

Songs in The Beggar's Opera by John Gay

Act 1

Air 1. An old woman cloathed in gray.

basses by John Christopher Pepusch*

Cue: [none]

The musical score is arranged for Oboe 1 and 2, Violin 1 and 2, Viola, Peachum, and Basso continuo. The key signature is two flats (B-flat and E-flat) and the time signature is 6/4. The score consists of five measures. The Oboe parts are mostly rests. The Violin and Viola parts play a melodic line. The Peachum part has a rest in the first measure and then enters with a melodic line. The Basso continuo part provides harmonic support with chords and a bass line. The lyrics 'Thro' all the em-ploy-ments of' are written under the Peachum part in the fourth and fifth measures.

*Arranged by David Schulenberg for performances at Harvard in 1976 and 1979. This is an arrangement, not an edition. It incorporates the melodies, words, and basses (attributed to John Christopher Pepusch) from *The Beggar's Opera, As it is Acted at the Theatre-Royal in Lincolns-Inn Fields . . . third edition* (London: John Watts, 1729). The basses have been elaborated, with figures and realization added. String parts also have been added, as well as introductions and interludes for the instruments, and repetitions have been inserted into many of the songs. This file created 12/31/22 from master score created in 1976 and revised in 1979.

vn1

vn2

va

life, Each neigh-bour a - bu - ses his bro - ther; Whore and Rogue they call Hus-band and

b.c.

6 5 # 6 5 #

vn1

vn2

va

Wife: All pro - fes-sions be-rogue one a - no - ther. The Priest calls the Law-yer a

b.c.

6 5 # 6 5 #

vn1

vn2

va

8

cheat, The Law-yer be-knaves the Di-vine And the States-man, be-cause he's so

b.c.

6
5

vn1

vn2

va

great, Thinks his trade as ho-nest as mine. The mine.

b.c.

7 6 #

1 2

Air 2. The bonny gray-ey'd morn

Cue: We and the surgeons . . . all the professions besides.

vn1
vn2
va
8
Filch
'Tis Wo-man that se-du-ces all man-kind, By
b.c.
vc., bs., hpd.
6 6 5 7 6

Detailed description: This system of a musical score is for the first part of 'Air 2. The bonny gray-ey'd morn'. It features five staves: two for violins (vn1, vn2), one for viola (va), one for the vocal line (labeled '8' and 'Filch'), and a grand staff for basso continuo (b.c.) including violin, bass, and harpsichord (vc., bs., hpd.). The key signature is one flat (B-flat) and the time signature is common time (C). The vocal line begins with the lyrics "'Tis Wo-man that se-du-ces all man-kind, By". The instrumental parts include trills (tr) in the violin staves. The basso continuo part has figured bass notation: 6, 6, 5, 7, 6. A repeat sign is present after the first four measures.

vn1
vn2
va
8
her we first were taught the wheed-ling Arts: Her ve-ry eyes can cheat; when most she's kind, She
b.c.
6 6 4 6 7 4

Detailed description: This system continues the musical score from the first system. It features the same five staves: two for violins (vn1, vn2), one for viola (va), one for the vocal line (labeled '8'), and a grand staff for basso continuo (b.c.). The vocal line continues with the lyrics "her we first were taught the wheed-ling Arts: Her ve-ry eyes can cheat; when most she's kind, She". The instrumental parts continue with various rhythmic patterns. The basso continuo part has figured bass notation: 6, 6, 4, 6, 7, 4. A repeat sign is present after the first four measures.

vn1

vn2

va

tricks us of our mo-ney with our hearts. For her like Wolves by night we roam for prey, And

b.c.

6 5 6 6 4 5 2 6

vn1

vn2

va

prac-tise ev'-ry fraud to bribe her charms; For suits of Love, like Law, are won by pay, And

b.c.

6 6 # 6 4 5 7 7 7 5 6 5

1 2

vn1

vn2

va

b.c.

6 5 4 3 5 4 3 6 6 6 6 4 3

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

Air 3. Cold and raw

Cue: Women are bitter bad judges . . . or the gallows.

obl

Mrs. Peachum

b.c.

vc., hpd.

6 6 6 6 #

If a - ny wench, Ve - nus's gir - dle wear, Though she be ne - ver so

obl

u - gly; Lil-lies and ro-ses will quick-ly ap-pear, And her face look won - d'rous smug - gly.

b.c.

6 6 #

obl

Be - neath the left ear so fit but a cord, (A rope so char - ming a Zone is!) The

b.c.

obl

youth in his cart hath the air of a Lord, And we cry, There dies an A - do - nis!

b.c.

4 #

Air 4. Why is your faithful slave disdain'd?
Cue: Poor girl, I am in the utmost concern about her.

First system of the musical score. It includes staves for vn1, vn2, va, Mrs. Peachum, and b.c. (vc., bs., hpd.). The key signature is two sharps (F# and C#) and the time signature is 3/4. The score features a repeat sign and a fermata over the first measure of the second system. The lyrics for Mrs. Peachum are: "If Love the Vir - gin's heart in -".

Second system of the musical score, continuing from the first system. It includes staves for vn1, vn2, va, Mrs. Peachum, and b.c. (vc., bs., hpd.). The lyrics for Mrs. Peachum are: "vade, How, like a Moth, the Sim - ple Maid Still plays a -".

vn1

vn2

va

b.c.

bout the flame! flame! If soon she be not made a Wife, Her

6 # 2 6 7 6

vn1

vn2

va

b.c.

Ho-nour's sing'd, and then for life, she's what I dare not name. If name.

6 6 6 6 5 6 4 4 3 6

Air 5. Of all the simple things we do

Cue: All men are thieves in love, and like a woman the better for being . . . property.

obl

Mrs. Peachum

b.c.

vc., hpd.

A maid is like the
Whose worth is ne-ver

6 6 6 4 5

obl

1 2

gol - den ore, Which hath gui - neas in - trin - si - cal in't, Mint. A
known, be - fore It is try'd and im - prest in the

b.c.

6

obl

Wife's like a gui - nea in gold, Stamp't with the name of her Spouse; Now

b.c.

6 2 6

obl

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

b.c.

obl

b.c.

Air 6. What shall I do to shew how much I love her

Cue: A girl who cannot grant some things . . . thrown on the common.

vn1

vn2

va

Polly

Vir - gins are like the fair flow'r in its
Near it the Bees in play flut - ter and

b.c.

vc., bs., hpd.

6 5 # 6 # 6 # 6 #

vn1
 vn2
 va
 b.c.

lus - tre Which in the gar - den e - na - mels the ground;
 clus - ter, And gau - dy But - ter - flies fro - lick a - - - round.

4 # 6 6 7 6 # 6

vn1
 vn2
 va
 b.c.

pizzicato
pizzicato
pizzicato
 But, when once pluck't, is no lon - ger al - lu - ring, to Co - vent -

coll'arco
coll'arco
coll'arco

6 6 6 6 5 4 3 #

vn1

vn2

va

Gar - den 'tis sent, (as yet sweet,) There fades, and shrinks, and grows past all en -

b.c.

6 6 5+ 5+ 5 6 6 6

vn1

vn2

va

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

b.c.

4 # 6 5 7 # 6 5 # 6

Air 7. Oh London is a fine town

Cue: I'll cut your throat, hussy. Now you know my mind.

ob1
vn1
vn2
va
Mrs. Peachum [originally alone]
[Peachum]
b.c. vc., bs., hpd.

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

6 9 3 6 # 6 3 4 6 6

Detailed description: This system contains the first four measures of the score. It features staves for oboe 1 (ob1), violin 1 (vn1), violin 2 (vn2), viola (va), Mrs. Peachum (originally alone), Peachum, and a basso continuo (b.c.) with figured bass (vc., bs., hpd.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal parts (Mrs. Peachum and Peachum) are silent in the first four measures. The instrumental parts play a rhythmic pattern of eighth and sixteenth notes.

vn1
vn2
va
b.c.

taught her. I won - der a - ny man a - live will e - ver rear a Daugh - ter!

6 6 6 6 6 #

Detailed description: This system contains the next four measures of the score. The vocal parts (Mrs. Peachum and Peachum) enter in the fifth measure with the lyrics: "taught her. I won - der a - ny man a - live will e - ver rear a Daugh - ter!". The instrumental parts continue their rhythmic accompaniment. The figured bass (b.c.) provides harmonic support with chords and single notes.

ob1

vn1

vn2

va

[Mrs. Peachum]

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

b.c.

vc., hpd.

6 6 6

ob1

vn1

vn2

va

scarfs and stars, and gloves and lace; and she will have men be - side. - -

b.c.

6 7 6 6 6 #

obl

vn1

vn2

va

b.c.

vc., bs., hpd.

And when she's drest, with care and cost, all - temp - ting, fine and gay, As

And when she's drest, ll - temp - ting fine and gay, As

6 3 4 6 6 6 6

obl

vn1

vn2

va

b.c.

men should serve a Cow - cum - ber, she flings her - self a - way.

men should serve a Cow - cum - ber, she flings her - self a - way.

6 6 6 6 #

Air 8. Grim King of the ghosts

Cue: Why Polly I shall soon know . . . by MacHeath's keeping from our house.

vn1

Polly

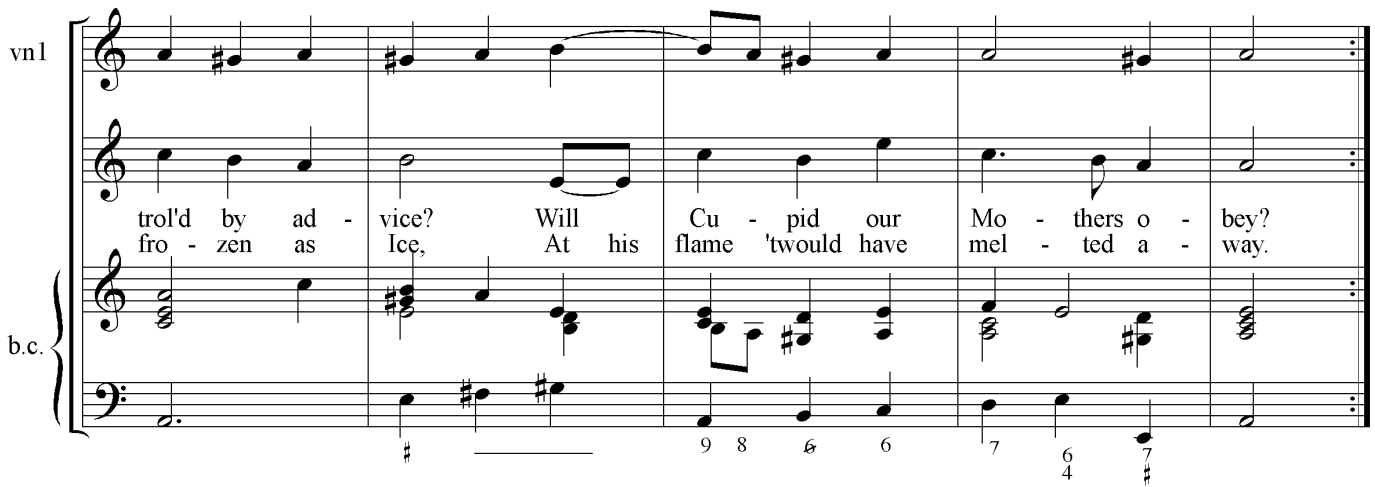
b.c.

vc., hpd.

Can Love be con -
Though my heart were as

7 6 7 6 6

vn1

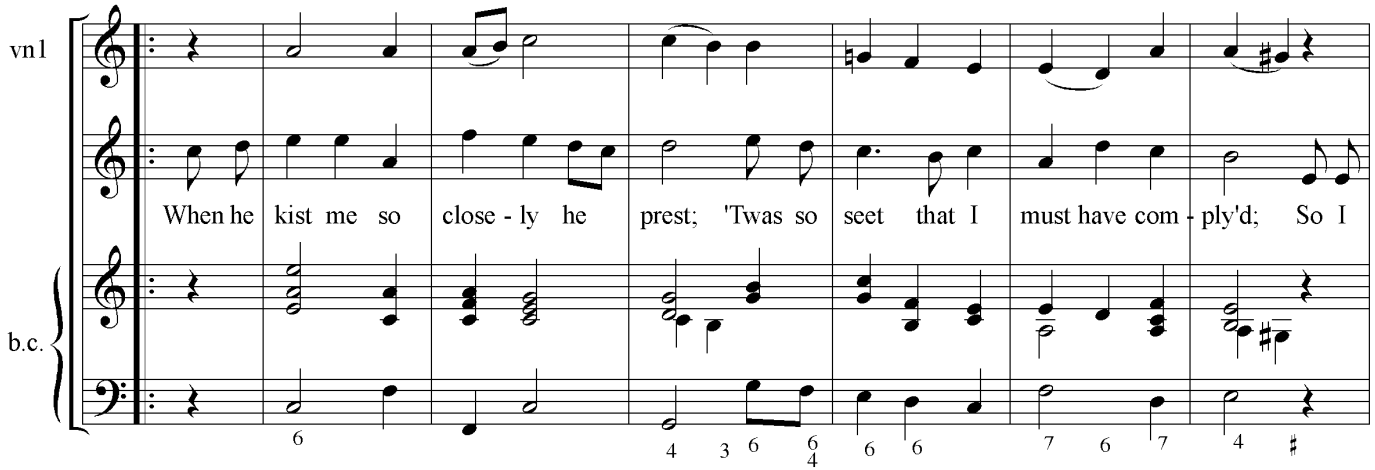


trol'd by ad - vice? Will Cu - pid our Mo - thers o - bey?
 fro - zen as Ice, At his flame 'twould have mel - ted a - way.

b.c.

9 8 6 6 7 6 4 7 #

vn1

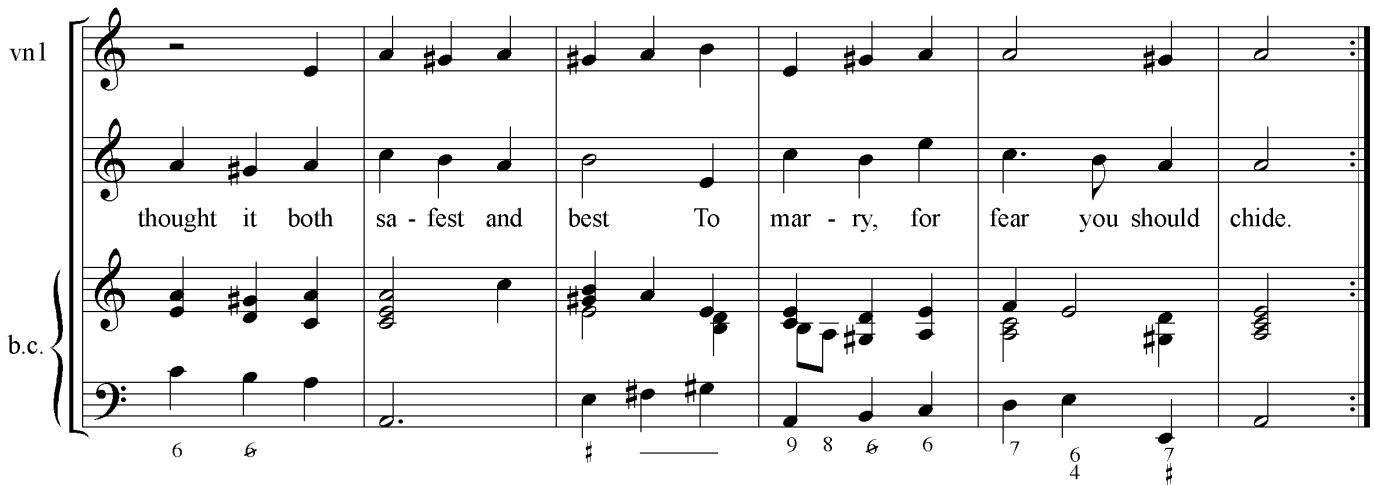


When he kist me so close - ly he prest; 'Twas so seet that I must have com - ply'd; So I

b.c.

6 4 3 6 6 6 7 6 7 4 #

vn1



thought it both sa - fest and best To mar - ry, for fear you should chide.

b.c.

6 6 # 9 8 6 6 7 6 4 7 #

Air 9. O Jenny, where hast thou been?

Cue: I could almost find it in my heart to forgive mer.

ob1

ob2

vn1 *tutti*

vn2

va

Mrs. Peachum, Polly

Mrs. Peachum

O Pol - ly, you might have

b.c. vc., bs., hpd. vc., hpd. vc., hpd.

6 6 7 3 bs.

Detailed description: This system of a musical score is for the first part of 'Air 9. O Jenny, where hast thou been?'. It features five woodwind parts (ob1, ob2, vn1, vn2, va) and a basso continuo part (b.c.). The woodwinds play a melodic line in 4/4 time, with a 'tutti' dynamic marking for the violins. The basso continuo part includes figured bass notation (6, 6, 7, 3, bs.) and is accompanied by 'vc., bs., hpd.'. The vocal line for Mrs. Peachum and Polly begins with the lyrics 'O Pol - ly, you might have'.

ob1

ob2

1 2

toy'd and kist: By kee - ping men off, you keep them on. O keep them on.

b.c. 6 6 6 6

Detailed description: This system continues the musical score. It features the same woodwind parts (ob1, ob2) and basso continuo part (b.c.). The woodwinds play a melodic line, with first and second endings marked '1' and '2'. The vocal line continues with the lyrics 'toy'd and kist: By kee - ping men off, you keep them on. O keep them on.'. The basso continuo part includes figured bass notation (6, 6, 6, 6).

ob1

ob2

vn1

vn2

va

Polly

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

b.c.

vc., bs., hpd.

2 6 2 6 7

Air 10. Thomas, I cannot

Cue: A mighty likely speech . . . for a wench that is just married.

vn1

vn2

Polly

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

b.c.

tasto solo

6

vn1

vn2

b.c.

fraid to put in to land; For seiz'd in the port the ves - sel's lost, Whose

vn1

vn2

b.c.

trea - sure is con - tra - band. The waves are laid, My du - ty's paid. O

5
3

6
5

#

vn1

vn2

b.c.

Joy be-yond Ex - pres - sion! Thus safe a-shore I ask no more, My all is in my pos-

6 7 4/2 6 6 7

vn1

vn2

b.c.

tr

1 2

sese-sion, pos-sese-sion, My all is in my pos - sese-sion. The sese-sion.

6 7

Air 11. A soldier and a sailor [originally in B-flat]
Cue: That indeed is a point which ought to be considered.

vn1

vn2

va

Peachum

b.c.
vc., bs., hpd.

6 7 6 4 5 3

vn1

vn2

va

A fox may steal your hens, Sir, A whore your health an pence, Sir, Your

b.c.

vn1

vn2

va

daugh - ter rob your chest, Sir, Your wife may steal your rest, Sir, A

b.c.

6 5 6

vn1

vn2

va

thief your goods and Plate, a Theif your Goods and

b.c.

6 7 6 7

vn1

vn2

va

8

Plate. But this is all but Pi - cking, With rest, pence, chest and

b.c.

vn1

vn2

va

chi - cken, It e - ver - ver was de - creed, Sir, If law - yer's hand is fee'd, Sir, he

b.c.

6 5 6 5 6 5

vn1

vn2

va

8 steals your whole E - state, he steals your whole E - state.

b.c.

6 5 6 7 6 4 7

Air 12. Now ponder well, ye parents dear
Cue: To have him peached . . . forgive her.

solo

vn1

Polly

Oh, pon-der well! be not se-vere; so save a wret - ched wife! For

b.c.

vc., hpd.

6 6 4 5 6 6 6 6 6 5 4 6

vn1

on the rope that hangs my Dear, de - pends poor Pol - ly's life. Oh, life.

b.c.

4 2 6 6 6 6 4 5 3

Air 13. Le printemps rappelle aux armes

Cue: I cannot survive him.

tutti

vn1

vn2

va

Polly

The Tur-tle thus with Plain - tive cry-ing, her lo-ver dy - ing,

b.c.

vc., bs., hpd.

6 6 7 6 6 6 6 7 6

vn1

vn2

va

b.c.

the Tur - tle thus with Plain - tive cry - ing, La - ments her Dove.

6 6 6 7 5 6+ 6 6 #

vn1

vn2

va

b.c.

Down she drops quite spent with sigh - ing, Pair'd in

6 6 4/2 6

vn1
 vn2
 va
 death, as pair'd in Love. Love.
 b.c.
 6 5 7

Air 14. Pretty Parrot, say

Cue: I'll this instance let him think on't, lest some accident should prevent him.

ob1

ob2

vn1

vn2

va

Macheath, Polly

Macheath

Pret-ty Pol-ly, say,

b.c.
vc., bs., hpd.

6 # 6 6 6 6 5 #

ob1 *tr*

ob2

vn1 **solo**

vn2 **solo**

Polly

When I was a - way, Did your fan-cy ne-ver stray to some new - er Lo - ver? With -

b.c. **vc., hpd.**

5 6 7 6 # 7 7 # 6 6 4 3 6

vn1

vn2

out Dis - guise, Hea - ving sighs, Doa - ting Eyes, My con - stant hear dis -

b.c.

6 7 6 7

ob1

ob2

vn1

vn2

va

Macheath

co - ver: Fond - ly let me loll! fond - ly let me loll! O Pret-ty, Pret - ty Poll.

b.c.

vc., bs., hpd.

6 6 6

Air 15. Pray fair one be kind

Cue: none of the great heros were ever false in love.

ob1

ob2

vn1

vn2

va

Macheath

vc., bs., hpd.

My heart was so free, it rov'd like the Bee, 'Till

6
4

5
3

6
5

ob1

ob2

vn1

vn2

va

8
Pol-ly my pas-sion re - qui - ted: I sipt each Flow'r, I chang'd e - v'ry hour; I

b.c.

7 6 7

ob1

ob2

vn1

vn2

va

8
supt each Flow'r, I chang'd e-v'ry hour But here e-v'ry Flo-wer's u - ni - ted. ni - ted.

b.c.

7 7 7 7 6 7

1 2

1 2

Air 16. Over the hills and far away

Cue: But to tear me from thee is impossible.

ob1

ob2

vn1

vn2

Macheath

vc., hpd.

7

Were I laid on Green-land's coast, And in my arms em -

Detailed description: This system of the musical score includes staves for two oboes (ob1, ob2), two violins (vn1, vn2), the vocal line for Macheath, and a basso continuo (b.c.) with harpsichord (hpd.). The oboes and violins have 'solo' markings. The vocal line begins with the lyrics 'Were I laid on Green-land's coast, And in my arms em -'. The basso continuo part includes a measure number '7' at the end of the first measure.

ob1

ob2

vn1

vn2

brac'd my lass: Warm a - midst e - ter - nal frost, Too soon the half year's

b.c.

6 6 9 8
4 3

Detailed description: This system continues the musical score with the same instrumentation. The vocal line continues with the lyrics 'brac'd my lass: Warm a - midst e - ter - nal frost, Too soon the half year's'. The basso continuo part includes measure numbers '6', '6', '9', and '8' with sub-measure numbers '4' and '3' below them.

ob1

ob2

vn1

vn2

Were I sold on In - dian soil, Soon as the bur - ning

night would pass.

b.c.

pp

pp

p

p

ob1

ob2

vn1

vn2

day was clos'd, I could mock the sul-try toil, when on my char-mer's breast re-pos'd.

b.c.

And

6 6

ob1

ob2

vn1

vn2

pp

pp

p

pp

pp

p

pp

E-v'ry night would kiss and play,

I would love you all the day,

If with me you'd fond-ly stray

b.c.

ob1 *pp* *p*

ob2 *pp* *p*

vn1 *pp* *p*

vn2 *p*

O-ver the hills and far a-way. E - v'ry night would kiss and play,

I would love you all the day, if with me you

6

vc., bs., hpd.

ob1
 ob2
 vn1
 vn2
 if with me you'd fond-ly stray, o - ver the hills and far a - way.
 fond-ly stra, if with me you'd fond-ly stray, o - ver the hills and far a - way.
 b.c.
 7 ♭ 6
 5

Air 17. Gin thou wert mine awn thing

Cue: They are preparing evidence. . . upon a moment

tutti

vn1

vn2

va

Polly

b.c.
vc., bs., hpd.

O what pain it is to part! Can I leave thee,

6 7 6 6 5 6 2 6

vn1

vn2

va

can I leave thee? O what pain it is to part! Can they Pol - ly e - ver leave thee?

b.c.

5 6 6 6 5 6 7 5 5 7 4 3

vn1
 vn2
 va
 [But lest death my love should thwart, and bring thee to the fa - tal cart, Thus I tear thee from my
[2d time only]
 [But lest death thy love should thwart, and bring me to the fa - tal cart, Thus I tear m from thy
 b.c.

6 6 # 6 6 4 3 7 6 9 8

vn1

vn2

va

blee - ding heart: Fly hence and let me leave thee. leave thee.

blee - ding heart: Fly hence and let thee leave me.

b.c.

5 6 5 6 7

1 2 solo

vc., hpd.

vn1

vn2

b.c.

6 6 6 6 6

solo

vn1 *tutti*

vn2 *tutti*

va

b.c. *vc., bs., hpd.*

Air 18. O the broom [of Cowdenknowes]

Cue: Oh how I fear! . . . for till then Polly is wretched.

ob1

ob2

Macheath, Polly

The Mi - ser thus a shil - ling sees, Which he's o - blig'd to

b.c. *vc., hpd.*

ob1

ob2

8 pay, With sighs re - signs it by de - grees, And fears 'tis gone for

b.c.

6 6 5 6 6 6

ob1

ob2

tutti

vn1

tutti

vn2

va

Polly

8 aye. The boy thus when his Spar - row's flown, The bird in si - lence *tr*

b.c.

vc., bs., hpd.

6 6 6 4 6 4

vn1
 vn2
 va
 v.
 b.c.

eyes: But soon as out of sight 'tis gone, Whines, whimpers, sobs, and cries.

pp
pp
pp

vc., hpd.

6 6 5 4 3
tasto solo