

PUBLISHERS' NOTE

It will be seen from Professor Dent's introduction on p. iii that the aim of this edition is to combine scholarship with practicability. The harmonic flavour of the original is faithfully preserved, but there is no pedantic insistence upon a remote ideal of performance, for the work is simply and attractively scored for a small modern orchestra (details of which are to be found on p. xii). This edition is therefore ideally suitable for production by amateurs as well as by professionals, and both will be helped by Professor Dent's experienced suggestions.



The Beggar's Opera

WRITTEN BY JOHN GAY

THE OVERTURE COMPOSED AND THE SONGS ARRANGED BY

JOHN CHRISTOPHER PEPUSCH

EDITED BY

EDWARD J. DENT



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MUSIC DEPARTMENT

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The painting by William Hogarth
of a scene from 'The Beggar's Opera'
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The Beggar's Opera



CONCEIVED merely as an ephemeral satire and carried out with somewhat careless haste, *The Beggar's Opera*, since its first successful performance at the Theatre in Lincoln's Inn Fields on 29 January 1728, has become a national classic. Tate Wilkinson, the Yorkshire theatre manager, writing in 1795, said that it had been performed more frequently than any piece whatever from the days of Shakespeare. Its popularity continued during most of the nineteenth century, though it suffered a certain eclipse after 1886, in which year the part of Macheath was sung by Sims Reeves; in 1920 it was revived by Nigel Playfair at the Lyric Theatre, Hammer-smith, in an arrangement by Frederick Austin, and ran continuously until December 1923. According to Dr. Johnson the idea of it was suggested to the author John Gay by Swift, who remarked that 'a Newgate Pastoral might make an odd pretty sort of a thing'; this may account for Gay's choice of Newgate Prison and its criminal society as the background of the play, but its origins as a comic opera must be sought elsewhere. As a play, it was well known to be a satire on the Prime Minister, Sir Robert Walpole, and on the general corruption of politics at the time; but it was also intended as a satire on the then fashionable Italian Opera, and it certainly started the vogue for what were called ballad operas, i.e. plays interspersed with popular songs.

The songs in *The Beggar's Opera* were taken mostly from Thomas Durfey's collection *Pills to Purge Melancholy*, various editions of which had been published between 1682 and 1720. It is clear that Gay must have chosen these himself, because the words are written to fit the tunes and in some cases Gay's words are a parody of the original words. There is some evidence that Gay's first intention was to have the songs sung without any accompaniment, like those in *The Knight of the Burning Pestle*, and that it was only at one of the last rehearsals that some of his friends persuaded Rich, the manager, that he ought to have 'music', i.e. instrumental music, and Dr. Pepusch was hastily called in to supply an overture and accompaniments to the songs. This seems extremely probable in view of the fact that in the first edition of the music (1729) the songs are provided with the very simplest possible basses and with indications for a violin part here and there; only the overture is set out in full score for a small orchestra. John Christopher Pepusch (1667-1752) was a German musician who had settled in London about 1700; he was a man of great learning in antiquarian music, but it evidently did not occur to him—perhaps from want of time—to verify the accuracy of the tunes as given

by Durfey or their original harmonizations, and although learned in the ancient modes, he showed no understanding of the modal characteristics of the British folksongs included among them. Apart from the Overture, which is a very efficient and spirited piece of work based on one of the songs (Air 47), Pepusch's share in the composition of the 'opera' seems to have been very small indeed.

Thomas Durfey had already used popular songs in his 'opera' *Wonders in the Sun* (1706), but the general idea of a satire on court opera utilizing popular songs undoubtedly came from the Théâtre de la Foire in Paris, where the Italian Comedians had parodied the serious operas of Lully and others since about 1690. Their productions were printed and may very possibly have come into Gay's hands, for the French tune *Cotillon* which is sung in Act II of *The Beggar's Opera* (Air 22) occurs in Lesage's *Télémaque* (1715) with the title *Ma Commère, quand je danse*.

The political satire of *The Beggar's Opera* may be of little interest to the playgoer of today, but its satire on the depravity and corruption of human nature in general remains valid for all time. It is summed up by the Beggar of the Prologue when the play is interrupted in Act III by the Player, who tells him that an opera must end happily:

Beggar. Through the whole piece you may observe such a similitude of manners in high and low life, that it is difficult to determine whether (in the fashionable vices) the fine gentlemen imitate the gentlemen of the road, or the gentlemen of the road the fine gentlemen. Had the Play remain'd as I at first intended, it would have carried a most excellent moral. 'Twould have shown that the lower sort of people have their vices in a degree as well as the rich: and that *they* [i.e. the poor] are punish'd for them.

Since the revival of interest in the operas of Handel the satire on opera is not quite so obscure; it is directed more at the librettos of the Handelian opera than at their music, as the Beggar explains in the Prologue. The quarrelling scene between Lucy and Polly in Act III (Air 38) caricatures the notorious battle on the stage between the two Italian singers Francesca Cuzzoni and Faustina Bordoni during the performance of Buononcini's *Astyanax* on 6 June 1727.

SYNOPSIS OF THE PLOT

The play is introduced by a Beggar and a Player. After the Overture, Peachum, a receiver of stolen goods, is discovered making up his accounts with the help of Filch, a young thief, one of his gang. Mrs. Peachum enters and talks about Macheath, the captain of a band of highwaymen; she is much concerned about his relations with her daughter Polly and anxious to find out whether Polly is legally married to him or not, and she induces Filch to tell her privately what he knows. Polly enters and is forced to confess that she is married, to the great indignation of her parents, as they have every intention of eventually bringing Macheath to the gallows. Mean-

while Polly has concealed Macheath in her own room; as soon as Peachum and his wife have left the stage she brings him in and explains their plot against him. After some display of affection Macheath makes his escape.

The scene of Act II is a tavern near Newgate where Macheath's gang are assembled to take the road with him. Macheath warns them of Peachum's treachery, but reminds them that he is a necessary agent for them who must not be offended. The gang leave the stage and Macheath calls for drink and women; the eight women of the town enter, dance and drink with Macheath. Under cover of their embraces they take away his pistols; Peachum enters with constables who arrest him, and he realizes that he has been the victim of a deliberate plot. The next scene shows Macheath received in Newgate by Lockit, the gaoler, who puts him in chains. Lucy, Lockit's daughter, is violently in love with Macheath and furiously jealous of Polly; she reproaches him bitterly and he evades admitting that he is married to Polly. Lockit now re-enters with Peachum to discuss their plans; they quarrel and then make it up. Lockit tells his daughter to get what she can out of Macheath and then let him go to the gallows. Macheath hopes to bribe Lockit to let him escape. Polly enters to visit Macheath, who is much embarrassed between the claims of the two ladies, who after much display of courtly manners proceed to tear each other's hair; they are interrupted by Peachum, who seizes Polly and drags her away. Lucy proposes to steal the keys of the prison while her father is asleep, and elope with Macheath; Macheath warns her that if they escape together they will easily be discovered, and she reluctantly allows him to make off without her.

Act III continues in Newgate. Lockit forces Lucy to confess that she allowed Macheath to escape; Lucy can only give vent to her jealousy of Polly. Lockit sends for Filch, who tells him where Macheath is to be found. The next scene is a gaming-house; Macheath has had bad luck on the road, but his gang are still loyal to him. The scene changes to Peachum's lock, where he discusses Macheath's capture with Mrs. Diana Trapes, one of the women of the town. We return to Newgate, where Lucy has made up her mind to poison Polly. Polly enters and there is an exaggeratedly polite scene of reconciliation. Lucy invites her to drink with her, but Polly is on her guard and refuses, dropping the glass on the ground. Lockit and Peachum bring in Macheath who has been caught again; each of the girls claims him as her husband and each makes a pathetic appeal to her father on his behalf, but they are both inexorable and Lockit takes Macheath away to his trial at the Old Bailey.

After a dance of prisoners in chains by way of interlude we see Macheath in the Condemn'd Hold. This is the 'prison scene' promised by the Beggar in the prologue; it is a parody of the prison scenes which occur in many of the old Italian operas. Macheath sings several fragments of old songs, drinks heavily first of wine and then of brandy and ends with his 'aria', which is the Elizabethan tune of *Green-sleeves*. Two of his gang call to say good-bye to him, followed immediately by Polly and Lucy, both in great distress. Macheath cynically advises them to ship themselves off to the West Indies as a last chance of obtaining husbands. At this moment

the bell is heard tolling for Macheath's execution and the play suddenly turns to grim tragedy expressed in a sung trio. Four more women come in, with a child apiece, and Macheath is taken to the cart. Here the Player and the Beggar interrupt the action; the Beggar is for poetical justice and a stern moral lesson, but the Player insists that an opera must have a happy end, so the Beggar without further ado calls to the rabble on the stage to shout 'a reprieve!' and the opera ends with a general dance.

NOTES ON THE PRESENT EDITION

The following arrangement of *The Beggar's Opera* was made in 1940-1 at the request of Mr. Tyrone Guthrie, at that time Director of Sadler's Wells Theatre. The Sadler's Wells Opera Company was then homeless and on tour with very restricted resources; the work had therefore to be orchestrated for such instruments as were available. Miss Joan Cross kindly chose the keys in which the songs were to be sung. This version follows the original text of the play and was planned so as to leave all possible liberty to any producer. All the sixty-nine airs are included, as well as some extra pieces which may be used or not according to the producer's wish. The airs have been traced back to their original sources and restored, as far as was practicable, with their original harmonies when such existed. The arrangement is necessarily a compromise; any attempt to reproduce the original harmony and instrumentation of 1728 would have been both impracticable and ineffective. It was obviously desirable to obtain as much variety and colour as possible from the instruments available, but modern effects have been avoided, and it has been assumed that for Gay's audience Handel would have been a foreigner and a new composer, while Purcell would have probably held the same sort of place in their affections that Sullivan does for the general public of today. Owing to difficulties caused by the war this version was never performed by the Sadler's Wells company; it was first produced by the 'Clarion Singers' at Birmingham in the 'Big Top', a circus tent erected by the Corporation on a bombed site, on 22 May 1944.

NOTES ON PRODUCTION

It must be borne in mind throughout that *The Beggar's Opera* is not an opera in the modern sense of the word but a play with songs. A modern producer will probably want to shorten it, but this is always to be regretted because there is hardly a

sentence in the play which does not carry some sharp point of satire on human nature in general. The words of the songs are equally satirical and pointed, and the singers must take the greatest care to enunciate them clearly and intelligibly; they must never be sacrificed to vocal effect. It is recorded that at the first production the success of the play was doubtful during the first act, and this is not surprising, for the exposition is very leisurely and it is some time before the play really 'gets going'. The remedy for this is to emphasize the character of Mrs. Peachum as far as possible and to make her the dominant personality as long as she is on the stage; this is all the more desirable because after her last exit she disappears from the play altogether, so she may well be allowed every opportunity as long as she is present. As soon as Polly brings on Macheath the interest is more in the music than in the spoken dialogue. Macheath's final song *The miser thus* (Air 18) ends sadly and softly, and does not suggest the conventional 'effective curtain'; this is because in Gay's time the curtain did not fall between the acts, and the two characters make their separate exits by the two proscenium doors as indicated in the original stage directions.

Acts II and III are each divided into several separate scenes. Hogarth's picture shows that at the first production there was a minimum of scenery; it is urgent that the scenes should follow on with the minimum of interval in all cases. In the tavern scene it is a mistake to dress the women of the town with 'Dresden china' prettiness; there must be no doubt as to what they are, and that makes their exaggeration of fine ladies' airs and graces all the more amusing. The scene in Newgate brings out the character of Lucy, whose uncontrolled passion and jealousy are vividly contrasted with the natural modesty and sincerity of Polly. In these scenes there is much more music than in the first Act; care must always be taken that the songs follow quickly on the dialogue and that the words of them are never sacrificed to the singing. The words in fact carry on the spoken dialogue, and the whole scene between Lucy and Polly must be continuously worked up to its climax, the duet *Why how now, madam flirt?* and the stand-up fight between the two. This is followed by the entrance of Peachum, who seizes Polly and carries her off the stage, but it must be timed so as not to spoil the pathetic effect of her song (Air 39—*No power on earth*), and he must not pick her up in his arms until the very end of it. Lucy's final song presents much the same difficulty as the last song of Act I, except that in this case Macheath goes out first, leaving Lucy alone on the stage.

In Act III the changes of scene must be made as quickly as possible; some extra pieces of music are given in the full score to be used if necessary to cover the scene-changing. The proportion of songs to dialogue here increases rapidly and the musical interest of the songs increases too, so that the drama becomes more like an opera and less like a play. If the whole play has to be shortened, it is better to make cuts in both dialogue and songs during the two previous acts and avoid making any in Act III where the songs are all too good to throw away and contribute greatly to the emotional force of the drama. The climax is reached in the Trio (Air 68—*Would I might be hang'd*). The tolling bell can here make a great effect. The bell

should bear no relation to the music; it should be as harsh and discordant in tone as possible, and should begin to toll the moment Macheath ends his speech—'or by good luck, two or three, as you like best.' Its horrible tone gives a sudden shock to all the three characters; the situation has now become deadly serious. Here the scene should open at the back of the stage, showing the cart and the gallows, with all the other characters assembling to watch the execution. The accompaniment of the song may be repeated as required for the stage action. The curtain should not fall for the dialogue between the Beggar and Player, who come on at the front of the stage and view the proceedings; the bell should continue tolling relentlessly until the moment when the rabble shout 'A reprieve!', when it stops abruptly. The whole stage can then be used at once for the final song and dance.

NOTES ON THE MUSIC

The conductor should warn his orchestra (especially if they are amateurs and inclined to watch the stage rather than the beat) to be always on the alert and ready to come in the moment that they have to play. The songs must not be treated as 'numbers' to be applauded and encores, for if so the action of the play is constantly interrupted and it is difficult to get it going again. Most of the songs have been set with the absolute minimum of instrumental introduction, just sufficient to give the singers the note on which they start. The songs should glide in and out of the dialogue almost without being noticed. In a few cases alternative introductions have been provided, short or long, to be used at the producer's discretion, and practically all the instrumental 'symphonies' have been made detachable, so that they can be omitted if necessary. The accompaniments have been kept as light as possible, so as not to drown singers with small voices and so as to allow every word to be heard clearly, but this throws a great responsibility on the instrumentalists, especially the wind-players, who must be very sure of their entries, as well as firm and steady in tone.

Some additional pieces (not printed in the vocal score) are given in the full score for use at the beginning (before the Prologue) and between scenes, if required. As all these are very short, and most of the songs too, it is advisable to sing and play the repeats where they are indicated. A few bars are given for the Harper in the Tavern scene of Act II, which should be heard *before* Macheath says 'But hark! I hear music'. When he says 'Play the French tune', the Bourrée from the opera *Céphale et Procris* by Elisabeth de la Guerre (1697) may be used for a dance, followed immediately by the Cotillon *Youth's the season*. Jenny Diver's song (Air 23—*Before the barn-door*) has also been arranged as a dance, if required.

Following the example of Handel, the duet for Polly and Lucy (Air 38—*Why now now, madam flirt?*) has been arranged with a violin solo suggesting a cheap and

flashy violin concerto played by a showy violinist. The player should enter into the spirit of it and treat it as a caricature; it can be repeated by the full orchestra while the two ladies are fighting, the horns noisily cheering them on. In the later scenes for Polly and Lucy, they are often accompanied by strings and wind respectively, so as to contrast their personalities.

The Dance of Prisoners in Chains in Act III is often omitted in performance, but if there is time for it, it makes an agreeable interlude. As no music for it is indicated, the Monkeys' Dance from Purcell's *The Fairy Queen* has been inserted at the suggestion of Mrs. George Thomson, conductor of the Clarion Singers, who first performed this version at Birmingham.

Macheath's scene in the Condemn'd Hold is set to continuous music; in the original it is a series of short fragments, but the complete tunes have been traced and interwoven with each other. The tune to which he drinks brandy is the famous *Follia*, said to be an old Portuguese dance, which was used by many composers for variations, the most familiar being those of Corelli, which were well known in London in the time of Gay. Here they are combined in the orchestra while Macheath drinks.

The tune of the Trio (Air 68) is a very serious ballad—

All you that must take a leap in the dark,
Remember the fate of Lawson and Clark!

on the execution of two criminals who repented of their sins on the scaffold and ended their lives in a spirit of devout piety. It is therefore highly appropriate to the situation in *The Beggar's Opera* and must be played with a due sense of gravity. It can be repeated after the trio if required to accompany a *tableau* of the execution, or it can be divided by the double bars if less is wanted.

The tunes of *The Beggar's Opera* have become by now so familiar to all of us that there is a great temptation, especially for conductors and instrumentalists, to take them much too fast, and thereby to forget their essential beauty. In this version the songs have been arranged and harmonized in order to bring out the sense of the words, especially where these have some depth of sincere feeling and sentiment, and in every case, serious or comic, it is the words which must dictate the speed at which they are to be sung. A special warning is due for the duets between Polly and Macheath in Act I. Air 14—*Pretty Polly, say*—is obviously a hornpipe in the style of Purcell, the accent falling on the third beat of each bar, but owing to the sentimental words it must not be hurried. A tradition seems to have arisen that Air 16—*Were I laid on Greenland's coast*—should be sung quite fast, and if the tune is a traditional Irish reel its original pace for dancing would certainly be quick; but Gay has chosen to set it to words of serious passion and here it must be sung quite unhurriedly and with all warmth and sincerity. No metronome markings have been suggested; in all cases singers who understand the words of their songs will naturally find the pace which is most suitable and expressive.

SOURCES OF THE SONGS

This list is based on that drawn up by W. H. Grattan Flood for Lewis Melville's *Life of Gay*; I am indebted to the kindness of Mr. G. Handley-Taylor and his publisher Mr. Max Hinrichsen for permission to incorporate Mr. Handley-Taylor's corrections.

- Air 1. *An old woman cloath'd in gray*. Old English air, first published in 1665; also in *The Dancing Master* under the name *Unconstant Roger*. Words by Lord Chesterfield.
- Air 2. *The bonny gray-ey'd morn*. Composed by Jeremiah Clarke in 1695. *Pills to Purge Melancholy*, vol. iii, 1719.
- Air 3. *Cold and raw*. Known also as *The Irish Ho-hoane*, c. 1610.
- Air 4. *Why is your faithful slave disdain'd?* Attributed to G. M. Buononcini.
- Air 5. *Of all the simple things we do*. Old Irish, 1660; also known as *The Mouse Trap*. *Pills*, vol. i.
- Air 6. *What shall I do to show how much I love her?* From Purcell's *Dioclesian*, 1691. Words by Sir Charles Hanbury Williams.
- Air 7. *Oh! London is a fine town*. Old English. Playford, 1665; *Pills*, vol. v.
- Air 8. *Grim King of the Ghosts*. Old Irish. *Pills*, vol. vi. Grattan Flood is quite wrong in saying that Purcell adapted it as *Hail to the myrtle shade* in *Theodosius*, which does not resemble it in the least. It is printed in *Pills*, vol. vi as *Despairing besides a clear stream*.
- Air 9. *O Jenny, O Jenny, where hast thou been?* Old Irish, 1600.
- Air 10. *Thomas, I cannot*. Sung in Weaver's *Perseus and Andromeda*, 1717, and printed in Playford's *The Dancing Master*, 1719.
- Air 11. *A soldier and a sailor*. Composed by John Eccles for Congreve's *Love for Love*, 1696. Eccles's original bass is here restored.
- Air 12. *Now ponder well, ye parents dear*. Old English, *The children in the wood*. *Pills*, 1709.
- Air 13. *Le printemps rappelle aux armes*. French air, not identified.
- Air 14. *Pretty parrot, say*. Printed by Playford, 1719.
- Air 15. *Pray fair one, be kind*. Old English, 1715.
- Air 16. *Over the hills and far away*. Old Scots (or Irish, according to Grattan Flood). Printed in *Pills*, 1709.
- Air 17. *Gin thou wert mine ain thing*. Old Scots; *Orpheus Caledonius* (1725) and Ramsay's *Tea Table Miscellany*, 1726.
- Air 18. *O the broom*. Old Irish, in *Orpheus Caledonius*.
- Air 19. *Que chacun remplisse son verre*. French drinking song. *Pills*, vol. i.
- Air 20. March in Handel's *Rinaldo*, 1711.

- Air 21. *Would you have a young virgin*. Old Irish, as *Poor Robin's Maggot*, 1652. *Pills*, vol. i.
- Air 22. *Cotillon*. French dance tune from Lesage's *Télémaque*, 1715.
- Air 23. *All in a misty morning*. Playford, 1661, and in *Pills*.
- Air 24. *When once I lay with another man's wife*. *Musick's Handmaid*, 1676. Words by Mr. Fortescue, Master of the Rolls.
- Air 25. *When first I laid siege to my Chloris*. Old Irish, *Pills*, 1720.
- Air 26. *Courtiers, courtiers, think it no harm*. Old English, 1720.
- Air 27. *A lovely lass to a friar came*. Old Irish, 1721.
- Air 28. *'Twas when the sea was roaring*. Attributed to Handel; sung in Gay's *The What d'ye call it*.
- Air 29. *The sun had loos'd his weary teams*. Old English, *The Hemp Dresser*, Playford, 1651.
- Air 30. *How happy are we*. Attributed by Grattan Flood to Dr. Pepusch, but by Schultz and Kidson to John Barrett. Words by Jonathan Swift.
- Air 31. *Of a noble race was Shenkin*. Composed by John Eccles for Dufey's play *The Richmond Heiress*, 1693.
- Air 32. Not named. Printed by Playford, 1713.
- Air 33. *London ladies*. In *The Dancing Master*, and in *Pills*.
- Air 34. *All in the downs*. Attributed to Henry Carey, 1720; also to Sandoni, husband of the singer Francesca Cuzzoni.
- Air 35. *Have you heard of a frolicsome ditty*. Old Irish, *Molly Roe*, published as *The Rant in Apollo's Banquet*, 1690.
- Air 36. *Irish Trot*. Printed by Playford, 1651.
- Air 37. Not named, but known as *Constant Billy*, printed 1726. Sir Henry Bishop maintained that it was composed by Geminiani.
- Air 38. *Good morrow, Gossip Joan*. Old English, printed 1705.
- Air 39. *Irish Howl*. Printed by Playford, *The Dancing Master*, 1726.
- Air 40. *The Lass of Patie's Mill*. Old Scots; *Orpheus Caledonius*.
- Air 41. *If love's a sweet passion*. From Purcell's *The Fairy Queen*, 1692.
- Air 42. *South Sea Ballad*. Old English, printed 1720.
- Air 43. *Packington's Pound*. Old English; *Fitzwilliam Virginal Book*.
- Air 44. *Lilliburlero*. Old Irish, printed 1688. Words by Lord Chesterfield.
- Air 45. *Down in the North Country*. Old English.
- Air 46. *A shepherd kept sheep*. Old English. *Pills*, vol. v.
- Air 47. *One evening having lost my way*. Printed 1719 as *Walpole, or the Happy Clown*. Words by Birkhead.

- Air 48. *Now, Roger, I'll tell thee*. Old English.
- Air 49. *O Bessy Bell*. Old Scots, printed by Playford, 1700.
- Air 50. *Would Fate to me Belinda give*. Composed by John Wilford, printed c. 1710.
- Air 51. *Come, sweet lass*. Printed as *Greenwich Park* by Playford, 1688. Composed by Jeremiah Clarke.
- Air 52. *The last time I went o'er the moor*. Old Scots, printed in Ramsay's *Tea Table Miscellany*.
- Air 53. *Tom Tinker's my true love*. Printed by Playford, 1664; also in *Pills*.
- Air 54. *I am a poor shepherd undone*. Old English, printed by Playford, 1716.
- Air 55. *Ianthe the lovely*. Composed by John Barrett, 1701.
- Air 56. *A cobbler there was*. Old English.
- Air 57. *Bonny Dundee*. Old Scots, melody in the Skene MS. 1630.
- Air 58. *Happy Groves*. A fragment of *The Pilgrim* composed by John Barrett in 1701. The complete air is printed in *Pills*.
- Air 59. *Of all the girls that are so smart*. Composed by Henry Carey, 1716.
- Air 60. *Britons, strike home*. A fragment of the song and chorus in Purcell's *Bonduca*, 1695.
- Air 61. *Chevy Chase*. Old English, early 17th century, printed 1710.
- Air 62. *To Old Sir Simon the King*. Old English, 17th century, printed 1652; also in *Pills*.
- Air 63. *Joy to great Caesar*. A fragment of the famous *Follia* traceable to a Portuguese origin in the 17th century, known in England as *Farinel's Ground* (c. 1690) from its arranger Michel Farinel, a Frenchman. It was used by John Blow in a Birthday Ode for James II (hence the words 'Great Caesar'); it is best known by the variations of Corelli's violin sonata, Op. 5, No. 12.
- Air 64. *There was an old woman*. Old English, called *Puddings and Pies* by Playford, 1716.
- Air 65. *Did you ever hear of a gallant sailor?* Old English, known as *Ned of the Mill* (1700) and *Youghal Harbour* (1720).
- Air 66. *Why are mine eyes still flowing?* Old English, 17th century.
- Air 67. *Greensleeves*. William Balet's Lute-Book, 1594.
- Air 68. *All you that must take a leap in the dark*. Composed by Lewis Ramondon, 1710.
- Air 69. *Lumps of Pudding*. Old Irish, printed by Playford, 1701.

THE ORCHESTRA consists of flute, oboe, clarinet, bassoon, two horns, strings (ideally 4.4.2.2.1.), and harpsichord (or, if absolutely necessary, piano). Orchestral and vocal material is available on hire, as well as copies of the libretto, which is also published in Volume 292 of The World's Classics series, *Eighteenth-Century Comedy* (Oxford University Press)

List of Characters and Voices

MEN	PEACHUM, Bass; LOCKIT, Bass-baritone; MACHEATH, High baritone; FILCH, Tenor.
	MATT OF THE MINT, Tenor; JEMMY TWITCHER; } <i>Macheath's</i>
	CROOK-FINGER'D JACK; WAT DREARY; } <i>gang</i>
	ROBIN OF BAGSHOT; NIMMING NED; } <i>(TTB</i>
	HARRY PADDINGTON; BEN BUDGE } <i>chorus)</i>
	BEGGAR; PLAYER, Speaking Parts
	CHORUS of Constables, Drawer, Turnkey, &c. (TTB)
WOMEN	MRS. PEACHUM, Mezzo-soprano; POLLY PEACHUM, (Mezzo-) soprano; LUCY LOCKIT, (Mezzo-)soprano; DIANA TRAPES, (Mezzo-)soprano.
	JENNY DIVER; MRS. COAXER; } <i>Women of the</i>
	DOLLY TRULL; MRS. VIXEN; BETTY DOXY; } <i>town (SSA or</i>
	MRS. SLAMMEKIN; SUKY TAWDRY; } <i>SA chorus)</i>
	MOLLY BRAZEN

A certain amount of doubling is possible, as some characters have only one or two songs each

ACT I

Overture	1	9. O Polly, you might have toy'd and kiss'd (Mrs. Peachum, Polly)	15
1. Through all the employments of life (Peachum)	4	10. I, like a ship in storms, was tost (Polly)	16
2. 'Tis woman that seduces all mankind (Filch)	6	11. A fox may steal your hens, Sir (Peachum)	18
3. If any wench Venus' girdle wear (Mrs. Peachum)	8	12. O ponder well (Polly)	19
4. If love the virgin's heart invade (Mrs. Peachum)	9	13. The turtle thus with plaintive crying (Polly)	20
5. A maid is like the golden ore (Mrs. Peachum)	10	14. Pretty Polly, say (Macheath, Polly)	21
6. Virgins are like the fair flow'r (Polly)	11	15. My heart was so free (Macheath)	23
7. Our Polly is a sad slut (Mrs. Peachum)	12	16. Were I laid on Greenland's coast (Macheath, Polly)	24
8. Can love be controul'd by advice? (Polly)	14	17. Oh what pain it is to part (Polly)	25
		18. The miser thus a shilling sees (Macheath)	26

THE BEGGAR'S OPERA

ACT II

- | | | | |
|--|----|---|----|
| Introduction | 28 | 29. The first time at the looking-glass (Macheath) | 43 |
| 19. Fill ev'ry glass (Matt of the Mint and male chorus) | 28 | 30. When you censure the age (Lockit, Peachum) | 44 |
| 20. Let us take the road (Matt of the Mint and male chorus) | 31 | 31. Is then his fate decreed, Sir? (Lucy) | 45 |
| 21. Music for the Harper | 33 | 32. You'll think, ere many days ensue (Lockit) | 45 |
| 21a. 'A Dance à la Ronde in the French manner' | 33 | 33. If you at an Office solicit your due (Macheath) | 46 |
| 22. Youth's the season made for joys (Female chorus) | 34 | 34. Thus when the Swallow (Polly) | 47 |
| 23. Before the barn-door crowing (Jenny) | 36 | 35. How happy could I be with either (Macheath) | 48 |
| 23a. No 23 arranged as a dance, if required (without voices) | 37 | 36. I'm bubbled (Polly, Lucy) | 49 |
| 24. The Gamesters and Lawyers are jugglers alike (Jenny) | 37 | 37. Cease your funning (Polly) | 50 |
| 25. At the tree I shall suffer with pleasure (Macheath) | 38 | 38. Why how now, madam flirt? (Lucy, Polly) | 51 |
| 25a. Interlude | 39 | 39. No power on earth can e'er divide (Polly) 1st version | 52 |
| 26. Man may escape from rope and gun (Macheath) | 40 | No power on earth can e'er divide (Polly) 2nd version | 53 |
| 27. Thus when a good housewife sees a rat (Lucy) | 41 | 40. I like the Fox shall grieve (Macheath) | 55 |
| 28. How cruel are the traitors (Lucy) | 42 | | |

ACT III

- | | | | |
|--|----|--|----|
| 41. When young at the bar (Lucy) | 57 | 51. Come, sweet lass (Lucy) | 70 |
| 42. My love is all madness and folly (Lucy) | 58 | 52. Hither, dear husband, turn your eyes (Polly, Lucy) | 71 |
| 43. Thus Gamesters united in friendship are found (Lockit) | 60 | 53. Which way shall I turn me? (Macheath) | 72 |
| 44. The modes of the Court so common are grown (Macheath) | 61 | 54. When my hero in court appears (Polly) | 73 |
| 45. What Gudgeons are we men! (Lockit) | 62 | 55. When he holds up his head (Lucy) | 74 |
| 46. In the days of my youth (Mrs. Trapes) | 63 | 56. Ourselves, like the great (Lockit) | 75 |
| 47. I'm like a skiff on the Ocean tost (Lucy) | 64 | 57. The charge is prepar'd (Macheath) | 76 |
| 48. When a wife's in her pout (Lucy) | 66 | A Dance of Prisoners in Chains | 78 |
| 49. A curse attends that woman's love (Polly, Lucy) | 67 | 58-67. O cruel, cruel case, &c. (Macheath) | 79 |
| 50. Among the men coquets we find (Polly) | 69 | 68. Wou'd I might be hang'd! (Polly, Lucy, Macheath) | 85 |
| | | 69. Thus I stand like the Turk (Macheath and male and female chorus) | 87 |

CUE: *But I see 'tis time for us to withdraw; the Actors are preparing to begin. Play away the Overture.*

OVERTURE

Maestoso

Tutti *f* (repeat *p*)

5

10

15

20

Allegro

Ob. & Str.

30

35

40

45

50

55

p

Fl. Cor.

55

60

+ Str.

65

70

Maestoso

ff Tutti

Introduction ad lib.

Comodo (2 beats in a bar)

p Vla. & Cl.

Vc. & Fag.

Ob. & Vl. I *mf*

Introduction can begin here if necessary

Tutti *f*

Begin here if preferred
PEACHUM

Through all the em-ploy-ments of life Each

p Str. only

neigh-bour a-bus-es his bro-ther; Whore and

Ob.

Fag.

rogue they call hus-band and wife, All pro-fessions be-rogue one an-

-oth-er. Through -oth-er. The priest calls the law-yer a

Ob.

Cl.

Fag.

cheat, The law-yer be-knaves the di-vine; And the

Fag. Ob.

Cl.

Fag.

states-man, be-cause he's so great, Thinks his trade as hon-est as

Str.

mine. The mine. (Coda ad lib.)

f Tutti

CUE. PEACHUM: Truly, Filch, thy observation is right. We and the Surgeons are more beholden to women than all the professions besides.

2

FILCH

'Tis wo-man that se-duc-es—

V.I.

Vla.

Repeat ad lib.

all—man-kind, By her we first were taught the—

[5]

wheed-ling arts: Her ve-ry eyes can cheat;—when

most—she's kind, She tricks us of our mo-ney—

1 10 12
with our hearts. 'Tis wo-man that se-duc-es— with our hearts. For

Repeat ad lib.

her, like wolves by night we roam— for— prey, And

[15]

prac-tise ev-'ry fraud to bribe— her— charms; For

suits of love, like law, are won— by— pay, And

1

2

beau-ty— must be fee'd in—to— our arms. For—to— our arms.

CUE. MRS. PEACHUM: *Women are indeed bitter bad judges in these cases, for they are so partial to the brave that they think every man handsome who is going to the Camp or the Gallows.*

3

Mrs. PEACHUM

If a - ny wench Ve - nus' gir - dle wear,

Cl.

Fag.

5

Though she be ne - ver so ug - ly, Li - lies and ro - ses will quick - ly appear, And her

W.W.

Cor.

Str.

10

face look won - d'rous smug - ly. Be - neath the left ear, so fit but a cord, (A

Str.

15

rope so charm - ing a zono is!) The youth in his cart hath the

W.W. & Str.

Cor.

air of a lord, And we cry, — 'There dies an A - do - nis!'

CUE. MRS. PEACHUM: *But if Polly should be in love, how should we help her, or how can she help herself? Poor girl, I am in the utmost concern about her.*

4

Mrs. PEACHUM

If love the vir - gin's heart in -

Ob.

Cl.

Str.

Fag.

10

-vade, How, like a moth, the sim - ple maid Still

Fl. c.v. 8va

1

15

3

2

plays a - bout the flame! If love the flame! If

Ob.

20

soon she be - not made a wife, Her honour's sing'd, and

25

3

then for life, She's what I dare not name.

CUE. MRS. PEACHUM: *All men are thieves in love, and like a woman the better for being another's property.*

5

Mrs. PEACHUM

A maid is like the gold - en ore, Which hath guin - eas in - trin - si - cal

in't, _____ Whose worth is ne - ver known, be - fore It is

try'd and im - prest in the mint. _____ A wife's like a guin - ea in gold, _____

Stamp't with the name of her spouse; _____ Now here, now there; is

bought or is sold; And is cur - rent in e - ve - ry house. _____

CUE. POLLY: *A girl who cannot grant some things, and refuse what is most material, will make a poor hand of her beauty, and soon be thrown upon the common.*

(Purcell's own introduction
transposed from D minor)

6

H. Purcell
from 'Dioclesian'

Vir - gins are

like the fair flow'r in its lus - tre, Which in the gar - den e -

- na - mels the ground; Near it the bees in play flut - ter and

clus - ter, And gau - dy but - ter - flies fro - lic a - round.

25

But, when once pluck'd, 'tis no lon - ger al - lur - ing,

Cl.

30

To Co - vent Gar - den 'tis sent, (as yet sweet,)

Cl.

35

There fades, and shrinks, and grows past all en - dur - ing,

Ob.

40

Rots, stinks, and dies, And is trod un - der feet.

Fag.

CUE. PEACHUM: But if I find out that you have play'd the fool and are married, you jade you, I'll cut your throat, you hussy. Now you know my mind.

7

Mrs. PEACHUM

Our Pol - ly is a sad slut! nor heeds what we have

Cor.

dim. Str. (non legato) Fag.

5

taught her. I won - der a - ny man a - live will ev - er rear a

(Cor.) (Fag.)

Str.

10

daugh - ter! For she must have both hoods and gowns, and hoops to swell her

(Ob.) etc. (Cl.)

15

pride, With scarfs and stays and gloves and lace, And she will have men be -

20

- side; And when she's drest with care and cost, All - tempt - ing, fine and

Ob. Fl. Cor. A

R.H. L.H. Cor. Fag.

25

gay, As men should serve a cow-cum-ber, she flings her-self a - way.

Str. Str. W.W.

CUE. PEACHUM: *Why, Polly, I shall soon know if you are married, by Macheath's keeping from our house.*

8

H. Purcell (?)

POLLY

Can love be con - troul'd by ad - vice? Will Cu - pid our

mo - thers o - bey? Tho' my heart were as fro - zen as ice, At his

flame 'twould have melt - ed a - way. When he kiss'd me so close - ly he -

prest, 'Twas so sweet, that I must have com - ply'd: So I thought it both

saf - est and best To mar - ry, for fear you should chide.



CUE. MRS. PEACHUM: *The girl shows such a readiness, and so much concern, that I could almost find in my heart to forgive her.*

9

Allegretto

Mrs PEACHUM

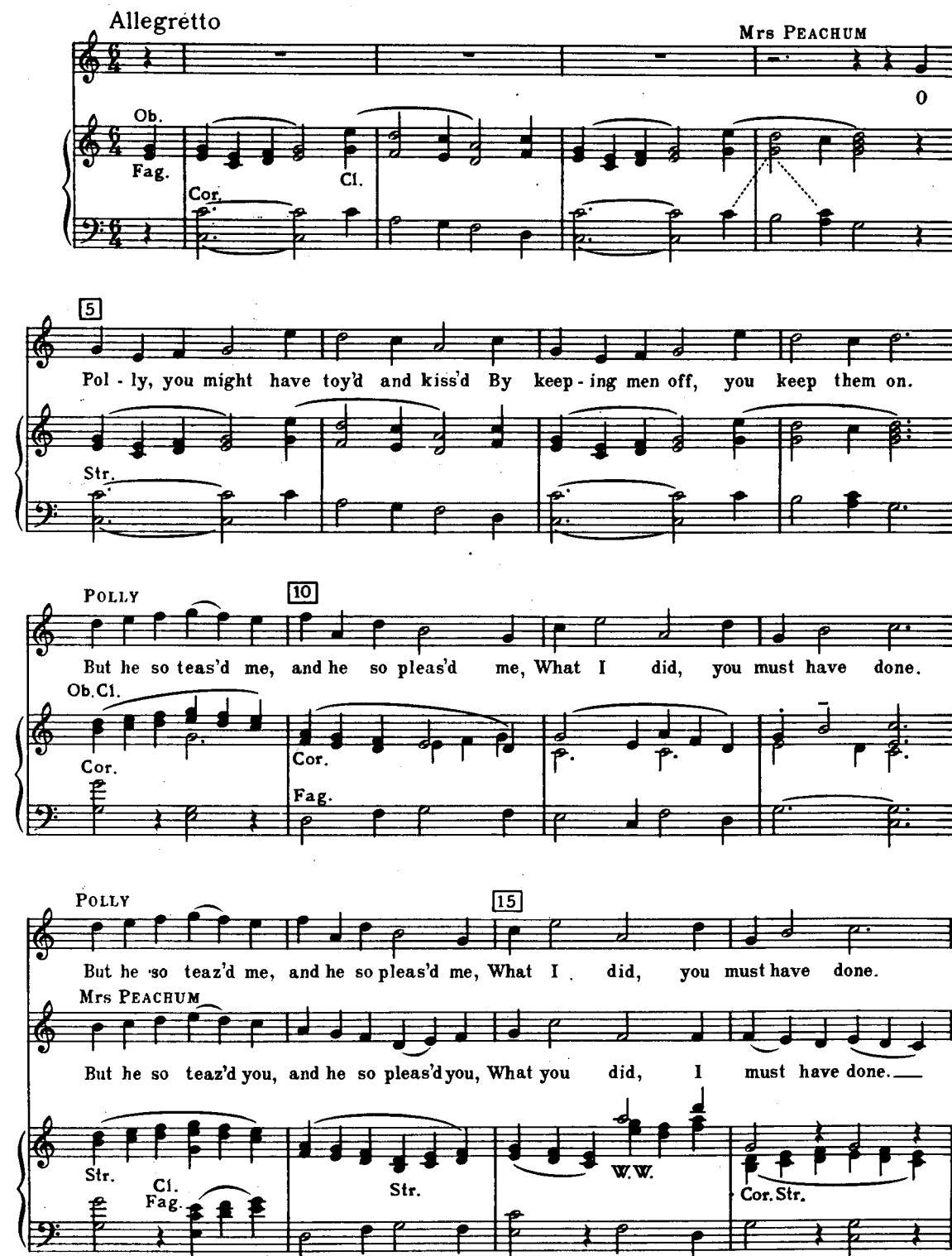
Pol - ly, you might have toy'd and kiss'd By keep - ing men off, you keep them on.

POLLY

But he so teas'd me, and he so pleas'd me, What I did, you must have done.

Mrs PEACHUM

But he so teas'd you, and he so pleas'd you, What you did, I must have done.



10

Alternative short or long Introduction as required

Short Introduction

Str. *p* Cor. *Straight on to*

Vc. & Fag.

Long Introduction

Str. 7 Cor. *add W.W.*

con 8^{va} ad lib.

5 Cor.

10 POLLY

I, like a ship in storms, was tost; Yet a -

Vc. & Fag.

VI. I. C. v. 15

- fraid to put in - to land; For seiz'd in the port the

Ob.

20

ves - sel's lost, Whose trea - sure is con - tre - band. The

W. W. Cor.

25

waves are laid, My du - ty's paid. O joy be yond ex - pres - sion! Thus,

Cor. Str.

safe a - shore, I ask - no more, My all is in my pos -

Tutti

30 End

- ses - sion, pos - ses - sion, My all is in my pos - ses - sion.

Coda

35

- ses - sion.

senza C.B.

C.B. con 8^{va} ad lib.

The air may end here, or the Coda may be played as preferred.

CUE. PEACHUM: *That, indeed, is a point which ought to be consider'd.*

11

Allegro spiritoso

PEACHUM

John Eccles

A fox — may steal your hens, sir, A
 whore your health and pence, sir, Your daugh - ter rob — your
 chest, sir, Your wife may steal your rest, sir, A thief your goods and
 plate, — A thief your goods and plate. — But
 this — is all but pick - ing, With rest, — pence, chest and

V.I. *f* *leggero* V.III. *dim.* *p* V.Ia. *p*
 Eccles's original bass Vlc.C.B.

[5] [10] [15]

20

chick - en; It e - ver was de - creed, sir, If law - yer's hand is
 fee'd, sir, He steals your whole es -
 - tate, He steals your whole es - tate.

(Original) *cresc.* *f* *p* Tutti

[25]

CUE. MRS. PEACHUM: *To have him peach'd is the only thing could ever make me forgive her.*

12

Andante

POLLY

5

Oh, ponder well! be not se-vere; So save a wretch-ed
 wife! For on the rope that hangs my dear, De - pends poor Pol - ly's life.

V.I. *espress.* *p* V.Ia. *p* Vlc.

[10]

CUE. POLLY: *What is a jointure, what is widow-hood to me? I know my heart. I cannot survive him.*

13

Andante
POLLY

The tur-tle thus with plain-tive cry-ing, Her lo-ver-

teneramente

p Fl. Cl. Vl. I Str. con 8^{va}

Via Vic.

dy-ing, The tur-tle thus with plain-tive cry-ing, La-

Cor. w.w. Str.

Repeat if desired

-ments her dove. Down she drops—quite spent—with

cantabile p Str. con 8^{va} (C.B.pizz.)

sigh-ing, Pair'd in death, as—pair'd in love.

Cor. L.H. Str. Cl. Fag. con 8^{va} (C.B.arco)

Speak through this

Cl. p Str. pp tr p.

CUE. POLLY: *If they are abroad I'll this instant let him out, lest some accident should prevent him. (Exit and returns.)*

14

Fl. 8^{va}

f Str.

5

L.H.

MACHEATH

Pret-ty Pol-ly, say, When I—was a-way, Did your fan-cy nev-er

p

10

stray To some new-er lo-ver? 'Pret-ty Pol-ly, say, When I—was a-way,

w.w. Str. pizz. Cl.

15

POLLY

Did your fan-cy nev-er stray To some new-er lo-ver? With-

w.w. arco

Fag.

- out - dis - guise, Heav-ing_ sighs, Doat-ing_ eyes, - My con-stant heart dis -

Fl.

Str.

Str.

[20]

- co - ver. Fond - - - ly let_ me_ loll! Fond - ly let me_

(Cl.)

(Fag.)

POLLY

loll! Fond - ly let me loll, fond -

MACHEATH

O pret - ty, pret - ty_ Poll. Fond - ly let_ me_ loll,

Str.

[25]

- ly let_ me_ loll! Your pret - ty, pret - ty_ Poll.

fond - ly let_ me_ loll! Oh pret - ty, pret - ty_ Poll.

(Fag.)

CUE POLLY: Nay, my dear, I have no reason to doubt you, for I find in the romance you lent me, none of the great heroes were ever false in love.

15

Vivace
MACHEATH

My heart was so free, It roam'd like the bee, 'Till Pol-ly my pas-sion re -

sempre staccato

Str.

p

This chord provided
in orchestral score
if needed.

[1] [2] [5]

- qui - ted; My - qui - ted; I sipt_ each flow'r, I

chang'd ev - 'ry hour, I sipt_ each flow'r, I chang'd ev - 'ry hour, But

Fag. *marcato*

[10] [1] [2]

here ev - 'ry flow'r is u - ni - ted. I - ni - ted.

CUE. MACHEATH: *Is there any power, any force that could tear me from thee? You might sooner tear a pension out of the hands of a Courtier, a fee from a Lawyer, a pretty woman from a looking-glass, or any woman from Quadrille. — But to tear me from thee is impossible!*

16

Moderato (not fast) MACHEATH

Were I — laid on —

Fl. Cor. Fag. Cor. Str. *sempre cantabile*

5 VI. I. c.v.

Green-land's coast; And in — my — arms em — brac'd my lass; Ob.

10

Warm a — mid — e — ter — nal frost, Too soon the half year's night would pass.

espress.

POLLY Fl. c.v.

Were I — sold on — In — dian soil, Soon as the burn — ing day was clos'd,

Cor.

15

MACHEATH

I — could mock the sul — try toil, When on my charmer's breast re — pos'd. And

Ob. Cor. Str. Fag.

20 POLLY

I would love you all the day. Ev — 'ry night would kiss and play,

Cl. Ob.

MACHEATH VI. I. c.v.

25 POLLY

If with me you'd fond — ly stray O — ver the hills and far a — way.

Fag. Fl.

f Tutti

(cresc.)

CUE. POLLY: *We must, we must — My Papa and Mama are set against thy life. They now, even now are in search after thee. They are preparing evidence against thee. Thy life depends upon a moment.*

17

N.B. The orchestral score and parts have this air in Ab as well (i.e. a tone lower)

Repeats as required POLLY

Oh what pain it

f appass. dim. p

senza C.B.

5

is to — part! Can — I — leave thee, can — I — leave thee?

10

Oh what pain it is to — part! Can thy Pol — ly — e — ver leave — thee?

p CB

But lest death my love should thwart, And bring thee to the

p

senza C.B.

15

fa - tal - cart, Thus I tear thee from my

bleed - ing heart! Fly hence and let me leave thee.

C.B.

CUE POLLY: *O how I fear! how I tremble! - Go - but when safety will give you leave, you will be sure to see me again; for'till then Polly is wretched.*

18
(Str. & W.W.)

MACHEATH

The mi - ser thus a shil - ling - sees, Which

Str.

5

he's o - blig'd to pay, With sighs re - signs it

Ob.

Str.

POLLY

by de - grees And fears 'tis gone for aye. The

Cl.

10

boy thus, when his spar - row's flown, The bird in si - lence

tr.

Fl.

eyes; And soon as out of sight 'tis gone, Whines,

Ob.

Str.

15

whim - pers, sobs and cries.

Fl.

dim. pp Fag. *poco rall.*

Str.

ACT II

G. F. Handel
from 'Rinaldo'Introduction
Allegro

p Str. & W.W.

f Str. Cor.

Tutti

p Str. W.W.

Tutti

SCENE. A tavern near Newgate. MATT O' THE MINT and the rest of the gang at the table,
with wine, brandy and tobacco.CUE. JEMMY: Our several stations for the day are fix'd.
Good Luck attend us all. Fill the glusses.

19

Introduction
Allegro con brio

Str.

p

f Cor.

MATT

Fill ev'-ry glass, for wine in - spires us, And fires us with cou - rage, love and joy.

Str. *p*

Women and wine should life em - ploy, Is there on earth aught else de - si - rous?

Cor.

Fill ev'-ry glass, for wine in - spires us And fires us with cou - rage, love and joy.

CHORUS

1st TENOR [50] [55]

Fill ev-'ry glass, for wine in - spires us And fires us with cou - rage, love and joy.

2nd TENOR

Fill ev-'ry glass, for wine in - spires us with love and joy.

BASS

Fill ev-'ry glass, for wine in - spires us with cou - rage, love and joy.

[50] [55]

f Str. & W.W.

[60]

Wo - men and wine should life em - ploy, Is there no earth aught more de - si - rous?

Wo - men and wine should life em - ploy, Is there aught more de - si - rous?

Wo - men and wine should life employ, Is there aught more de - si - rous?

[60]

[65] Chorus in Unison [70]

Fill ev-'ry glass, for wine in - spires us And fires us with cou - rage, love and joy.

ff Tutti Cor.

CUE. MACHEATH: *I shall wish myself with you. Success attend you.*

Allegro 20 [5]

MATT

W.W. only Let us take the road. Hark! I hear the sound of

p Str. only

[10]

coach - es, The hour of at - tack ap - proach - es, T'your arms, brave boys and load!

1st TENOR

Let us take the road! Hark! I hear the sound of coach - es! The

2nd TENOR

Let us take the road! Hark! I hear the sound of coach - es! The

BASS

Let us take the road! Hark! I hear the sound of coach - es! The

f Fag. Cor. Tutti

[15]

hour of at - tack ap - proach - es, T'your arms, brave boys, and load!

hour of at - tack ap - proach - es, T'your arms, brave boys, and load!

hour of at - tack ap - proach - es, T'your arms, brave boys, and load!

[15]

MATT [20]
See the ball I hold! Let the chem - ists_ toil like ass - es, Our

p Str. only

[25]
fire their fire sur - pass - es, And turns all our lead to gold.

CHORUS [30]
See the ball I hold! Let the chem - ists_ toil like ass - es, Our
See the ball I hold! Let the chem - ists_ toil like ass - es, Our
See the ball I hold! Let the chem - ists_ toil like ass - es, Our_

f Tutti [30]

fire their_ fire_ sur - pass - es, And turns all our lead to gold.
fire their fire sur - pass - es, And turns_ all our lead to gold.
fire their fire sur - pass - es, And turns all_ our_ lead to gold.

The gang, ranged in the front of the stage, load their pistols and stick them under their girdles; then go off singing the first part in chorus. Any part of this chorus may be repeated as may be required for stage business.

CUE. MACHEATH.....If it were not for us and the other gentlemen of the sword,
Drury Lane would be uninhabited.

21

MACHEATH
If the heart of a man is de - prest with cares, The_

Ob. *f* Fag. *p* Str. pizz. Fl. Cl.

[5] W.W. *colla voce*
mist is dis - pell'd when a wo - man ap - pears; Like the notes of a fid - dle she

[10]
sweet - ly, sweet - ly Rais - es the spi - rits, and charms our ears. If the charms our ears.

Ros - es and li - lies her cheeks dis - close, But her ripe lips are more sweet than those;
W.W. *p* *grazioso* Str. pizz.

[15]
Press her, ca - ress her, with bliss - es, Her kiss - es dis - solve us in plea - sure and soft re - pose.
Str. arco Str. & W.W.

This song is erroneously omitted from the Index (p. xiv).

CUE. MACHEATH — and art as willing as a turtle.

21a

like a harp

p

Fine

5

D.C.

CUE. MACHEATH.....Play the French Tune that Mrs. Slammekin was so fond of.

21b

"A Dance à la Ronde in the French manner" 5

Ob. Cl.

Fag.

10

15

Str. & WW.

20

Str. only

Ob. Cl. 25

Fag.

30

* FEMALE CHORUS

1. Youth's the seas - on made for joys, Love is then our -
 2. Let us drink and sport to - day, Ours is not to -

1. Youth's the seas - on made for joys, Love is then our
 2. Let us drink and sport to - day, Ours is not to -

1. Youth's the seas - on made for joys, Love is then our
 2. Let us drink and sport to - day, Ours is not to -

Str.

5

du - - ty; She a - lone who that em - ploys,
 - mor - - row. Love with youth flies swift a - way,

du - - ty; She a - lone who that em - ploys,
 - mor - - row. Love with youth flies swift a - way,

du - - ty; She a - lone who that em - ploys,
 - mor - - row. Love with youth flies swift a - way,

5

Tutti

Well de - serves her beau - - ty. Let's be - gay,
 Age is nought but sor - - row. Dance and sing,

Well de - serves her beau - - ty. Let's be - gay,
 Age is nought but sor - - row. Dance and sing,

Well de - serves her beau - - ty. Let's be -
 Age is nought but sor - - row. Dance and -

10

While we - may, Beau - ty's a flow - er des - pis'd in de - cay.
 Time's on the wing, Life ne - ver knows the re - turn of spring.

While we - may, Beau - ty's a flow - er des - pis'd in de - cay.
 Time's on the wing, Life ne - ver knows the re - turn of spring.

gay, While we - may, Beau - ty's des - pis'd in de - cay.
 sing, Time's on the wing, Life knows no re - turn of spring.

10

15

Youth's the seas - on made for joys, Love is then our du - ty.
 Let us drink and sport to - day, Ours is not to - mor - row.

Youth's the seas - on made for joys, Love is then our du - ty.
 Let us drink and sport to - day, Ours is not to - mor - row.

Youth's the seas - on made for joys, Love is then our du - ty.
 Let us drink and sport to - day, Ours is not to - mor - row.

15

* This chorus may be sung (1) in three parts (2) in two parts, omitting the third voice-line (3) in unison, all singing the top line

CUE. JENNY: 'Tis your own choice, and not the warmth of my inclination, that will determine you.

23

Allegro vivace

JENNY

Be - fore the barn-door crow - ing, The cock by hens at -

ten - ded, His eyes a - round him throw - ing, Stands for a - while sus -

f w.w. *dim.* *p* Str. pizz. *stacc.*

10

- pen - ded: Then one he sin - gles from the crew, And cheers the hap - py

w.w. Str. pizz.

15

Hen; With how d'you do, and how d'you do, And how d'you do a - gain.

Cor. *p* w.w.

23a

Arranged as a dance if required (without voice)

Allegro vivace

20

Str. arco

C.B. pizz.

25

Cor.

Str. & W.W.

30

35

CUE. MACHEATH: The road, indeed, hath done me justice, but the gaming-table hath been my ruin.

24

Presto

JENNY

The Gamesters and Lawyers are jugglers a - like, If they

p Str.

5

1 2

med - dle your all is in dan - ger: The dan - ger: Like

Gyp-sies, if once they can fin-ger a souse*, Your pockets they pick, and they

10
pil-fer your house, And give your es-tate to a stran-ger. Like stran-ger.

*'souse' = French sou

CUE. PEACHUM: *Constables, wait upon the Captain to his lodgings.*

25

MACHEATH
At the Tree I shall suf-fer with plea-sure, At the

W.W. Cor. *fp* Str. *f*

5
Tree I shall suf-fer with plea-sure, Let me go where I will, In

f *p* W.W. Cor.

all kinds of ill, I shall find no such Fu-ries as these are.

Str. *f* *ff*

CUE. MRS. SLAMMEKIN: *Nay, then I must stay here all night -*
TRULL: *Since you command me.* [Exeunt with great ceremony.]

25a

INTERLUDE

Cor. Str.

5 Tutti

10
1 2 Cl. *p*

15 Ob. Tutti *p*

20
1 2 *f* (2nd time *p*)

CUE. LOCKIT.....And so, Sir - I now leave you to your private meditations.

26

MACHEATH

Man may es-cape from rope_ and gun; Nay, some have out-liv'd the

p Fag. Cl. Cor.

[5] doc-tor's pill: Who takes a wo-man must be un-done, That ba-si-lisk is

p Str.

[10] sure to_ kill. The_ fly that sips trea-cle is lost in the sweets, So

p W.W. & Cor.

[15] he that tastes wo-man, wo-man, wo-man, He that treats wo-man ru-in_ meets.

p Str. *p* W.W. Cor.

N.B. This number may be sung a tone lower (in C minor) and is to be found in both keys in the full score and orchestral parts.

CUE. LUCY:O Macheath! Thou hast robb'd me of my quiet -
to see thee tortur'd would give me pleasure.

27

Allegro **LUCY**

Thus when a good house-wife

p

[5] sees a rat In her trap in the morn-ing

ta-ken, With plea-sure her heart goes pit a pat, In re-

[10] -venge for her loss of ba-con. Then she throws him

(#) (pizz.) *f*

to the dog or cat, To be wor-ried, crush'd and sha-ken.

p (arco) *f*

CUE. LUCY: 'Tis the pleasing of all you fine men to insult the women you have ruin'd.

28

G. F. Handel (?)

Andante

W.W.
Str. *p*
L.H.

5 LUCY
How cru - el are the trai - tors, Who lye - and swear in jest, To

10
cheat un - guard - ed crea - tures Of vir - tue, fame, and rest! —

15
Who - ev - er steals a shilling, Thro' shame the guilt con - ceals: — In

20
love the per - jur'd vil - lain With boasts the theft re - veals. —

W.W.
Fl. Fag. >

CUE. MACHEATH:her vanity makes her think he's her own for ever and ever.

29

MACHEATH

Fl.*
Fl.
p

The first time at — the look - ing-glass The

5
mo - ther sets her daugh - ter, The Im - age strikes the

10
smi - ling lass With self - love ev - er af - ter. Each time she looks, she,

15
fon - dergrown, Thinks ev' - ry charm grows strong - er: But a - las, vain maid, all

20
eyes but your own Can see you are not young - er. —

Ob. (Solo)

Str. (pizz.)

* In this first bar the flute part is optional, and need only be used if Macheath finds difficulty in getting his note from the strings.

CUE. LOCKIT: *Such language, brother, anywhere else, might turn to your prejudice. Learn to be more guarded, I beg you.*

30

Allegretto comodo

LOCKIT

When you cen - sure the age, Be cau - tious and sage, Lest the

Allegretto comodo

Str. *p*

Fag.

VI. II

[5]

Cour-tiers of - fend - ed should be. When you be If you sage, Lest the Cour-tiers of - fend - ed should be.

men-tion vice or bribe, 'Tis so pat to all the tribe; Each If you men-tion vice or bribe; 'Tis so pat to all the

cries-That was le - vell'd at me. If you me. tribe Each cries-That was le - vell'd at me.

CUE. LOCKIT: *Act like a woman of spirit, hussy, and thank your father for what he is doing.*

31

Molto moderato

Is then his - fate de - creed, Sir,

LUCY

Is then his - fate de - creed, Sir,

Such a man can I think of quit-ting? When

first we met, so moves me - yet, O, - see how my heart is split - ting!

CUE. LOCKIT: *Look ye, Lucy, there is no saving him. So, I think you must ev'n do like other widows - buy yourself weeds and be cheerful.*

32

Like a hymn: sanctimoniously

LOCKIT

You'll think, ere ma - ny - days en - sue, This sentence not se - vere; I hang your

hus-band, child, 'tis true, But with him hang your care. Twang dang dil-lo dee.

Str. Cl. Fag.

10

Perhaps Lockit might take up 'Twang dang' (? like the funeral bell?) again singing it to himself (and repeating it over and over again) as he leaves the stage, with or without the orchestra.

CUE. MACHEATH: *Money well tim'd, and properly apply'd, will do anything.*

Allegro vivace

33*

MACHEATH

If you at an Of-fice so-li-cit your due, And

Cor. Vla. & Fag. Str.

would not have mat-ters ne-glect-ed; You must quick-en the clerk with the

W.W. Vcl.

5

per-qui-site too, To do what his du-ty di-rect-ed. Or

would you the frowns of a la-dy pre-vent, She

Cl. Str.

10

* This number may be sung a tone lower (in Eb), and is to be found in both keys in the full score and orchestral parts.

too has this pal-pa-ble fail-ing, The per-qui-site soft-ens her

Cl. Fag.

in-to con-sent; That rea-son with all is pre-vail-ing.

15

CUE. POLLY: *What means my love? Not one kind word! not one kind look! think what thy Polly suffers to see thee in this condition.*

34

Allegretto

POLLY

Thus when the Swal-low, seek-ing prey. With-

VI. II Solo VI. muted

p Vcl. Solo Vla. muted

- in the sash is close-ly pent, His con-sort with be-

10

- moan-ing lay, With-out sits pi-ning for the-vent.

15

Her chatt-ring lo - vers all — a - round her skim;

VI. I & II

pp

Vlc.

She heeds them not (poor — bird) her soul's with him.

Solo VI.

Solo Vla.

CUE. MACHEATH: *If women's tongues can cease for answer—hear me. LUCY: I won't.—Flesh and blood can't bear my usage. POLLY: Shall I not claim my own? Justice bids me speak.*

35

Repeats as desired

Introduction and Coda can be used for a 'dance' if desired, or omitted.

Molto vivace

Fl.

p

Str.(pizz.)

MACHEATH

How hap-py could I be with ei-ther, Were to-ther dear charmer a-way! But

Str.(arco)

while you thus tease me to-ge-ther, To nei-ther a word will I say, But

W.W. & Str.(pizz.)

tol de rol fol de rol lad - dy O tol de rol fol de rol lay O—

tol de rol fol de rol lad - dy O tol de rol fol de rol lay.

CUE. LUCY: *Not a Prude wishes more heartily to have facts against her intimate acquaintance, than I now wish to have facts against thee. I would have her satisfaction, and they should all out.*

36

Vivace

POLLY

I'm bub-bled. Oh how I am trou-bled! — My dis-

LUCY

— I'm bub-bled. Bam-bou-zled and bit!

Vivace

Str.(pizz.) *f*

p

- tress - es are dou - bled.

When you come to the Tree, should the Hang-man re - fuse, — These

W.W. & Cor.

POLLY 1 2

LUCY I'm

fin - gers, with plea - sure could fas - ten the noose. fas - ten the noose.

CUE. LUCY: Really, Miss Peachum, you but expose yourself. Besides, 'tis barbarous in you to worry a gentleman in his circumstances.

37

POLLY

Cease your fun - ning; Force or cunning Nev - er shall my heart tra - pan.

f Str.(pizz) p

5

All these sal - lies Are but mal - ice To se - duce my con - stant man.

W.W.

10

'Tis most cer - tain, By their flirt - ing Wo - men oft - have en - vy shown:

Str.(pizz)

15

Pleas'd, to ru - in O - thers woo - ing; Nev - er hap - py in - their own!

Ob.

*This introductory chord should not be played if the singer can be sure of her note without it.

CUE. POLLY: Give me leave to tell you, madam; these forward Airts don't become you in the least, madam. And my duty, madam, obliges me to stay with my husband, madam.

38

Repeat the ritornello or not (between the verses) as preferred.

Allegro brillante

non legato

f

5

LUCY. 1. Why how now, Ma - dam Flirt? If you thus must chat - ter, And
POLLY. 2. Why how now, sau - cy Jade; Sure the wench is tip - sy! How

Solo VI. Str. pizz. f

10

are for fling - ing dirt, and are for fling - ing dirt, Let's
can you see me made, how can you see me made The

15

try who best can spat - ter; Ma - dam Flirt.
scoff of such a gip sy? Sau - cy jade!

* N.B. The full score and orchestral parts have a Coda (ad lib.), to be played if music is required for a fight between Polly and Lucy. In this, all the strings play the accompaniment, and the woodwind have the air. For piano rehearsals, simply play a repeat as if for a third verse.

CUE. PEACHUM: *Sure all women are alike! If ever they commit the folly, they are sure to commit another by exposing themselves — Away — Not a word more — You are my prisoner now, hussy.*

39

(First version)

Allegro agitato POLLY

Ob. Cl. Fl. > f Str. p

No power on earth can e'er di- vide The

knot that sa- cred Love hath ty'd. When

p

[5]

par- ents draw a- gainst our mind, The true love's knot they fas- ter- bind.

Cl. *colla voce*

Oh ho ho rah, oh Am- bo - rah, ho an ho der-ry, hi an hi der-ry,

sempre più agitato p p p p

a tempo (rubato)

hoo hoo der-ry der-ry der-ry der-ry Am - bo - rah. w. w.

39

(Second version)

Andante (rather free in tempo) POLLY

Ob. Cl. f Str. p

No pow'r on earth can e'er di- vide The

knot that sa- cred Love hath ty'd. No

Cl.

[5]

pow'r on earth can e'er di- vide The knot that sa- cred Love hath ty'd. When

Fag.

par - ents draw a - gainst our mind, The true-love's knot they fas - ter_ bind, When

par - ents draw a - gainst our mind, The true-love's knot they fas - ter_ bind.

10
Cl. *colla voce*
Oh ho ho rah, oh Am - bo - rah, ho an ho der ry, hi an hi der - ry,

hoo_ hoo_ der - ry der - ry der - ry der - ry Am - bo - rah.

CUE. MACHEATH:.....(*spoken through music*) *A moment of time may make us unhappy forever.*

40

Allegro moderato
MACHEATH
I

5
like the Fox shall grieve, Whose mate hath left her

10
side, Whom Hounds, from morn to eve Chase

1 2
o'er the coun - try wide. I wide. Where

15 VI. I c. v.

can my lov - er hide? Where cheat the wa - ry

Cor.

pack? If Love be not his guide, He

Cor.

20 1 2

nev - er will come back! Where back! Coda ad lib.

p W.W.

25

ACT III

CUE. LUCY: *Dear Sir, mention not my education for 'twas to that I owe my ruin.*

41*

H. Purcell
(The Fairy Queen)

Allegretto moderato

LUCY

When young at the bar you first taught me to score, And

p

5 bid me be free of my lips and no more; I was kiss'd by the

10 Par - son, the Squire and the Sot: When the guest was de - part - ed, the

15 kiss was for - got. But his kiss was so sweet, and so close - ly he

* If an introduction to the Act is required play the accompaniment to this air.

[20]
 prest, That I lan - guish'd and pin'd till I grant - ed the rest.

CUE. LUCY: *I could murder that impudent happy strumpet:— I gave him his life, and that creature enjoys the sweets of it. — Ungrateful Macheath!*

42

Allegretto agitato
 LUCY

My love is all mad - ness and fol - ly, — Ob. A -

Str. *p* Cor.

[5]
 - lone I lie Toss, tum - ble, and cry, What a hap - py crea - ture is

Fag. Cl. Str.

1 2 [10]
 Pol - ly! — Was e'er such a wretch as I! — My I! — With

W.W.

rage — I red - den like scar - let, — That my dear in - con - stant

1st time only Ob. Fl. Str.
 Cor. 7 Cor. Cl.

[15]
 Var - let, — Stark blind to my charms, Is lost in the arms Of that

Cl. Fag. Str.

Jilt, that in - veig - ling Har - lot! Stark blind to my charms, Is

Str. Cor. Str.
 Cl. Fag.

[20]
 lost in the arms Of that Jilt, that in - veig - ling Har - lot! This,

Str. Fl. *sf* W.W. Cor. *sf*

1 2
 this my re - sent - ment a - larms. — With - larms. —

CUE. PEACHUM: — *And shall not I make use of the privilege of friendship to make him a return.*

43

LOCKIT

Thus Gamesters u - ni - ted in friendship are found, Though they know that their

in - dus - try all is a cheat; They flock to their prey at the Dice - box - 's sound, And

join to pro - mote one an - o - ther's de - ceit. But if by mis - hap, They fail of a

chap, To keep in their hands, they each o - ther en - trap. Like Pikes, lank with hun - ger, who

miss of their ends, They bite their com - pan - ions, and prey on their friends.

Cl. Fag. Cor. Str. Fag. Cor. Ob. Cl. Fag. Str. W.W. Cor. Tutti

CUE. MACHEATH: *You see, gentlemen, I am not a mere Court friend, who professes every thing and will do nothing.*

44*

Allegretto vivace

MACHEATH

The modes of the Court so com - mon are grown, That a true friend can

hard - ly be met; Friend - ship for in - ter - est is but a loan, Which they let out for

what they can get. 'Tis true, you find some friends so kind, Who'll

give you good coun - sel them - selves to de - fend. In sor - row - ful dit - ty, They

pro - mise, they pi - ty, But shift you for mo - ney, from friend - to friend.

Str. p. W.W. Str. pizz. Str. W.W.

* This air ('Lilliburlero') may also be played as an entr'acte before the gaming-house scene. It is written out separately for this purpose in the full score and parts, with different instrumentation, and with optional repeats of the first and second sections of eight bars.

CUE. LOCKIT: keep a watchful eye upon Polly, and Macheath
in a day or two shall be our own again.

45

LOCKIT

What Gud - geons are we men! Ev - 'ry

Cl. *p*

Cor.

Fag.

[5]

wo - man's ea - sy - prey. Though we - have felt the - hook, a - gen -

[10]

We bite, and they be - tray. The bird that hath been

Ob. Fl.

Str.

Fag.

[15]

trapt, When he hears his call - ing mate, To her - he - flies, a -

- gain he's clapt - With - in the - wi - ry - grate.

Str.

CUE. MRS TRAPES: Fill it up. - I take as large draughts of liquor, as
I did of love. - I hate a flincher in either.

46

Str.

f

W.W.

Mrs. TRAPES [5]

In the days of my youth I could bill like a dove, Fa la la la la
The life of all mor - tals in kiss - ing should pass, Fa la la la la

Vla.

W.W.

p

Str. pizz.

Fag.

la la la la la la. In the days of my youth I could
la la la la la la. The life of all mor - tals in

[10]

bill like a dove, Like a spar - row at all times was rea - dy for love.
kiss - ing should pass, Lip to lip while we're young, then the lip to the glass.

Fag.

(repeat from beginning
not from bar 5.)

CODA (if required)

[15]

(no repeat)

CUE. LUCY: *Jealousy, rage, love and fear are at once tearing me to pieces.
How I am weather-beaten and shatter'd with distresses!*

Long or short introduction as preferred

47

Long introduction

Allegro moderato

[5]

Str. & W.W.

f

Cor.

LUCY

Join on
at §

I'm like a skiff on the O - cean tost, Now

p

Short introduction

Allegro moderato LUCY

[12]

I'm like a skiff on the O - cean tost, Now

Str.

f

p

§

[15]

high, now low, with each bil - low born, With her rud - der broke, and her an - chor lost, De -

[20]

1

2

- sert - ed and all for - lorn. I'm - lorn. While

thus I lie roll - ing and toss - ing all night, That

p

2nd time

[25]

Pol - ly lies sport - ing on seas of de - light! Re - venge, re - venge, re -

cresc.

1

2

- venge shall ap - pease my rest - less sprite. While sprite.

CUE. LUCY: *And really, when one hath the spleen, everything is to be excus'd by a friend.*

48

Allegretto
LUCY

When a wife's in her pout, (As she's some-times, no doubt,) The good

Str. *p*

hus-band as meek as a lamb, — Her va-pours to still First

grants her her will, And the qui-et-ing draught is a dram. Poor

10 *a tempo*

man! — And the qui-et-ing draught is a dram. — *a tempo*

CUE. POLLY: *Then our cases, my dear Polly, are exactly alike.. Both of us indeed have been too fond.*

49

Allegretto
POLLY

A curse at-tends that

Allegretto
w.w. *p* *dolce* Str.

5

wo-man's love, Who al-ways would be pleas-ing.

LUCY

The pert-ness of — the

Fl. Ob. Fl.

10 1 2

A What

bil-lingdove, Like tick-ling, is — but teas-ing. teas-ing.

1 2

Str.

then_ in love_ can wo - man do?

If_ we_ grow fond_ they

Fl.

15

And when we fly_ them, they_ pur-sue:

shun us. But

Cl.

1 2

What

leave_ us when_ they've won us. won us.

1 2

CUE. POLLY: *When I was forc'd from him, he did not show the least tenderness.*
- But perhaps, he hath a heart not capable of it.

50

Allegretto POLLY

Cl. & Str.

A - mong the men, co -

5

10

- quets we find, Who court by turns all wo - man

1 2 15

kind; A - mong the men, Co - And we grant all their

20

hearts_ des - ir'd When they are flat - ter'd, when they are

25

flat - ter'd, when they are flat - ter'd and ad - mir'd.

espress.

CUE. LUCY: Away with these melancholy reflections, — indeed, my dear Polly, we are both of us a cup too low. — Let me prevail upon you, to accept of my offer.

51

Allegro

LUCY [5] Come, sweet

W.W. & Cor. *p*

lass, Let's ban-ish sor-row Till to-mor-row; Come, sweet lass, Let's

W.W. & Cor.

take a chirp-ing glass. Wine can clear The va-pours of des-

legato Str.

- pair; And make us light as air; Then drink, and ba-nish care.

W.W. & Cor. *leggiero*

CUE. POLLY: Why hadst thou not flown to me for protection? With me thou hadst been safe.

52

Andante POLLY

Hither, dear hus-band, turn your eyes.

LUCY

Andante Str. *Be-stow one glance to*

appassionato *dim.* *p* Str. & Fag. *p* W.W.

[5] Think — with that look thy Pol-ly dyes.

cheer — me. O — shun me — not, but —

Str. W.W.

[10] 'Tis Pol-ly-sues. Is thus true love re-quit-ed?

hear — me. 'Tis Lu-cy-speaks. My

Str. W.W. Str. W.W.

[15] Mine too breaks — Must I be slight-ed?

heart is burst-ing, Must I —

CUE. PEACHUM: *But the settling this point, Captain, might prevent a Law-suit between your two widows.*

53

Allegretto scherzando

MACHEATH [5]

Which way shall I turn me— how

Fl. Ob. *p* Str. Ob. *p leggiero* Fag. pizz.

can I de - cide? Wives, the day of— our death, are as fond as a

Ob. Cl.

15

bride. One wife is too much for most hus-bands to hear, But

Fl. Fag. VI. & Cor.

20

two at a— time there's no mor-tal can bear. This way, and that way, and

Cl. *p* *legato*

25

which way I— will, What would com - fort the one, to - ther wife would take ill.

Ob. Vis.

CUE. POLLY: *Dear, dear Sir, sink the material evidence, and bring him off at his Tryal — Polly upon her knees begs it of you.*

54

Andante

POLLY

When my he - ro in court ap - pears, And stands arraign'd for his

Str. *p*

5

life, — Then think of poor Pol - ly's tears, For ah! — poor Pol - ly's his wife.

pp W.W. & Cor. Str.

10

Like the sai-lor he holds up his hand, Dis-tress on the dash-ing wave; To die a dry death at

Str. *pp* Tutti

15

land Is as bad as a water-y grave. And a - las, poor Pol-ly! A - lack and well-a-

Fl.

20

- day! Be - fore I was in love, Oh, ev - er - y month was May.

Str. Tutti

25

CUE. LUCY: *I know the evidence is in your power. — How then can you be a tyrant to me?*

55

Allegro agitato

LUCY

When he holds up his hand ar - raignd for his life, O think of your daughter, and

W.W.
p
Cor.

[5]

think I'm his wife! What are can-nons, or bombs, or clash-ing of swords? For

Str.

[10]

death is more cer-tain by wit-ness-es' words. Then nail up their lips; that dread

W.W. & Cor. pp Tutti

thun-der al-lay; And each month of my life, and each month of my life will here-aft-er be May.

p

CUE. LUCY: *We know our own affairs, therefore let us have no more whimpering or whining.*

56

Comodo

LOCKIT

Our selves, like the great, to se-cure a re-treat, When

Str. pizz. p
pesante
Str. Cl. Fag.

mat-ters re-quire it, must give up our gang: And good rea-son why, Or in-

Cor. & Fag.

-stead of the fry, Ev'n Pea-chum and I, Like poor pet-ty ras-cals might

Str. colla voce

hang, hang, like poor pet-ty ras-cals might hang.

W.W. colla voce Str. Tutti

CUE. LOCKIT: *We are ready, Sir, to conduct you to the Old Bailey.*

57

Moderato

MACHEATH

The charge is pre-par'd, the

law-yers are met;— The judg-es all rang'd (a

ter-ri-ble— show!) I go, un-dis-may'd, for

death is a debt, A debt on de-mand.— So, take what I— owe.

Ob. *p*

Fag.

Str.

W.W.

Str. & Cor.

Tutti

Then, fare-well, my love— dear charm-ers, a-dieu.— Con-

-tent-ed I die, 'tis the bet-ter for— you. Here ends all dis-pute the

rest of our lives,— For this way at once I please all— my wives.

Str.

W.W.

Str.

W.W.

Str.

Tutti

CODA if required for MACHEATH'S exit. (To be played roughly, starting faster than the song as sung, quickening up to the last two bars— then pulled back).

20

25

CUE. POLLY: *You'll find me here with Miss LUCY. But why is all this Musick?.....*
The noisy crew, you see, are coming upon us. [Exeunt]

A DANCE OF PRISONERS IN CHAINS

(Monkeys' Dance from *The Fairy Queen*—Purcell)

Vivace

f 1st time Str. only

5

10

1st time Str. only

15

Presto

p sempre staccato

20

25

ten. *f* Tutti *sf.*

30

repeat with W.W. only

staccato

CUE: *Scene—The Condemn'd Hold. MACHEATH, in a melancholy posture.*

58 - 67

John Barrett
 ('Happy groves')

Allegretto
molto teneramente

Str. *p dolce*

5

10

cresc. ma sempre cantabile

f 15

mf Tutti

Air 58
 MACHEATH

20

O cru-el, cru-el, cru-el case! Must I suf-fer this dis-grace?

p Str.

Air 59
 Animando

Ob. *p*

Of all the friends in time of grief, When

[25]

Piu mosso

threat-'ning death looks grim-mer, Not one so

Str.

sure can bring re-lief, As this best friend a brim-mer

[30]

(Drinks)

Air 60

f risoluto

Since I must swing, — I

("Britons, strike home" from Purcell's *Bonduca*)

risoluto

cresc.

R.H. Str.

[35]

(Rises)

scorn, — I scorn to wince or whine.

(continuation of Purcell's chorus)

Tutti

[40]

[45]

p

L'istesso tempo

Air 61

[50]

But now a-gain my spi-rits sink;

W.W. Str.

f (Drinks a glass of wine) Air 62

I'll raise them high with wine. But

[55]

Scherzando

val-our the strong-er grows, The strong-er li-quor we're drinking. And

how can we feel our woes, When we've lost the trou-ble of think-ing?

(Drinks)

[60]

[65]

Moderato ('La Folia')

f W.W. & Cor.

Air 63

If thus — A man can die Much

con bravura meno f

Str.

bold — er with bran — dy.

f crescendo ed

Air 64

So I

accelerando

[75] If he wishes to drink after the word 'bumper' it is easy to make a pause after the second beat of the 8 as long as required, picking up the time on the last quaver of the bar.

drink off this bum — per, and now I can stand — the

Ob. Str. W.W. & Cor.

test, — And my Com — rades shall see that I die as brave as the

Str.

[80]

(Drinks)

Air 65

best.

W.W. *f* Str.

But can I leave — my pret — ty hus — sies, With — out one

Vis. *dim. dolce p*

Air 66

tear, or ten — der sigh? Their eyes, their lips, their bus —

p

ses, Re — call my — love — Ah, — must I die!

Tutti *colla voce p pesante*

Air 67

Since

cresc. f rit.

Allegretto

laws were made_ for ev - 'ry de - gree, - To curb vice in o - thers, as

Str. pizz. *p*

well as me, I won - der we han't bet - ter com - pan - y Up - on

Ty - burn tree! But_ gold from law_ can

Str. arco
Fag. & Cl.

take out the sting; And if rich men_ like us were to swing, 'Twould

thin the land, such num-bers to string Up-on Ty - burn tree!

CUE. POLLY: *How can I support this sight!*LUCY: *There is nothing moves one so much as a great man in distress.*

68

This Trio should be sung and played with the deepest seriousness and the most intense emotional expression.

If an introduction is needed, play 2, 4 or 8 bars of this as required.

Andante

Str. *pp*

POLLY 10
—And I would so too! My—

LUCY
Wou'd I might be hang'd! To be hang'd with you,—

MACHEATH

10
p w.w. Str.

15 dear, with you. 20

15 20
O leave me to thought! I fear! — I doubt! I

25
No to - ken of love?
(Turns up the empty bottle)
trem - ble! I droop! See, my cour - age is out. — See my
Str. w.w.

30
—A - dieu,
(Original) No to - ken of love? — Fare - well. No to - ken of —
(Turns up the empty pot)
cour - age is out.
30
w.w.

35 40
A - dieu. Fare - well.
love?
But hark! I hear the toll of the bell.
35 40
Str. dim.

CODA if required: either 8 bars or the last 4.

CODA if required: either 8 bars or the last 4.

CUE: MACHEATH.....As for the rest. — But at present keep your own secret.

69

Preliminary Dance if required.

Allegro

5

5

MACHEATH 10
Thus I stand like the Turk, with his dox - ies a - round; From
Str. pizz.

all sides their glanc - es his pas - sion con - found; For black, brown, and fair, his in -

15
- con - stan - cy burns, And the dif - fer - ent beau - ties sub - due him by turns:

Tutti

20

25 **MACHEATH**

Each calls forth her charms, to pro - voke his de - sires: Though

Str. pizz.

will - ing to all, with but one he re - tires. But think of this max - im, and -

30

put off your sor - row, The wretch of to - day, may be hap - py to - mor - row.

35

40 **MACHEATH**

Each calls forth her charms, to pro -

Str. pizz.

- voke his de - sires; Though will - ing to all, with but one he re - tires.

CHORUS **45**

But think of this max - im, and put off your sorrow, The wretch of today, may be hap - py tomorrow.

f Tutti



The Beggar's Opera

NEWLY EDITED AND ARRANGED BY

EDWARD J. DENT

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