

Lyrics by
James Ferman
& Maurice Holt

"ZULEIKA"

Piano Selection

Music by
Peter Tranchell

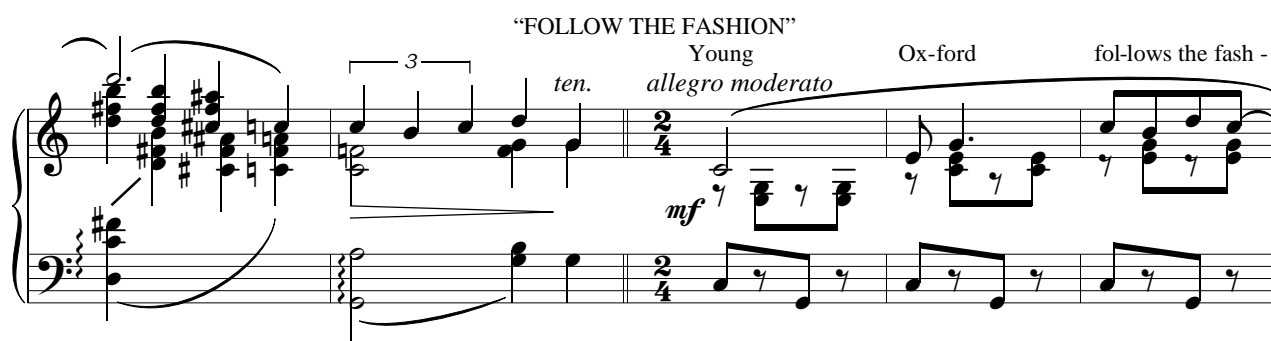
Maestoso



"FOLLOW THE FASHION"

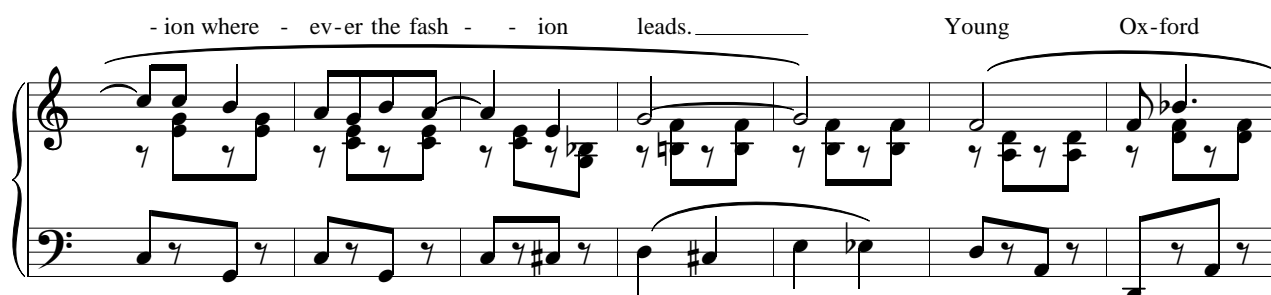
Young Ox-ford fol-lows the fash -

ten. allegro moderato



- ion where - ev-er the fash - - ion leads. _____

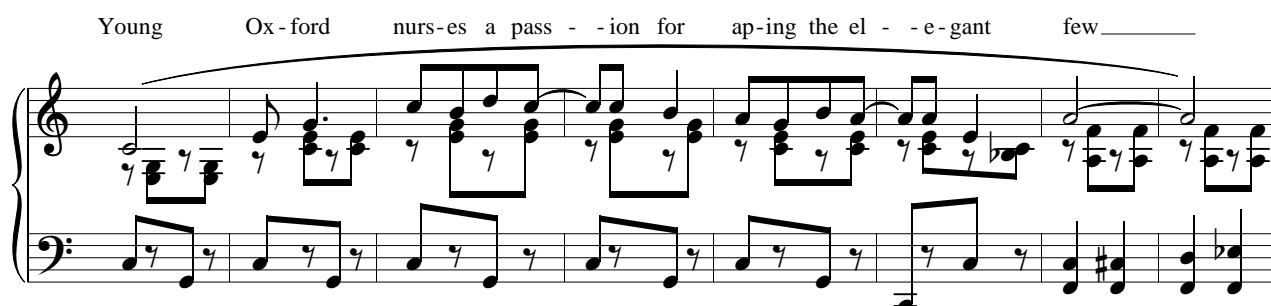
Young Ox-ford



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



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



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

The first system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two flats (B-flat major), and the time signature is 4/4.

too! THE LAST DANCE *Tempo di Valse* The last dance of the

The second system of the musical score. The tempo is marked "Tempo di Valse" and the time signature changes to 3/4. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a waltz-like pattern in the right hand and a bass line in the left hand. The key signature remains B-flat major.

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

The third system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment maintains the waltz-like pattern. The key signature remains B-flat major.

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

The fourth system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment maintains the waltz-like pattern. The key signature remains B-flat major.

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

The fifth system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment maintains the waltz-like pattern. The key signature remains B-flat major.

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 fêt - ed by a ver - y rich Mar -
2. Or - chids from the Sul - tan seemed in - vit - ing so I went to Is - tam -

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

The first system of music shows a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of eighth notes in the left hand and quarter notes in the right hand.

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

The second system continues the musical piece. The vocal line has a half note E5, followed by quarter notes D5, C5, and B4. The piano accompaniment features a more active bass line with eighth and sixteenth notes.

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,

The third system includes dynamic markings. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment has a forte (f) section followed by a mezzo-forte (mf) section.

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,

The fourth system features a piano section marked with a 'p' (piano). The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is more delicate, with lighter touch and dynamics.

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

The fifth system concludes the musical piece on this page. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

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,

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,

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

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

"SOMEDAY"
Moderato semplice

Some-day he may,

someday he might

grant me the dream that I am

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, some day 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

Tempo di Valse

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,

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

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

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

-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.

Musical score for the first system, featuring a piano accompaniment with a melody in the right hand and chords in the left hand.

"ALL OVER AGAIN"

Maestoso

Skies of grey may

Musical score for the second system, starting with a piano accompaniment and a melody in the right hand.

dull the day but then some ray breaks through all ov - er a - gain, ho -

Musical score for the third system, continuing the piano accompaniment and melody.

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

Musical score for the fourth system, featuring a piano accompaniment and a melody in the right hand.

Win - ter may seem here to stay but soon gives way to spring all o - ver a -

Musical score for the fifth system, concluding the piano accompaniment and melody.

-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 *sfz* *ff* *rall*

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 4/4. The vocal melody begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *sfz* (sforzando) and *sfz* (sforzando) with a crescendo hairpin. There are also triplet markings (3) over some notes.

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

The second system of the musical score continues the vocal and piano parts. The vocal melody has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings include *p* (piano) and *pp* (pianissimo) with a crescendo hairpin. There are also triplet markings (3) over some notes.

-ev - er love may do.

The third system of the musical score concludes the vocal and piano parts. The vocal melody has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings include *rall al fine* (rallentando al fine) with a decrescendo hairpin. There are also triplet markings (3) over some notes.

music setting by John Gwinnell
June 2016