



CANTATA
DRAMATICA

VOCAL SCORE

SOUTH SEA BUBBLE

Nick Bicât

SOUTH SEA BUBBLE

OR

The fortunes and misfortunes of
a lady punter.

A Ballad Opera

Music by Nick Bicât

Words by Tony Bicât

Story by Nick Pitts-Tucker.

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CAST

MR JOHN LAW - Scots Economist. Founder of the Banque Royale & protégé of the Regent of France. (Baritone)

LADY MARY HERBERT - The Punter, eldest daughter of the Third Earl of Powys. (Soprano)

LADY ANNE CARRINGTON - Her Aunt a savvy gambler. (Soprano)

BEAU GAGE - Joseph Gage, English, third son of a Sussex family, known for his fashion sense, a long time friend of Law. (Tenor)

MISS OLIVE TRANT - Mistress to Regent of France & Others. (Alto)

MR RICHARD CANTILLON - Irish Entrepreneur & banker. (Baritone)

THE DUKE OF CHANDOS - James Bridges, British Aristocrat. (Baritone)

GEORG FRIEDRICH HÄNDEL German Composer and impresario. (speaking part)

MR JOHN GAY - An unfortunate Librettist! (speaking part)

SIR ISAAC NEWTON - Controller of Currency and discoverer of gravity. (speaking part)

THE PAGE, John Law's servant. (speaking part)

CHORUS: including

GALATEA - a shepherdess

ACIS - a shepherd, in love with Galaea

Several JOBBERS

SETTING

TIME THE EARLY YEARS OF THE EIGHTEENTH CENTURY

PLACE GHENT, PARIS, LONDON:

ACT ONE

Prologue

Scene 1 The Library at the Reform.

Scene 2 A convent in Ghent 1710.

Scene 3 Paris!

Scene 4 Paris, at the gaming tables.

Scene 5 Paris, in the Irish Pub - Les Oies Sauvage.

Scene 6 Paris, the British Ambassador's residence 1718.

ACT TWO

Scene 7 Cannons, the Duke of Chandos House, near London.

Scene 8 London, Garraway's Coffee House.

Scene 9 The Street near Garraway's.

Scene 10 St Paul's Church.

Scene 11 The Street near Garraway's.

Scene 12 Paris - Le Café Procope.

Finale.

SOUTH SEA BUBBLE

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South Sea Bubble

PROLOGUE

On an otherwise empty stage, The CAST all except Law's Page assemble. Law is not fully costumed as yet. Lines of the song are passed among the characters, both introducing them and setting the tone of the ballad idiom.

Prologue

♩ = 125

Law

Our sto-ry has a mo-ral and a twist in its tail Of mo-ney and banks and a stock that failed.

Keyboard reduction

♩ = 125

Harpisichord



6

Law

Our pun-ter Ma-ry Her-bert played a huge part in it. This is the sa - ga___ of a girl of great



11

Law

spi- rit. Her Cath-o-lic fam-i-ly had backed the wrong side King

PROLOGUE

2

16

Law

George had suc-ceed-ed, A Ger-man tide swept King James and the Ja-co-bites in-to the bin,



20

Law

To re-store her for-tune— La-dy Ma-ry must win. So



25

Mary

Wel-come to the Bub-ble that grows and grows and for-tunes rise to reach the stars.

Law

Wel-come to the Bub-ble that grows and grows and for-tunes rise to reach the stars.

$\text{♩} = 84$
A Piano

PROLOGUE

29

Mary
Duch-ess - es, Dukes and the Bank of France, En - tre-pre-neurs and card sav - vy aunts.

Law
Duch-ess - es, Dukes and the Bank of France, En - tre-pre-neurs and card sav - vy aunts.

33

Mary
You must dou-ble up, fold or twist When you shuf-fle with the Scots e - co - no-mist.

Law
You must dou-ble up, fold or twist When you shuf-fle with the Scots e - co - no-mist.

38

Mary

Law

rallentando $\text{♩} = 125$ **B**

An Eng-lish Rose with un

B Harpsichord $\text{♩} = 125$

PROLOGUE

43

Gage

Law

Quick wit-ted, she out-ran a
u-su-al tal-ents, She shone like a star in Pa - ri - si - an sa - lons.



48

Anne

Gage

And the gam-bling ta-bles were her tu - tors...
host of suit-ors.



54

Anne

Gage

Law

But pret-ty soon La-dy Ma-ry learned the art
Of
Belle and Fa - ro and Bas-set were the start.

PROLOGUE

59

Mary

Anne

Gage

Law

So

So

how to spot which risks to take, When to tell true__ and when to fake. So

So



65

Mary

Anne

Gage

Law

Wel-come to the Bub-ble that grows and grows As for-tunes rise to reach the stars. Duch-ess-es, Dukes and the

Wel-come to the Bub-ble that grows and grows As for-tunes rise to reach the stars. Duch-ess-es, Dukes and the

Wel-come to the Bub-ble that grows and grows As for-tunes rise to reach the stars. Duch-ess-es, Dukes and the

Wel-come to the Bub-ble that grows and grows As for-tunes rise to reach the stars. Duch-ess-es, Dukes and the

C **Piano** $\text{♩} = 84$

PROLOGUE

6

70

Mary
Bank of France, En - tre-pre-neurs and card sav-vy aunts! You must dou-ble up, fold or twist

Anne
Bank of France, En - tre-pre-neurs and card sav-vy aunts! You must dou-ble up, fold or twist

Gage
Bank of France, En - tre-pre-neurs and card sav-vy aunts! You must dou-ble up, fold or twist

Law
Bank of France, En - tre-pre-neurs and card sav-vy aunts! You must dou-ble up, fold or twist

Mary, Anne, Gage, and Law sing in unison. The piano accompaniment features a steady bass line and chords in the right hand.



75

Mary
When you shuf-ple with the Scots e - co - no-mist.

Anne
When you shuf-ple with the Scots e - co - no-mist.

Gage
When you shuf-ple with the Scots e - co - no-mist.

Law
When you shuf-ple with the Scots e - co - no-mist.

Mary, Anne, Gage, and Law sing in unison. The piano accompaniment continues with a similar texture to the previous section.

PROLOGUE

♩ = 125

D

80

rallentando

Mary

Gage

Beau

Law

She was not a-lone, ma-nyfriends were at the game, John Law,

♩ = 125

D

Harpisichord



85

Mary

and ma-ny a fa-mous name.____

Anne

and ma-ny a fa-mous name.____

Gage

Gage,

DukeChan-dos in Eng-land,

Law

Duc

PROLOGUE

90 $\text{♩} = 125$

Mary  on this grand game of chance.

Anne  on this grand game of chance.

Gage  Staked shirt

Law  d'Or-lé-ans in France (or che-mise) With the

 $\text{♩} = 125$




95


Law  high-est class of pun-ters now on board Spec-u - la - tion, like a wild-fire roared till the





100

Law  Blue A - prons caught the song, For - got their com-mon sense, and were swept a - long.



PROLOGUE

105 E $\text{♩} = 84$

Mary
So Wel-come to the bub-ble that grows and grows As for-tunes rise to reach the stars.

Anne
So Wel-come to the bub-ble that grows and grows As for-tunes rise to reach the stars.

Gage
So Wel-come to the bub-ble that grows and grows As for-tunes rise to reach the stars.

Law
So Wel-come to the bub-ble that grows and grows As for-tunes rise to reach the stars.

E Piano $\text{♩} = 84$



PROLOGUE

110

Mary
Duch-ess-es, Dukes and the Bank of France, En-tre-pre-neurs and card sav-vy aunts! You must dou-ble up,

Anne
Duch-ess-es, Dukes and the Bank of France, En-tre-pre-neurs and card sav-vy aunts! You must dou-ble up,

Gage
Duch-ess-es, Dukes and the Bank of France, En-tre-pre-neurs and card sav-vy aunts! You must dou-ble up,

Law
Duch-ess-es, Dukes and the Bank of France, En-tre-pre-neurs and card sav-vy aunts! You must dou-ble up,

PROLOGUE

115

♩ = 100

Mary
fold or twist When you shuf-fle with the Scots e - co - no-mist.

Anne
fold or twist When you shuf-fle with the Scots e - co - no-mist.

Gage
fold or twist When you shuf-fle with the Scots e - co - no-mist.

Law
fold or twist When you shuf-fle with the Scots e - co - no-mist. If

♩ = 100



119

Law
people want pro-gress, they need mo - ti - va-tion, gamb-ling, slave tra-ding, stock spec - u - la-tion. Cor

F Harpsichord



PROLOGUE

121

molto ritardando

Law
rup-tion it - self can make the hive thrive, the Good and the Bad keep each o - ther a - live.

131

Mary
En - tre-pre-neurs and card sav-vy aunts! You must dou-ble up, fold or twist

Anne
En - tre-pre-neurs and card sav-vy aunts! You must dou-ble up, fold or twist

Gage
Bank of France, You must dou-ble up, fold or twist

Law
Bank of France, You must dou-ble up, fold or twist

Ch.
En - tre-pre-neurs and card sav-vy aunts! You must dou-ble up, fold or twist

Bank of France, You must dou-ble up, fold or twist

Piano accompaniment

136

Mary
Up the an-te and buy more chips When you shuf-fle with the Scots e-

Anne
Up the an-te and buy more chips When you shuf-fle with the Scots e-

Gage
Up the an-te and buy more chips When you shuf-fle with the Scots e-

Law
Mort-gage the cas-tle and read my lips, Up the an-te and buy more chips When you shuf-fle with the Scots e-

Ch.
Up the an-te and buy more chips When you shuf-fle with the Scots e-
When you shuf-fle with the Scots e-

141

Mary

co - no - mist!

Anne

co - no - mist!

Gage

co - no - mist!

Law

co - no - mist!

Ch.

co - no - mist!

Harpichord

All exit, save Law. His Page enters bringing the rest of his costume.

SCENE 1

The Page helps Law on with his costume until they are both fully costumed for the period. Law talks, as the page hands him bits of costume. He also thrusts papers for him to sign. Law scans these in a perfunctory manner. He signs as he talks to the audience.

LAW: John Law at your service, a simple Scots economist. Born in Edinburgh and christened a few feet from my cradle. I could number before I could read. As a schoolboy I was always what they called in the auld Scots a canny gemster. I could calculate the odds on a game of marbles age six. Here in France I have a few titles - here you read them.

He hands the list to the page who reads, as Law adjusts his cravat etc.

PAGE: Marquis d'Effiat, Charleval and Toucy, Comte de Tancarville and Valencay, Chamberlin and hereditary constable of Normandy, Baron de La Riviere, Seigneur de Gerponville, Saint-Suplix, Roissy, Orcher and Guermantes and proprietor of Arkansas in the New World. de Ferry, Dujardin, Annington, Wilmot, Hamilton, Gardiner, Hamden -

LAW: Enough. I'm both founder and Governor of The Banque de France financial advisor to Phillipe duc d'Orleans - the Prince Regent. The king you see is a child. But we must crack on, we have a story to tell -

Sacred music starts off stage and ANNE, MARY and the ABBESS enter. The page hands them costumes, holds mirror for them etc.

LAW: (Continues) It's the year of our Lord 1710, and we are in the Low Countries. The Abbess of the Convent of Ghent is about to send Lady Mary into the world with her blessing. (To Page) Well don't just stand there, get the sign.

As the sacred music builds, the Page runs off and returns with sign. He makes a tour showing it off to the audience before placing it front of the band. It reads -

A Convent in Ghent.

The music swells and the convent is filled with singing nuns. The ABBESS stands before MARY and her aunt ANNE

Scene 2a-Magnificat

$\text{♩} = 70$

Chorus

Ma-gni - fi - cat a-ni-ma me-a Do-mi-num. Et ex-sul-ta-vit spi-ri-tus me-us in De-o sa-lu-ta-ri me-o.

4

Ch. Qui-a re-spe-xit hu-mi-li-ta-tem an-cil-lae su-ae: ec-ce e-nim ex hoc be-a-tam me di-cent om-nes ge-ne-ra-ti-o-nes.

6

Ch. Qui - a fe - cit mi - hi ma - gna, qui pot - ens est: et san - ctum no - men e - ius,

8

Ch. et mi-se-ri-co-di-a e-ius a pro-ge-ni-e in pro-ge-ni-es ti-me-ti-bus e-um. Fe-cit po-ten-ti-am in bra-chi-su-o:

11

Ch. dis-per-sit su-per-bos men-te cor-dis su - i. De-po-su-it po-ten-tes de se-de et ex-al-ta-vit hu-mi-les.

14

Ch. E-su-ri-en-tes im-ple-vit bo-nis: et di-v-tes di-mi-sit in - a-nes. Sus-ce-pit Is-ra-el, pu-e-rum su-um,

17

Ch. re - cor - da - tus mi - se - ri - cor - di - ae su - ae. Sic - ut lo - cu - tus est ad pa - tres no - stros,

19

Ch. Ab-ra-ham et se-mi-ni e - ius in sae-cu-la. Glo-ri - a Pa-tri et Fi-li-o et Spi-ri-tu - i San-cto

22

Ch. sic - ut e - rat in pri - ci - pi - o, et nunc, et sem-per, et in sae - cu - la sae - cu - lo - rum. A - men.

ABBESS: Go child, Lady Mary, Go into the World.
 Remember these days as your Fortunes unfold.
 You're high born, good looking, you'll do great things.
 You could marry an Earl or a Duke or even a King!

Scene 2b - O World

Mary

$= 120 \text{ } \text{♩} = 120$

O World, O World, I want to ex-plore you, A - way from these clois-tered walls. What

Keyboard reduction

Piano $= 120 \text{ } \text{♩} = 120$

Mary

6

makes things hum? whatdrives the Hive? What schemes, what fan - cies make us come a - live? _____

Anne

That

Anne

11

head of yours hums like a hive full of bees, buil-ding a pa-lace for their roy-al Queen! _____ But will

Harpsichord

16

Anne

you be that queen? I can-not tell, — With pa-lace, and king-dom, and ri - ches as well?

20

Mary

La - dy Car-ring-ton, Aunt, dear-est Anne! We've both ta-ken ev-ery-thing as far as we can. Your

Piano

24

Mary

hus-band you've rid-den in - to the ground, But we have each o - ther and our friend-ship is sound.

28

Mary

When

Anne

Dutch, French and Eng - lish you write ve - ry well, When

A Harpsichord

32

Mary
most of our sex were ne-ver taught to spell. And I your Hec-tor My

Anne
most of our sex were ne-ver taught to spell. I'll be your He-cu-ba The bra-vest of he-roes,



37 Ritenu-to

Mary
fear-less pro-tec-tor! Fight-ing our bat-tles in a man's world, Two well-rigged ships with our sails un-furled: To

Anne
Fight-ing our bat-tles in a man's world, Two well-rigged ships with our sails un-furled: To



42 B *a tempo*

Mary
Pa-ris we'll go, play the gam-bling ta - bles, You a mer-ry wi-dow Lay bets and lo-vers as we

Anne
Pa-ris we'll go, play the gam-bling ta - bles, And you fan-cy free, Lay bets and lo-vers as we

B *Piano*

47

Mary

slip our ca - bles Tri - um-phant to-ge-ther on life's o-pen sea!

Anne

slip our ca - bles Tri - um-phant to-ge-ther on life's o-pen sea!

BOTH: (Shout) To Paris!

SCENE 3: PARIS 1710

Music intro, as the Page changes the sign. The new sign reads PARIS.

Scene 3 - 'Great numbers throng'

♩ = 115

Chorus

Great num-bers throng this fruit-ful Hive And en-dea-vour to sup-ply Each o-thers' lust and

Great num-bers throng this fruit-ful Hive And en-dea-vour to sup-ply Each o-thers' lust and



7

Ch.

va-ni-ty To make the ci-ty thrive. The Smart with stocks and lit-tle pain Jump in-to pro-fit

va-ni-ty To make the ci-ty thrive.



13

Ch.

and great gain, Are con

The Dull in hard, la-bor-ous trades Are condemned to scythes and spades, Are con

A

Harpichord

18

Mary

SCENE 3

Law

The Com-mon Crowd choosemys-te-ry, pre-fer-ring it to his-to-ry, In

Ch.

Rit
demned to scythes andspades.

A

Piano

demned to scythes andspades.



24

Law

Gay Pa-ree false pro-phets thrive As ru-mours buzz a-round the Hive. In-flu-en-cers, pa-ra-sites,

Harpichord

Gay Pa-ree false pro-phets thrive As ru-mours buzz a-round the Hive. In-flu-en-cers, pa-ra-sites,



30

Law

fa-shion-a-ble a-na-lysts, Pick-po-ckets, bit-coin-ers, du-bi-ous e-co-no-mists!

fa-shion-a-ble a-na-lysts, Pick-po-ckets, bit-coin-ers, du-bi-ous e-co-no-mists!

37

Law

The best and worst of this great ci - ty Throw their kni - ckers in - to the kit - ty, Some in front and

Piano



43

Law

some be - hind, Their wri - thing limbs all in - ter - twined!_



49

Law

—

Ch.

Thus, though each part is full of vice Yet the whole is Pa - ra - dise! The Good, the Bad, the

This, though each part is full of vice Yet the whole is Pa - ra - dise! The Good, the Bad, the

B

55

Ch.

U - gly too Make mill-ions in this stew. So Vir - tue has from Po - li - tics_ learned ma-ny thou-sand

U - gly too Make mill-ions in this stew.

61

Ch.

kna - vish tricks,___

While Crime and Lust do dance and thrive 'Mid the

64

Ch.

'Mid the bless - ings of the Hive!

bless - ings of___ the Hive! 'Mid the bless - ings of the Hive!

SCENE 4: The Fashionable Heart of Paris at the gaming tables.

The Page sets the card table and two chairs as Law enters with GAGE. Lady Mary and Lady Anne play. Betting gold Louis d'Or. Law and Gage observe.

GAGE: Who is that angel at the card table?

LAW: I know her.

GAGE: You know her!

LAW: I met her in Ghent, in a convent.

GAGE: A convent! In paradise surely - such an angel.

LAW: Not again Gage!

They watch.

ANNE: (Playing) You cut.... I deal.... twelve/twelve.....Première de Partie

MARY: Lets up the stakes. One Louis per 10 points?

Anne deals.

ANNE: Louis d'Argent or Louis d'Or?

MARY: Louis d'Or, everytime!

ANNE: Now the Talon. Point of Five. Point of Four.

MARY: Good. Not good.

ANNE: Five points for me, nul for you. My sequence is Quint.

MARY: Good.

ANNE: 15 points more!

ANNE: Quatorze.

MARY: Show me. Hah I have four Kings. So I win. 14 points! So, dear Aunt, thirty-four points to your Nil. Repique! Sixty plus! That's 94! This is going to be an expensive for you!

She plays Law and Gage come up.

ANNE: Mr Law.

LAW: Lady Anne, Lady Mary may I present my friend Joseph Gage.

ANNE: The Sussex Gages?

Gage nods. Lady Anne hisses an aside.

The third son, good family poor prospects -

LAW: (Hears) But the height of fashion Beau Gage.

The third son, good family poor prospects -

LAW: (Hears) But the height of fashion Beau Gage.

MARY: Enchanté

She holds out her hand, he takes it as if it was the Holy Grail. Quite unable to speak, he stares at Lady Mary smitten. A beat. Lady Mary becomes impatient, seems about to take it away. He remembers and kisses it reverently.

LAW: But why are you playing Piquet? A nursery game, played for sweeties.

Mary rakes in her Louis d'Or as if in answer to Law.

LAW (Cont) With such beauty and such skill you ladies should be playing Basset.

MARY: Basset?

LAW: Alas only the wealthiest and most noble are permitted to play - the stakes are too high for the lower orders, the blue matrons and, it goes without saying, the blue aprons, Moreover English title's don't count.

ANNE: Typical!

LAW: You need permission from Phillippe, Duc d'Orleans the Regent, as the founder of the Banque Royale, I can get that for you.

ANNE: The Banque Royale?

He produces a fistful of paper.

LAW: We keep your gold safe and give you paper. All this gold you win at cards is a bore! So easy to steal. So hard to cram in your reticule... leave it in the King's bank backed by his sovereign word - safe.

He grabs a stack of Louis from the table. He holds these in one hand and the in the other.

LAW: Paper, gold they may not weigh the same but they are the same. Except that paper money is more nimble and what's more it makes more money. How many ships Gage?

GAGE: In the year before you started the Banque Royale only two ships laden with exports left French ports.

LAW: And last year?

GAGE: Two hundred ships sailed for the Americas and the Indies.

LAW: That is what paper money does. Imagine ladies 200% profit.

ANNE: Two hundred percent!

LAW: With ladies like you on the prow. Why, the sky's the limit, and at anytime you can exchange your paper for gold. Listen, I need your help.

MARY: To do what?

ANNE: We know nothing of trade.

LAW: (Laughs) I am not asking you to get your hands dirty. You will play Basset with the bluest blood. You will shine in the highest circles in the land. You will be the influencers. As they follow Gage in fashion -

Gage preens.

LAW (Continues): So they will follow you in speculation. Beauty and brains unbeatable. I'll go and see the Regent straight away!

MARY: It sounds like fun.

ANNE: You certainly have a silver tongue Mr Law ---

GAGE: (Interrupts) Wait!

The others stare at him.

GAGE: I have never seen such a vision of loveliness as you Lady Mary. You have stolen my heart. Allow me to lay a song I wrote but yesterday at the altar of your beauty.

LAW: (Sotto Voce) For God's Gage not now.

But Gage is unstoppable

GAGE: About a Queen. A Queen of ancient times, with whom you do compare. Dido, Queen of Carthage, beloved by Aeneas the Roman hero.

Gage tries to sell this song to the Audience and the Chorus. He has success with the Chorus but the main characters are stunned.

Scene 4 - 'When Dido Was'

= 80 $\text{♩} = 80$

Gage

When Di - do was a Car-thage Queen she loved a Ro-man Knight Whosailed a-bout from

Harpisichord

Keyboard reduction

= 80 $\text{♩} = 80$

8

Gage

coast to coast Of met-tle brave in fight. As they to-ge-ther hunt-ing rode, the thun-drous skies did

14

Gage

weep, Which drove them to a cave where wild beasts mightsleep.

Ch.

ff Which drove them to a cave where

ff Which drove them to a cave where

21 A

Gage There Ae-ne-as with all his charms Took fair Di-do in his arms And

Ch. wild beasts mightsleep.

wild beasts mightsleep.

A Harpsichord

27 got what he would have. Di-do her Hy-men's rites for-got. Her love was won in haste. Her

33 hon-our she con - si - dered not But in her breast him placed. Now

Ch. But in her breast him placed.

But in her breast him placed.

39 **B**

Gage

when their love was just be-gun Great Jove sent down his son To fright Ae-nae-as' sleep And cruel - ly

B

45

Gage

make him steal a - way. Poor Di - do wept, but what of that? The Gods would have it so, Ae-

51

Gage

nae - as did no wrong, For 'twas Jove who made him go.

ff

Ch.

Ae - nae - as did no wrong, for 'twas

ff

Ae - nae - as did no wrong, for 'twas

57 C

Gage

Ch.

C Harpsichord

63 *ritardando*

Gage

69 *a tempo*

Gage

Ch.

SCENE 5: Paris, the Irish Pub "The Wild Geese"

Music intro. The Page enters with a large tankard of Guinness. Again he shows it off to the audience.

PAGE: An Irish Pub in Paris. Don't ask me, I didn't write this stuff. He takes a swig and exits.

A wild burst of raucous Irish music from the assembled enthusiastic patrons. In a dramatic musical contrast to Dido & Aeneas, Cantillon leads the men of the Chorus in this bawdy song.

Scene 5 - 'Travellers Three'

= 70 ♩ = 70

Cantillon

= 70 ♩ = 70
Harpischord

Keyboard reduction

There were three tra-vel-lers, tra-vel-lers three And they would go tra-vel the

6

Cant.

North Coun-try. They tra velled east and they tra velled west Wher - e - ver they came to, they drank of the best.

Harpischord

11

Cant.

At length by good for-tune they came to an inn Where they were as mer-ry__ as__

16

Cant.



20

Cant.

S

A

T

B

25 **A**

Cant.  called for li-quor, both beer, ale and wine And ev-ery-thing else that was cu-ri-ous and fine The host-ess, her maid and her

A **Piano** 




30

Cant.  cou-sin_ all three, Theykissedand were mer-ry as mer-ry_ can be. Now

Harpisichord 





35


Cant.  when they'd been mer-ry_ for most of the day They called their host - ess to know what to pay. "There's




39

Cant. 
 thir-ty good shill-ings and six- pence” she cried. They told her: “You’ll soon be well sa-tis- fied!”

T 
 With a hey ho

B 
 hey ho




44


Cant. 
 The hand-som-est man of the three then stood up, Laid

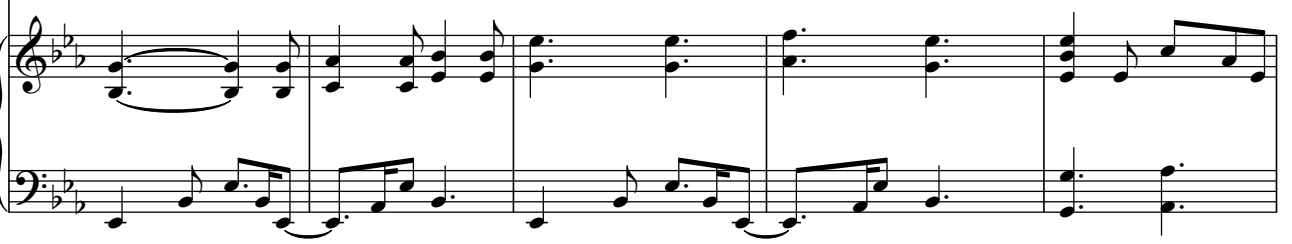
T 
 lay me down der-ry,— lay me down der-ry— down doh!—

B 
 lay lay doh!—

B **Piano** 

49

Cant.  her on her back and gave her a tup. The mi-dle-most man to her cou-sin_ then went She was more than will-ing, and




54

Cant.  gave her con-sent. The last man of all took up with the maid And

Harpisichord 




59

Cant.  when he was done, the bill was all paid. The host - ess said: "Wel - come,




62

Cant.  gen - tle - men all, Should you chance to come this way, Be



64

Cant. 

pleased to call!"

S 

With a hey ho lay me down der-ry, _ lay me down der-ry _ down doh!

A 

With a hey ho lay me down der-ry, _ lay me down der-ry _ down doh!

T 

With a hey ho lay me down der-ry, _ lay me down der-ry _ down doh!

B 

With a hey ho lay me down der-ry, _ lay me down der-ry _ down doh!

Harpischord 

ANNE: Why do you bring us to this place to hear this filth, and who are these people?

CANTILLON: (Bowing low) We're the Wild Geese, ma'am.

MARY: Geese!

CANTILLON: Good Catholic Gentry driven out of Ireland by the Protestants in 1690 forced to live on our wits. We are Entrepreneurs.

ANNE: Entrepreneurs?

Cantillon with a flourish produces his pamphlet and hands it to her.

CANTILLON: Read it, it explains the social order.

ANNE: (Waving it away) There is nothing an Irishman can teach me about the Social Order.

CANTILLON: (To Anne) You can read? Only with you well-born English ladies you never know.

Mary snatches the pamphlet and starts to scan it.

JOHN LAW: Richard Cantillon and his fellow Wild Geese (Cantillon bows elaborately to Lady Anne) are a key part of my plan to float the Mississippi Company. Entrepreneurs who will bring the Blue matrons, the mercantile middle class to our table

MARY: Before I go mad and use language unfit for a lady, what is an entrepreneur?

She reads from Cantillon's pamphlet

MARY: This makes no sense

'Our Society is made up of tiers' - blah blah.

'The social order makes us tick' - blah blah

'Makes some of us poor and some of us rich?'

So far so obvious but where are these, what is it again...

CANTILLON: (All together) Entrepreneurs.

ANNE: It sounds French!

CANTILLON: They had a word Lady Anne, I took it and I used it.

He takes the pamphlet from Mary and declaims.

'The highest tier is your Politician
Who makes vast sums from their sins of omission.
Next comes the Graffs, Lords and Siegneurs'.

ANNE: The Blue Garters

CANTILON: Exactly. 'Immovable as their great estates
Stuck in clover behind ancestral gates.
Then the blue Matrons of the middle class
Traders and merchants shop owners and such
Maybe at first glance not amounting to much
Trading their goods for the Economy's health
A ready source of untapped wealth
Then down at the Bottom the Common Man'--

ANNE: (Interrupting) Ah the blue aprons, their simple needs...

CANTILLON: 'Earning his shilling by scythe and spade
Toiling all day from youth to old age
Your worker bee on minimum wage!'

MARY: So where are you in this mighty plan?

CANTILLON: 'We Entrepreneurs have a different Perspective.
Not the Past, not the Present, we bet on the Prospective'. The future
is ours, when we see opportunity we strike like an adder

ANNE : Or a fool with his bladder!

CANTILLON: We make our own rules
We climb up the snakes and we slide down the ladders
In Venice or Ghent or London or Rome
An entrepreneur is always at home
We may not belong in your fashionable set
But we pay the King's army, settle National Debt
We don't need estates, to us their unnatural
Our home's not our home it's just collateral.

MARY: You sound like a banker to me.

LAW: (Laughs) Cantillon's no banker but you can always go to him for a
loan. His brains are his seed corn as your birth is yours. With you and
Lady Anne as influencers aristocratic investors can be brought to our
system to realise our dream for The Mississippi Company. With your
beauty and brains you too can be entrepreneurs.

Olive enters

LAW: (Continues) Talking of which here comes Olive Trant with I hope
the last piece of the jigsaw puzzle.

CANTILLON: Fair Entrepreneur!

ANNE: Not another one.

MARY: But why's she puffing and panting?

OLIVE: (To Law) Good news the Regent will give us all that we ask.

LAW: The license we need to float The Mississippi Company.

OLIVE: Yes!

CANTILLON: It's a miracle! How do you do it?

OLIVE: I worked hard, I can tell you, the Duc d'Orleans.

LAW: (To Mary) Phillipe, the Prince Regent.

Scene 5b - Conjuring Book

Olive $\text{♩} = 144$ *poco rit* *L'istesso tempo*

The Re - gent, God bless him, went to

Keyboard reduction *Harpischord* $\text{♩} = 144$

Olive $\text{♩} = 144$

bed last night but his head was trou-bled with a rest-less sprite. So vi-gour-ous-ly that sprite did play That

Olive *poco rit* *L'istesso tempo*

Mor-ph-us fled, and sheheard him say: "I toss, I turn, I wish I were dead, For af-fairs of State tor -

Olive *poco Rit*

ment my head! I count and count those blas-ted sheep, So why oh why can't I get to sleep?"

21 **A** **L'istesso tempo**

Olive Lit-tle con-jur-ing book, lit-tle con-jur-ing book, O, the wis-dom of the a - ges!_ Lit-tle

Ch. Lit-tle con-jur-ing book, lit-tle con-jur-ing book, O, the wis-dom of the a - ges!_ Lit-tle

A **Piano**

26 **Harpsichord**

Mary

Olive con-jur-ing book, lit-le con-jur-ing book_ with such ma - gic in its pa_ ges!_

Ch. con-jur-ing book, lit-le con-jur-ing book_ with such ma - gic in its pa_ ges!_

31 **Ritenu** **B** **A tempo**

Olive As he paced with the Sprite in his night-gown I

B

36

Olive

took to his bed and I laid me down. I opened wide my Con-ju-ring Book And laid the leaves so

41

poco rit *L'istesso tempo*

Olive

he could look. He stopped his pa-cing and flew to my side Where I lay on his bed like a vir-gin bride, His

46


poco rit *L'istesso tempo*


Olive


Ma - jes-ty that Sprite for - got As we near - ly broke the Roy-al Cot! Lit-tle

Ch. Lit-tle

51 **C**


Olive  Con-jur-ing Book, lit-tle Con-jur-ing Book, O, the world's old-est pro-fess-ion!_ Lit-tle Con-jur-ing Book, lit-le


Ch.  con-jur-ing book, lit-tle con-jur-ing book, O, the wis-dom of the a-ges!_ Lit-tle con-jur-ing book, lit-le

C **Piano** 



56


Olive  Con-jur-ing Book, To cool a king's ob-sess-ion._


Ch.  con-jur-ing book_ with such ma-gic in its pa-ges!_

Harpisichord 



61 **Ritenuo** **D** **A tempo**

Olive  My of-fice I so well per-formed, His bi-o-rhy-thms I re-formed. The

D 

67 *poco rit* *L'istesso tempo*

Olive

Sprite I rou-ted fled in haste For now my Re - gent had the taste. He cried a-loud "I



72

Olive

want more fun, for this vol - ume I have on-ly just be- gun." "Fear not" I said, "I know that look; Just



77 *poco rit* *L'istesso tempo* **E**

Olive

ring and I'll bring my Con-ju-ring Book!" — Lit-tle Con-jur-ing Book, lit-tle Con-jur-ing Book, Oh, the

Ch.

Lit-tle con-jur-ing book, lit-tle con-jur-ing book, O, the

E **Piano**

82

Olive

li - bra - ry of plea - sure! Lit - tle Con - jur - ing Book, lit - tle

Ch.

wis - dom of the a - ges! Lit - tle con - jur - ing book, lit - le

85

Olive

Con - jur - ing Book Per - use it at your lei - sure!

Ch.

con - jur - ing book Per - use it at your lei - sure!

SCENE 5

ANNE: (Unable to disguise her disdain) Well men are men, and a Prince Regent's no different.

LAW: With the King's licence we can feed Louisiana, float shares in The Mississippi Company - not a moment must be lost. France will conquer America with an army of Stocks!

CANTILLON: That's some trick!

Mary puts her arm around Olive.

MARY: (Sisterly) Olive Trant, you're a true Entrepreneur, you've capitalized your assets.

ANNE: We'll make a fortune.

LAW: The Missississpi will become a river of gold.

CANTILLON: Love's a grand thing but it doesn't beat making money

MARY: Spoken like a true banker!

ALL: Entrepreneur!

They link arms, a band of brothers and sisters, and sing together as they embark on their great adventure.

Scene 5 - Coda

♩ = 100

Mary
La-dy Ma-ry The world is our stage!

Anne
La-dy Anne The world is our stage!

Olive
O-live Trant The world is our stage!

Law
John Law World, the world is our stage!

Cantillon
Can-til - lon The world is our stage!

Keyboard reduction
Piano

SCENE 5

6 = 144 ♩ = 144

Mary

A lit-le con-jur-ing book is all that it took To set the bells a - peal-ing_ And get the pun - ters.

Anne

A lit-le con-jur-ing book is all that it took To set the bells a - peal-ing_ And get the pun - ters.

Olive

A lit-le con-jur-ing book is all that it took To set the bells a - peal-ing_ And get the pun-ters

Law

A lit-le con-jur-ing book is all that it took To set the bells a - peal-ing_ And get the pun-ters

Cant.

A lit-le con-jur-ing book is all that it took To set the bells a - peal-ing_ And get the pun-ters

Ch.

A lit-le con-jur-ing book is all that it took To set the bells a - peal-ing_ And get the pun - ters.

A lit-le con-jur-ing book is all that it took To set the bells a - peal-ing_ And get the pun-ters

= 144 ♩ = 144

12

Mary

on the hook, Float The Miss-iss - ip - pi on com-pa - ny shares Bid-ding up bulls and

Anne

on the hook, Float The Miss-iss - ip - pi on com-pa - ny shares Bid-ding up bulls and

Olive

on the hook, Float The Miss-iss - ip - pi on com-pa - ny shares Bid-ding up bulls and

Law

on the hook, Float The Miss-iss - ip - pi on com-pa - ny shares Bid-ding up bulls and

Cant.

on the hook, Float The Miss-iss - ip - pi on com-pa - ny shares Bid-ding up bulls and

Ch.

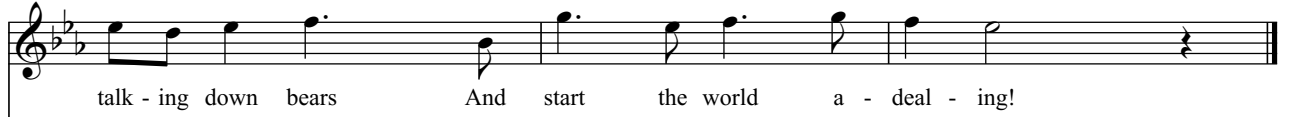
on the hook, Float The Miss-iss - ip - pi on com-pa - ny shares Bid-ding up bulls and

Ch.

on the hook, Float The Miss-iss - ip - pi on com-pa - ny shares Bid-ding up bulls and

16

Mary



talk - ing down bears And start the world a - deal - ing!

Anne



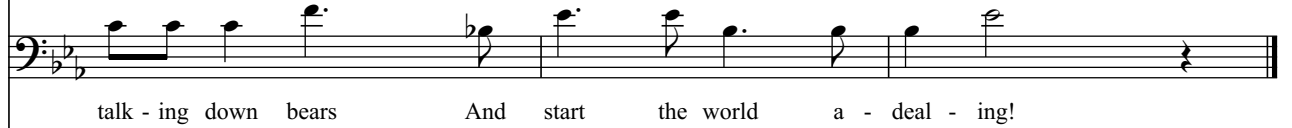
talk - ing down bears And start the world a - deal - ing!

Olive




talk - ing down bears And start the world a - deal - ing!

Law



talk - ing down bears And start the world a - deal - ing!

Cant.

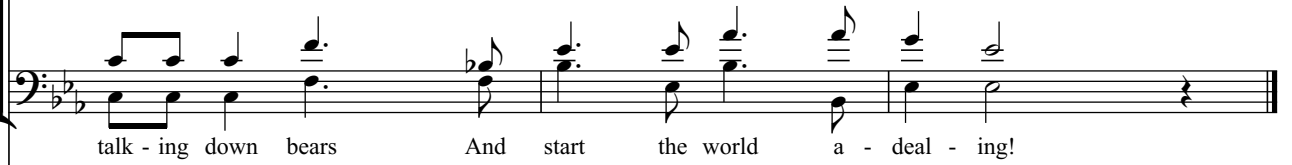


talk - ing down bears And start the world a - deal - ing!

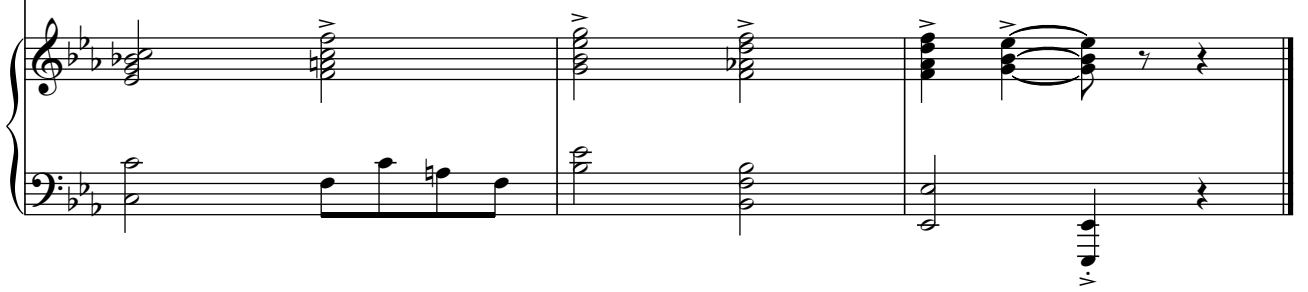
Ch.



talk - ing down bears And start the world a - deal - ing!



talk - ing down bears And start the world a - deal - ing!



SCENE 6: Paris, the British Ambassador's residence 1718

The Chorus are dancing sedately to the harpsichord. Law walks among them. They do not see or hear him. He talks over the music.

LAW: (Enters) It's 1718 What a year! We're at the British Ambassador's residence with the cream of ex-pat society. The Ambassador is throwing a grand ball in honour of my Mississippi Company, which now has a capital subscription of ten million French livres. Everyone knows that I have the Regent's ear and the Banque Royale is receiving deposits of gold and silver coin like a baker receives sacks of flour. The French and the English for once are friends, because everyone's making money.

The Page runs up to him with some papers. He talks frantically and silently gesticulating the while. Law scans the papers and they exit.

The music ends, the Chorus clap discretely and exit. Gage and Cantillon come up arguing.

CANTILLON: Wildfire, even the Dutch are buying up stock and those of the English who can speak French!

GAGE: John tells me next year he has his eyes on The East India Company no less. He will unite the East with the West. There's no end to his ambition.

CANTILLON: They say this ball is just to get Law together with Chandos, the richest man in England.

GAGE: And that Chandos wants Law's advice on the re-launch of his South Company.

CANTILLON: But will Law help him? That's the question. I reckon it's fifty-fifty.

GAGE: I'll give you ten to one he does but he'll have his price. His Science of Money doesn't come cheap.

CANTILLON: Ten to One, you're on. It's a wager.

They shake on the bet and exit. Mary enters with Chandos.

MARY: Five hundred was the price of our stock when we began. Just a month ago. A thousand now! So many are left outside. They'll pay anything to get in. They are desperate. Only fools are selling, the Lady Anne and I not fools Lord Chandos.

She deposits Chandos in a chair that the Page has hastily produced just in time. Chandos sits

CHANDOS: Such energy. I don't know what is most exhausting, following the steps of that bloody dance or the figures you Lady Mary have at your finger tips...

Olive enters with Law.

Ah Olive Trant, a lady who exhausts one in just the right way.

OLIVE: I'm the Duchess of Auvergne these days - Pickles.

She chucks him cheekily under the chin.

CHANDOS: (Icily) Do I take it there's a vacancy in the Royal Bed?

OLIVE: Certainly not! Phillipe is such a darling. He knows Law's Science of Money. How it works. He's such a Romantic, he can't stop giving me shares. Five hundred. That's two hundred and fifty thousand livres. Twelve thousand Louis d'Or, and all for love.

MARY: Milord do you know John Law, John Law Lord Chandos.

LAW: My Lord your wealth precedes you.

They bow.

LAW: And how are your South Seas? Still choppy?

CHANDOS: Very good. I'd heard you had a dry wit. So Law what's the trick? Two hundred thousand shares in a Company with patch of scrub in America and barely eight hundred slaves working it. All sold for a staggering five hundred livres each. And the minimum subscription is one hundred shares. How do you do it? Magic?

LAW: (Laughs) No, my science of money.

CHANDOS: 'Science of Money!'

Chandos now stands between Olive and Mary. Law gestures to them.

LAW: You've met my influencers my keys to the kingdom of endless wealth, thanks to them and my entrepreneurs! This wildfire speculation produces on the ground in Louisiana? A new province for France, a new land for the poor, the dispossessed, the unfortunate, the chance to trade, tobacco, cotton, even gold; work the rich earth and build a vision for the future.

CHANDOS: But the cost! Five hundred livres? A one-hundred-share minimum? Why that's fifty thousand livres apiece. Two and a half thousand gold sovereigns. The sheer number of subscribers that must take.

LAW: I see you've done your homework.

CHANDOS: So what's the secret?

LAW: They are standing right beside you.

Mary and Olive link arms with Chandos.

MARY Mademoiselles who once at balls and plays

OLIVE: And basset tables did sport and thus be gay,

MARY: Now forget such visits, teas, their dressing box.

M & O: All their pretty accents now just turn to stocks.

CHANDOS: I know diamonds are a girl's best friend but --

MARY: My Lord you must move with the times.

Scene 6 - Diamonds

$\text{♩} = 120$

Olive

Harpsichord

A - las, Mi-lord, the World is made and run by man, And

Keyboard reduction

6

Olive

while it's wa-tered by our tears, we're not e-ven in the plan. Though you may cry "un-

Piano

11

Olive

nat-u-ral!" We've had to learn your stocks and shares, And treat our bo-dies like you do As chat-tel and col-

17

Mary

The wife will ask for more

Olive

lat-e-ral. If the mis-tress gets a hun-dred shares. Two

A $\text{♩} = 140$

23

Mary

Two hun - dred? Then the mis-ress pouts

Olive

hun - dred_ to as-suage her tears Two hun - dred! while the



28

Mary

"Two fif - ty for your whore!" For we have learned our les - son from the

Olive

wife cries out: "Two fif - ty for your whore!" For we have learned our les - son from the



33

Mary

Job - bers on the job, To give our love, but track the price of ev-ery breath and each heart

Olive

Job - bers on the job, To give our love, but track the price of ev-ery breath and each heart

B

Mary
throb.

Olive
throb.

Chand.
It real - ly is in - de - cent, the

Chand.
world has gone deranged! When ev - ery wife and mis - tress makes the bed - room the Ex change, The

Chand.
wea - ker sex are an - gl - ing with smiles and sobs and tears, Slip in - to some - thing loose and you can

Chand.
grab my stocks and shares! It real - ly is ap - pall - ing so what is a man to do, But

63

Chand.

al - ways up the an - te... if he wants a de - cent screw? And to this bou - doir



68

Chand.

bar - gain-ing I real - ly see no end, Re - mem - ber - ing with nos - tal - gi - a when dia - monds were a



74

Mary

Olive

Chand.

to this bou - doir bar - gain-ing I real - ly see no end, Re -

to this bou - doir bar - gain-ing I real - ly see no end, Re -

girl's best friend! I real - ly see no end! Re -

79

Mary

mem-ber-ing with nos - tal - gi - a when dia-monds were a girl's best friend!

Olive

mem-ber-ing with nos - tal - gi - a when dia-monds were a girl's best friend!

Chand.

mem-ber-ing with nos - tal - gi - a when dia-monds were a girl's best friend!

Harpichord

Chandos turns to Law.

CHANDOS: You still haven't told me your price Law.

OLIVE: (Blurts out) He wants the diamond.

CHANDOS: The Pit Diamond!

LAW: Three million Livres think of it as an investment.

CHANDOS: (Aghast) You surely don't want it for Olive!

OLIVE: Don't you think I'm worth it Pickles?

LAW: I've no interest in such baubles but The Regent wants it.

CHANDOS: We can't just flog off British treasure.

LAW: You stole it from India anyway. The Government needs the money, The Regent will be happy to let you have my system. Everybody wins.

CHANDOS: It would be like flogging the family silver.

LAW: Come on. It's 1718 everything under the Union Jack has a price.

CHANDOS: (A beat) You'll advise us on the launch of the South Sea Company.

LAW: You have my word.

CHANDOS: (A longer beat) Then it's a deal.

They shake hands. The others, who have been watching seeing the deal is closed, rush up and surround Chandos.

CHANDOS: Olive, Lady Anne, Cantillon, Gage and the redoubtable Mr Law you've taught me nothing greases the wheels like pretty women and words and music. You'll join me for a spectacular launch at Cannons next month.

The harpsichord Can Can begins to brew under Olive's words.

OLIVE: I'll come. I'll tell them how to play. The girls, the wives, the sisters. A little tease. A show of leg. A touch of ankles. Coquetterie! A dance. A pirouette, perhaps. A hint of fortune. A promise of pleasure. But Cannons....? What a funny name!

CHANDOS: Hang the name. Pretty women, words and music and I know just the tunesmith! Now he can knock out a tune. What's his name?

OLIVE: George Frederick Handel?

CHANDOS: That's the fella! To England!

All Conga off to the Harpsichord Can Can.

INTERVAL.

SCENE 7. Cannons, the Duke of Chandos' house 1719

The ladder is set. The sign still reads Paris.

Law and the Page enter. He hands a ballad to Law.

LAW: What's this?

PAGE: A ballad they are singing in London.

LAW: Let me look.

He takes the ballad and reads/sings -

'See here are Causes why in London
So many men are made and undone
That Arts and Honest Trading drop
To Swarm about the Devil's Shop.

Cutting out their Fortune on Blind Hunches,
Selling their Souls for Lots and Chances.
Sharing alike, Blue Garters down
To all the Blue Aprons in this Town.

The Woeful Cause is in these times
That Honour, Honesty are Crimes
And Publicly Punished By
Self Interest and Villainy.
So much for Money's Magic Power.
An Evil Root... and Evil Flower!'

LAW: What nonsense!

He crumples it up and tosses it away.

PAGE: (Aggrieved) It cost a shilling!

He exits and returns with a sign that says London. He removes the Paris sign and replaces it with the London sign. Law looks at it.

LAW: London for me is a problem. I am sentenced to hang there, a stupid matter of a youthful duel. Yet the next scene is at Cannons, Lord Chandos's, great house in Little Stanmore, Middlesex. Two hundred thousand pounds on a house! Can you imagine, and he's still building. He likes to show it off but I can't be there. So I'll sit on my ladder and observe the fun.

Law takes off his wig, hands it to his Page and climbs the ladder. He sits down to observe.

HANDEL, JOHN GAY, Musicians and Chorus enter rowdily. Acis and Galatea are warming up for their performance. Musicians and Singers mill about messily, and George Friedrich Händel is getting very upset.

HANDEL: Nein, nein, nein. Not there. Not there. Die musikmeisteren müssen hinter der sängen setzen! Mr Gay, Mr Gay, help me out here. Hinter dear sängen, Hinter!

JOHN GAY: (Shouts) Will you be quiet and listen to Mr Handel! (Aside) Clowns! (To the Musos.) Musicians, sit behind the singers. Acis? All good? Galatea, you're ready? No....your garter is showing. Oh, very well then!

Ye Gods, only two minutes and the Duke's guests will be arriving. Come on, come on!

The musicians finally take their seats. Galatea tweaks her garters for the nth time. She and Acis strike remarkable pastoral poses. The guests arrive.

CHANDOS: (Enters) Welcome, welcome. Blue Garters all. Splendid Splendid. Here's a Scene for you to wonder at. A Pastoral. My shepherdess herself, fair Galatea. Her shepherd swain, the beau, beautiful and handsome Acis himself. Feast your eyes.

Music too. My Meister, Mr George Frederick Handel. Take a bow, George....

An Entertainment devised for us by Mr John Gay, scribbler extraordinary in a world of extraordinary scribblers. There...everyone seated? Then let the music begin!

CHORUS: Oh, the pleasure of the plains! No.2 Bars 1 - 56 (FINE)
Happy nymphs and happy swains.
Harmless, merry, free and gay
Dance and sport the hours away.

ACIS: Lo! Here my love! Turn, Galatea, hither turn thine eyes
See at thy feet, the longing Acis lies.

Love in her eyes sits playing No.9 Bars 1 - 30 (FINE)
And sheds delicious death. + preceding recitative
Love on her lips is straying
And warbling in her breath.

GALATEA: O didst thou know the pains of absent love,
Acis would ne'er from Galatea rove.

CHANDOS: Bravo...Bravo...Encore...

GALATEA: As when the dove laments her love, No. 11 Bars 1 - 116 (FINE)
All on the naked spray; + preceding recitative
When he returns, no more she mourns,
But loves the livelong day.

Wild applause from all.

ACIS & GALATEA (Duet): Happy we! No. 12 Bars 1 - 37 (FINE)

CHORUS: Happy we! No. 13 Bars 1 - end.

Duke Chandos leads more ecstatic applause and signals that this is the end of the entertainment.

HANDEL: But Mien Lieber Graf, zat is just the first movement!

GAY: (Aside) Welcome to Corporate Entertainment Mr. Handel.

Handel fumes but Gay placates him.

CHANDOS: Enough music let's crack on. Law's system has freed the French from the tyranny of their National Debt. We can do the same, take back control of ours but, as we're British, do it better.

APPLAUSE.

CHANDOS: We now have trading agreements with every country in the South Seas. Our manufactures will be sold in Africa, America, the Pacific and Caribbean islands.

Prosperity will flow into our cities and our towns. Why they will erect statues to John Law.

ONE CHORUS: Where is this Law?

Other Chorus take up the cry Chandos hushes them.

CHANDOS: He cannot be here alas, but Lady Mary will explain his system. Some doubts about this from the chorus but Chandos has the authority here.

Scene 7 - I Bought my Stocks

$\text{♩} = 82$

Mary

I bought my stocks for a hun-dred livres And now they sell for a thou-sand. My

Keyboard reduction

$\text{♩} = 82$
Piano

The musical score for the first system is in G major and 6/8 time. It features a vocal line for Mary and a keyboard reduction. The tempo is marked as quarter note = 82. The lyrics are: "I bought my stocks for a hundred livres And now they sell for a thousand. My". The keyboard part consists of a right-hand melody and a left-hand accompaniment of chords.

7

Mary

Miss-iss-ip-pi shares by leaps and bounds have mul-ti-plied, I no lon-ger have to be a blush-ing bride_ To

The second system of the musical score continues the vocal line for Mary and the keyboard reduction. The lyrics are: "Miss-iss-ip-pi shares by leaps and bounds have multiplied, I no longer have to be a blushing bride_ To". The keyboard part continues with the same accompaniment style as the first system.

14

Mary gain a grand es - tate!

Anne Sweep - ing up her drive in her coach and eight To



21 $\text{♩} = 70$

Anne eat full ser - vice off gold plate!

Olive I was once a mis - tress just for the night, But now I'm a duch - ess

$\text{♩} = 70$



28 $\text{♩} = 82$ **a tempo**

Mary An aunt to the King, a ta - len - ted la - dy who does her own thing!

Anne **rit** She's a mas - ter - ful mis - tress, a ta - len - ted la - dy who does her own thing!

Olive in my own right.

$\text{♩} = 82$

33 **A**

Mary Rollup and buy your South Sea Stock, Don't miss your chance, queue round the block, For - get your fears, Don't

Anne Rollup and buy your South Sea Stock, Don't miss your chance, queue round the block, For - get your fears, Don't

Olive **A** Rollup and buy your South Sea Stock, Don't miss your chance, queue round the block, For - get your fears, Don't

Harpischord

38 ♩. = 68

Mary miss the fun, Send a boy to the Job-bers and tell him to run!

Anne miss the fun, Send a boy to the Job-bers and tell him to run!

Olive miss the fun, Send a boy to the Job-bers and tell him to run!

Chand.

Come ♩. = 68

43 **B** ♩. = 80

Chand. states-men and pa-tri-ots buy the stocks! Jud-ges job, Bish-ops bet the poor box! Dukes, flog a ti - a - ra, Raise a

B **Piano** ♩. = 80

49 $\text{♩} = 82$

Chand.

mort-gage on your land, — Punt the fa - mily sil-ver on the stocks. I'm hold-ing in my hand! —

$\text{♩} = 82$

56

Mary

There's no need to stop If the cash runs

Anne

There's no need to stop If the cash runs

Olive

There's no need to stop If the cash runs

Chand.

60

Mary

out, Just give Dick Can - ti - llon a shout!

Anne

out, Just give Dick Can - ti - llon a shout!

Olive

out, Just give Dick Can - ti - llon a shout!

65 = 70 ♩ = 70

Cant. I'm the priest to whom you con-fess, Your friend-ly ban-ker who al-ways says yes, An En-tre-pre-neur who

= 70 ♩ = 70

rit



70 = 82 ♩ = 82

Mary Roll up and buy your South Sea Stock, Don't

Anne Roll up and buy your South Sea Stock, Don't

Olive Roll up and buy your South Sea Stock, Don't

Cant. knows the score, Just sign be-low and you can buy more. Roll up and buy your South Sea Stock, Don't

Chand. Roll up and buy your South Sea Stock, Don't

Ch. Roll up and buy your South Sea Stock, Don't

Roll up and buy your South Sea Stock, Don't

= 82 ♩ = 82

C

piu mosso

75

Mary

miss your chance, queue round the block, For - get your fears, Don't miss the fun, Send a

Anne

miss your chance, queue round the block, For - get your fears, Don't miss the fun, Send a

Olive

miss your chance, queue round the block, For - get your fears, Don't miss the fun, Send a

Cant.

miss your chance, queue round the block, For - get your fears, Don't miss the fun, Send a

Chand.

miss your chance, queue round the block, For - get your fears, Don't miss the fun, Send a

Ch.

miss your chance, queue round the block, For - get your fears, Don't miss the fun, Send a

miss your chance, queue round the block, For - get your fears, Don't miss the fun, Send a

79

Mary

boy to the Job-bers and tell him to run!

Anne

boy to the Job-bers and tell him to run!

Olive

boy to the Job-bers and tell him to run!

Cant.

boy to the Job-bers and tell him to run!

Chand.

boy to the Job-bers and tell him to run!

Ch.

boy to the Job-bers and tell him to run!

boy to the Job-bers and tell him to run!

HANDEL: (Spoken) Now can we hear Act Two!

CHANDOS: (Hands him some scrip) Here's your fee.

HANDEL: What is this?

Chandos hands Gay scrip.

GAY: South Sea Stock! My days in Grub Street over!
Forget Act Two, I'll be in clover!

HANDEL: Mein Gott, these Englanders have got a nerve.
Does no one care about my art.

GAY: Hush we have our fee.

HANDEL: (Aside) I'll take this paper but I do not trust it
I'll turn it into coin as soon as I am able.
The only music that I like to hear
Is the chink of gold and silver on my table.

LAW: (Speaks from above)
So swiftly Avarice in general flood
Did deluge all like creeping blood
Greed a mist that blocked the sun
While filthy Lucre spared no one.
The City sank besotted with her charms.
Wives, Husbands, Mistresses,
All languished in her arms.

16

Ch. Cof-fee's bubb-ling on the range, Sell your gran-ny's wood - en leg And

19

Ch. Buy now while the mar-ket's hot, Send the kid-dies out to beg, Get your an-te in the pot. We're

23

Ch. Job-bers, Stock Job-bers, We're not grave rob-bers. Sharp-er than tacks, but we're or-din-a-ry blokes And our

27

Ch. folks are all Blue A - pron folks.

LAW: It's as if Lady Mary lit a fuse, everyone's buying.

The South Sea Stocks keep rising in London as The Louisiana Stock keeps rising here in Paris.

32

Piano accompaniment for measures 32-37. The music is in G major (one sharp) and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords and rests.



37

B

Cant.

Cantabile vocal line for measures 37-40. The melody is in G major and 3/4 time, starting with a rest in measure 37.

We I-rish who have bulls to sell, Scots-men who love Law so well,

B

Piano accompaniment for measures 37-40. The music continues with the same rhythmic pattern as the previous section.



41

Anne

Anne's vocal line for measures 41-43. The melody is in G major and 3/4 time, with a rest in measure 41 and 42, and a single note in measure 43.

Now

Cant.

Cantabile vocal line for measures 41-43. The melody is in G major and 3/4 time, starting with a rest in measure 41.

Holl-an-ders, come hear the cry: "Leave your cheese, there's gelt to buy."

Piano accompaniment for measures 41-43. The music continues with the same rhythmic pattern.

44

Mary Forstocks will ne-ver fall, but rise

Anne pur-chase more if you be wise

Cant. Play the mar-ket while ye may.

Ch. We're



48

Ch. Job-bers, Stock Job-bers, We're not grave rob-bers. Sharp - er than tacks, but we're



51

Ch. or-din-a-ry blokes And our folks are all Blue A - pron folks.

GAGE: Look, £120 a share and heading North!

MARY: But it's too cold to venture out.

GAGE: So stay at home just play the Stocks! Send a boy.

LAW: Rain or shine, runners pound the streets bringing in orders from all quarters. Everywhere the cry is, ' Buy, buy, buy! It's the same in Paris.

ANNE: My Mississippi Stock is nearing fifteen thousand livres - thirty times the price in August. I might sell just a few.

GAGE: Sell Hell - NO Buy Buy Buy.

MARY: We double up! I'll pledge my Mississippi stock to bankers here for credit. Cantillon will advance me the rest. They'll give us a quarter million.

ANNE: A quarter of a million Lord have mercy on us!

MARY: Calm yourself, Aunt.

ANNE: What if it all goes wrong?

LAW: She won handsomely on the Mississippi. Now she'll win gloriously on the South Sea!

MARY: Send out to buy twenty thousand. That's ten per cent of all the stock. That'll move it on. Just watch! Here, jobbers. Get busy. Get buying!

56 $\text{♩} = 164$ **C**

Ch.

The coff-ee's al-ways hot at Garr-a-way's So buy, buy, hub-ble bub-ble while ye may The

$\text{♩} = 164$ **C**

The musical score consists of two systems. The first system is for a Chorus (Ch.) and features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as quarter note = 164. The music begins with a rest for the first measure, followed by a series of eighth and sixteenth notes. The lyrics are: "The coff-ee's al-ways hot at Garr-a-way's So buy, buy, hub-ble bub-ble while ye may The". The second system is for piano accompaniment, featuring both treble and bass clefs with the same key signature and tempo. The piano part provides a rhythmic accompaniment with chords and single notes.

61

Ch.

wind that chills is__ far a-way But the coff-ee is hot at Garr-a-way!

One hun - dred, soon be

67

Ch.

one two five! For_ For-tune fa - vours not the thrif-ty, My God! it's good to be a-live, This nif-ty__stock will

73

Anne

Mam-mon have mer-cy on my soul, My sa - vings are_ a__ ga-ping hole

Ch.

reach two fif - ty!

D

SCENE 8

79

Mary

Sum-mon up your cou-rage and_ ban-ish dread The South Sea stands at two hun-dred!

Ch.

The



84

Ch.

coff-ee's al-ways hot at Garr-a-way's, So buy, buy, hub-ble bub-ble while ye may The wind that_ chills is_

E



89

Chand.

We took back con-trol, Our

Ch.

far a - way But the coff-ee is hot at Garr - a - way!

94

Chand.

for-tune's made For we have the mo-no-po-ly of South Sea trade. Bri - tann - ia rules and that's a fact, The

99

Chand.

King has passed the Bub - ble Act!

♩ = 130

F

Ch.

I'll

♩ = 130

F


103

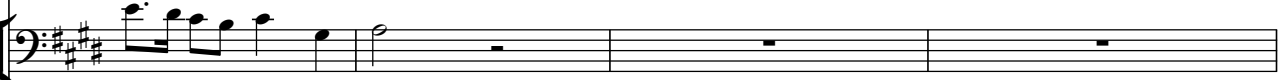
Ch.


take six hun-dred, two for one, Build as high as Chris-to-pher Wren Hea-ven when the race is won,

SCENE 8

106 $\text{♩} = 90$ rit


Chand. 
 All this be-gan at my soir-ée You know my max-im: 'Art Must Pay'


Ch. 
 Soon all be gen - tle - men






110 $\text{♩} = 130$


Chand. 
 O - ver the hills and far a - way.


Ch. 
 We're Job-bers, Stock Job-bers, We're not grave rob-bers.

$\text{♩} = 130$ 



114

Ch. 
 Sharp-er than tacks, but we're or-din-a-ry blokes And ourfolks are all Blue A-pron Fif-ty-five, I'll take five fif-ty,



119

Ch.

Eight fif - ty -

Six - ty-five and no-thing shif-ty, Breast the tape and cross the line, it's Se - ven nine-ty-nine, Eight fif - ty -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest for two measures, followed by a quarter rest and then a quarter note G5, a quarter note A5, and a quarter note B5. The bottom staff is a piano accompaniment in bass clef, starting with a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367

SCENE: 9. The Street near Garraway's

LAW: France, England, soon the Americas everywhere my Science of Money triumphs in a frenzy of buying.

HANDEL, and JOHN GAY enter.

HANDEL: Mein Gott, My fee shot up! A Four thousand pounder!
And I had thought that Duke a Bounder!
Now I've enough to launch my Opera Shows.
Sell, jobber, before it all goes
Up the Ruhr without a schnitzel
Schnel Schnel.

The Jobber looks puzzled. Handel shoos him out.

HANDEL: Sell damn you!

The Jobber rushes off. Gay enters from one side Isaac Newton from the other

GAY: Ah here comes Sir Isaac Newton, The Controller of the Currency and the greatest mathematician in the land.

SIR ISAAC NEWTON enters tossing an apple up and down.

GAY(Cont): Tell me Sir Isaac, will your famous gravity make you sell?

NEWTON: Never! You won't catch me selling short.

He chucks the apple up. Law catches it.

NEWTON(Cont): See it does not come down! (He exits)

LAW: Newton could calculate the wealth of a Nation but he could not calculate the madness of people.

Law starts to eat the apple.

GAY: Handel sold up what a fool!
The party's just started.
I turned my fee from five to five thousand!
I'll borrow against that
And make it ten by supertime.

He snaps his fingers, a Jobber rushes in.

JOBBER: The Stocks are still rising, the Market's on fire.

Gay gives him money, they exit together.

Lady Mary and Gage enter and meet beneath the ladder. Gage falls to his knees.

Scene 9 - Love in Her Eyes

♩ = 90

Gage

I'm a rich man, I've bought back my estates. Oh, La-dy Ma-ry, hear my plea! Mar-ry our crests on my

Harpisichord

Keyboard reduction

6

Gage

gil - ded gates, And grace with your pre-sence — my hum - ble pro - per - ty! For,

11

♩ = 55

Gage

fair - est of mai - dens, can't you see That the swain on the plain is so ve - ry_ like me?

♩ = 55

MARY: You mean Handel's Acis?

16

Gage

Love in her eyes sits play - ing, and sheds de - li - cious death; love_ on her lips_ is stray - ing_ and

19 $\text{♩} = 70$

Gage $\text{♩} = 70$

war - bling in__ her breath. O, can you not hear my heart? Pit-a-



22

Gage

pat, pit-a-pat-pit-a-pat, as it falls a - part? As I cry, I will die,



25

Gage

if__ with mock-ing__ eye Thou kill'st me with thy cru - - el - ty!



28 **Energico** $\text{♩} = 80$

Gage **Energico** $\text{♩} = 80$

As I cry, I will die, if__ with__ mock - ing__ eye Thou

MARY: Please - Don't embarrass yourself. Go buy more stock.

Gage exits.

GAGE: (To audience as he does) I think she's weakening, soon she'll say yes!

Looks after him.

MARY: (Speaks) True his land's restored he's hit good times
But I'm more interested in his Spanish mines
And I'd rather embrace a porcupine's spines
Then put up with him (Beat) and his terrible rhymes.

(She exits)

SCENE 10: St Paul's Church. 1720

Sunday morning bells ring.

LAW: Sunday morning. The jobbers sit idle in Garraway's Coffee House, for the market is closed. They watch the gentry going into St Paul's. But the Blue Matrons and the smattering of Blue Garters are not going to pray.

The Page enters and hands Law a dog collar, Law puts this on. The Page hands him a bible Law takes this.

No they carry on dealing even as the Parson - the Rev Tickle Text, for reasons of economy played by me, preaches.

He climbs back up the ladder blesses the Chorus who assemble before him as a congregation.

SCENE 10

Scene 10 - When I'd spent all my wins

♩. = 58

Tenor

When I'd spent all my wins on wo-men and gin, I went to the church out of

Bass

When I'd spent all my wins on wo-men and gin, I went to the church out of

♩. = 58 **Piano**

Keyboard reduction



6

Law

As I

S

But what the priest said went clean out of my head, And I found I was no bet-ter by it_____

A

But what the priest said went clean out of my head, And I found I was no bet-ter by it_____

T

spite.____ But what the priest said went clean out of my head, And I found I was no bet-ter by it_____

B.

spite.____ But what the priest said went clean out of my head, And I found I was no bet-ter by it_____

11 **A**

Law

o-pened my text I was Pla-gui-ly vexed to see this sly cant-ing crew— Of Sa-tan's dis-ci-ples with their



16

Law

prayer books and bi-bles Hi-ding their South Sea Com-pa-ny news!_____



21 **B**

S

See the wor-ship-per sits, Blind to all Ho-ly Writ, sweat-ing greed, and her prayer book in

A

See the wor-ship-per sits, Blind to all Ho-ly Writ, sweat-ing greed, and her prayer book in

B

SCENE 10

25

S
tat-ters; Deaf to Hea-ven_ and Hell, Pray-ing“Thou shalt not sell” While Tick-le___ Text preach-es, she

A
tat-ters; Deaf to Hea-ven_ and Hell, Pray-ing“Thou shalt not sell” While Tick-le___ Text preach-es, she

T
Hea-ven_ and Hell, Pray-ing“Thou shalt not sell” While Tick-le___ Text preach-es, she

B.
Hea-ven_ and Hell, Pray-ing“Thou not sell” While Tick-le___ Text preach-es, she



29

S
chat-ters. The King's mis-tress I saw with herdaugh-ters-in-law, Whom she'll mort-gage for stocks a-ny

A
chat-ters. The King's mis-tress I saw with herdaugh-ters-in-law, Whom she'll mort-gage for stocks a-ny

T
chat-ters._____

B.
chat-ters._____

33

S Sun-day.

A Sun-day. Next a

T In thamidst of her prayers She'll con-duct their af-fairs And set up their dance cards forMon-day.

B. In thamidst of her prayers She'll con-duct their af-fairs And set up their dance cards forMon-day.



38

D

S that she can-not_ be named Comesfresh from A-po-the-cary lee-ching With her

A duch-ess so famed Comesfresh from A-po-the-cary lee-ching With her

T With her

B. With her

D

42

S
come hi-ther look and poxed con - jur-ing book She has-n't_ come here for th~~r~~eaching!

A
come hi-ther look and poxed con - jur-ing book She has-n't_ come here for th~~r~~eaching!

T
come hi-ther look and poxed con - jur-ing book She has-n't_ come here for th~~r~~eaching! Now the

B.
come hi-ther look and poxed con - jur-ing book She has-n't_ come here for th~~r~~eaching!



46

E ♩. = 56

meno mosso ♩. = 52

S
Not aprayer in their heads,

A
GoodChris-tians all smirk and all smile._ Not aprayer in their heads,

T
ser-mon is done, Tick-lebless ev-ery-one! GoodChris-tians all smirk and all smile._ Just 'Stock

B.
Just 'Stock

E ♩. = 56

♩. = 52

51 $\text{♩} = 50$ **accelerando**

S

T
 Ri - sing' in - stead, Deaf to

B.
 Ri - sing' in - stead, The wor - ship - pers sit, Blind to God's Ho - ly Writ, Deaf to

$\text{♩} = 50$



54 $= 58 \text{♩} = 58$

S
 The Tem - ple of God they de - file!

A
 Pray - ing "Thou shalt not sell", The Tem - ple of God they de - file!

T
 Hea - ven and Hell Pray - ing "Thou shalt not sell", The Tem - ple of God they de - file!

B.
 Hea - ven and Hell Pray - ing "Thou shalt not sell", The Tem - ple of God they de - file!

$= 58 \text{♩} = 58$

SCENE 11: The Street near Garraway's

THE PAGE runs in he hands Law a load of papers, as Law hands him the bible and the dog collar. He whispers to Law, gesticulating frantically. Law scans the papers and signs several.

LAW: Go, quick as you can.

The Page runs off.

Law worried, climbs back up the ladder and observes. As The Jobbers enter.

JOBBER 1: The Mississippi's down five thousand!

JOBBER 2: The Banque Royale is bust.

JOBBER 3: All France is cursing Law.

JOBBER 4: Our lot don't know yet. Sell before they find out.

JOBBER 1: (Hustling them out) Sell, sell, sell!

The Jobbers exit to the exchange. Mary, Anne & Olive enter. Off stage sotto voce whispers continue of 'Sell Sell Sell'.

OLIVE: Where is everybody?

ANNE: Where are the Jobbers? Garraway's is empty!

MARY: Don't worry, I'll go to Jonathan's coffee house instead.

OLIVE: It's still early. Maybe they're still in bed.

ANNE: Do Jobbers sleep?

Scene 11 - All is Smoke

$\text{♩} = 150$

Chorus

Hub-ble Bub-ble, Hub-ble Bub-ble all is smoke,

Hub-ble Bub-ble, Hub-ble Bub-ble all is smoke,

$\text{♩} = 150$
Harpisichord

Keyboard reduction

5

Ch.

Hub-ble Bub-ble, Hub-ble Bub-ble all are broke, Throw all your dreams up - on the pyre,

Hub-ble Bub-ble, Hub-ble Bub-ble all are broke, Your stock just fuels the

10

Olive

I'm_ out! I'm go - ing back to France, I will cut my los - ses,

Ch.

Great Bon - fire._____

15 Olive

leave the dance. Lest a life-time of love is all I've got Once in Pa-ris, I'll sell the lot!

20 Anne

A

I knew it was a sin, The stock's no good, John Law has left us Babes in the Wood. Lest we

25 Anne

Ritenuito

drown in shame in a debt-or's cell, And Char-i-ty's mer-cy, sell, sell, sell!

MARY: Courage Aunt, Courage.

30 **B** ♩ = 130

Mary

Though I may wish to fly a-way, I know for now that I must stay. It's

34 **rallentando** ♩ = 105

Mary

dark - est just be - fore the dawn, It will turn if we just hang on...

The Page enters with two of the Chorus who set the table and two chairs, while he changes the sign. It now reads PARIS.

Le Café Procope, Law and Mary enter they sit at the table. The mood is sombre both The Louisiana Company and the South Sea Bubble are in ruins. Law is in hiding. Olive enters and hands Mary a letter. She looks at it.

MARY: Ah it's from Anne.

She opens it and reads.

Scene 12a - Utopia

= 170 ♩ = 170

Keyboard reduction

7

Anne

Dear

A

13

Anne

Ma-ry, Each ban-kerwhobegged for my trade Won't give me so much as a le - mon-ade. Our fa - mi-ly for-tune is

18 B

Mary Oh my poor dear - est

Anne now just a dream. I curse John Law and his rot-ten_scheme!



24

Mary aunt! Do not weep for a past that is gone. With our skill at the ta-bles we rose to the top,



29 C

Mary win-ning from fools who like us could-n't stop.

Law All my

C

34

Law

man-sions, my lands and my rich - es are gone. That plague in Mar-seilles fin-ished me off, As my

38

Mary

Law

ships and their car - go all turned to rot, Still the Re-gent re-luc-tant - ly watched my back.

The Page enters with another letter. He offers it to Law, who waves it away. Mary takes it.

MARY: (Speaks) It's from Chandos.

D LAW: You open it.

Harpisichord

42

Mary does so.

LAW: I don't suppose it contains a cheque?


She shakes her head.

46

Chand.

CHANDOS: Law you boulder! All of

50 **E** rallentando

Chand. 

Lon don ploughed in - to the South Sea Pie, Had their fing - ers burned by this ca - la - mi - ty!

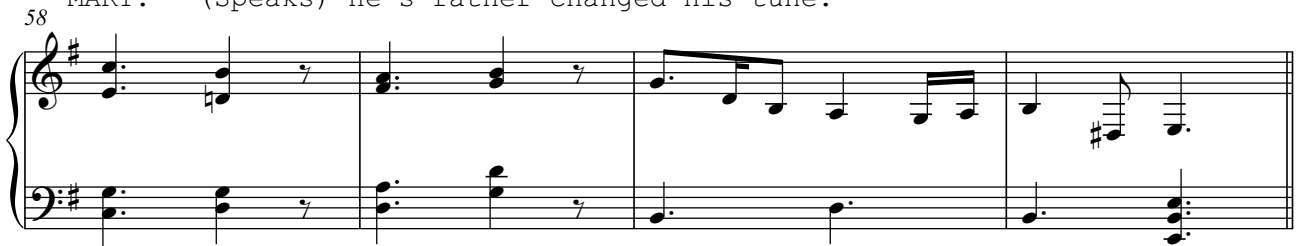
54 $\text{♩} = 140$ $\text{♩} = 172$

Chand. 

Big-ger_ and bright-er grow the op-eras of Han-del, While I'm light-ing Can-nons with mut-ton - fat can-dle!

CHANDOS: Damn your eyes and teeth. Chandos.

MARY: (Speaks) He's rather changed his tune.

58 

Law puts his head in his hands.

62 **F**

Mary 

Don't wor-ry,_dear O-live, you'll be

Olive 

Ah, but did-n't we have fun?_ Though it end-ed 'ere it had be gun.

F 

SCENE 12

67 ♩. = 53
G

Mary
back in the swing, And hook your-self up with Duke, Earl or King! From Foul - est dung do

Olive
From Foul - est dung do

Law
From Foul - est dung do



72 ♩. = 56
Piano

Mary
sweet flow - ers grow, U - to - pi - a's a dream we may ne - ver know. Not all can win, But

Olive
sweet flow - ers grow, U - to - pi - a's a dream we may ne - ver know. Not all can win, But

Law
sweet flow - ers grow, U - to - pi - a's a dream we may ne - ver know. Not all can win, But

76

Mary
all must strive Like the reck - less gam- bler, To keep hope a - live.

Olive
all must strive Like the reck - less gam- bler, To keep hope a - live.

Gage
The Page enters with a letter from Gage My

Law
all must strive Like the reck - less gam- bler, To keep hope a - live.



80

Gage
Di - do, my queen, the storm has bro - ken, Like Ae - ne - as be - fore me I find my - self wo ken. I'd

H Harpsichord



84

Gage
live with you in the dark - est cave, Your brains and your beau - ty will make me brave! We'll both dig for sil - ver, a

SCENE 12

♩. = 52

♩. = 56

89 **rallentando**

Gage joint en-ter-prise, Be it Spain or South A-me-ri-ca I'drown in your eyes! Your lov-ing Beau Gage!

I **Piano**

♩. = 56

94 MARY: Oh bless him!

Mary I will do what I have to, to more than sur-vive, Sue Can-ti-lon's guts if he's still a-live. And be

Gage

99

Mary cause I'm Welsh I know a-bout mines, I'll prospect with Beau Gage for much bet-ter times. En-dur-ing the while his

104 **J**

Mary terr-i-ble rhymes!

Law In France Phil-lippe bade me a tear-ful fare-well, But the no-bles of Bri-tain

J

109

Law

cursed me to Hell. I was a gam- bler, but a gam- bler for good, Till their greed turned a gol- den ri- ver to mud.



114

K

Mary

Ah, but did-n't we have fun? _____ Though it end-ed 'ere it had be- gun. Though we lose at cards we

Olive

Ah, but did-n't we have fun? _____ Though it end-ed 'ere it had be- gun.

Law

Ah, but did-n't we have fun? _____ Though it end-ed 'ere it had be- gun.

K

Harpsichord



119

L

Mary

must not for- get: We're in Pa- ris_ where Pas- cal_ in- ven- ted rou- lette! _____ From Foul- est dung do

Olive

From Foul- est dung do

Law

From Foul- est dung do

L

Piano

124

Mary
sweet flow-ers grow, U - to - pi-a's a dream we may ne - ver know. Not all can win, But all must strive Like the

Olive
sweet flow-ers grow, U - to - pi-a's a dream we may ne - ver know. Not all can win, But all must strive Like the

Law
sweet flow-ers grow, U - to - pi-a's a dream we may ne - ver know. Not all can win, But all must strive Like the

Detailed description: This block contains the musical score for measures 124 through 128. It features three vocal staves for Mary, Olive, and Law, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "sweet flow-ers grow, U - to - pi-a's a dream we may ne - ver know. Not all can win, But all must strive Like the". The piano part consists of chords and moving lines in both hands.



129

Mary
reck - less gam- bler, To keep hope a - live. _____

Olive
reck - less gam- bler, To keep hope a - live. _____

Law
reck - less gam- bler, To keep hope a - live. _____

Detailed description: This block contains the musical score for measures 129 through 133. It features three vocal staves for Mary, Olive, and Law, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "reck - less gam- bler, To keep hope a - live. _____". The piano part includes a fermata over the final measure of the vocal lines. There are markings 'M' and '5' above the piano staff in measures 129-131 and 133. A marking '2' is present in the piano part in measure 130.

LAW: (Speaks) Leave your complaints, fools. Do not strive
 To make perfection in the honest hive
 Enjoy the world, its fruits and fantasies
 Get fame in war or live at ease.

For Vice's benefit is only found
 When she's by Justice lopped and bound
 The cankered twisted and neglected vine
 Bleeds when pruned yet brings forth wine.

Mere Virtue can't make nations thrive
 In splendour or the Golden Age revive
 Fraud, luxury and pride must live with her
 If honey is to fill the hive.

137 N

Mary From Foul-est dung do sweet flow-ers grow, U - to - pi-a's a dream we may

Anne From Foul-est dung do sweet flow-ers grow, U - to - pi-a's a dream we may

Olive From Foul-est dung do sweet flow-ers grow, U - to - pi-a's a dream we may

Law From Foul-est dung do sweet flow-ers grow, U - to - pi-a's a dream we may

S From Foul-est dung do sweet flow-ers grow, U - to - pi-a's a dream we may

A From Foul-est dung do sweet flow-ers grow, U - to - pi-a's a dream we may

T From Foul-est dung do sweet flow-ers grow, U - to - pi-a's a dream we may

B. From Foul-est dung do sweet flow-ers grow, U - to - pi-a's a dream we may

N Piano

142

Mary
 ne - ver know. Not all can win, But all must strive Like the reck - less gam-bler, To

Anne
 ne - ver know. Not all can win, But all must strive Like the reck - less gam-bler, To

Olive
 ne - ver know. Not all can win, But all must strive Like the reck - less gam-bler, To

Law
 ne - ver know. Not all can win, But all must strive Like the reck - less gam-bler, To

S
 ne - ver know. Not all can win, But all must strive Like the reck - less gam-bler, To

A
 ne - ver know. Not all can win, But all must strive Like the reck - less gam-bler, To

T
 ne - ver know. Not all can win, But all must strive Like the reck - less gam-bler, To

B.
 ne - ver know. Not all can win, But all must strive Like the reck - less gam-bler, To

146

Mary
keep hope a - live!

Anne
keep, to keep hope a - live!

Olive
keep, to keep hope a - live!

Law
keep, keep, to keep hope a - live!

S
keep hope a - live!

A
keep, to keep hope a - live!

T
keep, to keep hope a - live!

B.
keep, keep, to keep hope a - live!



SCENE 12: FINALE

Scene 12b - Bubble Reprise

♩ = 84

Mary
Wel-come to the bub-ble thatgrows and grows As for-tunes rise toreach the stars.

Anne
Wel-come to the bub-ble thatgrows and grows As for-tunes rise toreach the stars.

Olive
Wel-come to the bub-ble thatgrows and grows As for-tunes rise toreach the stars.

Gage
Wel-come to the bub-ble thatgrows and grows As for-tunes rise toreach the stars. Duch-ess-es, Dukes and the

Law
Wel-come to the bub-ble thatgrows and grows As for-tunes rise toreach the stars. Duch-ess-es, Dukes and the

Cantillon
Duch-ess-es, Dukes and the

Chandos
Duch-ess-es, Dukes and the

Soprano
Wel-come to the bub-ble thatgrows and grows As for-tunes rise toreach the stars.

Alto
Wel-come to the bub-ble thatgrows and grows As for-tunes rise toreach the stars.

Tenor
Wel-come to the bub-ble thatgrows and grows As for-tunes rise toreach the stars. Duch-ess-es, Dukes and the

Bass
Wel-come to the bub-ble thatgrows and grows As for-tunes rise toreach the stars. Duch-ess-es, Dukes and the

Keyboard reduction
♩ = 84
Piano

FINALE

6 A

Mary
En - tre-pre-neurs and card sav-vy aunts! The game's the thing, Thestakes sky-high, To

Anne
En - tre-pre-neurs and card sav-vy aunts! The game's the thing, Thestakes sky-high, To

Olive
En - tre-pre-neurs and card sav-vy aunts! The game's the thing, Thestakes sky-high, To

Gage
8 Bank of France, The game's the thing, Thestakes sky-high,

Law
Bank of France, The game's the thing, Thestakes sky-high,

Cant.
Bank of France, The game's the thing, Thestakes sky-high,

Chand.
Bank of France, The game's the thing, Thestakes sky-high,

S
En - tre-pre-neurs and card sav-vy aunts! The game's the thing, Thestakes sky-high,

A
En - tre-pre-neurs and card sav-vy aunts! The game's the thing, Thestakes sky-high,

T
8 Bank of France, The game's the thing, Thestakes sky-high,

B.
Bank of France, The game's the thing, Thestakes sky-high,

A

11

Mary  risk is to live, to fold is to die! Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -

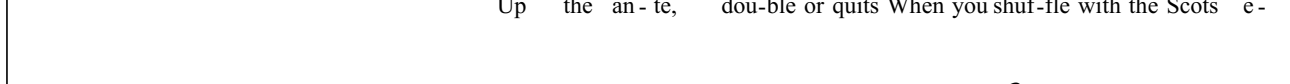
Anne  risk is to live, to fold is to die! Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -

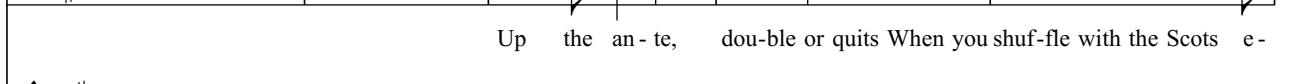
Olive  risk is to live, to fold is to die! Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -

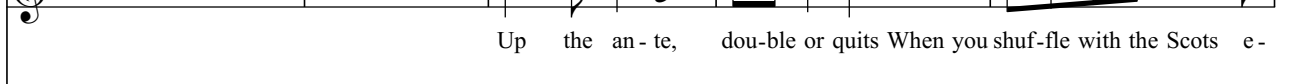
Gage  Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -

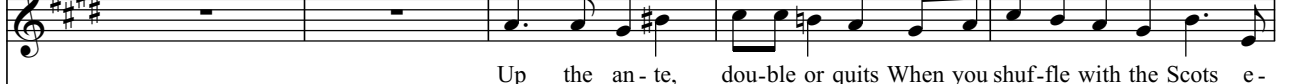
Law  Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -

Cant.  Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -

Chand.  Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -

S  Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -

A  Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -

T  Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -

B.  Up the an - te, dou-ble or quits When you shuf - fle with the Scots e -



Piano accompaniment for the finale, featuring a treble and bass clef with various chords and melodic lines.

16

Mary
co - no - mist!

Anne
co - no - mist!

Olive
co - no - mist!

Gage
co - no - mist!

Law
co - no - mist!

Cant.
co - no - mist!

Chand.
co - no - mist!

S
co - no - mist!

A
co - no - mist!

T
co - no - mist!

B.
co - no - mist!

Harpisichord

The Harpsichord part consists of two staves. The right hand (treble clef) begins with a chord of G major (G-B-D) and a half note G. It then moves to a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. The left hand (bass clef) begins with a chord of G major (G-B-D) and a half note G. It then moves to an ascending eighth-note scale: G3, A3, B3, C4, D4, E4, F#4, G4. The piece concludes with a final chord of G major (G-B-D) and a half note G in both hands.