

Lyrics by
James Ferman
& Maurice Holt

"ZULEIKA"

Piano Selection

Music by
Peter Tranchell

Maestoso

The first system of the musical score is in common time (C) and features a piano (f) dynamic. The melody is composed of chords and single notes, with a triplet of eighth notes in the final measure. The bass line consists of eighth and sixteenth notes.

"FOLLOW THE FASHION"

Young Ox-ford fol-lows the fash -

ten. allegro moderato

The second system begins with a triplet of eighth notes. It then changes to 2/4 time and includes a mezzo-forte (mf) dynamic marking. The melody continues with eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment.

- ion where - ev-er the fash - - ion leads. _____ Young Ox-ford

The third system continues the melody and bass line in 2/4 time, maintaining the mezzo-forte (mf) dynamic. The melody is primarily composed of eighth notes, with some chords. The bass line continues with eighth notes.

fol-lows the fash - - ion from ev'n-ing at - ti - - re to golf - ing tweeds.

The fourth system continues the musical progression in 2/4 time. The melody includes some chords and eighth notes, while the bass line remains a consistent eighth-note accompaniment.

Young Ox-ford nurs-es a pass - - ion for ap-ing the el - - e-gant few _____

The fifth system concludes the piano selection in 2/4 time. The melody features a mix of eighth notes and chords, ending with a final chord. The bass line continues with eighth notes.

Peo-ple say "Fol-low the fash-ion!" What can we do but fol-low the fash - - ion

too!

THE LAST DANCE
Tempo di Valse

The last dance of the

eve - ning will be lost like a dream with the dawn A last

poco ten. *poco ten.*

chance past re - triev - ing. When the cares of the day are re - born. Ah,

then we'll sigh for the love we loved, vain hopes that we knew but

con amore

one dance be-fore leav - ing _____ and the dreams we have dreamed will come

true; the last dance of the eve - ning _____ is the last dance we

dance with you. _____

ZULEIKA'S TRAVELS
Allegretto grazioso

1. When I went to Pa - ris I was fê - ed by a ver - y rich Mar -
2. Or - chids from the Sul - tan seemed in - vit - ing so I went to Is - tam -

-quis. Soon the de - mi-monde was quite out - dat - ed,
-bul Where I was be-sieged with quite ex - cit - ing

ev'-ry-thing was bought for me.
rub-ies by the buck-et-ful.

Neck-laces from Car-tier's, gowns from Fi-fi's,
I was on-ly too con-tent to wear them

real-ly they were much too kind!
till I gath-ered what it means

I could ne-ver dare re-fuse them, or the
shar-ing an ex-clus-ive ha-rem, with a

Gov-ern-ment re-signed!
hun-dred o-ther queens!

In Ber-lin I had a ver-y pret-ty
Then the men in charm-ing old Vi-en-na,

of-fer from the Kai-ser.
how they all a-dored me!

My re-fus-al left the Ger-man ci-ty
Boy so-pran-os start-ed sing-ing te-nor,

sad-der but wis-er!
moth-ers de-plored me!

It-a-ly in May was so ro-mant-ic.
When I got to Mos-cow in Dec-em-ber

Ev' - ry - bo - dy loved me there,
they were in a win - ter storm.

till I con - jured up a ra - ther frant - ic
All the Russ - ian princ - es, I re - mem - ber,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in B-flat major and features a melody with eighth and sixteenth notes. The piano accompaniment is in B-flat major and features a steady eighth-note bass line with chords in the right hand.

ri - ot in St. Pe - ter's Square.
want - ed me to keep them warm.

Think - ing me a dan - ger ho - ly fa - thers
Ev - en on my vis - it to the Krem - lin,

The second system of music continues the vocal and piano parts. The vocal line has a melodic phrase that spans across the system. The piano accompaniment continues with its steady eighth-note bass line and chords.

thought they'd put a stop to that!
tête - a - tête - ing with the Czar,

But they had not bar - gained on the
he was bent on show - ing me the

The third system of music includes dynamic markings. The piano part begins with a *mf* (mezzo-forte) marking. The vocal line has a melodic phrase that ends with a *rit.* (ritardando) marking. The piano accompaniment features a steady eighth-note bass line and chords.

men of Rome and the pap al bull fell flat.
Russ - ian Steppes but he went - one step - too far.

The fourth system of music includes dynamic markings. The piano part begins with a *p* (piano) marking and ends with a *f* (forte) marking. The vocal line has a melodic phrase that spans across the system. The piano accompaniment features a steady eighth-note bass line and chords.

"SOMEDAY"
Moderato semplice

Some-day he may,

someday he might

grant me the dream that I am

The fifth system of music is titled "SOMEDAY" and is marked *Moderato semplice*. It includes dynamic markings *mf* (mezzo-forte) and *mp* (mezzo-piano). The vocal line has a melodic phrase that spans across the system. The piano accompaniment features a steady eighth-note bass line and chords.

dream-ing. May-be to-day, may-be to-night, things may be bright-er than they're seem-ing.

Wheth-er or not___ I stand a chance with him, there is a lot___ that I can pray for.

Some-day he may, someday he might think ra-ther sweet-ly of me, some day.

“ZULEIKA” There’s no girl in the world like Zu - lei - ka,___ there’s no o - ther so

love-ly as she._____ All the world is in love with Zu - lei - ka,___ all the

world has good reas-on to be. There's no creat-ure so fair as Zu - lei - ka,

Musical score for the first system, featuring a vocal line and piano accompaniment in B-flat major. The piano part includes a crescendo leading to a fortissimo (*f*) section.

- ev'-ry feat-ure so rare and re - fined. The Cle-o - pat - ras of the past will be for -

Musical score for the second system, featuring a vocal line and piano accompaniment in B-flat major. The piano part includes a mezzo-forte (*mf*) section followed by a piano (*p*) section.

-got - ten at the last, she's left them com - plete-ly be - hind. With one ac -

Musical score for the third system, featuring a vocal line and piano accompaniment in B-flat major. The piano part includes a mezzo-forte (*mf*) section.

-cord we all be - lieve, that when the Lord cre-a-ted Eve, he had on - ly Zu -

Musical score for the fourth system, featuring a vocal line and piano accompaniment in B-flat major. The piano part includes a crescendo (*cresc.*), a *sempre rall al fine* section, a sfz section, and a fortissimo (*ff*) section.

-lei - ka in mind. "THE MAN FOR ME" I've ne - ver found the
Moderato *ten.* *Allegretto*
p *legato*

man I'd marr - y al - tho' I've sailed the se - ven seas. I've

had so ma - ny sui - tors I've re - fused them by the score, be - cause I've nev - er met the
ten.

man I could a - dore. I've cher - ished such a sec - ret long - ing, for
poco ten.
rall. *a tempo*

some-one ra-ther hard to please,

for some-one strong and mast-er-ful and

bru-tal* as can be,

oh, that's the kind of man for me!

ten.

“ALWAYS BE WARY OF WOMEN”

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

Allegro Moderato

Ev'-ry one's af-ter a man. _____

Wo-men will tease you and dare you _____ and en - snare you, _____

_ if they can. _____

Once they have won your af - fect - ion _____

They'll have the whale of a

* perhaps nowadays better 'bullish' or 'brutish'

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

"ALL OVER AGAIN"

-gain. Just as the sun must soon o - ver - run the rain.

mf *dolce*

Then hearts will start to glow, melt - ing like win - ter's

f *p*

snow. Some-where a new star is born.

cresc. *f*

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

sempre cresc *rall* *sfz* *ff*

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

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a series of chords and a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. Dynamic markings include *sfz* (sforzando) and a crescendo hairpin.

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

The second system continues the musical score. The vocal line features a triplet of eighth notes and a crescendo leading to a *pp* (pianissimo) dynamic. The piano accompaniment includes a *p* (piano) dynamic marking and a triplet of eighth notes. The system concludes with a *Volta* marking and a repeat sign.

-ev - er love may do.

The third system concludes the musical score. The vocal line includes a *rall al fine* marking. The piano accompaniment features a series of chords and a final cadence. The system ends with a double bar line and a repeat sign.

music setting by John Gwinnell
June 2016