

ALL WOMEN PART SINGING EXCERPT (SING ANY PART)

No. 13: "We can swagger"
(based on "We are dainty little fairies" from Iolanthe, Act I)

Music by Arthur Sullivan
Lyrics by Charles Velely

The musical score is written for a vocal ensemble and piano accompaniment. It consists of several systems of staves. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The tempo is marked as $J = 114$ and the mood as "softer and slower". The score includes lyrics and a piano part with chords and bass line. A rehearsal mark "A" is present. The score is marked "APRIL" at the end. The number "15" is written at the beginning of the second system. The number "5" is written at the beginning of the third system. The number "All 3" is written at the beginning of the fourth system. The number "68" is written at the bottom left of the page.

15

man - ner can turn cold - er than an a - li - en in - va - ders. When in

5

softer and slower

STAG

$J = 114$

We can swag - ger We can smol - der hyp - no - tiz - ing Wall Street tra - ders. Then our

APRIL

All 3

68

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We can swagger

18

Wall Street bus iness meet-ings we're ex - u - ding con - de scen - sion. To the

Em G7 Em B7 Em Em

23

men who give us "greet - ings" as if they com-mand at-ten - tion. They've got is sics we might men - tion, we

G Gmaj7 D7 G C Em D7

27

— might men - tion. We're the lov-ly-est of la dies and we each drive a Mer - ce-des, but no

G7 C+ Cmaj7 G7 Am Dm Am7

32

lo - sers need ap - ply: each of us should have a per - fect guy!

Dm9 D7 C G7 C

APRIL

END

Ev 'ry

ELSIE GARDNER

(AMJ return to CLARA'S OFFICE and close door, as ELSIE enters and opens door to FREDERICK'S OFFICE, obscuring BOYS, who have returned to the CASH MACHINE. ELSIE sees that FREDERICK is alone.)

ELSIE

SMART

Mr. Freemarket? I've brought you some all-naturally buffered cayenne extract capsules, and some combination vitamin D and B12 sublingual spray. Nanoparticles!

(She sprays FREDERICK in the eye.)

FREDERICK

You're back! What happened?

ELSIE

I got scared. You know, with Mr. Behemoth yelling at me and everything. But then I just had to come back.

FREDERICK

Don't worry. I won't let him fire you. We'll get through this, I promise.

ELSIE

(about to confess her love for FREDERICK)
You'll find a way.

FREDERICK

(about to confess his love for ELSIE)
Elsie, there's something I'd like to -

(Enter PRUDENCE, BILL and DEWEY)

(Melody: Tremolo intro motif from The Sorcerer.)

BILL

Sir! Strange news! The market's going down, but the cash machine is making more money! The conversion ratio is -

FREDERICK

Later!

BILL

Sir?

FREDERICK

Later! Come - back - later!

(Exit BILL, PRUDENCE, DEWEY.)

FREDERICK
What were we saying?

ELSIE
We were saying that you'd find a way through this battle we're in with Mr. Behemoth.

FREDERICK
Right. Find a way. Um -

ELSIE
Can I ask you something? Do you ever regret leaving your uncle and Wall Street and going into, well, musicals?

FREDERICK
I've been lucky. I dreamed of doing something wonderful, and I got to do it.

ELSIE
And now?
FREDERICK
I have a new dream. And it's here.

ELSIE
Running a company where no romance is allowed?

FREDERICK
Well, ah, now that you mention that, here's what I want to tell you -

~~BND~~
(Enter PRUDENCE, BILL and DEWEY.)

BILL
Sir! Is it "later" yet?

FREDERICK
No, it isn't!

(Exit BILL, PRUDENCE, DEWEY.)
FREDERICK
Where was I?

ELSIE
You were telling me you wanted to tell me something.

ELSIE GARDNER EXCERPT NO. 1

Hold, Frederick!

3

28 Elsie, soprano

(to BEHEMOTH)

ceded just hel But now I must de - fe - you! You

FREDERICK

31 Elsie, soprano

linked your arm in mine to - day! You told the truth so bold - ly! And

ELSIE

35 Elsie, soprano

here is what I've got to say: - No, El - sie! Treat him cold - ly!

BEHEMOTH

39 Elsie, soprano

ELSIE

START

I am through with masq - er - a - ding and your plan must fail!

C

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Hold, Frederick!

43 Elsie, soprano

Gull - ty of in - si - der tra - ding, we will go to fall Though great

47 Elsie, soprano

suns may be at stake here there are hearts we must not break here! I will

51 Elsie, soprano

not be - tray my friends now: you must help _____ them whil If you

55 Elsie, soprano

will not make a - - mends now, I will turn _____ us in!

END

2

ELSIE GARDNER EXCERPT NO. 2
(SING SOPRANO LINE)



9

S
Till mar-ry you Till mar-ry you She'll mar-ry you, right a - way!

A
She'll mar-ry you, right a way!

T
She'll mar-ry you, right a - way!

B
She'll mar-ry you, right a - way!

The
The
The
The

ELSIE:
(celebrating) Yes!

f *smm*

(THE OTHERS sing to
FREDERICK and ELSIE)

13

Prudence *ff*
 fu - ture's be - gin ning, your fu ture is here to day! You'll be *ff*

Clara *ff*
 fu - ture's be - gin ning, your fu ture is here to day! You'll be *ff*

S *ff*
 game you are win - ning your fu - ture's be - gin ning, your fu ture is here to day! You'll be *ff*

A *ff*
 game you are win - ning your fu - ture's be - gin ning, your fu ture is here to day! You'll be *ff*

T *ff*
 game you are win - ning your fu - ture's be - gin ning, your fu ture is here to day! You'll be *ff*

B *ff*
 game you are win - ning your fu - ture's be - gin ning, your fu ture is here to day! You'll be *ff*

mf

Prudence

17 **B**

part - ners now in a gol - den dream, your hap pi ness will be ex -

Clara

part - ners now in a gol - den dream, your hap pi ness will be ex -

~~X~~

S

part - ners now in a gol - den dream, your hap pi ness will be ex -

A

part - ners now in a gol - den dream, your hap pi ness will be ex -

T

part - ners now in a gol - den dream, your hap pi ness will be ex -

B

part - ners now in a gol - den dream, your hap pi ness will be ex -

B

f

Prudence

Clara



21

Soprano (Prudence): tremel: Your joy's su - preme to

Soprano (Clara): tremel: Your joy's su - preme to

Alto: tremel: Your joy's su - preme to

Tenor: tremel: Your joy's su - preme to

Bass: tremel: Your joy's su - preme to



END.



Prudence
Clara
S
A
T
B

day!
day!
day!
day!
day!
day!

Viol.

Viol.

out on LOUIE: "Gaw what about the rest of us?"

5

PRUDENCE PERCLOUP

Besides, it's simple logic. Behemoth wants to end our mission to save the world, so somehow I've got to get rid of Behemoth!

ELSIE

I do love it when you talk masterfully!

FREDERICK

And I'm not going to be the first Freemarket in nearly one hundred years to lose control . .

ELSIE

Lose control?

FREDERICK

- of this company! I'll send that email right now!

(HE begins to type the email on his keyboard.)

ELSIE

I'll distribute these supplements and healthy snacks. Just as you told me to.

(but FREDERICK isn't listening. He's clicking "send.")

(ELSIE goes to CFO'S OFFICE, to discover BILL, PRUDENCE, BEHEMOTH, CLARA, APRIL, MAY, JUNE. Fearful at the sight of BEHEMOTH, ELSIE exits before HE can see her. BEHEMOTH pores over FINANCIAL RECORDS and the others explain things to him. BILL and PRUDENCE are on the downstage edge of the group. PRUDENCE looks at her Smartphone, and reads the email from FREDERICK. Then SHE keys in a number.)

(Bill's Smartphone rings. He answers it. The others carry on and don't notice.)

PRUDENCE

(Talking on her Smartphone.)

Did you see the boss's e-mail about relationships?

BILL

(on his Smartphone.)

I don't think anyone's going to tell on us.

(They come closer for an embrace, still talking on their Smartphones.)

START

PRUDENCE
But it will be difficult, keeping our romance locked
up in our imaginations.

(. . . and closer.)

BILL

Difficult.

(. . . even closer.)

PRUDENCE

What if ...?

(. . . in each other's arms now-)

BILL

We really got married -

(. . . almost kissing)

PRUDENCE

And just didn't tell anybody!

(They click their Smartphones together, face-to-
face.)

BILL

Oh, that is such a good idea!

(they move back to arm's length and disengage.)

PRUDENCE

I bet we could get away with it --

BILL

At least for a while --

OK, let's do some on-line shopping for your
engagement ring, and your wedding gown ...

PRUDENCE

... and for those airline tickets to Las Vegas!

ENV
(Exit BILL and PRUDENCE.
APRIL approaches BEHEMOTH, looking at her
Smartphone.)

BEHEMOTH

April? How many new clients here this week?

PRUDENCE PEER GROUP EXCERPTS (SING ALL PARTS)

We are Wall Street analysis

32 **PRUDENCE** *Staves*

33 We don't understand what you mean by your com

34 We extend our wel . come hand, and

35 *mand* but we extend our wel . come hand, and

38 *Ana/Solo*

39 hope you see our point of view! We don't need your de . clar .

40 We don't need your de . clar .

41 *Ana/Solo*

42 a - tions nor heed your ex pec ta - tions! But we

43 a - tions nor heed your ex pec ta - tions! But we

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We are Wall Street analysis

44

Ana/Solo

don't like con - fon - ta - tions so we smile and nod at

==

47

END

Ana/Solo

you!

Tr. Solo

so we smile and nod at you! so we smile and nod at you!

Bar. Solo

BRILL BRILLANT!

Though your com - pe - ny no doubt

S.

so we smile and nod at you! so we smile and nod at you!

A. Solo

so we smile and nod at you! so we smile and nod at you!

Tenor, Baritone

(fascinated by the girls)

Oh, shock and

Bass

Oh, shock and

D

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BEHEMOTH
Looks like you need my bank to unfreeze your account.

FREDERICK
I don't need any help from you!

(Exit all but ELSIE and CLARA.)

~~START~~
CLARA

(Looking at the MONITOR)
Oh, what a mess!

(Melody: Tremolo intro motif from The Sorcerer.)

CLARA (cont.)
I've got to do something!

(CLARA looks into one side of the CASH MACHINE and removes a pair of TONGS. SHE reaches in again and removes a "TOXIC ASSETS" folder using the TONGS. Smoke rises from the FOLDER.)

(Melody ends)

ELSIE
Eeuw! What's in the folder?

CLARA
These are some of the toxic assets we haven't yet programmed into our cash machine. Derivatives. Derivatives of derivatives! Crazy, mixed-up bundles of mortgages, CDO's, default swaps, puts, calls -

ELSIE
Are they really toxic? As in "hazardous to our health?"

CLARA
Well, when we showed them to some investors and told them about all the cash our machine could produce with them, there were some physiological effects.

ELSIE
Such as?

CLARA
("TV commercial legal disclaimer" voice)

Some investors experienced headache, dry mouth, facial flushing, and abnormal drops in blood pressure.

ELSIE

Ooh!

CLARA

One investor got so tantalized by the prospect of quick cash, he had to seek medical help for ...
(She whispers into ELSIE'S ear.)

ELSIE

More than four hours!?!

CLARA

We may need FDA approval. Anyway, I'm going to show this folder to Mr. Behemoth. Maybe it will tantalize him into unfreezing our account. And if that doesn't work, I'm going to try to entice him with . . . me!

ELSIE

(getting out her LITTLE BOOK)

I'll concentrate on making something good happen. What could possibly go wrong?

(Enter BEHEMOTH, APRIL, MAY, JUNE, HUEY, DEWEY, LOUIE. BEHEMOTH leads them to the CASH MACHINE.)

BEHEMOTH

Now. I want a full inspection of that machine. Top to bottom. You can describe what I'm seeing as you go.

CLARA

(to BEHEMOTH)

Sir? I've got something I think you ought to see first.

(SHE shows him the "TOXIC ASSETS" folder.)

These are some of the assets we can convert using our cash machine. If you just look at them, you can see that they've got enormous potential to add value to your portfolio.

BEHEMOTH

More for me, eh?

CLARA

More for you!

END

CVARA CALCULATOR EXCERPT

We are Wall Street analysis

63 Bar. Solo
nor - mous - tis - cal clout!

Tenor, Baritone
Oh, shock and awe, oh, shock and awe, oh, shock and awe!

Bass
Oh, shock and awe, oh, shock and awe, oh, shock and awe!

Detailed description: This system contains three staves. The top staff is for Baritone Solo, the middle for Tenor/Baritone, and the bottom for Bass. All three parts have identical lyrics and melodic lines. The music features a mix of eighth and sixteenth notes with rests. There are dynamic markings like 'p' and 'f' throughout.

66 Tr. Solo
CLARA
I am sure you have de-sired us since you re cent-ly a-

Detailed description: This system contains two staves. The top staff is for Tr. Solo, with the name 'CLARA' written above it. The bottom staff is a piano accompaniment with a complex rhythmic pattern of sixteenth and thirty-second notes. The lyrics are: 'I am sure you have de-sired us since you re cent-ly a-'. There are dynamic markings like 'p' and 'f'.

69 Tr. Solo
quire - d us and you prob - ab - ly ad-mired us

Detailed description: This system contains two staves. The top staff is for Tr. Solo. The bottom staff is a piano accompaniment with a complex rhythmic pattern of sixteenth and thirty-second notes. The lyrics are: 'quire - d us and you prob - ab - ly ad-mired us'. There are dynamic markings like 'p' and 'f'.

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We are Wall Street analysis

END

72

Tr. Solo for the prin - ci ples weshare!

S. **APPEZ MARY JUNE**
(MOCKINGLY)
die prin - ci ples weshare!"
Oh the

A. Solo "For the prin - ci ples weshare!"
Oh the

76

S. ~~hoss~~ will see they're sap - py and hell say to make it snap - py and they

A. Solo ~~hoss~~ will see they're sap - py and hell say to make it snap - py and they

78

S. soon will be un-hap - py, oh, they have - n't got a prayer!

A. Solo soon will be un-hap - py, oh, they have - n't got a prayer!

APRIL, MAY, JUNE

PRUDENCE

(during play-out)
You're right - we can't really run away like that.

(THEY huddle around the cash machine.

Enter APRIL, MAY and JUNE, talking among themselves.)

~~START~~

APRIL

Did you read Freemarket's affidavit?

MAY

Pretty impressive. But not much detail.

JUNE

I ordered a background check.

APRIL

I think his guys are kind of hot.

MAY

Let's see what we can find out.

(HUEY, DEWEY and LOUIE notice their arrival.)

LOUIE

Well, hello!

APRIL

We've been analyzing the situation ...

MAY

And we've concluded ...

JUNE

That we should look at your company more closely ...

APRIL

Because you guys are kind of hot!

(Enter FREDERICK.)

LOUIE

Things are looking up!

FREDERICK

You're right, Louie. I've got an idea -

APRIL

Mr. Freemarket? We were just telling your associates that we wanted to learn more about you!

MAY

So could you tell us a bit more about yourself?

JUNE

Your hopes, your heartaches, your history?

APRIL

Your destiny?

FREDERICK

Why would you want to know that?

APRIL

Well, it's a bit awkward. But Mr. Behemoth thinks you're not qualified to run the company, since your bank rejected your affidavit about your financial credentials.

FREDERICK

The bank rejected my affidavit? How does Mr. Behemoth know that?

MAY

He owns the bank. And unless you can provide better evidence that you're qualified, he's going to have you removed.

FREDERICK

Not so fast! He only owns 50% of the company!

JUNE

At the moment. But trust us, we've seen this kind of thing before.

APRIL

So we thought we'd ask you how you felt!

FREDERICK

Well. I really haven't told anyone here about my past.

APRIL

Can you tell us about your parents?

FREDERICK

~~END~~

APRIL, MAY, JUNE EXCERPT
 (SING ALL PARTS, AND THEN TOP LINE 458-

We can swagger

18

Wall Street bus iness meet-ings we're ex - u - ding con - de scen - sion. To the

23

men who give us "greet ings" as if they com-mand at-ten - tion. They've got is sies we might men - tion, we -

27

— might men — tion. We're the lov - li - est of la dies and we each drive a Mer - ce - des, but no

32

lo - sers need ap - ply; each of us should have a per - feet guy! Ev 'ry

START
APRIL

We can swagger

38 sultry, improvisational style

3

(60)

day we're stared at, but some men keep their eyes wide shut. They don't see what's in our hearts.

38-43 Musical notation with chords: E7(b9), Am9, Dm7, C7(sus4), F#m7, F#6, C7.

[MAY]

They just see our oth-er parts They see can-dy for the arm, not a love to hold and warm!

44-49 Musical notation with chords: C7, F, Bb, A7(b9), F, Bb, A7(b9).

50 [JUNE]

hop - ing for a love - ly funnime, so their pals will en - vy them.

50-53 Musical notation with chords: Am7, Dm, G7, C.

54 [APRIL]

all of which is why we know those Wall Street men can be such

54-59 Musical notation with chords: F#m7(b9), B7, E, F#m7(b9), B7.

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(2)

We can swagger

58 ALL

Bo-zos They can be such Bo - zos!

There's no-bo-dy who's cut-ter and we each should have a

63

suit-or but our fa-vors we'll de ny till we come to meet the per - feet guy?

69

So in Wall Street bus-ness meet-ings we're ex - u ding con de scen - sion.

Since the

74

men who give us greet-ings do not mer-it our at - ten - tion.

Did we men - tion?

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(3)