

# Songs in The Beggar's Opera by John Gay

## Act 3

### [Before the act: Sarabande]

Musical score for the Sarabande, measures 1-8. The score is in G major (one sharp) and 3/4 time. It features four staves: Violin 1, Violin 2, Viola, and Basso continuo. The Basso continuo part is labeled "vc., bs., hpd." and includes figured bass notation: #, 6, 6 7 6, #.

Musical score for the Sarabande, measures 9-16. The score continues from the previous system. It features four staves: Violin 1 (vn1), Violin 2 (vn2), Viola (va), and Basso continuo (b.c.). The Basso continuo part includes figured bass notation: #, 6, 6 5 7, 5 6 7, #.

vn1 *solo*

vn2 *solo*

b.c. *vc., hpd.*

6 6

vn1

vn2

b.c.

6 7 6 # #

vn1

vn2

b.c.

6 5 9 3 7 5 6 #

**Sarabanda da capo se piace.**

# Air 41. If Love's a sweet passion

Cue: Dear sir, mention not my education, for to that I owe my ruin.

solo

va

Lucy

b.c. vc., hpd.

When young at the bar you first

5 2 6 6 7 # 6

va

b.c.

taught me to score, And bid me be free of my lips, and no more;

7 # 6 5 6 7 6 #

va

b.c.

I was kiss'd by the Par-son, the Squire, and the Sot: When the guest was de -

# 6 6 6 6 5 6 6

obl

va

par - ted, the kiss was for - got. But his kiss was so sweet, and so

b.c.

6 6 5 6

obl

va

close - ly he prest, That I lan-guish'd and pin'd 'till I gran - ted the rest.

b.c.

5 6 # 6 6 9 8 6 4 5

# Air 42. South Sea Ballad [originally in C]

Cue: I gave him his life . . . Ungrateful Macheath!

**tutti**

vn1

vn2

va

Lucy

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

My love is all madness and fol-ly, a -

6/4      6/4 7/5 6/4 5/3

vn1

vn2

va

lone, I lye, toss, tum-ble and cry, What a hap-py crea-ture is Pol-ly! Was e'ersuch a wretchas I?

b.c.

6/4      5/3      6/4      5/3

vn1

vn2

va

With rage I red-den like scar-let, That my dear in-con - stant Var-let, Stark

b.c.

vn1

vn2

va

blind to my charms, is lost in the arms Of that Jilt, that in-vei - gling Har - lot! Stark blind to my charms, is

b.c.

7

6  
4

7

vn1  
vn2  
va  
b.c.

lost in the arms Of that Jilt, that in-vei - gling Har-lot. This, this my re-sent-ment a - larms.

6 6 6 4 6 4 7 6 4 5 3

**Air 43. Packington's Pound\***

Cue: And shall I not make use of . . . the privilege . . . a return?

Lockit

vc.  
bs., hpd.

Thus Game-sters u - ni - ted in friend-ship are found, Though they know that their

# 6 #

\*Originally in G minor.

in-du-stry all is a cheat; They flock to their prey at the Dice bo-x's sound, And join to pro-

7 5 # 6 #

mote one a - no - ther's de - ceit, But if by mis - hap They fail of a chap: To

7 5 # 6 # 6 7 5 # 6

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

7 5 # 6 # 6



miss of their ends, They bite their com - pa-nions, and prey on their friends, But friends.

b.c.

# 7 # 6

**Air 44. Lillibulero**

**Cue: I am not a mere court friend . . . and will do nothing.**

vn1

vn2

va

Macheath [joined by Matt and Ben ad lib.]

The modes of the Court so com - mon are grown,  
Friend-ship for in - terest is but a loan,

b.c.

vc., bs., hpd.

6 5

vn1

vn2

va

8

That a true friend can hard-ly be met: what they can get; 'Tis true, you find Some

Which they let out for

b.c.

8 7  
6 5 7

vn1

vn2

va

8 friends so kind, Who'll give you good coun-sel them - selves to de - fend. In sor - row - ful dit - ty, They

8

b.c.

7 4 6 7 6

vn1

vn2

va

8

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

b.c.

8 6 7 5 7

**Air 45. Down in the North Country\***

Cue: Keep a watchful eye upon Polly . . . shall be our own again.

vn1

vn2

Lockit

8

What Gudgeons are we Men, E - v'ry Wo - man's ea - sy  
The Bird that has been trapt, when he hears his cal - ling

b.c.

vc., hpd.

6 9 3 6 6 6 6 5

\*Originally in F.

vn1

vn2

8

b.c.

Prey. Tho' we have felt the Hook, a - gen We bite and they be tray.  
 Mate: To her he flies, a - gain he's clapt wi - thin the wi - ry Grate.

4 3 6 6 9 3 6

**Air 46. A Shepherd kept sheep**

**Cue: I hate a flincher in either**

**tutti**

vn1

**tutti**

vn2

va

**Mrs. Trapes**

**[Peachum]**

b.c.

vc., bs., hpd.

*unis.*

In the Days of my Youth I could bill like a Dove  
 The live of all Mor-tals in kis-sing should pass,

5

vn1

vn2

va

fa la la la [la, fa la la la la la] In the days of my youth I could  
 [fa la la la la fa fa la la la la la] The life of all Mor - tals in

[Fa la la la la la la la la la.]

[Fa la la la la la la la.]

b.c.

4 3 6 6

vn1

bill like a Dove, Like a Spar - row at all times was rea - dy for Love.  
 kis - sing should pass, Lip to lip while you're young, then the lip to the Glass.

b.c.

6 unis.

vn1

[Fa la la la la la, fa la la la la la, fa la la la la la la la la la la.] la la la la.]

[Fa la la la la, fa la la la la la la la la la la.] la la la la.]

[Fa la la la la la, fa la la la la, fa la la la la la la la la la la.] la la la la.]

b.c.

6 6 *unis.*

1 2

**Air 47. One evening having lost my way**  
**Cue: How I am weather-beaten and shattered with distresses!**

The musical score is arranged for the following instruments and parts:

- ob1** (Oboe 1)
- ob2** (Oboe 2)
- vn1** (Violin 1)
- vn2** (Violin 2)
- va** (Viola)
- Lucy** (Vocal Soloist)
- b.c.** (Violoncello, Bassoon, Harp) - *vc., bs., hpd.*

The score is in 3/8 time with a key signature of one sharp (F#). It begins with a *unis.* (unison) instruction. A repeat sign is present after the first two measures. The vocal line for Lucy starts in the third measure with the lyrics: "I'm like a Skiff on the O-cean tost, Now high, now low, with each". The score concludes with a *unis.* instruction.



vn1

vn2

va

b.c.

Bil-low born, With her rud-der broke and her an-chor lost, De-ser-ted and all for-lorn.

5 6 6 7

vn1

vn2

va

b.c.

While thus I lye rol-ling and tos-sing all Night, That Pol-ly lyes spor-ting on Seas of De-light; Re-

9 7 6

ob1  
 ob2  
 vn1  
 vn2  
 va  
 venge, re-venge, re-venge shall appease my rest-less Sprite.  
 b.c.

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

Musical score for woodwinds and strings, measures 1-6. The score is in G major (one sharp) and 4/4 time. The instruments are:

- ob1 (Oboe 1): Treble clef, melodic line with eighth and sixteenth notes.
- ob2 (Oboe 2): Treble clef, melodic line with eighth and sixteenth notes.
- vn1 (Violin 1): Treble clef, melodic line with eighth and sixteenth notes.
- vn2 (Violin 2): Treble clef, melodic line with eighth and sixteenth notes.
- va (Viola): Bass clef, melodic line with eighth and sixteenth notes.
- b.c. (Cello/Double Bass): Treble and Bass clefs, accompaniment with chords and a walking bass line.

Fingerings for the bass line (b.c.) are indicated below the staff:

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

**Air 48. Now Roger, I'll tell thee, because thou'rt my Son**  
**Cue: When one hath the spleen, everything is to be excused by a friend.**

ob1

vn1

vn2

va

**Lucy**

When a wife's in her pout, as she's some-times no doubt; The good

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

7 7 6 5

ob1

vn1

vn2

va

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

b.c.

5 6 # 6

obl

vn1

vn2

va

grants her her will, and the qui - e - ting draught is a dram, Poor

b.c.

6

obl

vn1

vn2

va

man! and the qui - e - ting draught is a dram.

b.c.

6 5 6

# Air 49. O Bessy Bell

Cue: Then our cases . . . are alike . . . have been too fond.

vn1 solo

Polly

Lucy

vc., hpd.

A curse at-tends that wo-man's love, Who al - ways would be

6  $\frac{6}{5}$  7  $\frac{4}{4}$

vn1

plea - sing.

The pert - ness of the bil - ling Dove, like tick - ling is but tea - zing.

b.c.

vc., hpd.

6  $\frac{6}{5}$  6 6 7 #

vn1

What then in love can wo - man do? And  
If we grow fond they shun us,

b.c.

6 6 6 7

vn1

when we fly them, they pur - sue;  
But leave us when they've won us.

b.c.

6 6 6 7

vn1

they pur - sue; [But leave us when they've won us.]  
But leave us when they've won us.

b.c.

6 6 7

**Air 50. Wou'd Fate to me Belinda give**  
**Cue: But perhaps he hath a heart not capable of it.**

vn1

vn2

va

Polly

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

A - mong the men, Co -

7 6 5 6 7 4 7 3

vn1

vn2

va

Polly

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

quets we find, Who court by turns all Wo - man - kind;

6 5 6 7 6



vn1

vn2

va

b.c.

And we grant all their hearts de - sir'd, When they are flat - ter'd,

6 5 8 7 6 5 3 6 7 5

vn1

vn2

va

b.c.

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

5 6 6 6 7 6 5 3 8 6 7 5 5 4 7 3 6 6 4

1 2

# Air 51. Come, sweet lass

Cue: Let me prevail upon you to accept of my offer.

vn1

vn2

va

Lucy

*senza cembalo*

b.c.

vc.

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

vn1

vn2

va

b.c.

vc.

'till to mor-row, Come, sweet lass, Let's take a chir-ping Glass, Wine can clear the

vn1

vn2

va

b.c.

va-pours of de - spair; And make us light as air; then drink and ba - nish care.

**Air 52. The last time I went o'er the Moor**

**Cue: Will not my husband look upon Polly . . . with me thou hadst been safe.**

solo

vn1

solo

vn2

Polly

Lucy

b.c.

vc., hpd.

Hi - ther, dear hus-band, turn your eyes.

Be - stow one glance to

6 6 6 6 6

vn1

vn2

Think with that look, thy Pol - ly dyes. 'Tis cheer me. O shu me not, but hear me.

b.c.

5 6 6 6 6 6

vn1

vn2

Pol - ly sues. Is thus true love re - qui - ted? 'Tis Lu - cy speaks. My heart is bur - sting.

b.c.

6 6 6 7 6 6 6

vn1

vn2

Mine too breaks. Must I be sligh - ted? 'Tis Must I be sligh - ted?

Must I I [be sligh - ted?]

b.c.

6 6 6 4 3 6 6 4 3

**Air 53. Tom Tinker's my true love**

**Cue: But the settling this point . . . lawsuit between your two widows.**

obl

solo

vn1

vn2

solo

Macheath

Which way shall I turn me, how  
One Wife is too much for most

b.c.

vc., hpd.

6 6 6 7 4 2 6 6

ob1

vn1

vn2

b.c.

can I de - cide? Wives the day of our Death are as fond as a  
 hus - bands to hear, but two at a time there's no Mor - tal can

6 6

ob1

vn1

vn2

b.c.

Bride: bear. Thjis way and that way, and which way I

ob1

vn1

vn2

8

will, What wou'd com-fort the one t'o - ther wife wou'd take ill. wife wou'd take ill.

b.c.

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

**Air 54. I am a poor Shepherd undone**

Cue: Polly upon her knees begs it of you.

tutti

vn1

vn2

va

Polly

When my he - ro in court ap - pears, And stands ar - raign'd for his  
think of poor Pol - ly's tears; For ah! Poor Pol - ly's his

b.c.

6 6 6 4 7 # # 4+ 6 7 #

1 2

vn1

vn2

va

life; Then wife. Like the Sai-ler he holds up his hand, Di-strest on the da-shing

b.c.

6 # 6

vn1

vn2

va

wave. To die a dry death at land, Is as bad as a wa-try

b.c.

# 4+ 6 6 6 4 5  
3



vn1

vn2

va

grave. And a las, poor Pol-ly! A-lack, and well - a - day! Be-

b.c.

6 6 6

vn1

vn2

va

fore I was in love, Oh! e - ve - ry month was May. [And a - May.]

b.c.

6 6 4 7 1 2

# Air 55. Ianthe the lovely

Cue: How then can you be a tyrant to me?

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

When he holds up his hand ar - raign'd for his life, O

# # 6 7 6 #

Detailed description: This system of the musical score includes staves for Violin 1 (vn1), Violin 2 (vn2), Viola (va), the vocal line (Lucy), and the basso continuo (b.c.). The basso continuo part is divided into two sub-staves for figured bass (vc., bs., hpd.). The vocal line begins with a rest and then sings the lyrics. The instrumental parts provide accompaniment. A repeat sign is present at the beginning of the system. The key signature is one sharp (F#) and the time signature is common time (C).

vn1  
vn2  
va  
b.c.

think of your daugh - ter, and think of his wife! What are can - nons, or bombs, or

6 6 6 6 4 5 # 4 3

Detailed description: This system continues the musical score. It includes staves for Violin 1 (vn1), Violin 2 (vn2), Viola (va), and the basso continuo (b.c.). The vocal line continues with the lyrics. The instrumental parts continue their accompaniment. A repeat sign is present at the beginning of the system. The key signature is one sharp (F#) and the time signature is common time (C).

vn1

vn2

va

b.c.

cla-shing of swords? For death is more cer-tain by wit - nes-ses' words. Then nail up their lips, that dread

6 4 3 # 9 8

vn1

vn2

va

b.c.

thun - der al-lay; And each month of my life, And each month of my life will here - af-ter be May

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

**Air 56. A Cobler there was\***

Cue: Macheath's time is come . . . whimpering or whining.

ob1

ob2

va  
*solo con sordini*

vc.  
*con sordini*

b.c.  
*bs., hpd.*

**Lockit**

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

6 6 4 5

ob1

ob2

va

vc.

b.c.

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

6 5 6 # 5 6 #

\*Originally in G minor.

ob1

ob2

va

8

stead of the fry, E'en Pea-chum and I, Like poor pet-ty ras-cals, might hang, hang; Like

b.c.

6 7 7 6 9 8 7 6 # 6

ob1

ob2

va

8

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

b.c.

6 7 6 7

# Air 57. Bonny Dundee

Cue: We are ready sir to conduct you to the Old Bailey.

Macheath

bs.

vc., hpd.

The charge is pre-par'd; the  
I gg; un-dis-may'd, For

This system contains the first two measures of the piece. It features a vocal line for Macheath (soprano clef), a bass line (bass clef), and a keyboard accompaniment (b.c., bass clef). The key signature is one flat (B-flat) and the time signature is 4/4. A double bar line is present after the second measure.

Law-yers are met; The Jud-ges all rang'd (a ter-ri-ble show!)  
death is a debt, A debt on de-mand. So, take what I owe.

This system contains the next two measures. The vocal line continues with the lyrics. The keyboard accompaniment includes a '6' below the staff in the second measure, indicating a fingering.

Then fare-well, my love; dear char-mers, a-dieu. Con-ten-ted I die 'tis the bet-ter for you. Here

This system contains the final two measures of the piece. The vocal line concludes with the lyrics. The keyboard accompaniment includes a '4' below the staff in the first measure and a '6' below the staff in the second measure.

ends all dis-pute the rest of our lives. For this way at once I please all my wives.

b.c.

Detailed description: This block contains a musical score for a vocal line and woodwind instruments. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "ends all dis-pute the rest of our lives. For this way at once I please all my wives." Below the vocal line are two staves for woodwind instruments, labeled "b.c." (bassoon). The first staff is in a bass clef and contains block chords. The second staff is also in a bass clef and contains a melodic line. There are repeat signs at the end of each measure.

**Prisoners' Dance [Hornpipe, oboes and bassoon onstage]**  
**Cue: You'll find me here with Miss Lucy.**

ob1

ob2

b.c.

*senza cembalo*  
*vc. (bn.)*

*senza sordini*

Detailed description: This block contains a musical score for three woodwind instruments: two oboes (ob1 and ob2) and a bassoon (b.c.). The score is in a key signature of one sharp (F#) and a 3/4 time signature. The oboe parts are in a treble clef, and the bassoon part is in a bass clef. The bassoon part includes the instruction "senza cembalo vc. (bn.)". The bassoon part also includes the instruction "senza sordini". The score consists of four measures with various rhythmic patterns and dynamics.

ob1

ob2

b.c.

Detailed description: This block is a continuation of the musical score for the oboes and bassoon. It contains four measures of music for the same three instruments (ob1, ob2, b.c.) in the same key signature and time signature as the previous block. The notation continues with various rhythmic patterns and dynamics.

ob1

ob2

b.c.

This system contains three staves. The top staff (ob1) is in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a dotted quarter note, and then a series of eighth notes. The middle staff (ob2) also starts with a quarter rest, followed by a dotted quarter note, and then eighth notes. The bottom staff (b.c.) is in bass clef and starts with a quarter note, followed by a dotted quarter note, and then eighth notes.

ob1

ob2

b.c.

This system contains three staves. The top staff (ob1) features a melodic line with eighth notes and some slurs. The middle staff (ob2) has a similar melodic line with eighth notes. The bottom staff (b.c.) continues with eighth notes and some rests.

ob1

ob2

vn1

vn2

va

b.c.

*tutti*

*senza sordini*

vc., bs., hpd.

This system contains six staves. The top two staves (ob1 and ob2) continue their melodic lines. The next two staves (vn1 and vn2) have mostly rests with some notes. The fifth staff (va) is in bass clef and has rests, with the instruction *tutti* above and *senza sordini* below. The bottom staff (b.c.) is in bass clef and contains chords and notes, with the instruction *vc., bs., hpd.* below. A sharp symbol (#) is placed below the first measure of the bassoon staff, and a 6 is placed below the last measure.



ob1

ob2

vn1

vn2

va

b.c.

6 7 6 #

Detailed description: This system of a musical score includes staves for two oboes (ob1, ob2), two violins (vn1, vn2), a viola (va), and a double bassoon (b.c.). The key signature is one sharp (F#). The woodwinds play melodic lines with various articulations, while the strings provide harmonic support with sustained notes and some rhythmic patterns. The double bassoon part includes fingerings 6, 7, and 6, and a sharp sign (#) below the staff.

ob1

ob2

vn1

vn2

va

b.c.

# 6

Detailed description: This system continues the musical score with the same instrumentation. The woodwinds continue their melodic development, and the strings maintain their harmonic texture. The double bassoon part features a sharp sign (#) and a fingering of 6.

ob1

ob2

vn1

vn2

va

b.c.

6 7

5 6 4 7

Detailed description: This is a musical score for a section of 'Air 58. Happy Groves'. It features woodwinds (ob1, ob2, vn1, vn2, va) and a string section (b.c.). The key signature is one sharp (F#) and the time signature is common time (C). The woodwinds play melodic lines with various ornaments and trills. The strings provide harmonic support with sustained notes and some rhythmic patterns. The bottom of the page shows some figured bass notation: 6 7, 5 6 4 7.

**Air 58. Happy Groves**

Cue: [this air immediately follows the Prisoners' Dance and scene change.]

vn1

vn2

va

**Macheath**

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

vc.

b.c.

*senza cembalo*

Detailed description: This is the vocal part of 'Air 58. Happy Groves'. It features a vocal line (Macheath) and a string section (vn1, vn2, va, b.c.). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line is in a high register and has a melodic, somewhat plaintive quality. The strings provide a simple harmonic accompaniment. The lyrics are: 'O cru - el, cru - el, cru - el case! Must I suf - fer this dis - grace?'. The string section is marked 'vc.' and 'senza cembalo'.

**Air 59. Of all the girls that are so smart**  
 [Airs 59-67 succeeded one another without breaks.]

ob1

ob2

8  
 Of all the friends in time of grief, When threat-ning death looks grim-mer,

b.c.  
 vc., hpd.

6

ob1

ob2

8  
 Not one so sure can bring re - lief, As this best friend a brim-mer.

b.c.

6

**Air 60. Britons strike Home.**

8  
 Since I must swing, I scorn, I scorn to wince or whine.

*cembalo concertato*

b.c.  
 vc., hpd.

*tr*

### Air 61. Chevy Chase

ob1

But now a-gain my spi - rits sink, I'll raise them high with wine.

b.c. vc., hpd.

5 3 6 4 6 4 5 3

### Air 62. To old Sir Simon the King

But va - lour the stron - ger grows, The stron - ger li - quor we're drin-king, And

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

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

b.c.

6 6 #

**Air 63. Joy to great Caesar\***

vn1  
vn2  
va  
8  
b.c.

If thus a man can die Much bol - der with bran - dy.

#

Detailed description: This musical score is for Air 63, 'Joy to great Caesar'. It features three vocal parts (vn1, vn2, va) and a basso continuo (b.c.) part. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: 'If thus a man can die Much bol - der with bran - dy.' The score includes a sharp sign (#) below the lyrics.

**Air 64. There was an old woman**

obl  
8  
b.c.  
vc., hpd.

So I drink off this bum - per And now I can stand the test: And my

6

Detailed description: This musical score is for Air 64, 'There was an old woman'. It features an oboe (obl) and a basso continuo (b.c.) part. The key signature is two sharps (D major) and the time signature is 4/4. The lyrics are: 'So I drink off this bum - per And now I can stand the test: And my'. The basso continuo part is labeled 'vc., hpd.'. A measure number '6' is written below the first measure of the basso continuo part.

obl  
8  
b.c.

Com - rades shall see, that I die as brave as the best.

6 6 5 3

Detailed description: This is the continuation of the musical score for Air 64. It features an oboe (obl) and a basso continuo (b.c.) part. The key signature is two sharps (D major) and the time signature is 4/4. The lyrics are: 'Com - rades shall see, that I die as brave as the best.'. The basso continuo part has measure numbers '6', '6', '5', and '3' written below it.

\*Rhythm apparently corrupt; emended.

**Air 65. Did you ever hear of a gallant sailor.**

vn1 *solo*

8 But can I leave my pret - ty hus - sies, wi - thout one tear, or ten - der sigh?

b.c.

6 6 6 6 4 5 3

**Air 66. Why are mine eyes still flowing.**

vn1 *solo*

vn2 *solo*

8 Their eyes, their lips, their Bus - - - - - ses

b.c. *vc., hpd.*

6

vn1

vn2

8 re - call my love. A must I die!

b.c.

# Air 67. Greensleeves

ob1

ob2

*tutti*

vn1

*tutti*

vn2

*tutti*

va

8

Since laws were made for e-v'ry de-gree, To curb vice in o-thers, as well as me, I

b.c.

vc., bs., hpd.

##

Detailed description: This is a page of a musical score for 'Air 67. Greensleeves'. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features several staves: two oboes (ob1 and ob2), two violins (vn1 and vn2), a viola (va), a vocal line (8), and a basso continuo (b.c.) which includes parts for violin, bass, and harpsichord (vc., bs., hpd.). The woodwinds and vocal line have melodic lines, while the strings and harpsichord provide harmonic support. The word 'tutti' is marked above the violin and viola staves. The vocal line includes the lyrics: 'Since laws were made for e-v'ry de-gree, To curb vice in o-thers, as well as me, I'. A double bar line is present after the first measure. A sharp sign (##) is located at the bottom right of the page.

ob1

ob2

vn1

vn2

va

8  
won-der we han't bet-ter com - pa-ny, U-pon Ty - burn Tree! Since Tree! Since

b.c.

1 2

1 2



ob1

ob2

vn1

vn2

va

8

Gold from law can take out the sting, And if rich men like us were to swing, 'Twou'd

b.c.

#

ob1

ob2

vn1

vn2

va

b.c.

thin the land, such Numbers to string u-pon Ty - burn Tree! Since Tree!

7 9 6 3

**Air 68. All you that must take a leap**

Cue: There is nothing moves one so much as a great man in distress.

Polly

Lucy

And

Would I might be hang'd!

b.c.

vc., hpd.

6 6 6 6 6 5 4 3

I would be too! My dear, with  
 To be hang'd with you,  
 6 6 5 4 3

*con sordini* *tremolo sempre*  
*con sordini* *tremolo sempre*  
*con sordini*  
 you.  
 O leave me to scorn! I  
 vc., bs., hpd.

vn1

vn2

va

b.c.

fear! I doubt! I trem - ble! I

6

vn1

vn2

va

b.c.

droop! See, my cou - - rage is out. No

6 4 3

vn1 **solo** **tutti**  
 vn2  
 va  
 to - ken of love?  
 No  
 See my cou - rage is out.  
 b.c. vc., hpd. vc., bs., hpd. vc., hpd.

6 4 5 4 6 4

vn1 *solo*  $\text{e}$   $\text{e}$   $\text{b}_2$   $\text{e}$

vn2 *solo*

va

A - dieu, No

to - ken of love? Fare - well [No

b.c.

5 6 6 5 4  $\flat$  6

vn1 *solo*  $\text{e}$   $\text{e}$   $\text{b}_2$   $\text{e}$   $\text{e}$   $\text{e}$

vn2 *solo*  $\text{e}$   $\text{e}$   $\text{e}$   $\text{e}$   $\text{e}$   $\text{e}$

to - ken of love? A - dieu,

to - ken of love?] Fare - well,

But

b.c.

6 4 3 7 6 6 6 4 5 6

vn1 *tutti*

vn2 *tutti*

va

hark! I hear the Toll of the Bell.

b.c.

vc., bs.

6 6 6 5 4 5 3

vn1

vn2

va

**Chorus [SATB]**

Tol de rol lol, and tol de rol lol, and

Tol de rol lol, and tol de rol lol, and

Tol de rol lol, and tol de rol lol, and

*senza cembalo* Tol de rol, tol de rol lol, and

b.c.

vn1  
 vn2  
 va  
 tol de rol lol - ly, tol rol de rol lol. lol.  
 tol de rol, tol de rol, tol de rol. rol.  
 tol de rol, tol rol de rol. rol.  
 b.c.

vn1  
 vn2  
 va  
 b.c.



**Air 69. Lumps of Pudding**  
**Cue: But at present keep your secret.**

ob1

Macheath

8

Thus I stand like a rogue with his Do-xies a-round; From

b.c.

vc., hpd.

4 #

8

all sides their Glan-ces his Pas - sion con - found: For black, brown, and fair, his In -

b.c.

6

ob1

8

con - stan-cy turns, And the dif - fe - rent Beau - ties sub - due him by turns.

b.c.

6 # #

ob1

vn1 *senza sordini*

vn2 *senza sordini*

va *senza sordini*

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

ob1

vn1

vn2

va

b.c.

6 6 #

ob1

ob2

vn1

vn2

va

8

Each calls forth her charms to pro - voke his de - sires: Tho'

b.c.

vc., hpd.

Detailed description: This system contains the first three measures of a musical score. It includes staves for oboe 1 (ob1), oboe 2 (ob2), violin 1 (vn1), violin 2 (vn2), viola (va), and a grand staff for the basso continuo (b.c.) consisting of a right-hand piano (vc.) and a left-hand harpsichord (hpd.) part. The vocal line is positioned between the va and the top of the b.c. staves. The lyrics for the vocal line are: "Each calls forth her charms to pro - voke his de - sires: Tho'". The key signature has two flats, and the time signature is common time. The woodwinds and strings play rhythmic accompaniment, while the vocal line carries the melody.

ob1

ob2

8

wil - ling to all; with but one he re - tires. But think of this Ma - xim, and

b.c.

Detailed description: This system contains the next three measures of the musical score. It features the same instrumentation as the first system: ob1, ob2, vn1, vn2, va, and a grand staff for the basso continuo (b.c.). The vocal line continues with the lyrics: "wil - ling to all; with but one he re - tires. But think of this Ma - xim, and". The musical notation shows the continuation of the vocal melody and the accompaniment from the previous system.

ob1

ob2

vn1

vn2

put off all Sor-row, The Wretch of to - day may be hap - py to - mor-row.

b.c.

Detailed description: This system contains the first three measures of a musical score. It features two oboe parts (ob1 and ob2) with melodic lines. Two violin parts (vn1 and vn2) are present but mostly contain rests. A vocal line with lyrics is positioned above the basso continuo (b.c.) section. The b.c. section consists of a treble and a bass staff with chordal accompaniment. The key signature has two flats, and the time signature is 8/8.

vn1

vn2

va

b.c.

Detailed description: This system contains the next four measures of the musical score. It features two violin parts (vn1 and vn2) and a viola part (va). The violin parts have more active melodic lines, while the viola part provides harmonic support. The basso continuo (b.c.) section continues with chordal accompaniment in the treble and bass staves. The key signature and time signature remain consistent with the first system.

vn1

vn2

va

b.c.

6 4      6 5      6      #

vn1

vn2

va

**Chorus [SATB]**

[Each calls forth her charms, to pro-voke his de-sires; Tho' wil-ling to all he but

b.c.

#

vn1  
 vn2  
 va  
 one he re-tires. But think of this Ma-xim, and put off all Sor-row, The Wretch of to-day may be  
 b.c.

ob1

ob2

vn1

vn2

va

hap - py to - mor-row.] Each calls forth her charms, to pro - voke his de - sires; Tho'

8 Each calls forth her charms, to pro - voke his de - sires; Tho'

b.c.

6

6

ob1

ob2

vn1

vn2

va

wil - ling to all with but one he re - tires. But think of this Ma - xim, and

8  
wil - ling to all with but one he re - tires. But think of this Ma - xim, and

b.c.

6 6 6 6 6 6 6 6



ob1

ob2

vn1

vn2

va

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

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

b.c.

*unis.*

5 6

6 4

5 #

ob1

ob2

vn1

vn2

va

mor - row, to - mor - row. to -

mor - row, to - mor - row, to -

b.c.

6

ob1

ob2

vn1

vn2

va

mo - row.

mor - row.

b.c.

6  
4

6  
5

6

7  
#

6  
4

7  
#

ob1

ob2

vn1

vn2

va

b.c.

6

4

#

Detailed description: This system contains six staves. The woodwinds (ob1, ob2, vn1, vn2, va) are in treble clef, and the strings (b.c.) are in bass clef. The key signature has two flats. The woodwinds play rhythmic patterns with some grace notes. The strings play a steady eighth-note accompaniment. A measure number '6' is centered below the staff, with a '4' below it and a sharp sign below the next staff.

ob1

ob2

vn1

vn2

va

b.c.

6

5

6

*unis.*

#

Detailed description: This system continues the musical score. It features the same six staves as the first system. The woodwinds and strings continue their respective parts. A measure number '6' is centered below the staff, with a '5' below it and another '6' below the next staff. The word 'unis.' is written below the string staff. The system concludes with a double bar line and a sharp sign below the staff.