

# Songs in The Beggar's Opera by John Gay

## Act 2

### March

Oboe 1

Oboe 2

Timpani  
(ad lib.)

Violin 1

Violin 2

Viola

Basso continuo  
vc., bs., hpd.

*tr*

*tr*

ob1 *tr*

ob2 *tr*

tim.

vn1

vn2

va

b.c.

1 2

Detailed description: This system of musical notation includes staves for oboe 1 (ob1), oboe 2 (ob2), timpani (tim.), violin 1 (vn1), violin 2 (vn2), viola (va), and a double bassoon (b.c.). The woodwinds and strings play a melodic line with first and second endings. The timpani provides a rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4. The first ending is marked with a '1' and the second with a '2'. Trills are indicated by 'tr' above notes in the oboe parts.

ob1

ob2 *tr*

tim.

vn1

vn2

va

b.c.

1 2

Detailed description: This system continues the musical notation for the same instruments as the first system. The woodwinds and strings continue their melodic lines. The timpani part remains consistent. The first and second endings are clearly marked with '1' and '2' respectively. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

**Air 19. Fill ev'ry glass\***

Cue: Our several stations . . . Fill the glasses.

**A**

The musical score is for the piece "Air 19. Fill ev'ry glass\*" and is marked with a bold "A". It is in 3/4 time and B-flat major. The score includes parts for:

- ob1 (Oboe 1)
- ob2 (Oboe 2)
- vn1 (Violin 1)
- vn2 (Violin 2)
- va (Viola)
- Chorus (TTB) - Tenor, Tenor, Bass
- b.c. (b.c. - vc., bs., hpd.) - Violoncello, Bassoon, Harp

The score is divided into two sections by a double bar line. The first section contains the main melody for the instruments and the vocal line. The second section, marked "A", contains a repeat of the melody. The vocal line in the second section has the lyrics: "Fill e - v'ry glass, for".

Below the bass line, there are fingering numbers: 7 b, 6, 6, 9, 6, 6, 6, 8, 7, 6, 5, 6, 3, 5.

\*The sections of this number can be performed as follows: A (Matt of the Mint), A (chorus), B (Matt), A (chorus), C, B (Matt with two tenor soloists), A (chorus), A (orchestra alone).

ob1

ob2

vn1

vn2

va

Wine in - spires us, And fires us, With cou - rage, love and joy. joy.

b.c.

vc., hpd.

bs.

1 2

1 2

6 6 6 6 7 6

**solo**

Wo-men and winewhould life em - ploy, Is there aught else on earth de - si - rous?

**solo**

**solo**

b.c.

A 7 4 8 7 6 6

obl1

obl2

vn1

vn2

va

**tutti**

Fill e - v'ry glass, for Wine in - spires us, And fires us, With cou - rage, love and joy.

**tutti**

**tutti**

b.c.

6 5 6 6 6 6

**C**  
**solo**

Fill e - v'ry glass, for Wine in - spires us and fires us With cou - rage,

**solo**

**solo**

bs., hpd.

b.c.

*tasto solo*

love and joy, fill e - v'ry glass, for Wine in - spires us and fires us With

b.c.

cou - rage, love and joy.

b.c.

**B**

ob1

ob2

vn1

vn2

va

**tutti**

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

**tutti**

joy. Women and

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

7 4 8 7 9 8 6 6

6 5<sub>b</sub>

A

ob1

ob2

vn1

vn2

va

8  
Fill e - v'ry glass, for Wine in - spires us and fires us, With cou - rage, love and joy.

8

b.c.

6 3 5 3 6 6 6 6

Detailed description: This is a page of a musical score for section A. It features ten staves. The top five staves are for woodwinds: ob1, ob2, vn1, vn2, and va. The sixth staff is the vocal line with lyrics: "Fill e - v'ry glass, for Wine in - spires us and fires us, With cou - rage, love and joy." The seventh and eighth staves are for strings. The bottom two staves are for the basso continuo (b.c.), with figured bass notation: 6 3, 5 3, 6, 6, 6, 6. The music is in a common time signature and a key signature with one flat. The vocal line is in a soprano or alto clef (indicated by the '8' on the staff).



**Air 20. March in [Handel's] Rinaldo, with drums and trumpets**

**Cue: I shall wish myself with you. Success attend you.**

ob1

ob2

tim.

vn1

vn2

va

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

6

ob1

ob2

tim.

vn1

vn2

va

8

Let us take the road. Hark! I hear the sound of coa - ches! The

b.c.

6

6/4

6/4

vn1

vn2

va

8  
hour of at-tack ap-proa-ches, T'your arms brave boys and load, Let us load, See the

b.c.

6 4 6 4 6 7 4

vn1

vn2

va

8  
Ball I hold! Let the Chy - mists toil like as - ses Our

b.c.

6 4 2 6 4 2 6

vn1 *tr* 1

vn2

va

8  
fire their fire sur - pas - ses, And turns all our lead to gold. See the

b.c.

6 7 4 4/2 6 6 6/5 4 3

obl 2

ob2

vn1 2

vn2

va

b.c.

6 6 6 6 6

ob1

ob2

tim.

vn1

vn2

va

Let us take the road. Hark! I hear the sound of coaches! The

Let us take the road. Hark! I hear the sound of coaches! The

b.c.

4 3

6 4

6 4

6

ob1

ob2

tim.

vn1

vn2

va

hour of at-tack ap - proa - ches T'yer armsbrave boys and load, let us load, See the

hour of at-tack ap - proa - ches T'yer armsbrave boys and load, let us

6

6

ob1

ob2

tim.

vn1

vn2

va

Ball I hold! Let the Chy - mists toil like as - ses, Our

Let the Chy - mists toil like as - ses, Our

Let the Chy - mists toil like

b.c.

4  
2

6

6

6

6

ob1

ob2

tim.

vn1

vn2

va

8 fire their fire sur - pas-ses, And turns all our lead to gold, see the gold.

8 fire their fire sur - pas-ses, And turns all our lead to gold. gold.

as - ses, Our fire their fire sur-pas-ses, And turns all our lead to gold. gold.

b.c.

1 2

tr

1 2



ob1 *tr*

ob2 *tr*

tim.

vn1

vn2

va

b.c.

6

Detailed description: This system contains the first three measures of the score. The woodwinds (ob1, ob2, tim.) and strings (vn1, vn2, va, b.c.) are all in B-flat major. The woodwinds play eighth-note patterns, with trills marked above the first and third notes of the first two measures. The strings play a steady accompaniment of eighth notes and chords. A rehearsal mark '6' is placed at the end of the third measure.

ob1 1 2

ob2

tim.

vn1 1 2

vn2

va

b.c.

6

6 - 17 - 4

6

Detailed description: This system contains measures 4, 5, and 6. Measures 4 and 5 continue the patterns from the first system. Measure 6 is a double bar line with first and second endings. The first ending consists of a whole note chord, and the second ending consists of a whole note chord. The woodwinds and strings play sustained notes or chords. A rehearsal mark '6' is placed at the end of the first measure of this system. At the bottom of the page, there is a page number '6' and a page range '- 17 - 4'.

# Air 21. Would you have a young Virgin

Cue: If it were not for us . . . Drury Lane would be uninhabited.

vn1 *solo*

Macheath

b.c. *hpd.*

If the heart of a man is deprest with cares, The

6 7 6

vn1

b.c.

mist is dis-pell'd when a wo-man ap-pears; Like the notes of a fid-dle, she sweet-ly, sweet-ly

6 6 6 6 6 6

vn1

b.c.

Rai-ses our spi-rits and charms our ears. If the heart of a man is de-charms our ears.

6 7 7 7


vn1 *pp*



Ro-ses and lil-lies her cheeks dis-close, But her ripe lips are more sweet than those.

b.c.

vn1 *pp*



Press her, ca-ress her With blis-ses her kis-ses dis-solve us in plea-sure and soft re-pose.

b.c.

vn1 *f*



soft re-pose.

b.c.

vn1

b.c.

6 6 6 6 4 3

[Menuet to be played upon the entrance of the wh-res.\*]

tutti

vn1

pizzicato

vn2

pizzicato

pizzicato

va

senza cembalo

b.c.

pizzicato

1 2

vn1

vn2

va

b.c.

1 2

\*Inserted in the 1976 production.

[Dance a la ronde, i.e., "Ma commère quand je danse"]\*

vn1  
pizzicato

vn2  
pizzicato

va  
pizzicato

b.c.  
vc., hpd.  
pizzicato

6 6

6 6

This system of musical notation includes staves for Violin 1 (vn1), Violin 2 (vn2), Viola (va), and a combined Violoncello and Harp (b.c.) part. The Violin and Viola parts are marked 'pizzicato'. The b.c. part is marked 'vc., hpd.' and 'pizzicato'. The score is in 3/4 time and features a first ending bracketed by a double bar line. Fingering numbers '6' are indicated below the bass line.

vn1

vn2

va

b.c.

6 6

6 6

This system continues the musical notation from the first system, including staves for Violin 1 (vn1), Violin 2 (vn2), Viola (va), and a combined Violoncello and Harp (b.c.) part. The b.c. part includes fingering numbers '6' below the bass line.

\*These two instrumental settings of Air 22 introduced the latter in the 1976 production. Either or both settings may be used, followed immediately by Air 22 itself.

vn1 *solo pizzicato*

vn2 *solo pizzicato*

va *solo pizzicato*

b.c. *harp (cemb. obl.)*

hpd.

vn1

vn2

va

b.c.

### Air 22. Cotillon\*

col arco

vn1

vn2

va

**Macheath**

Youth's the sea - son made for joys, Love is then our du - ty;  
 She a - lone who that em - ploys, Well d - serves her beau - ty.

b.c.

vc., hpd.

col arco 6 6 6 6 6 4 3

vn1

vn2

va

Let's be gay, While we may, Beau - ty's a flo - wer de - spis'd in de - cay.

b.c.

6 6

In the original, Macheath sings both stanzas of Air 22, the chorus repeating the second stanza, which here is given to them alone.

vn1

vn2

va

8 Youth's the sea - son made for joys, Love is then our du - ty.

b.c.

6 6 6 6 6 4 3

vn1

vn2

va

**Chorus (SA)**

Let us drink and sport to - day, Ours is not to - mor - row.  
 Love with Youth flies swift a - way, Age is nought but sor - row.

b.c.

vc., bs., hpd.

6 6 6 6 6 4 3



vn1

vn2

va

Dance and sing, Time's on the wing, Life ne-ver knows the re - turn of Spring.

b.c.

6 6

vn1

vn2

va

Let us drink and sport to - day, Ours is not to - mor - row.

b.c.

6 6 6 6 6 4 3

### Air 23. All in a misty morning

Cue: 'Tis your own choice . . . that will determine you.

ob1

ob2

Jenny Diver

b.c.

Be -

6 6 6 5 4 3

ob1

ob2

Jenny Diver

b.c.

for the barn - door crow - ing, The Cock by Hens at - ten - ded, His

6 6 7

ob1

ob2

b.c.

eyes a - round him throw - ing, Stands for a while su - spen - ded. Then

ob1

ob2

b.c.

one he sin - gles from the crew, and cheers the Hap - py Hen; With

2 6

6

ob1

ob2

b.c.

how d'you do, and how d'you do, And how d'you do a - gain. Be - gain.

1 2

6 6 6 6 6 6 6 6 4 5

**Air 24. When once I lay with another man's wife**

**Cue: The road hath done me justice . . . been my room.**

The musical score is arranged in a system with the following parts from top to bottom:

- ob1** (Oboe 1): Treble clef, 6/8 time signature. Melodic line with a repeat sign at the end of the first phrase.
- ob2** (Oboe 2): Treble clef, 6/8 time signature. Melodic line with a repeat sign at the end of the first phrase.
- vn1** (Violin 1): Treble clef, 6/8 time signature. Melodic line with a repeat sign at the end of the first phrase.
- vn2** (Violin 2): Treble clef, 6/8 time signature. Melodic line with a repeat sign at the end of the first phrase.
- va** (Viola): Bass clef, 6/8 time signature. Melodic line with a repeat sign at the end of the first phrase.
- Jenny Diver (with dance and chorus ad. lib.)**: Treble clef, 6/8 time signature. Includes the lyrics "The game - sters and law - yers are".
- b.c.** (Violoncello, Bassoon, Harpsichord): Treble and Bass clefs, 6/8 time signature. Accompaniment for the vocal part.

Measure numbers 6, 7, and 6 are indicated at the bottom of the score.

vn1

vn2

va

jug - glers a - like, If they med - dle your all is in dan - ger, Like pin - chers, if once they can

b.c.

6 6 6

vn1

vn2

va

fin - ger a souse, Your poc - kets they pick, and they pil - fer your house, And give your e - state to a stran - ger.

b.c.

6 5 6 6

[Alla giga\*]

\*This dance was inserted into the 1976 production, followed by a repeat of Air 24 as shown.

ob1

ob2

vn1

vn2

va

b.c.

7 6 7 6 7 7 *tasto solo*

Detailed description: This system contains six staves. The woodwinds (ob1, ob2, vn1, vn2) play a melodic line with a long slur over the first two measures. The strings (va, b.c.) provide harmonic support with chords and a rhythmic pattern. The bottom of the page shows fingerings (7, 6, 7, 6, 7, 7) and the instruction 'tasto solo'.

ob1

ob2

vn1

vn2

va

b.c.

7 4 2 *tasto solo* 6

Detailed description: This system continues the musical material from the first system. The woodwinds and strings play similar parts. The bottom of the page shows fingerings (7, 4, 2) and the instruction 'tasto solo'.

ob1

ob2

vn1

vn2

va

b.c.

4  
2

9

7

9

7

9

7

ob1

ob2

vn1

vn2

va

b.c.

7

6

4

6

6

7



ob1

ob2

vn1

vn2

va

**[Chorus (SA in unison)]**

The game-sters and law-yers are jug-glers a-like, If they med-dle your all is in dan-ger, Like

b.c.

6/4

6

6

6

ob1

ob2

vn1

vn2

va

pin-chers, if once they can fin-ger a sou-se, Your poc-kets they pick, and they pil-fer your house, And

b.c.

6 6 5 6

ob1

ob2

vn1

vn2

va

give your e-state to a stran - ger.

b.c.

6 6 7 6 6 7

**Air 25. When first I laid siege to my Chloris**  
Cue: The gentleman lodges in NEW gate . . . to his lodgings.

The musical score is arranged in a system with the following parts from top to bottom:

- ob1** (Oboe 1): Treble clef, 4/4 time, playing a melodic line.
- ob2** (Oboe 2): Treble clef, 4/4 time, playing a similar melodic line.
- vn1** (Violin 1): Treble clef, 4/4 time, playing a melodic line.
- vn2** (Violin 2): Treble clef, 4/4 time, playing a similar melodic line.
- va** (Viola): Bass clef, 4/4 time, playing a melodic line.
- Macheath** (Vocal Soloist): Treble clef, 4/4 time, with lyrics: "At the Tree I shall suffer with pleasure, at the".
- b.c.** (Piano/Conductor): Treble and Bass clefs, 4/4 time, providing harmonic support.

The score is in the key of B-flat major (two flats) and 4/4 time. The vocal line begins with a rest in the first measure, followed by the lyrics starting in the second measure.

ob1

ob2

vn1

vn2

va

8  
Tree I shall suf-fer with plea-sure; Let me go where I will, In all kinds of ill, I shall

b.c.

6  
5

ob1

ob2

vn1

vn2

va

8  
find no such Fu-ries as these are, let me go where I will, In all kinds of ill, I shall

b.c.

6

6  
5

ob1

ob2

vn1

vn2

va

8  
find no such Fu - ries as these are.

b.c.

6

# Air 26. Courtiers, think it no harm

Cue: And so, sir, I leave you to your private meditations.

Macheath

b.c.

Man may 'scape from rope and gun; Nay, some have out-liv'd the

bs., hpd.

6 6 # 6 6 # 7

b.c.

Doc - tor's pill; Who takes a wo - man must be un-done, that Ba - si - lisk is

6 4 # 5 6 6 # 7

b.c.

sure to kill. The Fly that sips Trea - cle is lost in the sweets, so he that tastes Wo - man,

6 4 # 5 # 6

b.c.

Wo - man, Wo - man, he tat tastes Wo - man, ru - in meets, the ru - in meets.

6 7 6 4 # 5 6 4 # 5



# Air 27. A lovely lass to a Friar came

Cue: To see thee tortured would give me pleasure.

Lucy

b.c.

vc., hpd.

6 7 6 6 6 7 6

b.c.

Thus when a good hus - wife sees a Rat in her trap in the mor - ning ta - ken,

4 3

b.c.

With plea - sure her heart goes pit a pat, In re - venge for her loss of ba - con, Then she

6 4 5 3

b.c.

throws him to the Dog or Cat, To be wor - ried, crush'd and sha - ken.

6 6

**Air 28. 'Twas when the Sea was roaring**

**Cue: 'Tis the pleasure of all you fine men to insult the women you have ruined.**

ob1 *tr*

Lucy

How cru - el are the tray - tors, Who lye and swear in jest, To

b.c. vc., hpd.

7 6 5  
4 #

6 6 #

ob1

cheat un-guar - ded crea - tures Of vir - tue, fame, and rest! How rest! Who -

b.c.

7 6 5 7  
5 4 3

6 6

1 2

ob1

e - ver steals a shil - ling, Thro' shame the guilt con - ceals: In love the per - jur'd

b.c.

# 6

ob1

vil - lain With boasts the theft re - veals. Who e - ver steals a veals

b.c.

6 6 6 4 7 6

**Air 29. The Sun had loos'd his weary teams.**

Cue: No man can say a civil thing to her . . . forever and ever.

ob1

**Macheath**

The first time at strikes the  
The I - mage strikes the

b.c.

vc., hpd.

6 4 3

ob1

loo - king - glass The mo - ther sets her daugh - ter; af - ter. Each  
smi - ling lass With self - love e - ver

b.c.

6 6 6 4 5 3

1 2

obl

time she looks, she fon - der grown, Thinks e - v'ry charm grows stron - ger; But a -

b.c.

7

obl

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

b.c.

6

# Air 30. How happy are we [originally in A]

Cue: Such language . . . to your prejudice . . . I beg you.

## Lockit

8

vc. solo

b.c.

bs., hpd.

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

6 5 6

8

Cour-tiers of-fen-ded shou'd be; When you be; If you

b.c.

8

men-tion Vice or bribe, 'Tis so pat to all the Tribe each crys that was le-vell'd at me.

b.c.

6 6 4 3

**Air 31. Of a noble race was Shenkin**

**Cue: Act like a woman of spirit . . . for what he is doing.**

vn1

vn2

va

Lucy

Is then his fate de - creed Sir?

b.c.

vc., bs., hpd.

vc., hpd.

vc., bs., hpd.

vn1

vn2

va

Such a Man can I think of quit - ting? When first we met so

b.c.

vc., hpd.

vc., bs., hpd.

vc., hpd.

6

unis.

vn1

vn2

va

moves me yet, O see how my heart is split-ting!

b.c.

vc., bs., hpd.

6 9 8 6 5

**Air 32\***

**Cue: You must e'en do like other widows: buy yourself weeds and be cheerful.**

va

Lockit

You'll think, e'er ma - ny days en - sue,

b.c.

bs., hpd.

6 4

\*No original title. The original musical text appears to be faulty and has been freely interpreted.

va

This sen - tence not se - vere; I hang your hus - band,

b.c.

6 # 6 6 4 3 6

va

child, 'tis true, But with him hang your care, care.

b.c.

6 # 6 # 6 6 5 4 # 6

va

Twang dang dil - lo dee, twang dang dil - lo dee.

b.c.

# #



[Interlude\*]

The first system of the interlude consists of four measures. The violin 1 (vn1) and violin 2 (vn2) parts play a melodic line with eighth and sixteenth notes, often beamed together. The viola (va) part provides a rhythmic accompaniment with eighth notes. The double bass and cello (b.c.) section provides a harmonic foundation with chords and single notes, including some chromatic movement.

The second system of the interlude continues the instrumental parts for four measures. The violin 1 (vn1) part features a more active melodic line with slurs and accents. The violin 2 (vn2) and viola (va) parts continue their respective parts. The double bass and cello (b.c.) section provides a steady harmonic support with chords and moving lines.

\*To be inserted after Air 32, or at the end of the scene (which follows after a few lines).

### Air 33. London Ladies

Cue: Money well timed . . . will do anything.

vn1 *solo*

vn2 *solo* *tr*

Macheath

b.c. *vc., hpd.*

If you at an Of - fice so -

6 6 6 6

vn1

vn2

8

b.c.

li - cit your due, And would not have mat - ters ne - glec - ted: You must

6

vn1

vn2

b.c.

quic-ken the Clerk with the per-qui-site too, To do what his du-ty di-rec-ted. Or

6 2 5 6 6 8 7 5 5 7

vn1

vn2

va

b.c.

would you the frowns of a la-dy pre-vent, She too has this pal-pa-ble fai-ling. The

6 7 2 6 # # 7 # 6

vn1

vn2

va

b.c.

per-qui-site sof-tens her in-to con-sent; that rea-son with all is pre-vai-ling.

6 5 6 7 6 6 6

**Air 34. All in the downs**

**Cue: Not one kind look? . . . in this condition.**

*tutti con sordini*

vn1

vn2 *tutti con sordini*

va *con sordini*

**Polly**

*senza cembalo*  
vc., bs.

Thus when the swal - low see - king prey, Wi -  
His con - sort with low be - moa - ning lay, Wi -

*con sordini*

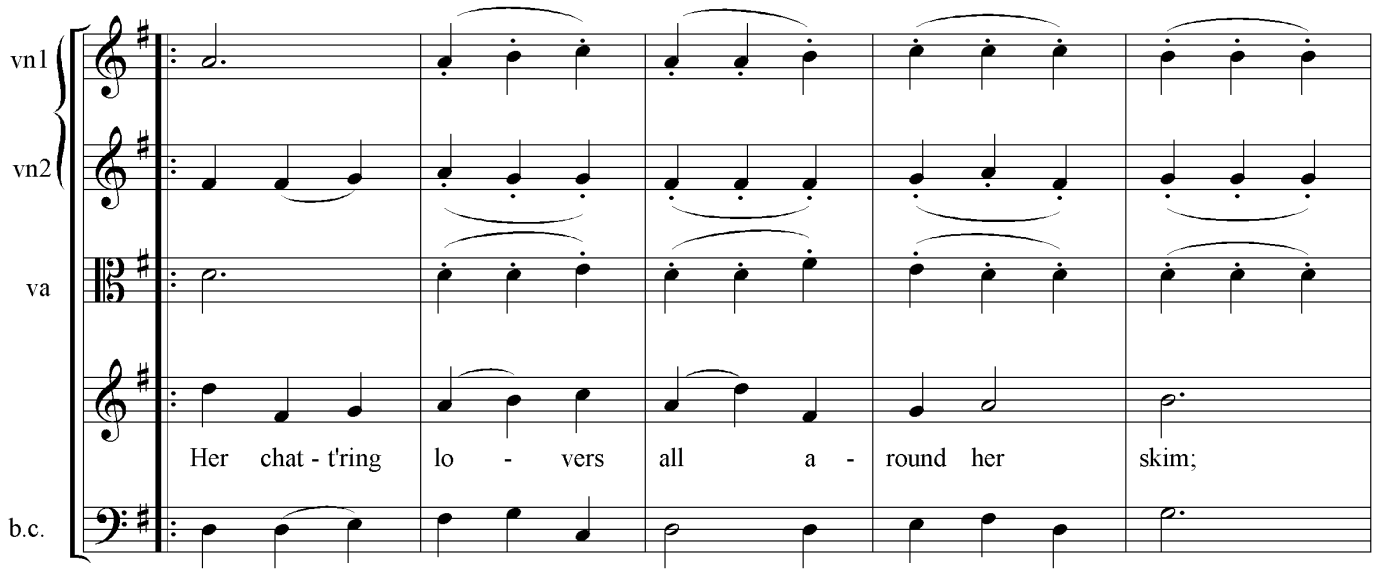
1 2

vn1

vn2

va

thin the sash is close - ly pent,  
thout sits pi - ning for th'e - - - vent.



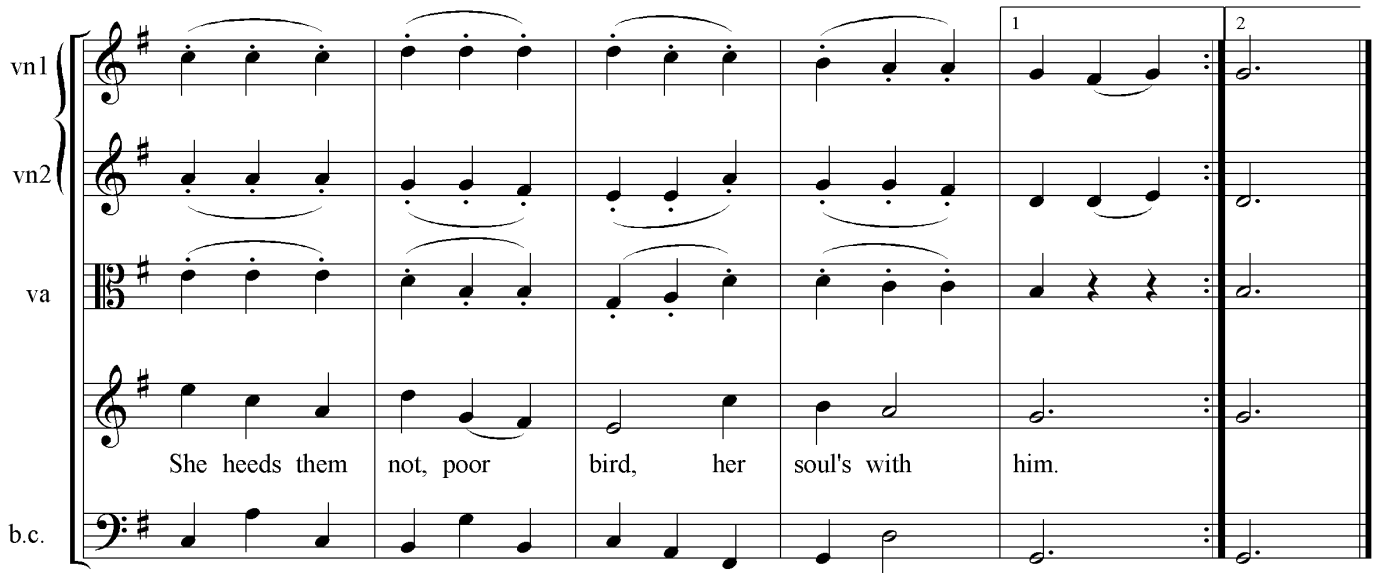
vn1

vn2

va

b.c.

Her chat - tring lo - vers all a - round her skim;



vn1

vn2

va

b.c.

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

**Air 35. Have you heard of a frolicksome ditty**  
Cue: Shall I not claim my own? Justice bids me speak.

ob1

ob2

Macheath

8

How hap-py could I be with ei-ther, Were

b.c.

vc., hpd.

6  
5

t'o - ther dear char - mer a - way! But while you thus teaze me to - ge - ther, To

b.c.

6 6

ob1

ob2

8

nei-ther a word will I say; But tol de rol, [tol de rol lol-ly, but tol de rol tol de rol lay, but

b.c.

6 6 6

ob1

ob2

8

tol de rol tol de rol lol - ly to nei - ther a word will I say.]

b.c.

6 6 6

# Air 36. Irish Trot

Cue: I would have her satisfaction, and they should all out.

Polly

Lucy

vc., hpd.

I'm bub-bled, Oh

I'm bub-bled,

7 7

how I am trou-bled!

My dis - tres - ses are dou - bled.

Bam - bou - zled, and bit!

When you

6 7

come to the Tree, should the Hang-man re-fuse These fin-gers, with plea-sure, could fas-ten the noose.

6 6 7



### Air 37\*

Cue: 'tis barbarous . . . in his circumstances.

*senza sordini*

vn1  
vn2  
va  
Polly  
b.c.  
vc., bs., hpd.

Cease your fun-ning, Force or cun-ning,

7 6 7

Detailed description: This system contains the first four measures of the piece. It features five staves: two for violins (vn1, vn2), one for viola (va), one for the vocal soloist (Polly), and two for the basso continuo (b.c.). The key signature is one sharp (F#) and the time signature is 6/8. The tempo/style marking is 'senza sordini'. The vocal line begins with a rest in the first two measures, then enters with the lyrics 'Cease your fun-ning, Force or cun-ning,' in the third and fourth measures. The basso continuo part provides harmonic support with chords and single notes.

vn1  
vn2  
va  
b.c.

Ne - ver shall my heart tra-pan. All these fol - lies Are but ma-lice

6 7

Detailed description: This system contains the next four measures of the piece. The instrumentation remains the same as the first system. The vocal soloist (Polly) continues with the lyrics 'Ne - ver shall my heart tra-pan. All these fol - lies Are but ma-lice' across the four measures. The instrumental parts continue their accompaniment.

\*No original title.

vn1

vn2

va

To se-duce my con - stant man. 'Tis most cer-tain, By their flir-ting Wo-men oft have

b.c.

6 7 6

vn1

vn2

va

en - vy shown: Pleas'd to ru-in O - thers woo-ing, Ne - ver hap - py in their own.

b.c.

6 7 6 7

# Air 38. Good morow, Gossip Joan.

Cue: And my duty . . . to stay with my husband, madam.

ob1  
ob2  
vn1  
vn2  
va  
Polly  
Lucy  
b.c. vc., bs., hpd.

Why how now, Ma-dam  
*cembalo concertato*  
vc., hpd.

6 *unis.*

Detailed description: This block contains the first system of the musical score. It features five woodwind staves (ob1, ob2, vn1, vn2, va) and three vocal staves (Polly, Lucy, and a combined b.c. staff for vc., bs., and hpd.). The woodwinds and strings play a rhythmic accompaniment. The vocal parts are mostly silent in this section, with Polly and Lucy having rests. The b.c. staff includes a piano part with a *cembalo concertato* marking. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

b.c.

Flirt! If you must thus chat-ter, And are for flin-ging Dirt, [and

Detailed description: This block contains the second system of the musical score, primarily focusing on the vocal and piano parts. The vocal parts (Polly, Lucy, and b.c.) have lyrics: "Flirt! If you must thus chat-ter, And are for flin-ging Dirt, [and". The piano part (b.c.) provides accompaniment. The key signature remains three sharps and the time signature is common time.

b.c.

are for flin-ging dirt,] Let's see who best can spat - ter, Ma - dam

obl

ob2

vn1

vn2

va

[to Lucy]

Why how now, Sau - cy Jade! Sure the Wench is

Flirt.

b.c.

vc., bs., hpd.      vc., hpd. 4 # 6

vn1

[to Macheath]

tip - sey, How can you see me made [how can you see me

b.c.

6 4 #

vn1

[to Lucy]

made] The scoff of such a pi - - - xie? Sau - cy

b.c.

# #

ob1

ob2

vn1 *tutti*

vn2

va

Jade!

b.c. *unis.*

vc., bs., hpd.

Detailed description: This is a page of a musical score for woodwinds and strings. It features six staves. The top five staves are for woodwinds: ob1 and ob2 (oboes), vn1 and vn2 (violins), and va (viola). The bottom two staves are for strings, labeled 'b.c.' (bassoon and clarinet) and 'vc., bs., hpd.' (violin, bassoon, and harp). The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The woodwind parts play a rhythmic eighth-note pattern. The string parts play a similar pattern, with the bassoon and clarinet parts marked 'unis.' (unison). The word 'tutti' is written above the violin parts, and 'Jade!' is written above the bassoon part. The score is enclosed in a large bracket on the right side.

### Air 39. How happy are\*

Cue: You are my prisoner now, hussy.

*con sordini*

vn1

*con sordini*

vn2

*con sordini*

va

**Polly**

*senza cembalo*

vc., bs.

b.c.

No pow'r on earth can e'er di-vide, The knot that sa - cred Love hath ty'd, no

*con sordini*

vn1

vn2

va

b.c.

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

In the play text: Irish Howl.

vn1  
 vn2  
 va  
 pa - rents draw a - gainst our mind, The true-love's know they fa - ster bind, Oh, oh ray, oh am-bo - rah,  
 b.c.

vn1  
 vn2  
 va  
 ho an ho der-ry hi an hi der-ry hoo hoo der-ry der-ry der-ry Der-ry am - bo - rah,  
 b.c.



### Air 40. The Lass of Patie's Mill

Cue: A moment of time may make us unhappy forever.

*con sordini*

vn1

vn2

va

Lucy

*senza cembalo*

b.c.

vc., bs.

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

vn1

vn2

va

b.c.

sie, When Hounds, from morn to eve, Chase o'er the coun - try wide.

vn1

vn2

va

b.c.

Where can my lo - ver hide, Where cheat the wa - ry pack? If

senza sordini

vn1

vn2

va

b.c.

love be not his guide, He ne - ver will come back!

senza sordini

senza sordini

vc., bs., hpd.

senza sordini

vn1

vn2

va

b.c.

6 6 8 7  
6 6 5

6 9 3 7

vn1

vn2

va

b.c.

6 6 6 6 6 6 6 9 8 7  
7 3