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Allen Weir

Gay's
The Beggar's Opera
1728.



C. LOVAT FRASER. 1920.

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The

BEGGAR'S OPERA

as it is Performed at the
Lyric Theatre, Hammersmith

With new settings of the *Airs* and additional Music

by
Frederic Austin

Arranged for the

VOICE AND PIANOFORTE.

LONDON

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As reviewed by MR. NIGEL PLAYFAIR *at the Lyric Theatre,*
Hammersmith, June 5th, 1920.

PEACHUM	-	-	-	FREDERIC AUSTIN
LOCKIT	-	-	-	ARTHUR WYNN
MACHEATH	-	-	-	FREDERICK RANALOW
FILCH			}	- ALFRED HEATHER
MAT OF THE MINT				
THE BEGGAR	-	-	-	ARNOLD PILBEAM
MRS. PEACHUM	-	-	-	ELSIE FRENCH
POLLY PEACHUM	-	-	-	SYLVIA NELIS
LUCY LOCKIT	-	-	-	VIOLET MARQUESITA
DIANA TRAPES	-	-	-	BERYL FREEMAN
JENNY DIVER	-	-	-	NONNY LOCK

Drawer : DAVID HODDER

Turnkey : JACK GIRLING

Members of Macheath's Gang :

ALAN TROTTER, MALCOLM RIGNOLD, JOHN CLIFFORD,
 EDWARD BARRS, CHARLES STAITE

Women of the Town :

ELLA MILNE, DOLORES DENISON, VERA HURST, WINIFRED CHRISTIE,
 LILIAN STANFORD, EDITH BARTLETT, ENID LINDSAY AND NONNY LOCK

<i>Harpichord</i>	-	-	-	-	NELLIE CHAPLIN
<i>1st Violin and Viola d'Amore</i>	-	-	-	-	KATE CHAPLIN
<i>2na Violin</i>	-	-	-	-	KATHLEEN THOMAS
<i>Viola</i>	-	-	-	-	LILIAN MUKLE
<i>Violoncello and Viola da Gamba</i>	-	-	-	-	MABEL CHAPLIN
<i>Double Bass</i>	-	-	-	-	LOUISE MUKLE
<i>Oboe</i>	-	-	-	-	LEILA BULL
<i>Flute</i>	-	-	-	-	FLORENCE MUKLE

CONDUCTOR : EUGENE GOOSSENS, JUNR.

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Note.



THE present arrangement of "The Beggar's Opera," made for Mr. Nigel Playfair's revival at the Lyric Theatre, Hammersmith, has been prepared from two early editions kindly lent to me by Mr. J. G. Crauturd and Mr. Barry Jackson. For these editions, Dr. Pepusch and Dr. Arne were respectively responsible. The material contained in them consists of an Overture and the tunes of the songs, to which figured basses were added. These tunes differ very much in detail in the two editions, but in general I have used the more authentic and simpler versions of Dr. Pepusch, in preference to those made later by Dr. Arne. The Overture also bears traces of the variation in taste and style characteristic of the two editors, and is claimed by both of them (or their publishers) as their own composition. There is little doubt, however, that it was originally written by Dr. Pepusch, and, apart from re-scoring it, I have here left it very much as it stood in his edition, slightly revising and stiffening the texture of the counterpoint. The figured basses were not such as could be used for present purposes, and I have re-harmonised the Airs, provided accompaniments, introductions, etc., for them, arranging certain of them as concerted pieces, and adding music to them in various ways where reasons of stage action have made it necessary. Additions will also be found here and there in the shape of Interludes, etc. I have scored the whole for String Quintet, Flute, Oboe and Harpsichord, with occasional use of the Viola d'Amore and Viola da Gamba.

The parts of Macheath and Lucy Lockit were originally planned for a tenor and a soprano. These I have re-arranged for a bass-baritone and a contralto, partly because of the particular circumstances of Mr. Playfair's production, partly for reasons of contrast with other voices in the opera.

FREDERIC AUSTIN.

ACT I.

No.		PAGE.
1.	Overture - - - - -	2
2.	Thro' all the employments of life - - - - -	6
3.	'Tis woman that seduces all mankind - - - - -	8
4.	If any wench Venus' girdle wear - - - - -	10
5.	If love the virgin's heart invade - - - - -	11
6.	A maid is like the golden ore - - - - -	12
7.	Virgins are like the fair flower - - - - -	14
8.	Our Polly is a sad slut (Duet) - - - - -	16
9.	Can love be controlled by advice? - - - - -	18
10.	O Polly, you might have toyed and kissed (Duet) - - - - -	20
11.	I like a ship in storms was tossed - - - - -	21
12.	A fox may steal your hens, sir - - - - -	23
13.	O ponder well - - - - -	24
14.	Pretty Polly, say (Duet) - - - - -	26
15.	My heart was so free - - - - -	28
16.	Were I laid on Greenland's coast (Duet) - - - - -	30
17.	O what pain it is to part (Duet) - - - - -	33

ACT II.

18.	Fill every glass (Solo and Chorus) - - - - -	36
19.	Fill every glass (Solo and Chorus) (Second version) - - - - -	40
20.	Let us take the Road (Solo and Chorus) - - - - -	43
21.	Music to dialogue - - - - -	46
22.	If the heart of a man - - - - -	47
23.	Youth's the season (Chorus and Dance) - - - - -	49
24.	Before the barn-door crowing (Solo and Chorus) - - - - -	52
25.	At the tree I shall suffer - - - - -	54
26.	Interlude - - - - -	55
27.	Introduction (Newgate Prison) - - - - -	57
28.	Man may escape from rope and gun - - - - -	57
29.	How cruel are the traitors - - - - -	59
30.	The first time at the looking-glass - - - - -	60
31.	When you censure the age (Duet) - - - - -	62
32.	Is then his fate decreed? - - - - -	64
33.	You'll think ere many days ensue - - - - -	65
34.	Thus when the swallow - - - - -	65
35.	How happy could I be with either - - - - -	67
36.	I'm bubbled, I'm troubled (Duet) - - - - -	68
37.	Cease your funning - - - - -	70
38.	Why, how now, Madam Flirt? (Duet) - - - - -	72
39.	No power on earth (Ensemble) - - - - -	74
40.	Melodrama - - - - -	77

ACT III.

41.	Introduction - - - - -	78
42.	In the days of my youth (Trio) - - - - -	78
43.	Interlude—"Molly Brazen" - - - - -	80
44.	A curse attends that woman's love (Duet) - - - - -	81
45.	Come, sweet lass - - - - -	82
46.	Hither, dear husband (Duet) - - - - -	83
47.	Which way shall I turn me? - - - - -	85
48.	The charge is prepared - - - - -	86
49.	Hornpipe (Dance of prisoners in chains) - - - - -	87
50.	Macheath's soliloquy - - - - -	88
51.	Would I might be hang'd (Trio) - - - - -	89
52.	Thus I stand like the Turk (Solo and Chorus) - - - - -	92

The Beggar's Opera

Nº 1. OVERTURE.

DR. PEPUSCH (revised, F. A.)

Grave.

The musical score is written for piano and consists of five systems. The first system begins with a forte (*f*) dynamic. The second system features a trill (*trm*) in the right hand. The third system starts with a mezzo-forte (*mf*) dynamic. The fourth system begins with a piano (*p*) dynamic. The fifth system includes another trill (*trm*) in the right hand. The score is marked 'Grave' and is in 4/4 time with a key signature of two flats.

allargando.
mf
cresc.
f

Allegro. (founded on "The Happy Clown")

p
l. h.

stacc.
stacc.

cresc.
f

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble with slurs and accents, and a bass line with a dotted quarter note and a half note.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents, while the bass staff has a more active line with eighth notes.

Third system of musical notation. The treble staff begins with the dynamic marking *dim.* and ends with *p*. The bass staff has a rhythmic pattern of eighth notes and rests.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff begins with the dynamic marking *pp*.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic pattern. The system includes dynamic markings *cresc.* and *f*.

Sixth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic pattern. The system includes dynamic markings *p* and *f*.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations. A dynamic marking of *f* is present in the middle of the system.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* at the end of the system.

Third system of musical notation, featuring a treble and bass clef. The music includes a *stacc.* marking in the first measure and a *simile.* marking in the second measure. A dynamic marking of *f* is present in the third measure.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *ff* in the third measure.

Fifth system of musical notation, featuring a treble and bass clef. The music includes a *stacc.* marking in the first measure, a *p subito.* marking in the second measure, and a *cresc molto.* marking in the third measure.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a *marcato.* marking in the first measure, a *Grave.* marking in the second measure, and a *trm* marking in the third measure. Dynamic markings of *ff* are present in the second and third measures. The system concludes with a double bar line and a *dp* marking.

ACT I.- SCENE I. (Peachum's House.)

NO 2. THRO' ALL THE EMPLOYMENTS OF LIFE.
Peachum.

Rather deliberately.

AIR.—"AN OLD WOMAN CLOTHED IN GRAY?"

poco f

Thro' all the em-ploy-ments of life Each

mf *p* *mf*

neigh-bour a-bu-ses his brother, Trull and rogue they call husband and

p *cresc.*

wife, All pro-fess-ions be-rogue one a-noth-er. The

priest calls the law-yer a cheat. The law-yer be-knaves the di-

mf *f*

- vine,.....And the statesman, because he's so great, Thinks his trade as honest as

mine. The priest calls the law- yer a cheat,..... The

p

law- yer beknaves the di - vine,..... And the statesman, because he's so great, Thinks

poco rall. *a tempo.*

his trade as hon- est as mine, Thinks his trade as hon- est as

poco rall. *a tempo.* *f*

mine.

8 NO. 3. 'TIS WOMAN THAT SEDUCES ALL MANKIND.

Filch.

AIR.—"THE BONNY GRAY-EYED MORN"

Allegro moderato.

'Tis

p

woman that se-duc - es.... all.... mankind, By her we first were taught the

p

wheedling arts; Her ver- y eyes can cheat - when most she is kind, She

mf

poco allargando.

a tempo.

tricks us of our mon-ey.... with our hearts. For her, like wolves by night we

colla voce.

f

poco rit

roam.... for..... prey, And practise ev-'ry fraud to bribe her charms; For

poco rit.

slightly slower than Tempo I. poco rit. *Tempo I.*

suits of love, like law, are won by pay.... And beau-ty must be fee'd in -

p *poco rit.* *Tempo I.*

poco rit. *tr.* *a tempo.*

-to.... our arms, And beau-ty must be fee'd in - to our arms.

a tempo. *poco rit.* *p*

accel.

p vivace.

NO. 4. IF ANY WENCH VENUS' GIRDLE WEAR.

MRS Peachum.

AIR. "COLD AND RAW"

Allegretto.

If an-y wench Venus' gir-dle wear, Though she be nev-er so

ug-ly, Lil-ies and ro-ses will quick-ly appear, And her face look wond'rous

smug-ly. Be-neath the left ear so fit but a cord, A

rope so charming a zone is! The youth in his cart hath the

air of a lord And we cry, "there dies an A-do-nis!"

Nº 5. IF LOVE THE VIRGIN'S HEART INVADE.

MRS Peachum.

AIR.—“WHY IS YOUR FAITHFUL SLAVE DISDAINED?”

Andante.

If love the... vir - gin's heart in.....

p

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

Still plays a - bout the flame! If

delicato.

soon..... she be..... not made.... a wife, Her

poco animato.

cresc.

cresc.

tr *poco rall.* *tr* *slightly slower.*

hon-our's singed, and then for life, She's...

mp *poco rall.* *f* *slightly slower.*

rall molto.

what... I dare not name.....

rall molto.

NO. 6. A MAID IS LIKE THE GOLDEN ORE.

MRS Peachum.

AIR.—"OF ALL THE SIMPLE THINGS WE DO?"

Allegro.

A maid is like the

p *mf* *p*

gol - den ore, Which hath guin-eas in-trin-si-cal in it,..... Whose

mf

worth is ne-ver known, be-fore It is tried and impress'd in the mint..... A....

wife's like a gui-nea in gold, stamp'd.... with the name of her spouse;..... Now

mf

here, now there, is bought or is sold, And is cur-rent in e-ve-ry house.....

string. al fine.

Ped. *

NO. 7. VIRGINS ARE LIKE THE FAIR FLOWER.

Polly.

AIR—"WHAT SHALL I DO TO SHOW HOW MUCH I LOVE HER?" (PURCELL.)

Andante affettuoso.

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

tr
 fro - lic a - round. *poco animato.* But, when once pluck'd, 'tis no

mf poco animato.

lon-ger al - lur - ing, To Co-vent Gar-den 'tis.... sent (as yet *poco rit.*

piu agitato.
 sweet), There fades and shrinks, and grows past all.... en - du - ring

a tempo. molto espress.

pp

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

f poco a poco rall.

NO 8. OUR POLLY IS A SAD SLUT.

Duet — Mr. & Mrs. Peachum.

AIR — "OH LONDON IS A FINE TOWN?"

Vivace.

MRS.
PEACHUM.

Our

f
senza rall.

PEACHUM.

Pol - ly is a sad slut! nor heeds what we have taught her. I

MRS.
PEACHUM.

wonder a - ny man a - live will e - ver rear a daughter! For

PEACHUM.

she must have both hoods and gowns and hoops to swell her pride; With

MRS. PEACHUM.

scarfs and stays and gloves and lace; And she'll have men be - side;.... And

when she's drest with care and cost, all tempting fine and gay, As men should serve a
PEACHUM.
 And when she's drest with care and cost, all tempting fine and gay, As

cow-cum-ber, she flings her-self a - way.....

men should serve a cow-cumber, she flings her-self a - way.....

ff furioso.

NO. 9. CAN LOVE BE CONTROLLED BY ADVICE?

Polly.

AIR.—“GRIM KING OF THE GHOSTS”

Andante con moto.

p *espr.*

Can Love be con - trolled by ad -

-vice? Will Cu - pid our mo - thers o - bey?

Tho' my heart were as fro - zen as ice, At his

flame t'would have melt - ed a - way. When he kissed me, so

espr.

close-ly he pressed, 'Twas so sweet that I must have com - plied;... So I

p *rall.* *return to*

Tempo I. thought it both saf - est and best To mar - ry, for fear you should

Tempo I. *rall.* *tr*

a tempo. chide.

p *poco rall.* *tr*

Nº 10. O POLLY, YOU MIGHT HAVE TOY'D AND KISS'D.

Duet— MRS Peachum and Polly.

AIR—"O JENNY, O JENNY, WHERE HAST THOU BEEN?"

Poco andante.

MRS. PEACHUM.

1. O Pol - ly, you might have
 * 2. The wiles of men we

toy'd and kiss'd. By keep-ing men off you keep them on.
 should re - sist, Be wood' at length, but nev - er won.

Tempo I.
POLLY.

But he so teaz'd me, and he so pleas'd me, What I did, you

POLLY.
MRS. P.

must have done. But he so teaz'd me, and he so pleas'd me,
 thee } thee }

*These lines have been added to the original.

1. 2.

What I did you must have done. must have done.

tr

p

NO. 11. I LIKE A SHIP IN STORMS WAS TOSSED.
Polly.

AIR—"THOMAS, I CANNOT," &c.
agitated.

Allegro moderato.

p agitated.

I, like a ship in
storms, was toss'd, yet a-fraid to put in - to land:..... For seiz'd in the port the
ves - sel's lost, Whose treasure is con - tra - band. The

S *più tranquillo.* *comodo.*

waves are laid, my du - ty's paid, O joy beyond ex - pres - sion! Thus,

p *più tranquillo.* *colla voce.*

a tempo. *rall.* *a tempo.*

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

a tempo. *rall.* *f* *a tempo.* *p*

1. *a tempo.* *D. S.*

- ses - sion, po - ses - sion, my all is in my po - ses - sion..... The

mf *a tempo.* *D. S.*

2. *rall.* *a tempo.*

all is in my po - ses - sion.....

rall. *a tempo.*

NO 12. A FOX MAY STEAL YOUR HENS, SIR.

Peachum.

AIR—"A SOLDIER AND A SAILOR"

Allegro vivace.

The first system of the score is a piano introduction. It consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'Allegro vivace'. There are dynamic markings such as 'mf' and 'p' throughout the system.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp. The lyrics are: "fox may steal your hens, sir, A wench your heath and pence, sir, Your". The piano accompaniment is in a bass clef and provides harmonic support with a steady eighth-note accompaniment. Dynamic markings include 'p' and 'mf'.

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "daughter rob your chest, sir, Your wife may steal your rest, sir, A". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include 'p' and 'mf'.

The fourth system contains the third line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "thief your goods and plate. A thief your goods and". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include 'p' and 'mf'.

The fifth system contains the fourth line of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "plate.... But this is all but pick - ing, With rest, pence, chest, and chick-en: It". The piano accompaniment concludes with a final cadence. Dynamic markings include 'p', 'colla voce.', 'allargando.', and 'animato.'.

a tempo.

e - ver was de - creed, sir, If lawyer's hand is fee'd, sir, He steals your whole es-

a tempo.

- state.

He steals your whole es - tate.

DANCE. (F. A.)

f *senza rall*N^o 13. O PONDER WELL.

Polly.

AIR—"NOW PONDER WELL, YE PARENTS DEAR?"

*Andante.**espr.**senza rall.**p**p*

ponder well! be not severe; So save a wretch-ed wife! For

on the rope that hangs my dear, De - pends poor Pol - ly's life.

poco rit. *a tempo.*

p a tempo.

O ponder well! be not se-vere; So

save a wretch-ed wife! For on the rope that hangs my dear, De -

rall.

pendspoor Pol - ly's life.

pp *a tempo.*

pp *p a tempo.* *rall.*

NO 14. PRETTY POLLY, SAY.

Duet — Polly and Macheath.

AIR — "PRETTY PARROT SAY."

Allegretto.

p *poco rit.*

Detailed description: This block contains the piano introduction for the piece. It is written in G minor (one flat) and 3/4 time. The tempo is marked 'Allegretto'. The music features a melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and a slight deceleration (*poco rit.*) towards the end of the introduction.

MACHEATH.
a tempo.

Pretty Pol-ly, say, When I was a-way, Did your fancy never stray To some newer

lo-ver? Pretty Polly, say, When I was a-way, Did your fancy never

stray To some newer lo-ver? With- - out disguise, Heav-ing sighs,

Dot-ing eyes, My constant heart dis - co - ver. Fond - - ly

poco rall. *POLLY. Slightly slower.*
espress.

poco rall. *p espress* *Slightly slower.*

poco rall. *a tempo.* *rall.* *a tempo.* *(Slightly slower).*

poco rall. *a tempo* *rall* *p* *(Slightly slower)*

Detailed description: This block contains the vocal and piano accompaniment for the duet. It is divided into four systems. The first system is for Macheath's first line of lyrics. The second system is for Polly's first line. The third system is for Polly's second line. The fourth system is for Macheath's second line. The piano part includes various dynamics (*p*, *poco rall.*, *p espress*) and tempo markings (*a tempo.*, *rall.*, *(Slightly slower).*). The vocal lines are written in G minor and 3/4 time, with some changes in meter (e.g., 2/4, 3/4).

poco rit. **MACHEATH.** *rall molto.*

let me loll! Fond - - ly let me loll! O pret-ty, pretty, pretty,

poco rit. *p* *rall molto.*

poco animato. **POLLY.** *a tempo.* *poco rall.*

Poll. With - out disguise, Heaving sighs, Dot - ing eyes,

a tempo. *poco animato.* *poco rall.*

poco animato. *rall.* *a tempo (Slightly slower).*

My constant heart dis - cov - er. Fond - - ly let me loll!

MACHEATH *espress.*

a tempo. (Slightly slower) fond - - ly

poco animato. *rall.* *p*

rallentando molto.

fond - - ly let me loll!

loll! fond-ly loll!..... O pret-ty, pretty, pretty Poll.

rallentando molto.

NO. 15. MY HEART WAS SO FREE.

Macheath.

AIR—"PRAY, FAIR ONE BE KIND?"

Allegro vivace.

The piano introduction is in 6/8 time, marked 'Allegro vivace'. It features a treble and bass clef with a key signature of one flat. The right hand plays a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. A 'stacc.' marking is present in the final measure of the introduction.

My heart was so free, It roved like the bee, Till

The first system of the vocal melody and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are 'My heart was so free, It roved like the bee, Till'. A piano dynamic marking 'p' is shown in the piano part.

Pol-ly my passion re - qui - ted; My heart was so free, It

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'Pol-ly my passion re - qui - ted; My heart was so free, It'. The piano accompaniment continues with a piano dynamic marking 'p'.

roved like the bee, Till Pol-ly my pas-sion re - qui - ted;

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics 'roved like the bee, Till Pol-ly my pas-sion re - qui - ted;'. The piano accompaniment continues with a piano dynamic marking 'p'.

cresc.

sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I

cresc.

rall. *a tempo.*

changed ev-'ry hour, But here ev-'ry flow'r is u - ni-ted. I

rall. *a tempo.*

mf

cresc.

sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I

p *cresc.*

rall. *animato.* *a tempo.*

changed ev-'ry hour, But here ev-'ry flow'r is u - - ni-ted.

f *rall.* *animato.* *a tempo.*

Nº 16. WERE I LAID ON GREENLAND'S COAST.

Duet—Polly and Macheath.

AIR—"OVER THE HILLS AND FAR AWAY"

Allegro.

MACHEATH.

senza rall. Were I... laid on Greenland's coast, And in my arms em-

ped. *

- braced my lass; Warm a - midst e - ter-nal frost, Too soon the half year's

poco rit. tempo.

poco rit. tempo. p

POLLY.

night would pass. Were I... sold on In-dian soil, Soon as the burning

p

simile.

day was closed, I.... could mock the sul-try toil When on my charmer's

poco rit. *a tempo.*

p *poco rit.* *a tempo.*

poco rit. **MACHEATH.** **POLLY.**

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

gradually slower.

poco rit. *p gradually slower.* *espress.*

MACHEATH. *rall.* *a tempo.*

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

rall. *p* *a tempo.*

POLLY.

Were I sold on In-dian soil,..... Soon as the burn-ing day was closed,

MACHEATH.

Were I laid on Greenland's coast, And in my arms em-braced my lass;...

mf

I could mock the sul - try toil, When on my char - mer's
 Warm a midst e - ter - nal frost, Too soon the half - year's

poco rit.
 breast re - posed. *Slightly Slower.* Ev - 'ry night would
poco rit. *espress.*
 night would pass. I would love you all the day,

MACHEATH. *rall* *BOTH.*
 kiss and play, If with me you'd fond - ly stray O - ver the hills and
rall. *a tempo.*

far a - way..... *accel - - - ler - ando.*
cresc. *ff*

Nº 17. O WHAT PAIN IT IS TO PART.

Duet— Polly and Macheath.

AIR—"GIN THOU WERT MY AIN THING?"

Andante affettuoso.

Piano introduction in G minor, 4/4 time. The music is marked *Andante affettuoso*. It features a melody in the right hand and a supporting bass line in the left hand. A *rall.* (rallentando) marking is present in the final measure.

POLLY.

Musical score for Polly's first line. The vocal line is in G minor, 4/4 time, with lyrics: "Oh! what pain it is to.... part! Can I..... leave thee,". The piano accompaniment is marked *a tempo.* and *p* (piano). The piano part features a steady bass line and chords that support the vocal melody.

Musical score for Polly's second line. The vocal line continues with lyrics: "Can I..... leave thee? Oh what pain it is to.... part! Can thy". The piano accompaniment is marked *p*. The piano part continues with a consistent harmonic accompaniment.

poco più animato.

Musical score for Polly's third line. The vocal line has lyrics: "Pol-ly e - ver leave.... thee? But lest death my love should thwart, And". The piano accompaniment is marked *mf poco più animato*. The tempo and dynamics increase for this section.

poco allarg. **Tempo I.**
 bring thee to the fa - tal... cart, Thus I tear thee from my
Tempo I. *espress.*
poco allarg. *p*

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

mf **POLLY.**
MACHEATH. *poco piu animato.* Lest death my love, my
 But lest death my love should thwart, Lest death my love; my

Tempo I.
 love should thwart, I tear thee from my bleed - ing heart! Fly
espress.
 love should thwart, I tear thee from my bleed - ing heart! Fly
Tempo I.

hence and let me leave.... thee, Fly hence and let me

hence and let me leave.... thee, Fly hence and let me

a tempo *rall.*

R.H. *L.H.*

ff *a tempo* *rall.*

leave thee..... thee

leave..... thee

leave..... thee. *More and more passionately.*

p *a tempo.*

ff

rall. *p* *pp*

ACT II.- SCENE I.

N^o 18. A TAVERN NEAR NEWGATE.

Mat of the Mint and Chorus.

AIR.—"FILL EVERY GLASS."

Allegro.

mf

Allegro. Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand, with various ornaments and dynamics.

Continuation of the piano introduction, featuring a melody in the right hand and a bass line in the left hand, with various ornaments and dynamics.

MAT.

Fill ev-'ry glass, for

lightly.

Vocal entry for the Mat of the Mint, with piano accompaniment. The lyrics are: "Fill ev-'ry glass, for lightly."

wine in - spires us And fires us with cour - age, love and joy.

Vocal entry for the Chorus, with piano accompaniment. The lyrics are: "wine in - spires us And fires us with cour - age, love and joy."

marcato.

f CHORUS. *ff*

Fill ev-'ry glass, for wine in - spires us, And fires us with

Fill ev - 'ry.... glass, for wine in-spires with

cour - age, love and joy.

cour-age, love and joy.

MAT.

Women and wine should life em - ploy.

Is there aught else on earth de - sir - ous? Fill ev - 'ry glass, for

p

wine in - spires us And fires us with cour - age, love and joy.

CHORUS.

Women and wine should life em - ploy. Is there aught

Women and wine should life em - ploy.....

mf *p*

MAT.

Fill ev-'ry glass, for wine in -
 else on earth des-ir-ous? Fill ev-'ry glass for wine in -
 Is there aught else on earth des-ir-ous? wine in -

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto/Tenors), and the bottom two are piano accompaniment. The music is in a minor key and features a melody with various dynamics and accents. The lyrics are: "Fill ev-'ry glass, for wine in - else on earth des-ir-ous? Fill ev-'ry glass for wine in - Is there aught else on earth des-ir-ous? wine in -".

-spires us And fills us with cour-age, love and joy.
 -spires us And fills us with cour-age, love and joy.
 -spires us And fills us with cour-age, love and joy.

rall. *a tempo.*
rall. *a tempo.*
rall. *a tempo.*

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music continues with the lyrics: "-spires us And fills us with cour-age, love and joy." The tempo markings "rall." and "a tempo." are used to indicate changes in the music's pace. The piano accompaniment includes dynamic markings like "ff" and "a tempo. boisterously."

The final section of the page shows the piano accompaniment for the last few measures. It features a complex texture with many notes and rests, typical of a grand piano part in a musical score. The notation includes various articulations and dynamics.

NO 19. FILL EVERY GLASS.

Mat of the Mint and Chorus.

Allegro vivace.

MAT.

Fill ev-'ry
lightly.

glass. for wine in - spires us And fires us with cour - age, love and

joy.

CHORUS.

Fill ev-'ry glass. for wine in - spires us And fires us with

Fill ev-'ry glass, for wine in - spires with

MAT.

cour - age, love and joy. Women and wine should life em -

cour - age, love and joy.

- ploy. Is there aught else on earth de - si - rous? Fill ev-'ry

glass, for wine in - spires us And fires us with cour - age, love and

CHORUS.

joy Wo-men and wine should life em - - ploy.

Wo-men and wine should life em - - ploy.....

Is there aught else on earth de - si - rous? Fill ev-'ry glass

Is there aught else on earth de - si - rous?

p

MAT.

Wine in - spires us and fires us with cour - age, love and joy.....

wine in - spires us and fires us with cour - age, love.... and joy.....

wine in - spires us and fires us with cour - age, love and joy.....

rall. *ff* *a tempo.*

rall. *ff* *marcato*

NO 20. LET US TAKE THE ROAD.

Mat of the Mint and Chorus.

In quick march time.

AIR.—MARCH FROM "RINALDO"—HANDEL.

Piano introduction for the first system, featuring treble and bass staves with musical notation in 2/2 time.

MAT. *gaily.*

Vocal and piano accompaniment for the first line of lyrics: "Let us take the road. Hark! I hear the... sound of". The piano part includes dynamic markings *mf* and *p*.

Vocal and piano accompaniment for the second line of lyrics: "coach-es! The hour of at-tack ap-proaches, T'your arms brave boys and". The piano part includes dynamic markings *cresc.*, *f*, and *legato*.

Vocal and piano accompaniment for the third line of lyrics: "load. See the ball I hold! Let chem-ists toil like". The piano part includes dynamic markings *mf* and *f*.

Vocal and piano accompaniment for the fourth line of lyrics: "ass-es, Our fire their fire sur-pass-es, And turns all... our lead to". The piano part includes dynamic markings *f* and *mf*.

gold. CHORUS. Let us take the road. Hark! I *p* hear the sound of
 Let us take the road..... Hark! the sound of

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

load. See the ball I hold! Let
 to your arms! to your arms! to your arms!

chem - ists toil like ass - es, Our fire their fire sur -
 Let chem - ists toil like ass - es, Our fire their fire sur -

- pass - es, And turns all our lead to gold.

- pass - es, And turns all our lead to gold.

The first system of the musical score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with the lyrics "- pass - es, And turns all our lead to gold." The bottom two staves are piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes with accents, and a dynamic marking of *ff* (fortissimo) is present in the right hand.

(cheer) (cheer) (cheer) *mf* Hark! I

(cheer) (cheer) (cheer) Let us take the road. Hark! I

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics "(cheer) (cheer) (cheer) Hark! I" and "(cheer) (cheer) (cheer) Let us take the road. Hark! I". A dynamic marking of *mf* (mezzo-forte) is placed above the vocal lines. The bottom two staves are piano accompaniment, featuring a rhythmic accompaniment with accents.

hear the sound of coach - es, The hour of at - tack ap -

hear the sound of coach - es, The hour of at - tack ap -

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics "hear the sound of coach - es, The hour of at - tack ap -" and "hear the sound of coach - es, The hour of at - tack ap -". The bottom two staves are piano accompaniment, featuring a rhythmic accompaniment with accents and a dynamic marking of *p* (piano).

-proach - es, T'your arms brave boys and load. See the

-proach - es, T'your arms brave boys and load. See the

The fourth system of the musical score consists of four staves. The top two staves are vocal lines with lyrics "-proach - es, T'your arms brave boys and load. See the" and "-proach - es, T'your arms brave boys and load. See the". The bottom two staves are piano accompaniment, featuring a rhythmic accompaniment with accents and a dynamic marking of *p* (piano).

dying away.

ball I hold! Let chem - ists toil like ass - es.....

ball..... I..... hold!.....

pp

pp

dim.

No 21.

MUSIC TO DIALOGUE. (F. A.)

Gracefully, moderate pace.

pp

rall

pp

Nº 22. IF THE HEART OF A MAN.

Macheath.

AIR—"WOULD YOU HAVE A YOUNG VIRGIN," &c.

Allegretto.

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bass clef staff provides piano accompaniment, starting with a piano (*p*) dynamic marking. The music begins with a rest in the treble staff, followed by a series of chords and moving lines in the bass staff.

The second system introduces a vocal line in the treble staff. The lyrics are: "If the heart of a man is de - pressed with cares, The". The piano accompaniment continues in the bass staff, with a piano (*p*) dynamic marking.

The third system continues the vocal line with the lyrics: "mist is dispelled when a wo-man ap-pears; Like the notes of a fid-dle, she". The piano accompaniment is shown in the bass staff.

The fourth system concludes the vocal line with the lyrics: "sweet - ly, sweet - ly Rai - ses our spirits and charms our ears." The piano accompaniment is shown in the bass staff.

Ro - ses and li - lies her cheeks dis - close, But her ripe lips are more

sweet than those. Press her, Ca - ress her, With bliss - es Her kiss - es Dis -

- solve us in pleasure and soft re - pose. Ro - ses and li - lies her

cheeks dis - close, But her ripe lips are more sweet than those,

poco a poco rall. *a tempo. rall molto.*

Press her, Ca ress her, With blisses Her kisses Dis - solve us in pleasure and soft re - pose.

poco a poco rall. *p* *rall molto.*

Nº 23. YOUTH'S THE SEASON.

Chorus and Dance — Ladies of the town and Macheath.

AIR — COTILLON

Allegretto grazioso. SOP. *p*

CHORUS.

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

CONTR. *p*

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

MACHEATH.

1. Love is then our
2. Ours is not to -

She a-lone who that em-loys,
Love with youth flies swift a-way,

She a-lone who that em-loys,
Love with youth flies swift a-way,

du - ty.
- mor - row.

Well deserves her beau - ty.
Age is nought but sor - row.

Let's Dance be and gay, sing. While Time's we on the may, wing,

Let's Dance be and gay, sing. While Time's we on the may, wing,

p

Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
 Life ne-ver knows the re - turn of Spring. Let us drink and

Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
 Life ne-ver knows the re - turn of Spring. Let us drink and

Beau - ty's des - pised in de-cay, Youth's the sea - son
 Life ne-ver knows the re - turn of Spring. Let us drink and

p

p

p

made for joys, Love is then our du - - - ty.
 sport to - day, Ours is not to - mor - - - row.

made for joys, Love is then our du - - - ty.
 sport to - day, Ours is not to - mor - - - row.

made for joys, Love is then our du - - - ty.
 sport to - day, Ours is not to - mor - - - row.

f *ritardando.*

f

f *ritardando.*

DANCE. (VARIATION. F. A.)

Flute

Flute and Piano score, first system. The Flute part is marked *p* and features a melodic line with eighth and sixteenth notes. The Piano accompaniment is also marked *p* and consists of chords and moving lines in both hands.

Oboe.

Oboe and Piano score, second system. The Oboe part is marked *p* and features a melodic line with eighth and sixteenth notes. The Piano accompaniment is also marked *p* and consists of chords and moving lines in both hands.

Piano score, third system. The piano part is marked *p* and consists of chords and moving lines in both hands.

Piano score, fourth system. The piano part is marked *f* and consists of chords and moving lines in both hands.

Piano score, fifth system. The piano part is marked *marcato.* and *rall.* and consists of chords and moving lines in both hands.

NO. 24. BEFORE THE BARN-DOOR CROWING.

Jenny Diver and Ladies' Chorus.

AIR.—“ALL IN A MISTY MORNING”

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 -

- pen - ded, Then one he sin - gles from the crew, and....

cheers the hap - py hen; With "how d'you do?" and

f *p*

1. CHORUS. 2.

"how d'you do?" and "how d'you do?" a - gain. Be - gain.

f *p*

DANCE. (Variation F. A.)

legato.

piu p

crescendo.

accelerando.

ff

Nº 25. AT THE TREE I SHALL SUFFER.

Macheath.

AIR.—“WHEN FIRST I LAID SIEGE TO MY CHLORIS.”

Andante.

Allegretto.

At the tree I shall suffer with pleasure, At the

tree I shall suffer with pleasure. Let me go where I will, In

all kinds of ill, I shall find no such furies as these are. Let me

go where I will, In all kinds of ill, I shall find no such furies as

these are.

poco allargando.

mf

Andante.

p

Nº 26. INTERLUDE.

F. A.

Allegro vivace.

dim.

p

marc.

mp

f

marc.

p

sempre *p*

This system shows the first two staves of music. The right hand plays a series of chords and eighth notes, while the left hand plays a steady accompaniment. The dynamic marking *sempre p* is placed above the right hand staff.

f *marc.* *mp*

This system continues the piece. The right hand features a melodic line with accents. The left hand has a bass line with some rests. Dynamic markings *f*, *marc.*, and *mp* are present.

f *mp*

This system shows more melodic development in the right hand. The left hand continues with a rhythmic accompaniment. Dynamics *f* and *mp* are indicated.

p

This system features a change in dynamics to *p* in the right hand. The left hand has long, sustained notes.

r. h. *l. h.*

This system includes specific hand markings: *r. h.* above the right hand and *l. h.* above the left hand. The right hand has a more active melodic line.

stacc. *p*

This system concludes the page with a *stacc.* marking above the right hand and a *p* dynamic below the left hand. The left hand has long, sustained notes.

SCENE II.

NO 27. NEWGATE PRISON.

Slowly, but rhythmically.

F. A.

NO 28. MAN MAY ESCAPE FROM ROPE AND GUN.

Macheath.

AIR—"COURTIERS, COURTIERS, THINK IT NO HARM?"

Andante.

Man mayes - cape from rope and gun; Nay, some have out lived the Doc - tor's pill; Who

takes a wo - man must be un - done, That ba - si - lisk is sure to kill.

mf lingering. *rall.* *pp*

a tempo. poco animato. *ten.*

The fly that sips trea - cle is lost in the sweets, So

a tempo. poco animato. *p*

slower.

he that tastes wo - man, wo - man, wo - man, He that tastes
espress

rall. **Tempo I.** *lingering.*

wo - man, ru - in... mects.

rall. *pp* *mf*

pp *pp* *rall.* *pp*

NO. 29. HOW CRUEL ARE THE TRAITORS.

Lucy.

AIR.—TWAS WHEN THE SEA WAS ROARING?

Moderato.

molto espress.

How cru - el are..... the

tra - tors, Who lie..... and swear in jest,..... To

cheat un - guard - ed creatures Of vir - tue, fame.... and

rest!..... Who - ev - er steals a shilling, Thro'

passionately.

shame the guilt con - ceals: In love, the perjured vil - lain With

rall. molto. *a tempo.*
boasts the theft re - veals:.....

rall. molto. *a tempo.* *f* *rall.* *p*

NO 30. THE FIRST TIME AT THE LOOKING-GLASS.

Macheath.

AIR.—“THE SUN HAD LOOS'D HIS WEARY TEAMS”

Allegro.

The

poco *f* *dim.* *p*

first time at..... the look - ing glass the mo - ther sets her daugh - ter, The

im - age strikes the smi - ling lass with self - love ev - er af - ter, Each

time she looks, she, fon - der grown, Thinks ev - 'ry charm grows stronger. But a -

non legato.

- las vain maid, all eyes but your own Can see you are not young - er.....

f rall. poco a poco.

.....

a tempo.

p *accel.* *mf* *rit.* *a tempo* *p.*

NO 31. WHEN YOU CENSURE THE AGE.

Duet.—Peachum and Lockit.

AIR.—“HOW HAPPY ARE WE”

Allegro moderato.

Deliberately; but rhythmically.

LOCKIT.

When you cen-sure the age, be

PEACHUM.

Lest the cour-tiers offend-ed should be,

cau-tious and sage,

If you

Each cries—“that was levell'd at

mention vice or bribe, Tis so pat to all the tribe,

me!"

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

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

mf

courtiers offend - ed should be,

If you mention vice or bribe, 'tis so

courtiers of - fend - ed should be,

If you mention vice or

pat to all the tribe, Each cries "that was level'd at me?"

bribe, 'tis so pat to all the tribe

Each cries "that was level'd at me?"

DANCE. (F. A.)

marcato.

p

NO. 32. IS THEN HIS FATE DECREED?

Lucy.

AIR. "OF A NOBLE RACE WAS SHENKIN?"

Allegro moderato.

Is then his.... fate... de -

creed Sir? Is then his fate de - creed?

Such a man can I think of quit-ting?

When first we met so moves me yet, Oh, see how my heart is

espr. rall. *a tempo.* *p* *rall. espr.* *a tempo* *mf*

splitting! Oh, see how my heart is split-ting!

f *rall molto.* *a tempo.* *rall molto.* *a tempo.*

Nº 33. YOU'LL THINK ERE MANY DAYS ENSUE.

Lockit.

Moderato.

AIR.—“HOW SHOULD I YOUR TRUE LOVE KNOW?”

You'll think ere ma-ny days en-sue, This sen-tence not se-vere:

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

(added, F. A.)

dil-lo dee, Der-ry der-ry i - do, a-do, i-do, Derry, derry i - do, a-do dee.

Nº 34. THUS WHEN THE SWALLOW.

Polly.

AIR.—“ALL IN THE DOWNS”

Moderato.

espr.

Thus when the swal - low seek - ing...

prey, With - in the sash is closely pent, His

con-sort, with be-moan-ing lay, With-out,..... sits pi-ning

for the e-vent. Her chatt'ring lov-ers all a round her

skim, She heeds them not, poor bird, her soul's with him.

Her chatt'ring lov-ers all..... a-round her skim,

She heeds them not,..... poor bird, Her soul's with him.

Nº 35. HOW HAPPY COULD I BE WITH EITHER.

Macheath.

AIR.—“HAVE YOU HEARD OF A FROLICSOME DITTY?”

Moderato.

How hap-py could I be with eith-er, Were
t'o-ther dear charm-er a-way! But while you thus tease me to-geth-er, To.
neither a word will I say; But Tol-de-rol lol-de-rol lad-dy, Tol
lol-de-rol lol-de-rol lay, Tol... Tol-de-rol, lol-de-rol lad-dy, Tol
lol-de-rol, lol-de-rol lay. Tol - lol-de-rol, lol-de-rol lay.

NO. 36. I'M BUBBLED, I'M TROUBLED.

Duet.— Polly and Lucy.

AIR.—"IRISH TROT"

Vivace.

I'm bubbled, oh! how I am troubled,
I'm bubbled, bam-

poco f

My dis - tress-es are doubled. I'm bubbled,
-boozled and bit. I'm bubbled, Oh!

bamboozled and bit. When you come to the tree should the
how I am troubled, My distresses are doubled.

hangman re - fuse, These fingers with pleasure could fas - ten the noose.

When you

I'm

come to the tree should the hangman refuse, These fingers with pleasure could fasten the noose.

My fin - gers with pleasure, My

fas - ten the noose. My fin - gers with pleasure, My

fingers with pleasure could fas - ten the noose.

fingers with pleasure could fas - ten the noose.

NO. 37. CEASE YOUR FUNNING.

Polly.

ORIGINAL AIR?

Allegretto.

Easily and gracefully.

Cease your funning; Force or cunning
 Nev - er shall my heart tre - pan. All these sal - lies
 Are but mal - ice To se - duce..... my con - stant man.

Note. In performance, this air is sung in the key of A.

H. 10417.

2nd time. *pp*

'Tis most cer-tain, By their flirt-ing Wo - men oft..... have

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "'Tis most cer-tain, By their flirt-ing Wo - men oft..... have". The piano accompaniment consists of two staves, treble and bass, with various chordal and melodic patterns.

pochettino rall.
2nd. time *cresc.*

1st. & 2nd time *cresc.*

en - vy shown. Pleas'd to ru - in Oth - ers woo - ing,

The second system continues the musical score. The vocal line has the lyrics "en - vy shown. Pleas'd to ru - in Oth - ers woo - ing,". The piano accompaniment includes a section marked "espr." (espressivo) in the right hand. Performance markings include "pochettino rall." and "2nd. time cresc." for the piano part, and "1st. & 2nd time cresc." for the vocal part.

1

rall.

ne - ver hap - py in..... their own. ne ver hap - py

The third system shows the vocal line with lyrics "ne - ver hap - py in..... their own. ne ver hap - py". The piano accompaniment features a first ending bracket labeled "1" and a second ending bracket labeled "2" with a "rall." marking. The piano part also has a "rall." marking.

a tempo.

a tempo.

in their own.

The fourth system concludes the musical score. The vocal line has the lyrics "in their own.". The piano accompaniment includes a "rall." marking and a dynamic marking of "p" (piano) at the end. The tempo marking "a tempo." is present above the vocal line and below the piano line.

NO 38. WHY HOW NOW MADAM FLIRT?

Duet - Polly and Lucy.

AIR. - "GOOD MORROW, GOSSIP JOAN?"

Allegro.

LUCY.

Why how now, Ma-dam

Flirt? If..... you thus must chatter,

And are for fling - ing dirt,

Let's see who best can spat - - ter, Ma - dam

POLLY.

Why how now sau-cy jade? Sure
Flirt!

(To MACHEATH.)

..... the wench is tip-sy! How can you see me made.....

..... The scoff of such a gip - - sy?

(To LUCY.)

sau - cy jade!

NO. 39. ENSEMBLE:- NO POWER ON EARTH.

Polly, Lucy, Peachum and Lockit.

AIR - "IRISH HOWL"

Andante.

POLLY.

No

semplice.

pow'r on earth can e'er di-vide The knot that sa - cred love hath tied. When

pp semplice. *commodo.*

poco rit.

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

poco rit.

a tempo.

piu f

Ho ho rah in am - bo - rah,.... Ho an ho der - ry,

(sobbing)

a tempo. *piu f*

allargando. *a tempo.*

Hi an hi der-ry, Hoo,..... hoo, der-ry der-ry der-ry der-ry

PEACHUM (Mocking her)
Più animato.

am - bo - rah,..... Ho ho ra in

f **Più animato.**

accel **LOCKIT.** **PEACHUM.**

am - bo - rah,..... Ho an ho derry, Hi an hi derry,

accel.

POLLY. *allargando* *a tempo.*

Hoo,..... hoo,..... der - ry der - ry der - ry der - ry

f *allargando* *a tempo.*

POLLY.

accelerando to end.



am-bo - rah.....

Hoo,.....

LUCY.



Derry derry derry derry am.... bo.... rah.....

PEACHUM.

cresc.



derry derry derry derry am.... bo.... rah,.....

LOCKIT.



derry derry derry derry

accelerando to end.

cresc.



bursts into tears.

hoo,..... hoo,..... hoo.....

bursts into tears.

Hoo,..... hoo,..... hoo.....

shouts - Hoo!

..... am - bo - rah.....

shouts - Hoo!

am - bo - rah,..... am - bo - rah.....

Allegro molto.

cresc.



W. V. V.

NO. 40. MELODRAMA.

The escape of Macheath.

Allegro molto.

F. A.

The first system of music features a treble and bass clef. The treble clef part begins with a *pp* dynamic and includes a *poco più cresc.* instruction. The bass clef part provides a steady accompaniment. The system concludes with a repeat sign.

The second system continues the piece, starting with a *pp* dynamic in the treble clef. It features a *mf* dynamic marking towards the end of the system. The music is characterized by rhythmic patterns in both hands.

The third system begins with a *p* dynamic in the bass clef. It includes a *più p* instruction. The treble clef part has some notes marked with '7', possibly indicating a fingering. The system ends with a repeat sign.

The fourth system continues the melodic and harmonic development. It features a *p* dynamic in the bass clef. The system concludes with a repeat sign.

Gradual crescendo to end.

The fifth system is marked with a *Gradual crescendo to end.* instruction. It shows a clear increase in volume and intensity in both the treble and bass clef parts.

The sixth system continues the gradual crescendo. The treble clef part has a *f* dynamic marking. The system concludes with a repeat sign.

accel.

The seventh system is marked with an *accel.* instruction. It features a *f* dynamic marking and a *ff* dynamic marking. The music becomes more complex and intense, ending with a final chord.

ACT. III. SCENE I.

Nº 41.

A STREET.

AIR.—“CHESHIRE ROUNDS”

With a gay rhythm, not too fast.

Musical score for No. 41, 'A Street'. The score is in 3/4 time and consists of four systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes markings for *mf* and *f*. The second system features a *f marcato* marking. The third system starts with a *mf* dynamic. The fourth system includes dynamics of *p*, *pp*, and *ppp*. The music is characterized by a rhythmic pattern of eighth and sixteenth notes.

Nº 42. IN THE DAYS OF MY YOUTH.

Trio—Diana Trapes, Peachum & Lockit.

AIR.—“A SHEPHERD KEPT SHEEP” &c.

Moderato.

DIANA.

Musical score for No. 42, 'In the Days of My Youth'. The score is in 6/8 time and consists of two systems. The first system shows a vocal line for Diana with the lyrics 'In the' and 'The'. The second system shows the piano accompaniment, which includes a *f* dynamic marking and various articulation marks like accents and slurs.

ALL.

days of my youth I could bill like a dove,
life of all mor-tals in kiss-ing should pass, Fal lal lal lal lal

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a piano (p) dynamic marking.

PEACHUM.

LOCKIT.

lal de riddle laddy. In the days of my youth I could bill like a dove, Like a
The life of all mor-tals in kiss-ing should pass, Lip to

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a piano (p) dynamic marking.

ALL.

spar-row at all times was rea-dy for love. Fal de riddle lad-dy,
lip while you're young, then the lip to the glass.

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking.

Fal de rid-dle lad-dy, Fal lal lal lal lal lal lal lal lad-dy.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with various dynamic markings.

Fal de riddle laddy, Fal de riddle laddy, Fal lal lal lal lal lal lal lad-dy.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with various dynamic markings.

Nº 43. INTERLUDE.- MOLLY BRAZEN.

Allegretto grazioso.

F. A.

The musical score consists of six systems of piano and bass staves. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system includes a *p* dynamic marking. The second system also includes a *p* dynamic marking. The third system features a *mf* dynamic marking in the bass line and an *espr.* (espressivo) marking above the treble line. The fourth system includes a *p* dynamic marking. The fifth system includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking. The sixth system includes a *legato.* marking and a *pp* dynamic marking. The piece concludes with a *pp* dynamic marking.

SCENE II. NEWGATE.

Nº 44. A CURSE ATTENDS THAT WOMAN'S LOVE.

Duet.— Polly and Lucy.

AIR.—"O BESSIE BELL"

Allegretto.

POLLY.

smoothly. A curse at-tends that

The first system of the score features a vocal line for Polly and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "A curse at-tends that". The piano accompaniment starts with a piano (*p*) dynamic and includes a *smoothly.* instruction.

LUCY.

wo-man's love, Who al-ways would be pleas-ing The pert-ness of.... the

The second system shows Lucy's vocal line with the lyrics "wo-man's love, Who al-ways would be pleas-ing The pert-ness of.... the". The piano accompaniment continues with a piano (*p*) dynamic.

POLLY.

2nd. time *pp*

bill-ing dove, Like tick-ling is.... but teas-ing What then in love can

The third system contains Polly's second line of music. The lyrics are "bill-ing dove, Like tick-ling is.... but teas-ing What then in love can". The piano accompaniment features a *2nd. time pp* instruction and a piano (*p*) dynamic.

POLLY. *poco più animato.*
mf both times.

LUCY.

wo-man do; If... we.. grow fond they shun us. And when we fly... them

The fourth system shows Lucy's second line of music. The lyrics are "wo-man do; If... we.. grow fond they shun us. And when we fly... them". The piano accompaniment continues with a piano (*p*) dynamic.

1.

LUCY.

poco più sost.

pp POLLY.

they... pur-sue:.... But leave us when they've won us. What

The fifth system contains Lucy's third line of music. The lyrics are "they... pur-sue:.... But leave us when they've won us. What". The piano accompaniment features a *poco più sost.* instruction and a piano (*pp*) dynamic.

2. *rall.* *a tempo.*

they... pur - sue.... and leave us when they've won us.....
a tempo.
 and leave us when they've won us.....

p *rall.* *pp*

Nº 45. COME, SWEET LASS.

Lucy.

AIR.—“COME, SWEET LASS?”

Allegro Moderato.

§

Come, sweet lass, Let's ba-nish sor-row

p

till to mor-row, Come, sweet lass, Lets take a chirping glass.

Wine can clear The va-pour of des - pair And

2nd time rall molto.

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

D.S. without repeat.

NO 46. HITHER, DEAR HUSBAND.

Duet— Polly and Lucy.

AIR—"THE LAST TIME I WENT O'ER THE MOOR?"

Moderato espressivo.

POLLY.
a tempo.

Hi - ther, dear hus - band,

poco rit.

p

a tempo

Turn your eyes. LUCY. Think

Be - stow one glance to cheer..... me.

with that look, thy Pol - ly..... dies,
 O..... shun me.... not.... but....

'Tis Pol - ly sues. Is
 hear..... me. 'Tis Lu - cy speaks.

più f

thus true love re - qui - ted? Mine too breaks. Must
 My heart is burst-ing. Must

rall. I,.... must I.... be.... slight - ed?
a tempo.
 I,.... must I.... be.... slight - ed?
lingering to the end.
a tempo
molto espr. *pp*

f *rall.*

NO 47. WHICH WAY SHALL I TURN ME?

Macheath.

AIR—"TOM TINKER'S MY TRUE LOVE"

Quasi Allegretto *poco rit.* *a tempo* *rhythmically.* **Allegro Moderato.**

The musical score is written for voice and piano. It consists of five systems of music. The first system includes the title and tempo markings: *Quasi Allegretto poco rit. a tempo rhythmically. Allegro Moderato.* The lyrics for the first system are: "Which way shall I turn me-how can I de-". The second system continues the lyrics: "-cide? Wives,the day of our death,are as fond as a bride. One wife is too". The third system continues: "much for most husbands to hear, But two at a time there's no mortal can". The fourth system continues: "bear. This way and that way, and which way I will,What would". The fifth system concludes with: "com - fort the one, t'o - ther wife would take ill. ill." and includes first and second endings. The piano accompaniment features various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo), along with performance instructions like *p* hesitatingly and *a tempo* rhythmically. The score is in the key of D major and 3/4 time.

NO 48. THE CHARGE IS PREPARED.

Macheath

AIR—"BONNY DUNDEE"

Moderato.

The charge is prepared; the lawyers 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. Then
 farewell my love-dear charmers, 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...

f *p* *p* *p* *p*

rall. *rall*

a tempo.

Melody well marked.

mf

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melody with various note values and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

NO 49. HORNPIPE.
 Dance of prisoners in chains.

Vivace.

DR. ARNE?

The second system of the musical score consists of four staves. The first two staves are a grand staff (treble and bass clefs) with dynamic markings *p cresc.* and *f*. The next two staves continue the piece with dynamic markings *p*, *cresc*, and *f*. The key signature remains two flats, and the time signature is 3/4. The music features a lively, rhythmic melody with frequent accents and dynamic contrasts.

SCENE III.

No 50. THE CONDEMNED HOLD.

Macheath.

Andante.

AIR.—"HAPPY GROVES"

O cru - el, cru - el, cru - el case!

AIR.—"OF ALL THE GIRLS," &c.
poco animato.

Must I suf - fer this dis - grace? Of all the friends in time of

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

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

AIR.-"DID YOU EVER HEAR OF A GALLANT SAILOR?"

(drinks.) *slightly slower.*

..... But can I leave.... my pret-ty hus - sies, with-out one

pp

This musical score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "..... But can I leave.... my pret-ty hus - sies, with-out one". The piano part includes a dynamic marking of *pp* (pianissimo).

AIR.- WHY ARE MINE EYES STILL FLOWING?

poco animato.

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

This musical score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "tear, or ten-der sigh? Their eyes, their lips, their bus -".

- ses, re-call my.... love,..... Ah must... I die!

rall.

espr. *rall.* *pp*

This musical score continues the previous piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "- ses, re-call my.... love,..... Ah must... I die!". The piano part includes dynamic markings of *espr.* (espressivo), *rall.* (rallentando), and *pp* (pianissimo).

NO 51. WOULD I MIGHT BE HANG'D.

Trio.- Polly, Lucy and Macheath

AIR.-"ALL YOU THAT MUST TAKE A LEAP"

Andante serioso. POLLY. *espr.*

Would I might be hang'd! To be

Andante serioso. LUCY. And I would so too!

poco p *f* *p* *più f*

This musical score is for a trio. It features three vocal lines and a piano accompaniment. The vocal lines are in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "Would I might be hang'd! To be" (Polly) and "And I would so too!" (Lucy). The piano part includes dynamic markings of *poco p* (poco piano), *f* (forte), *p* (piano), and *più f* (più forte).

POLLY.
hang'd with you.....

LUCY.
My dear, with you.

MACHEATH.
O leave me to thought! I

LUCY. *poco*
No

fear! I doubt! I.... trem-ble! I droop! see my cour-age is out! *poco*

POLLY. *animato.* gradually back to Tempo I.
No to-ken of love?.... Fare-

to-ken of Love? *p* A - dieu!

see my courage is out

animato. gradually back to Tempo I.

-well! A - dieu!
 No to - ken of.... love? Fare - well!

But hark! I

Bell in F.

2nd. time *pp* and unaccompanied until last chord

No to - ken of.... love, A - dieu! Fare -
 No to - ken of.... love, A - dieu! Fare -

hear.... the toll of the bell! No to - ken of.... love, A - dieu! Fare -

Bell.

1.

pp

2. *molto rit.*

ppp

- well! But hark! I hear.... the toll of the bell. No toll of the bell.
 - well! But hark! I hear.... the toll of the bell. No toll of the bell.

- well! But hark! I hear the toll of the bell. No toll of the bell.
molto rit.

Bell.

Bell.

Bell.

NO 52. THUS I STAND LIKE THE TURK.

Finale.- Macheath and Chorus.

AIR.—“LUMPS OF PUDDING”

Allegro moderato.

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line is in a 6/8 time signature and contains the following lyrics:

Thus I stand like the Turk, with his dox-ies a-round; From
 all sides their glances his pas-sion confound; For black, brown and fair, his in-
 con-stan-cy burns, And the dif-fer-ent beauties sub-due him by turns. Each
 calls forth her charms to pro-voke his de-sires; Tho' wil-ling to all, with but
 one here-tires. But think of this maxim and put off your sorrow, The wretch of to-day may be

hap - py to mor-row.

Each calls forth her charms and pro-vokes his de - sires, Tho'

Each calls forth her charms and pro-vokes his de - sires, Tho'

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

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

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

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

ALL THE PRINCIPALS.

Slightly faster.

Ah.....

Ah.....

calls forth her charms and pro - vokes his de - sires, Tho'

calls forth her charms and pro - vokes his de - sires, Tho'

Slightly faster.

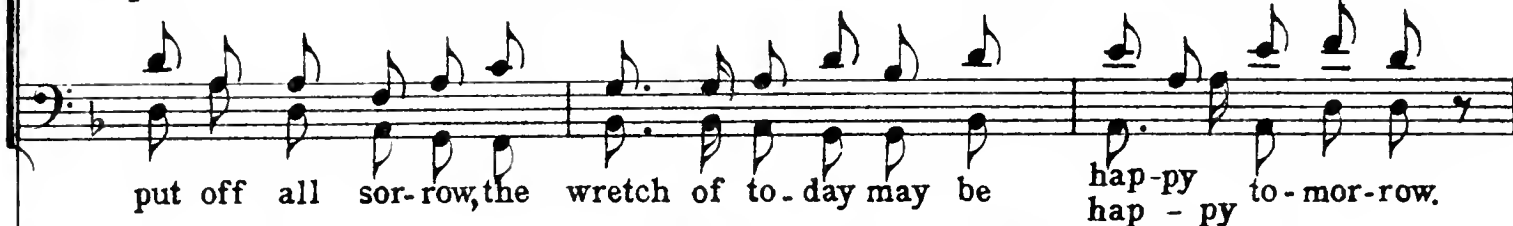
simile.

Ah..... Ah.....

Ah..... Ah.....

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

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



DANCE.



ALL VOICES.
molto vivace.

First system of the musical score. It features a vocal line with three 'Ah' lyrics and a piano accompaniment. The piano part includes a 'simile.' marking. The key signature has one flat, and the time signature is 2/4.

Second system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with many accents.

Third system of the musical score. The vocal line continues with 'Ah' lyrics. The piano accompaniment maintains its intricate rhythmic texture.

Fourth system of the musical score. The vocal line has 'Ah Ah' lyrics. The piano accompaniment features a series of chords with a consistent rhythmic pulse.

Fifth system of the musical score. It includes an 8-measure rest for the vocal line. The piano accompaniment concludes with a 'ff' (fortissimo) dynamic marking.

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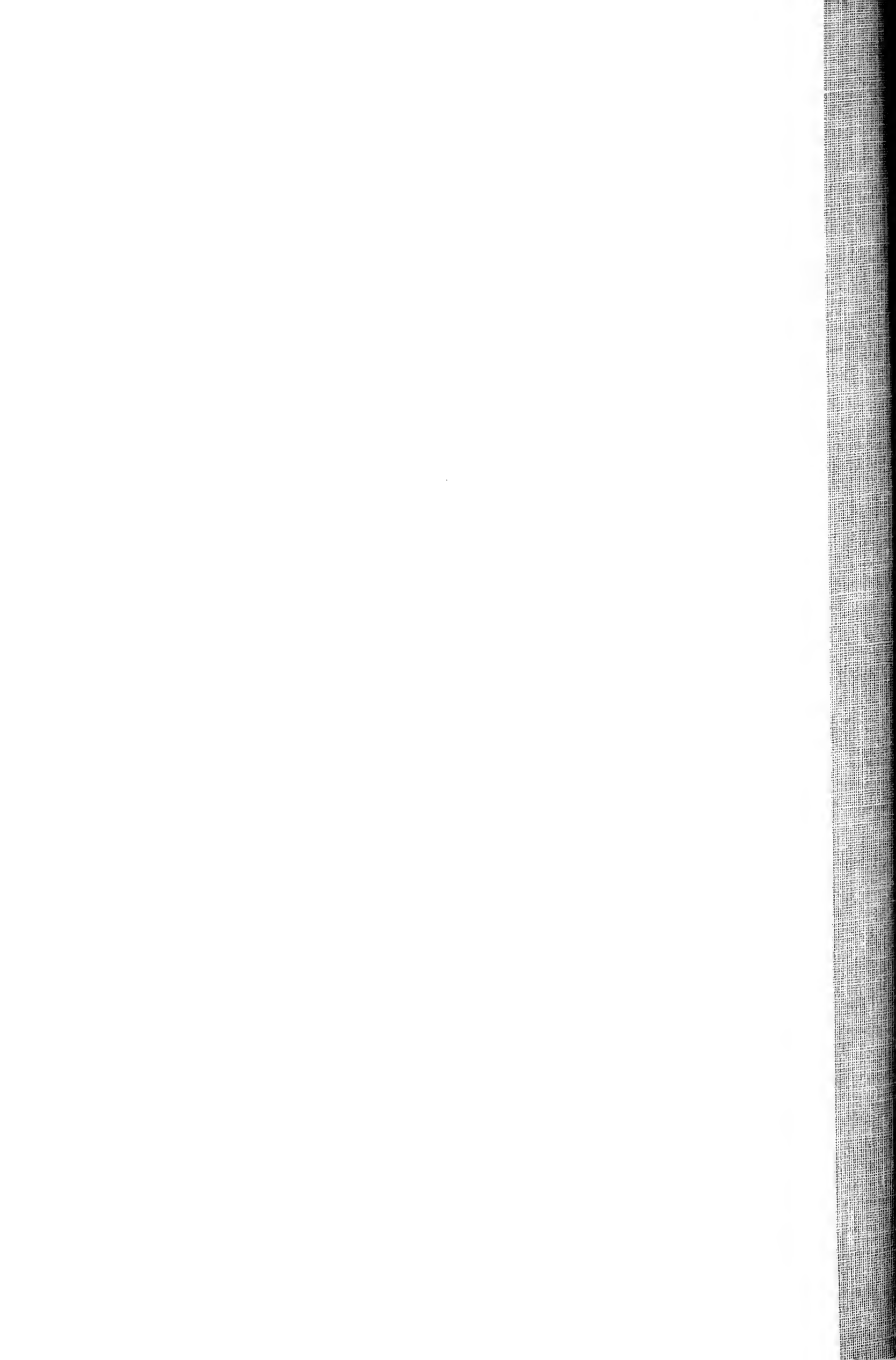
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