

"THE OLD MASTER" - ACT ONE

The hall of a large country house. A sale in progress. Stacks of household furnishings of all sorts. **AUCTIONEER** back Rt., standing on some slightly raised object with a low bookcase in front of him on which he knocks with hammer at appropriate moments. **CROWD** among the furniture, not to occupy extreme front of stage or left hand side. **THE** picture should be on left (see first dialogue) not conspicuously placed. Even when their attention is drawn to it, the audience should only be able to see the back of the canvas.

No. 1 - OVERTURE; AUCTIONEER + CHORUS

ALLEGRO BEN MARCATO (♩=144)

The musical score is written on ten staves, organized into five systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score begins with a piano (*p*) dynamic and a *Cresc.* marking. The first system includes a *ff* marking. The second system includes a *mp* marking. The third system includes a *ff* marking. The fourth system includes a *p* marking. The fifth system includes a *poco max.* marking. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some handwritten annotations, such as a '3' at the end of the final system.

This system contains six staves of piano accompaniment. The music is written in a key with two flats and a 3/4 time signature. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). Performance instructions include *sempre staccato* and a boxed instruction **CURTAIN UP!**. The notation features complex rhythmic patterns, including triplets and sixteenth-note runs.

AUCTIONEER

This system begins the vocal part for the Auctioneer. The vocal line starts with the lyrics "La-dies + Gentle-men". The piano accompaniment provides a rhythmic accompaniment for the vocal line. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo).

This system continues the vocal line with the lyrics: "wave v: at... ten... tion, the sale now re... o... pens for the af... ter-noon." The piano accompaniment continues to support the vocal melody. Dynamics include *p* (piano).

Sex - sin
 You - Consult us: Ca - ta - logues lot one hun - dred + ninety eight + thousand

fewer five - dogs an old fashioned iron grate
 You'll never see a finer set
 no matter how long you

wait **CHORUS** Oh! hold on the horse please while we find the place
 You run this auc - tion

as tho' it looks a race
 Just wait one moment while we find the place

AUCT
 In tempo Give me leave - then to re - port
 Let me hun - dred + ninety eight
 are we

ready then you bid me one pound
 two pounds
 three pounds four pounds five pounds

7one
Here is the chance to buy a pair we must bid now or hold our peace we must

bid now or hold our peace

AUCT
going them for ten pounds, will no one bid more than ten pounds? going going

CHORUS
gone going gone - (auct) x x x (chorus) x x x

CHORUS
if you are deep in debt paid with heavy bills call in Frank Selten here + let him heady! illc He'll ca--ta--

ff

-logue yr: pro-per-ty with care

He'll fetch the high-est price for

cresc. *ff* *ply*

yr: cum-chein

Frank Sel-ler's Just the man for You I swear

He'll pay yr: bills

He'll mend yr: ills Frank

sfz subito

Sel-ler's just the man I know he'll strip the house from top to toe he'll rap the dealers on the go just lis-ten to his hammer blow I swear he'll

cresc. poco a poco *ff*

cresc. poco a poco *ff*

pay yr: bills, No fear! he'll mend yr: ills Frank Sel-ler's just the man I know he'll strip the ^{house} from top to toe he'll

p *cresc.* *p subito* *crescendo*

Keep the dealer on the go just listen to his hammer blow Frank Sel

sf

sf3

sf3

p poco a poco crescendo

[Jack comes front left of stage
action continues by gesture behind]

sf3

sf

mp

Segue N°2
SENZA FERMATA!

RITENUTO

9.

Andantino (♩=66)

No 2 JACK, AUCTIONEER and CHORUS.

JACK *mf*

1. Now let me see lot 2 0 4 that is the picture that I come here for yet my mind is
 2. know I should be sending word to see what decision may my chance con-found one thing is cer-tain

all at sea Con-fain quite this try to do my task but where is she? heavy heart, which knows no rest, how
 painting must go back with me to-night yet I seem un-a-ble still

Can I con-centrate when so dis-tressed? } she prom-ised to be here so faith-ful-ly must I be-lieve she'd
 Quiet my drink that she a-- lone can still

AUCT *f*

JACK fail me?
 1. Lot 2 0 2 a dress-ing ta--- ble, let me hear your bids use
 2. Lot 2 0 3 a sil-ver Ser--- vice fit for Kings to

CHORUS
 1. I'd like to buy it but my
 2. my wife has spent too much all-

AUCT *mp*

Go-ing Go-ing gae!
 She ... pid hus-band quite for ... bids
 sea ... dy + We must re-- fuse

Go-ing go-ing gae!

JACK *mf*

am a no --- vice at this trade Pol- hacchi's or-ders I must see dr. of'd no pic-ture + he'll be be-

B

pp **AUCT** *perc*

fray Lot 2 0 4 1 Start at fifteen pounds this fine old portrait of Mrs Eliza

pp *f* *mp*

London. thank you! Seventeen, eighteen, nineteen, twenty, thank you! We'll bid at twenty five You Sir? thank you!

p [Some bids are made] *poco a poco cresc* Jack wakes from reverie suddenly & bids

JACK *p* Come on now, this is fifteen pounds The de-vil take this auction...eer! he whips the bid leg up like may on raise. that

AUCT *perc*

fel-lar at the back! hear he wants the nub, so why the de-vil don't he give a raise? I'll bid you for...ty

CHORUS *p* that seems a fearful lot of no---how for a chap to spend

f five, but let it be the end! **AUCT** *mp* Going going

CHORUS *mp* going going gone! **JACK** *mp* gone!

I breathe a gain O sweet relief, thank Hea-ven that the bid-ding

[ENTER JANE]

was quite brief
beats a gain O sweet re-- lief
Dialogue follows at once

(The aucton to continue during this dialogue and during the next number, but by gesture only)

- JACK Great Scot!..there she is at last. (he waves and beckons to Jane to come over; she does so) Where on earth have you been? I've been all on edge wondering what had happened to you.
- JANE I had planned to come here on my own...
- JACK Well, haven't you?
- JANE No, Jack, I haven't; Lady Smithers took a fancy to some picture in the sale and came too. That's why I'm late. I never knew anyone take so long to get ready. We left half-an-hour late, and she took hours over lunch, insisted on having coffee, cursed me afterwards for not driving fast enough etc., etc; she's just fiddling about in the car now. She'll be in in a moment. There..(they exchange a brief kiss)..forgiven?
- JACK What picture is it she wants?
- JANE (pointing in catalogue) This one. Atkinson: Portrait of Ella Lowndes: Lot 204.
- JACK Blimey!
- JANE Don't say that, Jack it's a horrid expression.
- JACK Well, Blimey anyway, because I've just bought it for Mr. Poinaschi two minutes ago.
- JANE (Incredulous) No! (Lady S enters and advances unseen) Gosh there'll be fireworks when she knows she's come all this way for nothing!
- JACK If you ask me it's lucky you were late. Old Smithers would have outbid me for sure, I gather she's.....
- LADY S (interrupting) Smithers! Smithers! Don't you Smithers me young man. Jane, who is this? Am I to understand we've missed the Atkinson all through your dawdling? Has it slipped out of our hands into his? You seem very intimate with him, Jane (she looks deprecatingly at them..they are holding hands) who is he, I repeat?
- JANE He's Jack....My Jack.
- LADY S Your Jack indeed! (She gives a haughty glance) Jane I'm really most provoked with you dithering around over luncheon. Mr...(she waits to be told his name) Mr...
- JACK Morland.
- LADY S Mr. Morland, I wonder if you'd be so kind as to show me this Atkinson?
- JACK Certainly Lady Smithers (He leads across to the picture)
- LADY S (inspects it silently from many angles, near and far).... Beautiful...most beautiful..(without looking up)..Dash it, Jane, this ought to be ours...you'll have to learn to drive faster if you're going to take so long over luncheon. (looks up at Jack after further perusal of the painting). Now Mr. Morland, I trust you'll be civil enough to answer me a few questions. (They both stiffen up and draw deep breaths. There is an instinctive antagonism between them.)

Con Brio (♩=76)

№ 3. TRIO. Lady S, Jane + Jack.

LADY S f

1. Young Man
2. Young Man

Just tell me whom you re-pre-sent
You have no man-here per-ceive
Young Man

I want to know by whom you're sent
I hope y: tem-per You'll re-trove
mp cresc
+ fur-ther - - - - - I'd like to
Dear Jane here speaks with rea-son

Know just what you bought this pic-ture for, be-cause young men I'm quite pre-pair'd to give you
When she says I speak in hon-est tones You'll do much best to take my price Young man +

JACK f

ten pounds more (1+2) Ma-dam You in-sult me quite, I scorn y: bites with all my
make no bones

JANE mp

might I serve an hon-est man of hon-our bright. O Jack don't lose y: tem-per so sha

p legato

MEANS NO IN-SULT TO BE-STAR, SHE ON-ly WANTS SOME HARMLESS FACTS TO KNOW

JANE + LADYS. UNIS
 FOR THOSE WHO THROW THEIR TEAR-PAS AROUND DO BUT THEIR OWN suc-CESS COM
p legg.

- FOUND, WHILE THOSE WHO LAUGH WITH PLEASANT SMILE ALL HU-MAN HEARTS DO SOON BE --- QUIET. O SPARE
 JACK *f*
poco f

ME THESE lec-tures, I DON'T LIKE V. SERIC-lectures, THE BRIDE'S BUT LAD BE-NEATH

SAME OF SERIP-lectures