremor let

Bs: - | Horror! Horror! | Horror! Horror! | Could you without a tremor let

I: - | - | - | 12/8 -

I: - | - | - | 12/8 -

II: - | mf b<sup>b</sup>g | b<sup>b</sup>g | R.R. | 12/8 -

II: - | mf b<sup>b</sup>g | b<sup>b</sup>g | b<sup>b</sup>g | 12/8 b.d. b.d.

TUTOR *mf*

T 'Twould be a severe dilemma in-deed!

T men go to Christ's or Em-ma?

Br men go to Christ's or Emma?

Bs men go to Christ's or Em-ma?

I

II

BURSAR

What a grotesque election!

WANTHAM The

CHORUS

W But there is no point in objection at all.

W Worst in my re-collec-tion!

W But there is no point in objection at all.

I

II

CON PED

[All sit. Narrator stands.] *Scene I follows immediately*

## SCENE I

## Allegro Moderato.

This image shows a handwritten musical score for two staves, labeled I and II, across four systems. The score is written on five-line staves with a mix of treble and bass clefs. Measure numbers 1 through 6 are present above the staves. Various dynamics and performance instructions are included, such as *ff*, *con PED*, *sforzando*, and *loc*. Measure 6 contains sixteenth-note patterns. Measures 7 through 12 continue the musical line, with measure 8 featuring a treble clef and measure 12 a bass clef. Measure 13 begins with a treble clef and measure 16 with a bass clef.

Rit

Tempo

Rit

Tempo

NARRATOR

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

*sve f*

*mp (con ped)*

*cres*

*dolce*

*sober* for the first time since October! And the grass was specially mowed this after-

*Poco Rit.* *Tempo*

Poco Rit

N It is a glorious evening in June.

Molto Rit Tempo

I

II

Poco Rit

I

II

Molto Rit Tempo

... 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.]

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

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

Anastasia: Address?

Tutor: Have you no address?

Anastasia: Do 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

A *b.d.* round! When ev'ry-thing goes the colour of rose, and bluebirds are squawking a-  
 T - *TENORS* *p* Ev'ry thing goes the colour of rose,  
 CHORUS *(P)* and bluebirds a-  
 Br *b.d.* *baritones* *p* Ev'rything goes the colour of rose,  
 (P) and bluebirds a-  
 BS *b.d.* *basses* *p* Ev'rything goes the colour of rose,  
 (P) and bluebirds a-

P cres.

A (C) - | b d d d f n b d d | h d d d h p . | 2 b p ~ p b p h p . | -

T (D) b p ? | - - - - - | - caused by love? | f

B (E) b p ? | - - - - - | - caused 2 h p | f

Bs (F) b p ? | - - - - - | - caused 2 h p | f

I (G) b f : | - | b g : h g : | p : | 2 b p | b g : f b d : | b g : f b d : |

S (A) b b g : | b g : | b g : h d : | b g : | b g : | b g : | b g : | b g : |

II (B) b b g | b b g | b b g | b b g | b b g | b b g | b b g | b b g | b b g |

A  $\text{F} \quad 2 \quad 2$  | - | - |  $2 \quad 3(4) \text{ p}$  |  $f$   
*But love! Love! Love!* | *Love is the thing!*

T  $\text{mf cres}$   
*The cats on the roof are acting a-*  $f$   
*love!* | *Love is the thing!*

Br  $\text{mf}$   
*The cats on the roof are acting a-*  $ff$   
*love!* | *Love is the thing!*

Bs  $\text{mf bp cres}$   
*The cats on the roof are acting a-*  $ff$   
*love!* | *Love is the thing!*

S  $\text{bp}$   
*bp* |  $p$  *cres* |  $f$   
*bp* |  $p$  |  $ff$   
*bp* |  $p$  |  $ff$

I  $\text{bp}$  |  $p$  |  $ff$   
*bp* |  $p$  |  $ff$

II  $\text{bp}$  |  $p$  |  $ff$

~~~~ Dialogue follows immediately ~~~~

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

Dear : Madam, * do you solemnly vow to do all in your power and to the best of your
(in a monotone) judgement in the service of this College of the Blessed Martha and Mary ? *

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

87

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 !

Wantham : 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.

Wantham : Yes ! Where is Bryn Davydd ?

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

Tutor : What is ?

Davydd : Thomas Kyd's room was in the north west corner of the Court.

Dean : Then his room was not burnt after all ?

(disapprovingly)

Pastor : No. Kyd'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*

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 trousseau on your honey-moon!

I

II

c But you don't need anything very grand for dinner with a big bab-don! Just a toothbrush, and py-jamas, that's all!

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 | #p #d p #p | p p p p | bp p p e | bp p p e | #p p p T | F#p p g p | #p d q p |
 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 | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |
 I | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |
 II | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |

c | #d | 2 2 2 2 | D#p | #p p p | #p d q p | #d | - - - - | - - - - |
 an- cient Roma! And you need a pair of ear-plugs at an aero-drome! (leggiero)

T | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |
 Br | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |
 Chorus | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |
 Bs | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |
 I | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |
 II | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |
 I | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |
 II | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |

CHRISTOPHER

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

T | #p #p | p p | #p | - - - - | - - - - | - - - - | - - - - | - - - - |
 very much if you're just go-ing home? f Oh, you

Br | bp p | p p | #p | - - - - | - - - - | - - - - | - - - - | - - - - |
 very much if you're just go-ing home? f Oh, you

Bs | p p | p p | bp | - - - - | - - - - | - - - - | - - - - | - - - - |
 very much if you're just go-ing home? f Oh, you

I | bp #p | #p (h)p | #p | - - - - | - - - - | - - - - | - - - - | - - - - |
 II | bp #p | p bp | #p | - - - - | - - - - | - - - - | - - - - | - - - - |
 I | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |
 II | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - |

T may need a projector if you go to the flix!
 Br may need a projector if you go to the flix!
 Bs may need a projector if you go to the flix!

And you may need more than a licence, if you drive on the A.six!

I *mp*

V

CHRISTOPHER

T But for staying indoors and trying out that patent pudding mix?
 Br But for staying indoors and trying out that patent pudding mix?
 Bs But for staying indoors and trying out that patent pudding mix?

Give

V

I

V

CHRISTOPHER

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

CON PED.

I

V

CHRISTOPHER

C - - - - -

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

B *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!

I - - - - -

D - - - - -

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

I - - - - -

D - - - - -

legato

I - - - - -

D - - - - -

CHRISTOPHER

C - - - - -

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

B 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?

I - - - - -

D - - - - -

C 8 birthday suit instead. Not a toothbrush, Nor py-jamas, pp

T - mp Not a toothbrush? ppp Nor py-jamas?

Br - mp Not a toothbrush? ppp Nor py-jamas?

Bs - mp Not a toothbrush? ppp Nor py-jamas?

I

II

Rit. Tempo

C Smf Nothing! f Nothing! (#8) (8)

T mf Nothing? f Nothing!! ff Nothing at all!

Br mf Nothing? f Nothing!! ff Nothing at all!

Bs mf Nothing? f Nothing?! ff Nothing at all!

I CON PED cres (sec) ff ppp

II mf cres ff pp

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.

Winton: 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 those 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.

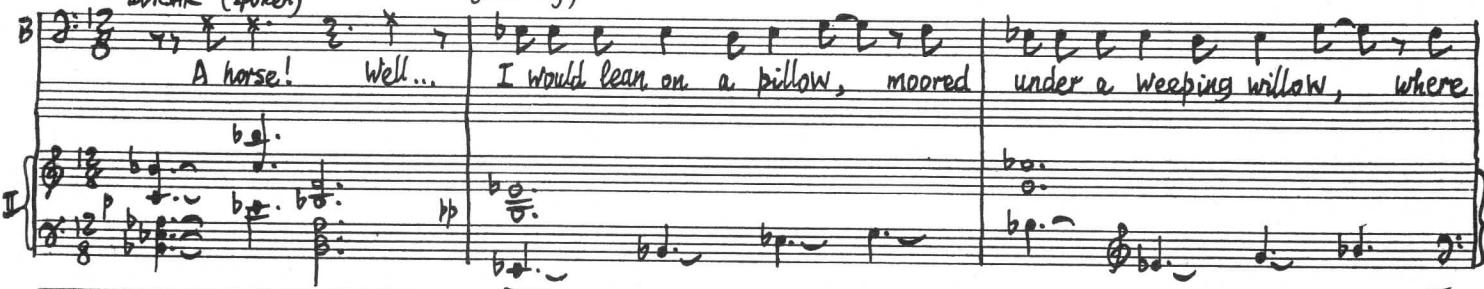
Porter: Excuse me, Mr Caynes. Another message from the ex-master. He says: Reserving you three barges, a dinghy, and a horse. Nothing to do all day. Wonderful bathing. Come immediately with water-wings and up-to-date T.A.B. inoculation.

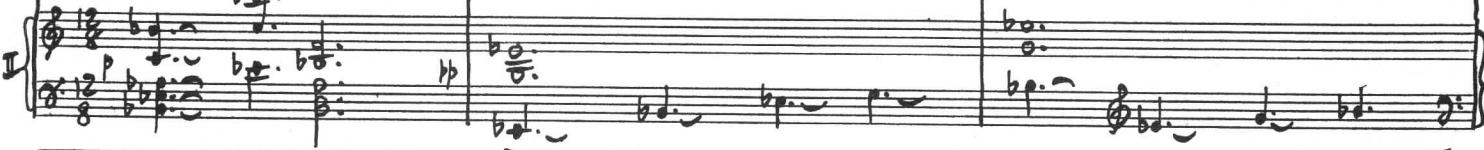
Music begins immediately

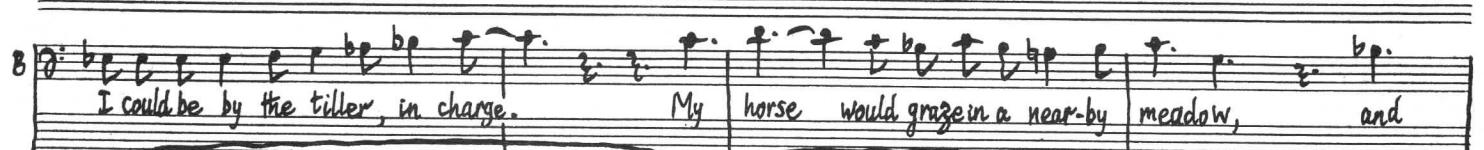
Molto Moderato

BURSAR (spoken)

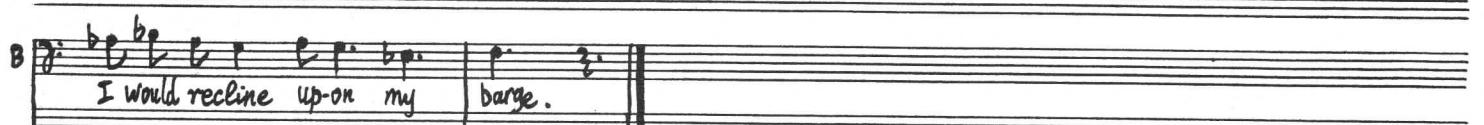
(dreamily)

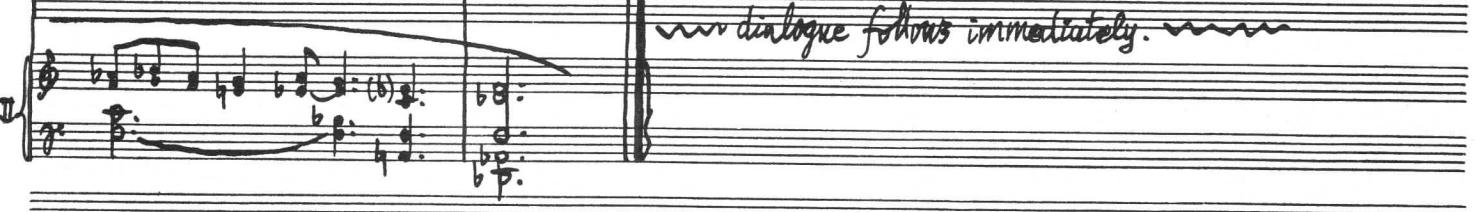
I 2:12 

II 2:12 

I 3:12 

II 3:12 

I 3:12 

II 3:12 

~~~~ 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

Grazioso. Hugo

certainly I'd do worse, Sir, than take up the post of Bursar. There's nothing that I'd prefer, Sir, to

do! What a chance for a little fiddling! The College would grow as rich as

H  $\frac{8}{8}$  #d. two!

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

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

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

I f  $\frac{2}{2}$  Kindly accept our offer, and double the College coffer! A home with us here we proffer to you!

II f  $\frac{2}{2}$  Kindly accept our offer, and double the College coffer! A home with us here we proffer to you!

ANASTASIA (marcato) (cheers)

HUGO Pray take up the post at once!

I am flattered and sorely tempted!

(HUGO) I do!

W (cheers)

BS (cheers)

I  $\frac{8}{8}$  #p. #p. #p. #p. #p. #p. #p. #p.

II  $\frac{8}{8}$  #p. #p. #p. #p. #p. #p. #p. #p.

vn Dialogue follows immediately vn

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?

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

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

Carruthers: Mr Barnwell, you are not in *status pupillaris*, I take it.

Christopher: Just not!

Carruthers: Then I have good news for you, from the Board of Electors, who offer you the Chair of Babble 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

*Allegro 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

Rit. Tempo  
Poco Rit.  
Tempo  
Poco Rit.

*now,*      *I've gained what I was wanting, - that's you!*

*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?

Wanham: 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!

Davyd: And the library becoming a canteen!

Wanham: 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!

Bell 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 tower. 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!

I: *mf*

II: *ff*

T: queer!

Br: queer!

Bs: queer!

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

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

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

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

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

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

FEUCITY

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

F *love!* *love!* *love!* *love!* *and a glass of champagne!* *Oh for the joy that they*
 1 *love!* *love!* *love!* *love!* *and a glass of champagne!* *Oh for the joy that they*
 T *Love!* *love!* *love!* *Love* *and a glass of champagne!* *Oh for the joy that they*
 Br *love!* *love!* *love!* *love* *and a glass of champagne!* *Oh for the joy that they*
 Bs *Love!* *Love!* *Love!* *love and a glass of champagne, champagne!* *Oh for the joy that they*

I *f qd.* *bq:* *qd.* *bq d b d b d b d b d b d* *d(b) d b d d d b d*
 II *bq b d* *bq b d* *#d.* *bq bp p bp p bp p bp p bp p bp p bp p*
 I *8ve g b g* *bq g b g* *g d f* *bq p* *2 b d* *2 b d* *2 b d*
 II *2 b d* *2 b d* *bq* *bq* *bq* *bq* *bq* *p.* *bq* *bq*

F *bring!* *so love! love! love!*
 1 *bring!* *so love! love! love!*
 T *bring!* *But wine is soon gone, and love carries on; so love! love! love!*
 Br *bring!* *But wine is soon gone, and love carries on; so love! love! love!*
 Bs *bring!* *But wine is soon gone, and love carries on; so love! love! love!*

I *p.* *bp b d* *bp bp bp* *b d*
 II *b p* *b p b p b p b p b p b p b p b p b p b p b p b p b p*

F P^{\cdot}

A P^{\cdot}

T P^{\cdot}

B₁ P^{\cdot}

B₂ P^{\cdot}

I P^{\cdot}

II P^{\cdot}

(d>d) P love is the thing!

(d>j) P love is the thing!

modulating
follows
immediately

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

Christopher: Certainly, Mr Montemellar, or perhaps Dean ...

Dear : Are you ever troubled by wicked thoughts ?

Kristoffur: Well no I rather enjoy them!

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

Music starts immediately.

Moderato, ma con moto

NARRATOR

N And so they all went in to wine; and soon, the moon will shine up-
T - pp The moon will shine up-
Br - pp The moon will shine up-
Bs - pp The moon will shine up-
I - p (hol.
II - b.p. b.p.

104

F

A

N - on a peace-ful
night in June.

T - on a peace-ful
night in June.

Br - on a peace-ful
night in June.

Bs - on a peace-ful
night in June.

I Rit

Tempo FELICITY

ANASTASIA mp A peaceful night in June.

mp A peaceful night in June.

I

II Rit

Tempo CON PED.

F

A

T - peaceful night in June.

Br - peaceful night in June.

Bs - peaceful night in June.

I

II

Molto Rit

pp A peaceful night in June. A peaceful night in June. pp A peaceful night in June. pp A peaceful night in June. pp A peaceful night in June.

CON PED.

Quasi Tempo

F ff June!

I ff June!

T ff June!

Bs ff June!

I ff

V ff

105

FINIS

