

THE
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BEGGAR'S

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An Opera in Three Acts
arranged by Ilona Sekacz

DRAMATIS PERSONAE

PEACHUM
MRS. PEACHUM
POLLY PEACHUM
LOCKIT
LUCY LOCKIT
MACHEATH
BEGGAR
PLAYER
FILCH
JEMMY TWITCHER
CROOK-FINGERED JACK
WAT DREARY
ROBIN OF BAGHOT
NIMMING NED
HARRY PADDINGTON
MATT OF THE MINT
BEN BUDGE
DIANA TRAPES
MRS COAXER
DOLLY TRULL
MRS VIXEN
BETTY DOXEY
JENNY DIVER
MRS SLAMMEKIN
SUKY TAWDRY
MOLLY BRAZEN

underworld 'fence' and thief-taker
his common-law wife
their daughter
Newgate jailer in league with Peachum.
his daughter
highwayman
fictional author of this play.
member of Peachum's household
members of Macheath's gang
women of the town

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Act I

OVERTURE

(Additional)

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$\text{♩} = 84$ ETHEREAL

The first system of musical notation consists of two staves, Treble and Bass clef, with a 3/4 time signature. The music begins with a treble clef and a key signature of one sharp (F#). The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with sustained chords and some moving lines. A dynamic marking of *p* (piano) is present. A large watermark is overlaid across the system.

The second system continues the musical piece. The treble clef staff shows a more active melody with sixteenth-note passages. The bass clef staff features a steady accompaniment with some chordal textures. A dynamic marking of *mp* (mezzo-piano) is visible. The watermark continues across this system.

The third system shows the continuation of the melody and accompaniment. The treble clef staff has a melodic line with some rests. The bass clef staff has a consistent accompaniment. A dynamic marking of *p* is present. The watermark is still visible.

The fourth system concludes the page. The treble clef staff has a melodic line with some rests. The bass clef staff has a consistent accompaniment. A dynamic marking of *p* is present. The time signature changes to 4/4 at the end of the system. The watermark is still visible.

♩ = 92

Musical notation system 1, featuring a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, marked with a dynamic of *mp*. The bass staff provides a harmonic accompaniment with chords and moving lines.

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Musical notation system 2, continuing the piece with similar melodic and harmonic textures in the treble and bass staves.

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Musical notation system 3, showing a change in dynamics to *pp* and a tempo marking of *RALL* (Ritardando). The bass staff features a prominent sustained chord.

Musical notation system 4, consisting of a few notes in the treble staff and a chord in the bass staff, followed by a double bar line.

Musical notation system 5, consisting of empty treble and bass staves.

OVERTURE

Act I

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Cue: "Play away the overture."

$\text{♩} = 120$

HEAVY

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12
8

12
8

12
8

12
8

4

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The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a melodic line in the right hand with slurs and a bass line in the left hand. The system concludes with a double bar line and a 6/8 time signature change.

HEAVY.

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The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music features a melodic line in the right hand with slurs and a bass line in the left hand. The system concludes with a double bar line and a common time signature change.

LIGHTER AND ROCKY.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music features a melodic line in the right hand with slurs and a bass line in the left hand. The system concludes with a double bar line.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music features a melodic line in the right hand with slurs and a bass line in the left hand. The system concludes with a double bar line.

Musical score system 1, featuring a treble clef and a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of several measures with various note values and rests, including a prominent eighth-note melody in the treble clef.

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Musical score system 2, featuring a treble clef and a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music includes a section marked "HEAVY" with a 3/4 time signature. The system concludes with a 4/4 time signature and a sharp sign (#).

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Musical score system 3, featuring a treble clef and a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music is marked "HEAVY ROCK" with a tempo of $J=108$. The system includes a 4/4 time signature and various rhythmic patterns.

Musical score system 4, featuring a treble clef and a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music continues with various note values and rests, including a melodic line in the treble clef.

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SONG 1

PEACHUM:
Through

all the employments of life Each neighbour a-bu ses his

brother; Whore and rogue they call husband and wife:

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All pro-fessions be-rogue one an- other. The

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priest calls the lawyer a cheat, The lawyer be-knaves the div-

-ine; And the statesman, be-cause he's so

TEMPO.

great, Thinks his trade as honest as mine. Thinks

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his trade as honest as mine

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Cue: "since we live by them."

TILL READY.

ALL SING

Through all the employments of life Each neighbour a-bu ses his

brother; Whore and rogue they call husband and wife: All pro - fessions be-rogue one an-

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other. The priest calls the lawyer a cheat, The lawyer be-knaves the div-

-inc; And the statesman, be-cause he's so great. Thinks his trade as honest as

mine. Thinks his trade as honest as mine Thinks his trade as honest as mine.

SONG 2

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FILCH:

Cue: "She hath trained up more fellows
to the business than the gaming table."

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Musical score for the first system. It features a vocal line in treble clef with a key signature of two flats and a common time signature. The tempo is marked as quarter note = 92. The piano accompaniment is in bass clef. The score includes a section labeled "CHORUS: 2X" and a vocal line starting with "'Tis".

Musical score for the second system. It features a vocal line in treble clef with lyrics: "woman that sedu - ces all man - kind, By her we first were taught the wheed - ling arts: Her". Below it is a chorus line with lyrics: "woman that sedu - ces all man - kind, By her we were taught the wheed - ling arts:". The piano accompaniment is in bass clef and includes a dynamic marking of "MP".

10

very eyes can cheat: when most she's kind, She tricks us of our money with our hearts 'Tis

Her ve - ,ry eyes can cheat: and she tricks us. 10 'Tis

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20

with our hearts For her like wolves by night we roam for prey, And practise every fraud to

with our hearts. Ah Ah Ah

bribe her charms; For suits of love, like law, are won by pay, And beau - ty must be fee'd in -

Ah Ah Ah

-to our arms. For suits of love, like law, are won by pay, And beau - ty must be feed in -

Ah - Ah - in -

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-to our arms.

-to our arms.

RAhh....

SONG 3

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Cue: " -for they are so partial to the brave
that they think every man handsome."

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♩ = 56 LILTINGLY. MRS PEACHUM:

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If an - y wench Venus's gird le wear,
And her face look wond'rously
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 - don - is!'

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SONG 4

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Cue: "how can she help herself?"

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MRS PEACHUM.

$\text{♩} = 108$

If love the vir - gin's heart in - vade, How

like a moth, the sim - ple maid Still

plays a - bout the flame! If soon she

be not made a wife, Her hon - our's singed, and

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then for life, She's - what I dare not

name.

SONG 5

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Cue: " - and a woman, the better for
being another man's property

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$\text{♩} = 112$ MRS PEACHUM: *C/VOCE.*

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A maid is like the

mf RAPID ARP. PED

gold-en oar Which hath guineas in-trin-si-cal in't Whose worth is ne-ver

mf

known, be fore It is tried and impressed in the Mint. A wife's like a guinea in

gold, Stamped with the name of her spouse; Now here, now there; is

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TEMPO.

bought, or is sold; And is current in e-ve-ry house

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maid is like the gold-en oar

Which hath guineas in-trin-si-cal in't

Whose

worth is ne-ver known, before It is

tried and impressed in the Mint.

wife's like a guinea in gold, Stamped with the name of her spouse, ————— Now

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

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Empty musical staves for piano accompaniment.

Empty musical staves for piano accompaniment.

5A

MRS PEACHUM:

Cue: "- of a most delicious cordial
that I keep for my own drinking"

$\text{♩} = 108$

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poco rall.

SONG 6

POLLY: This score has been downloaded from

Cue: " - and other visible marks of his favour to show for it." www.dramatists.com and is for perusal only.

Handwritten tempo markings: $\text{♩} = 76$ and $\text{♩} = 104$. The score consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes a dynamic marking of *mp* and a fermata over the final measure.

POLLY:

The vocal line begins with the lyrics: "Vir - gins are like the fair flower in its lus - tre, Which in the". The piano accompaniment continues with arpeggiated chords and melodic lines.

The vocal line continues with the lyrics: "gar - den en - a - mels the ground, Near it the". The piano accompaniment provides harmonic support with various chordal textures.

bees in play flut - ter and clust - er, And gau - dy butt - er - flies

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Piu Mosso.

fro - lic a - round But when once plucked, 'tis no

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lon - ger al - lur - ing, To Cov - ent Gar - den 'tis sent (as yet

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

Poco MENO...

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

Rit.

mp

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This system contains piano accompaniment for the second system of the score.

This system contains piano accompaniment for the third system of the score.

This system contains piano accompaniment for the fourth system of the score.

SONG 7

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MRS PEACHUM:

Cue: "Aaaa!"

$\text{♩} = 126$

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MRS PEACHUM:

Our Polly is a sad slut! nor heeds what we have taught her.

wonder an-y man a-live will ev-er rear a daughter! For she must have both hoods and gowns, and

hoops to swell her pride, With scarfs and stays, and she will have men be - side; And
and gloves and lace;

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when she's dressed with care and cost, all-tempting fine and gay, As men should serve a cowcumber, she

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flings her- self a - way.

DEAD SEGUE 7A

SONG 7A

MRS PEACHUM:
PEACHUM:
FILCH:
MRS PEACHUM:
Cue: " the wench is married. "

Our
Our
Our
Our

(TILL READY.)

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MRS P
EACHUM
FILCH

Po - lly is a sad slut! nor heeds what we have taught her. I wonder an- y man a- live will

Po - lly is a sad slut! nor heeds what we have taught her. I wonder an- y man a- live will

Po - lly is a sad slut! nor heeds what we have taught her. I wonder an- y man a- live will

MP

MRS P
 ev- er rear a daughter! For she must have both
 hoods and gowns, and hoops to swell her pride, With

PEACHUM
 ev- er rear a daughter! For she must have both hoods and hoops to swell her

FILCH
 ev- er rear a daughter! For she must have both hoods and hoops to swell her

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scarfs and stays, and gloves and lace; she will have men be - side; And when she's dressed with

pride, With scarfs and stays, and gloves she will have men be - side; And when she's dressed with

pride, With scarfs and stays, and gloves And when she's dressed with care and cost, all

MRS P
care all-tempting fine and gay, As men should serve a cow she flings her- self a -

PEACHUM
care all-tempting fine and gay, As men should serve a cow she flings her- self a -

FILCH
tempting fine and gay, As men should serve a cucumber, she flings her- self a - way. a -

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way. because she is a slut! nor heeds what we have taught I wonder an- y man a- live will

way. because she is a slut! nor heeds what we have taught I wonder an- y man a- live will

way. because she is a slut! nor heeds what we have taught I wonder an- y man a- live will

MRS P
ev- er rear a daughter! she flings herself, she flings herself a -

EACHUM
ev- er rear a daughter! she flings herself, she flings herself a -

FILCH
ev- er rear a daughter! she flings herself, she flings herself a -

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way

way

way

way

SONG 8

MRS PEACHUM:

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Cue: "They have as much pleasure in cheating

a father and mother, as cheating at cards."

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$\text{♩} = 126$

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POLLY:

Can love be con - trolled by ad -

-vice? Will Cu - pid our moth - ers o - bey? Though my heart were as

fro - zen as ice, At his flame 'twould have melt - ed a - way. When he

poco rall.....

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kissed me so close - ly he pressed, 'Twas so sweet that I must have com -

-plied: So I thought it both saf - est and best To mar - ry, for

TEN.)
TEN.)
C/VOCE.

fear you should chide.

RIT.....
p

SONG 9

MRS PEACHUM. This score has been downloaded from

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$\text{♩} = 112$

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MRS PEACHUM:

O Pol - ly you might have

toyed and kissed. By keep - ing men off you keep them

POLLY:

But he so teased me, And he so pleased me.

MRS P
on.

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The first system of the score features Polly's vocal line on a single treble clef staff. The lyrics are "But he so teased me, And he so pleased me." Below this is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and a simple melodic line. The piano part begins with a piano dynamic marking and a fermata over the first measure.

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What I did, you must have done.

The second system of the score features Mrs. P's vocal line on a single treble clef staff. The lyrics are "What I did, you must have done." Below this is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and a simple melodic line. The piano part continues with chords and a melodic line.

But he so teased me, And he so

But he so teased me,

The third system of the score features Polly's vocal line on a single treble clef staff. The lyrics are "But he so teased me, And he so" on the first line and "But he so teased me," on the second line. Below this is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and a simple melodic line. The piano part continues with chords and a melodic line.

POLLY: *MENO.* And pleased me, What I did ——— you ——— must have *TEN.*

MRS P: pleased me, What you did ——— I ——— must have *TEN.*

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done. ———

done. ———

RAH.....

SONG 10

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MRS PEACHUM:

Cue: "for a wench who is just married."

$\text{♩} = 104$ POLLY:

like a ship in storms, was tossed; Yet a- afraid to put into

land;

For siezed in the port the ves - sel's lost, Whose trea- sure is con- tra

band.

The waves are laid, My du - ty, s paid. O joy be-yond ex -

press - ion! Thus, safe a-shore, I ask no more. My all is in my pos -

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session possession. My all is in my pos - ses - sion.

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SONG 11

MRS PEACHUM. This score has been downloaded from

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Cue: "Polly's dower would come into dispute in the courts."

$\text{♩} = 108$

PEACHUM: .

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Cue: " - that is a point which ought to be considered."

A

Detailed description: This system contains the first musical notation. It features a vocal line for Mrs. Peachum and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked as quarter note = 108. The vocal line begins with a rest, followed by a note on a whole note. The piano accompaniment starts with a 7-measure rest, then enters with a bass line. A large watermark is overlaid across the middle of the system.

fox may steal your hens, sir, A whore your health and pence, sir, Your

Detailed description: This system continues the musical score. The vocal line contains the lyrics: "fox may steal your hens, sir, A whore your health and pence, sir, Your". The piano accompaniment continues with chords and a bass line. The tempo and key signature remain consistent with the first system.

daughter rob your chest, sir, Your wife may steal your rest, sir, A

Detailed description: This system concludes the musical score. The vocal line contains the lyrics: "daughter rob your chest, sir, Your wife may steal your rest, sir, A". The piano accompaniment continues with chords and a bass line. The tempo and key signature remain consistent with the first system.

thief your goods and plate. But this is all but pick - ing, With

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rest, pence, chest and chick - en; It ev - er was de - creed, sir, If

law-yer's hand is fee'd, sir, He steals your whole es - tate. A

TEMPO.

CHORUS:

CHORUS

fox may steal your hens, sir, A whore your health and pence, sir. Your

CHORUS

daughter rob your chest, sir, Your wife may steal your rest, sir, A

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thief your goods and plate. A thief your goods and

plate. But this is all but pick - ing, With rest, pence, chest and

Piu P

chick - en; It ev - er was de - creed, sir, If law-yer's hand is

CH 1
 CH 2

fee'd, sir, He steals your whole es - tate. ———— A

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fox may steal your hens, sir, A whore your health and pence, sir, Your

A fox may steal your hens, sir, A whore your health and

P

daughter rob ———— Your wife may steal ———— your

pence, sir, Your daughter rob ———— Your wife may steal your

CH 1
 CH 2

hens, your health, your pence, your chest, your rest, your goods, your plate, your law - yer

hens, your health, your pence, your chest, your rest, your goods, your plate, your law - yer

CRSC.....

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steals _____ your whole es - tate.

steals _____ your whole es - tate.

SONG 12/13

MRS PEACHUM:

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Cue: " -could ever make me forgive her."

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$\text{♩} = 92$ GENTLE.

POLLY:

First system of musical notation for Polly's song. It consists of 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 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "O, ponder well! be not se-vere! So save a wretched".

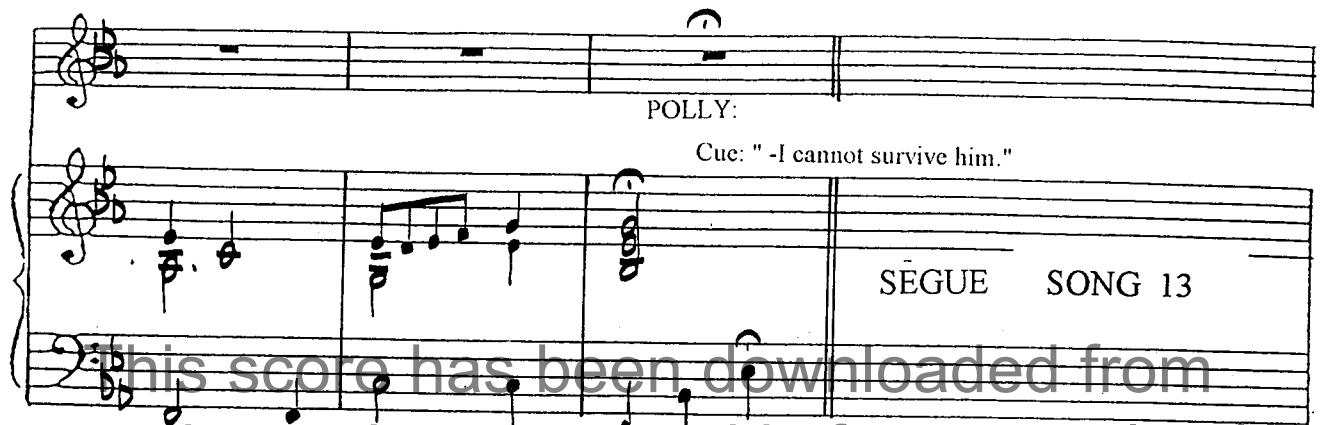
Second system of musical notation for Polly's song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "wife! For on the rope that hangs my dear De pends poor Polly,s life.".

(DIALOGUE)

Third system of musical notation, labeled "(DIALOGUE)". It consists of 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 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are blank.

POLLY:
Cue: "-I cannot survive him."

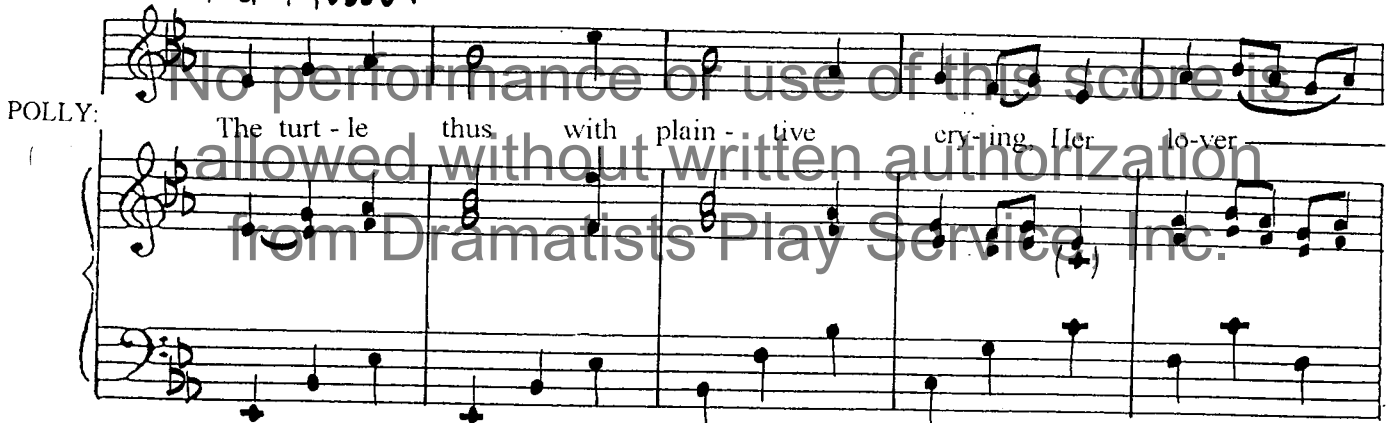
SÉGUE SONG 13



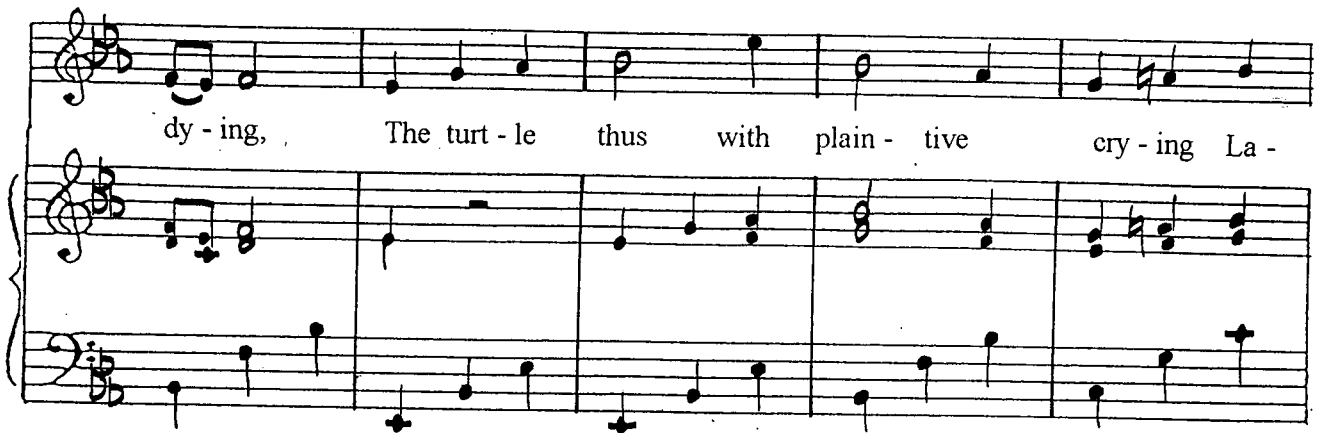
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Piu Mosso.

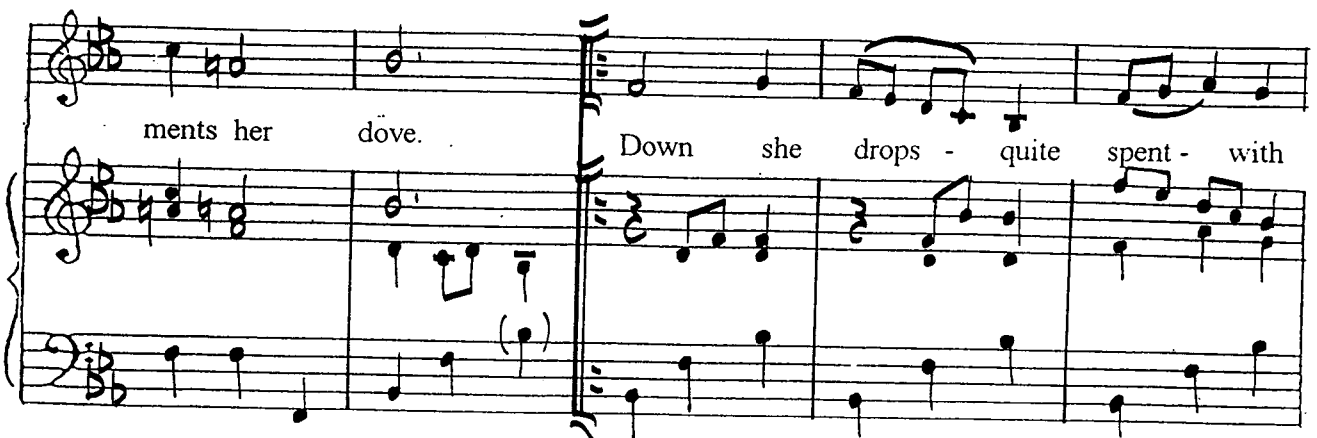
POLLY:
The turt - le thus with plain - tive cry - ing. Her lo - ver



dy - ing, The turt - le thus with plain - tive cry - ing La -



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



sigh - ing, Paired in death, as paired in love.

RAhh 2x.....

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love.

TEMPO.....

RAhh.....

13A

PEACHUM:

Cue: "-preparing matters for the Old Bailey."

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SONG 14

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Cue: "I'll this instant let him out."

J. = 120 **STRONG AND ROCKY.**
POLLY:
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MACHEATH:

The first system of the musical score consists of four staves. The top two staves are for vocal parts: Polly (soprano) and Macheath (tenor). Both are in treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. The bottom two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The piano part begins with a piano (p) dynamic marking. The vocal lines are mostly rests, with some notes appearing in the final measure of the system.

The second system of the musical score continues the vocal and piano parts. It consists of four staves in the same key signature and time signature as the first system. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The vocal parts remain mostly silent, with some notes in the final measure.

POLLY:

MAC,

Pret - ty Pol - ly, say,

When I was a - way,

Did your fancy nev - er stray

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www.dramatists.com and is for perusal only.

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To some newer lov - er?

ff

POLLY:

With - out disguise, Heaving sighs, Doat - ing eyes, My

MAC

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from Dramatists Play Service, Inc.

constant heart dis-cov - er.

Fond - ly let me loll! -

Fond - ly let me loll! —

O — pretty pretty Poll

POLLY:

Fond - ly let me loll! — Fond - ly let me loll! — Fond - ly let me let me loll!

MAC:

O — pretty pretty Poll O — pretty pretty

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SONG 15

POLLY: This score has been downloaded from

Cue: "none of the great heroes were ever false in love." www.dramatists.com and is for perusal only.

$\text{♩} = 96$

MACHEATH:

Handwritten annotation: *LILTING.*

heart was so free, It roved like a bee, 'Till Pol - ly my

pa - ssion re - quited; My pa - ssion re - quited;

1^o 2^o

I sipp - ed each flower, I changed every hour, I

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www.dramatists.com and is for perusal only.

sipp - ed each flower, I changed every hour, But

here ev'ry flower is u - ni - ted.

SONG 16

POLLY: This score has been downloaded from
www.dramatists.com and is for perusal only.
Que: "you could not leave me behind you."

$\text{♩} = 108$

The musical score is written in G major (one sharp) and 3/4 time. It consists of three systems of music. The first system includes a tempo marking of 108 and a dynamic marking of *mf*. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The second and third systems continue the melodic and harmonic development, with the piano part showing some chordal textures in the right hand.

MACHEATH:

Were I laid on Greenland's coast, And in my arms embraced my lass;

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Warm amidst eternal frost, Too soon the half year's night would pass.

Were I sold on Indian soil,

POLLY: 
Soon as the burn - ing day was closed, I could mock the sul - try toil, When

MAC 



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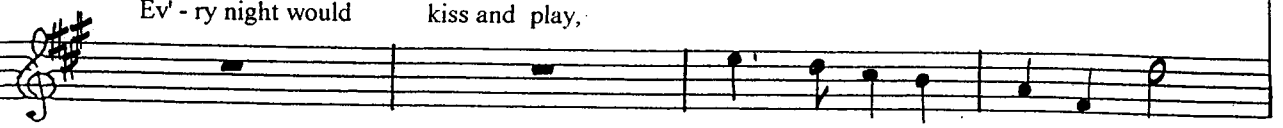

on my charmer's breast re - posed.



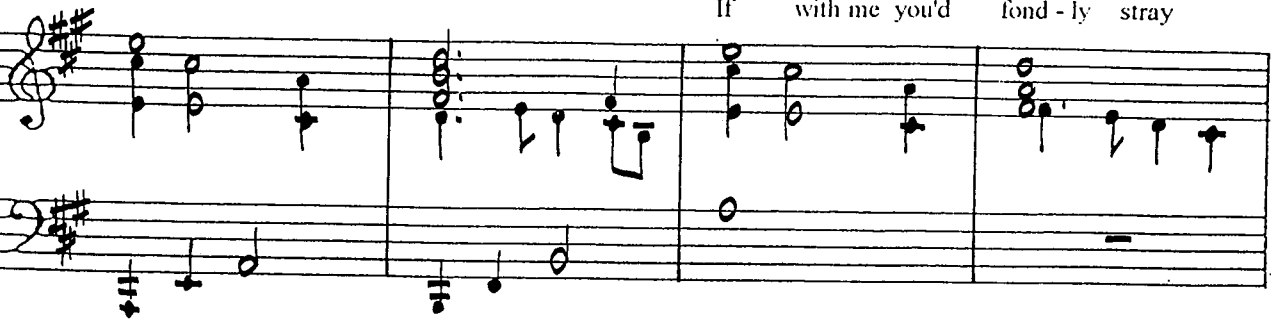
And I would love you all the day,




Ev' - ry night would kiss and play,



If with me you'd fond - ly stray



CHORUS: Ov-er the hills and far a - way.
Far a - way.

poco rall.

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SONG 17

POLLY: This score has been downloaded from
Cue: "They are preparing evidence against you."
www.dramatists.com and is for perusal only.

$\text{♩} = 92$

POLLY:

First system of musical notation for 'SONG 17'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked as quarter note = 92. The key signature has one flat. The lyrics 'O what pain it' are written under the vocal line. A large watermark is overlaid on the score: 'No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.'

Second system of musical notation. The vocal line continues with the lyrics 'is to part! Can I leave thee, can I leave thee? O what pain it is to part! Can thy'. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Third system of musical notation. The vocal line concludes with the lyrics 'Pol - ly ev - er leave thee?'. The piano accompaniment provides harmonic support with chords and a moving bass line.

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

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www.dramatists.com and is for perusal only.

fa - tal cart,
Thus I tear thee from my bleed - ing heart! Fly hence and let me leave thee.

20
leave - thee.

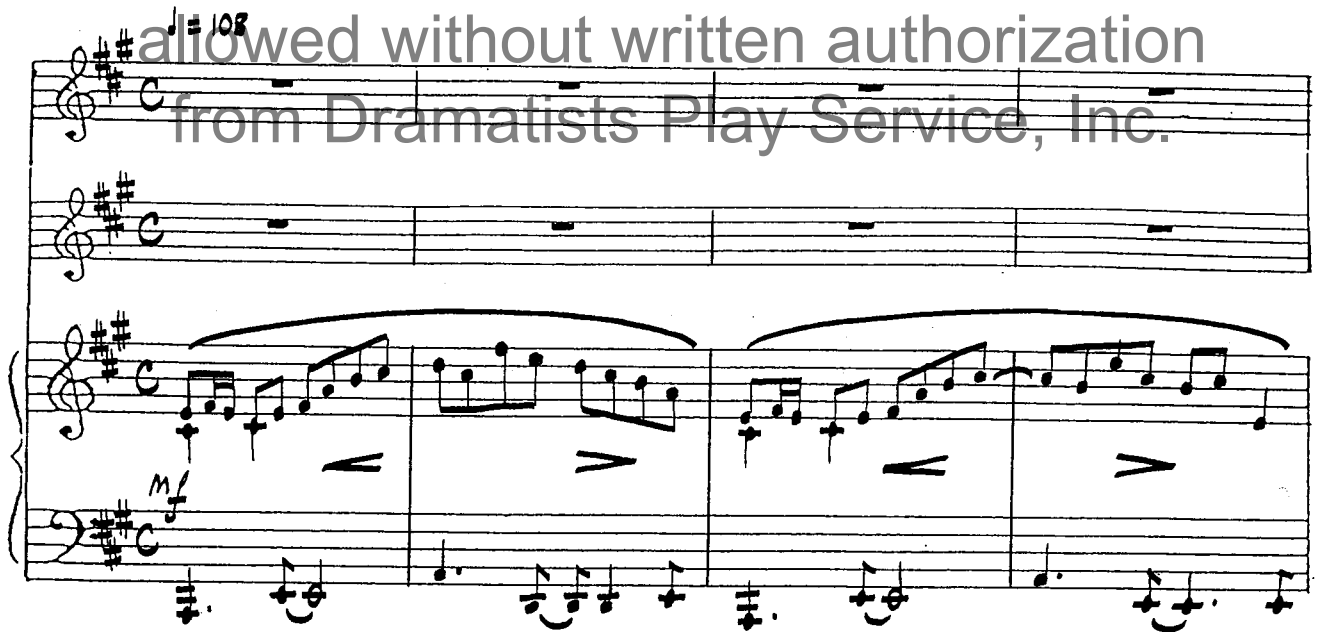
SONG 18

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MACHEATH:

Cue: "-let me stay - and be hanged."

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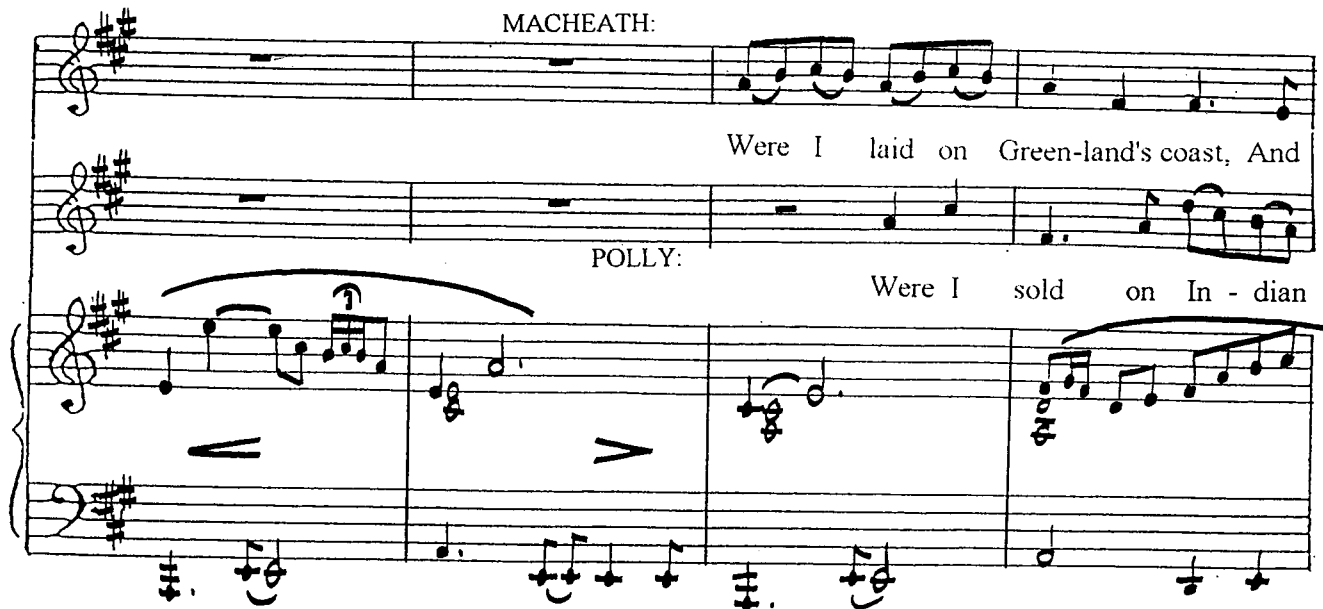


MACHEATH:

Were I laid on Green-land's coast, And

POLLY:

Were I sold on In - dian

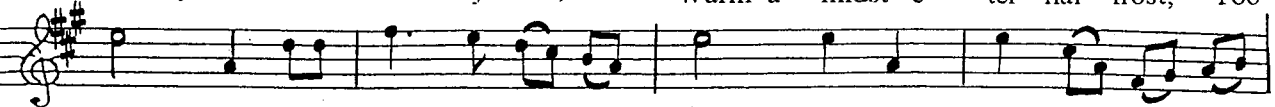


MAC

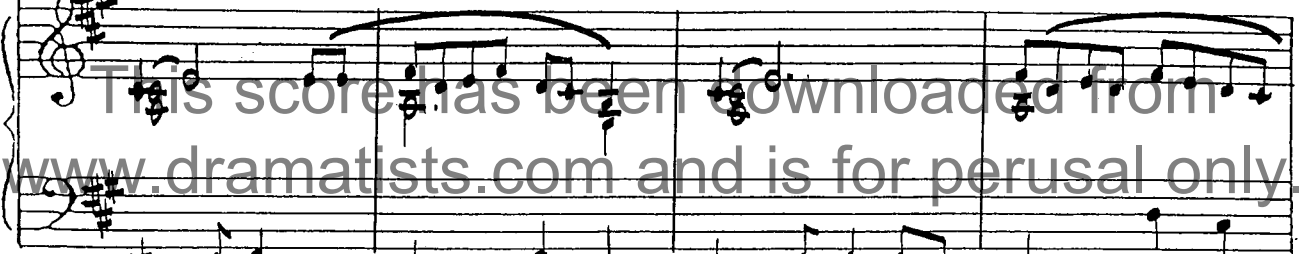


in my arms em-braced my lass; Warm a - midst e - ter - nal frost, Too

POLLY:



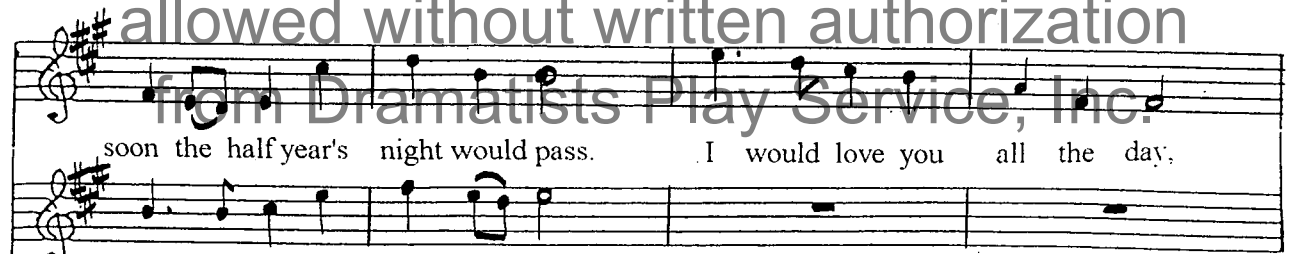
soil, Soon as the burn - ing day was closed, I could mock the sul - try



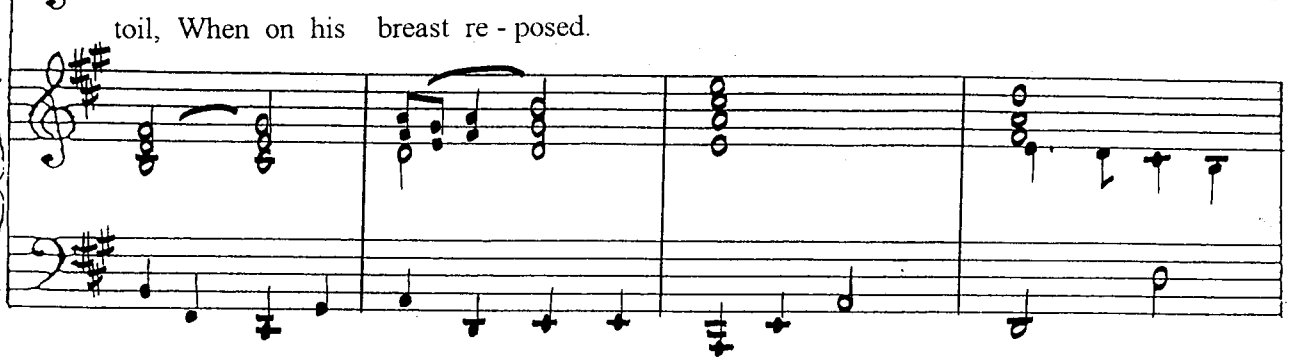
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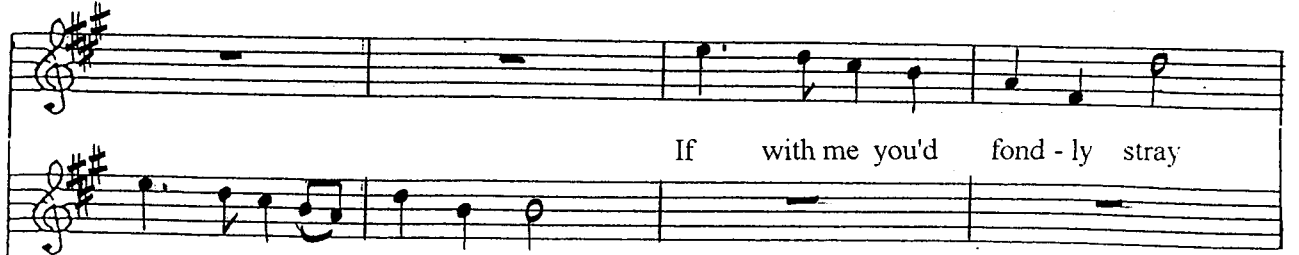
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soon the half year's night would pass. I would love you all the day,



toil, When on his breast re - posed.



If with me you'd fond - ly stray



Ev' - ry night would kiss and play,

MAC:

Ov-er the hills and far a - way.

Were I laid on Green-land's coast, And

CHORUS: 1

CHORUS: 2

Far a - way.

Were I laid on Green-land's

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in my arms em-braced my lass;

Warm a - midst e - ter - nal frost, Too

coast, my lass embracing Warm a - midst the frost, Too

soon the half year's night would pass. And I would love you all the day,

soon the half year's night would pass. And I would love you all the

MAC POLLY
 Ev - ry night we'd kiss and play,
 If with me you'd fond - ly stray

HORUS: 1
 HORUS: 2

day, Ev - ry night we'd kiss and play, If with me you'd fondly

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play If with me you would fond ly
 kiss and play and so with you I'll

Over the hills and far a - way Far a - way Far a - way

stray Far Far a - way Far a - way Far a - way

stray

SLOWER.

fond - ly stray Far a - way.

Far a - way

END OF ACT ONE

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THE

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BEGGAR'S

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Act II

OVERTURE

Act II

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♩ = 92

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First system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a 2/8 time signature. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

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Second system of the musical score. It begins with a *poco rall.* marking. The upper staff features a melodic line with a *M.E. No.* marking above it. The lower staff continues the accompaniment. A large watermark is overlaid across this system.

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Third system of the musical score, continuing the melodic and harmonic development. The notation includes various note values and rests, with some notes beamed together. The accompaniment in the lower staff uses a mix of chords and single notes.

Fourth system of the musical score. The melodic line in the upper staff shows some phrasing with slurs. The lower staff accompaniment remains consistent in style with the previous systems.

Fifth and final system of the musical score on this page. It concludes with a double bar line. The notation includes some final chords and melodic fragments.

SONG 19

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JEMMY TWITCHER:

cue: "Our several stations for the day are fixed. Good luck attend us all."

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d. = 60 (IN I)

MATT: CHORUS: Fill eve - ry

mp

This system contains the first five measures of the score. It features a vocal line in treble clef with a 3/4 time signature and a key signature of one flat. The piano accompaniment is in bass clef. A tempo marking of *d. = 60 (IN I)* is written above the first measure. A dynamic marking of *mp* is placed below the piano part. The vocal line begins with a rest, followed by the lyrics 'MATT: CHORUS: Fill eve - ry'.

glass, for wine in - spires us, And fires us With cour - age,

This system contains the next five measures of the score. The vocal line continues with the lyrics 'glass, for wine in - spires us, And fires us With cour - age,'. The piano accompaniment continues with chords and a bass line.

MATT: love and joy. Fill eve-ry

UNIS. DIVI. UNIS.

CHORUS: love and joy. Fill eve-ry

mf *JAZZY.* *+ KIT (BREAK)*

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glass, for wine in - spires us, And fires us With cour - age,

glass,

7 x 7 x *Sw.*

love and joy. Wo - men and

DIVI.

love and joy.

CHORUS:

wine should life em - ploy. Is there ought else on

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earth de - si - rous? Fill eve - ry glass, for wine in -
Fill eve - ry glass,

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

MACHEATH:

MATT:

Fill eve - ry glass, for

CHORUS:

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MAC

wine in - spires us, And fires us With cour - age, love and

MATT:

Fill eve - ry glass, for wine in -

CHORUS:

Fill eve - ry glass,

MAC
joy.

MATT:
spires us, And fires us With cour - age, love and joy.

CHORUS:
Fill eve - ry glass, it fires us With love and joy.

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love and joy.

love and joy.

f *ff*

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The image shows a musical score for voice and piano. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The score is partially obscured by a large, semi-transparent watermark that reads: "This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc." The watermark is repeated across the score.

The image shows a set of empty musical staves. The top three staves are in treble clef, and the bottom two staves are in bass clef, with a brace on the left side. The key signature is one sharp (F#) and the time signature is 3/4. The staves are completely blank, with no musical notation.

SONG 20

The Stagecoach Robbery

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MACHEATH:

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

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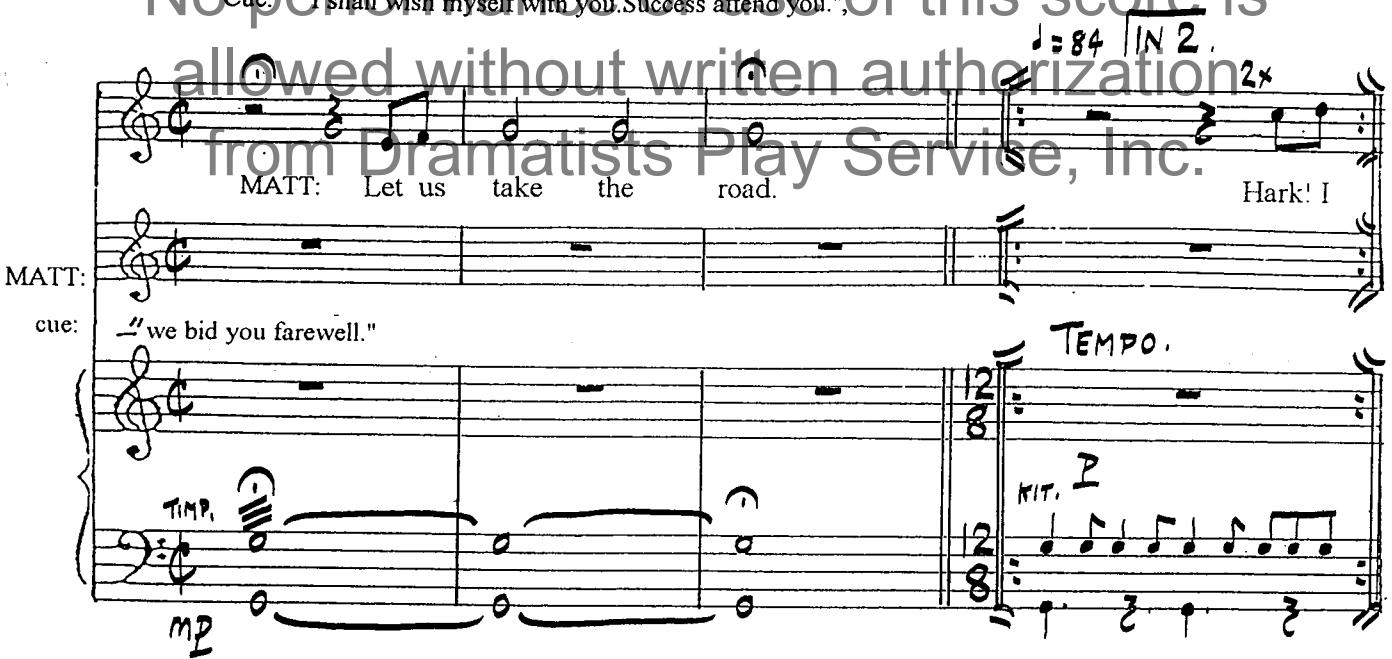
MATT: Let us take the road. Hark! I

MATT: cue: "we bid you farewell."

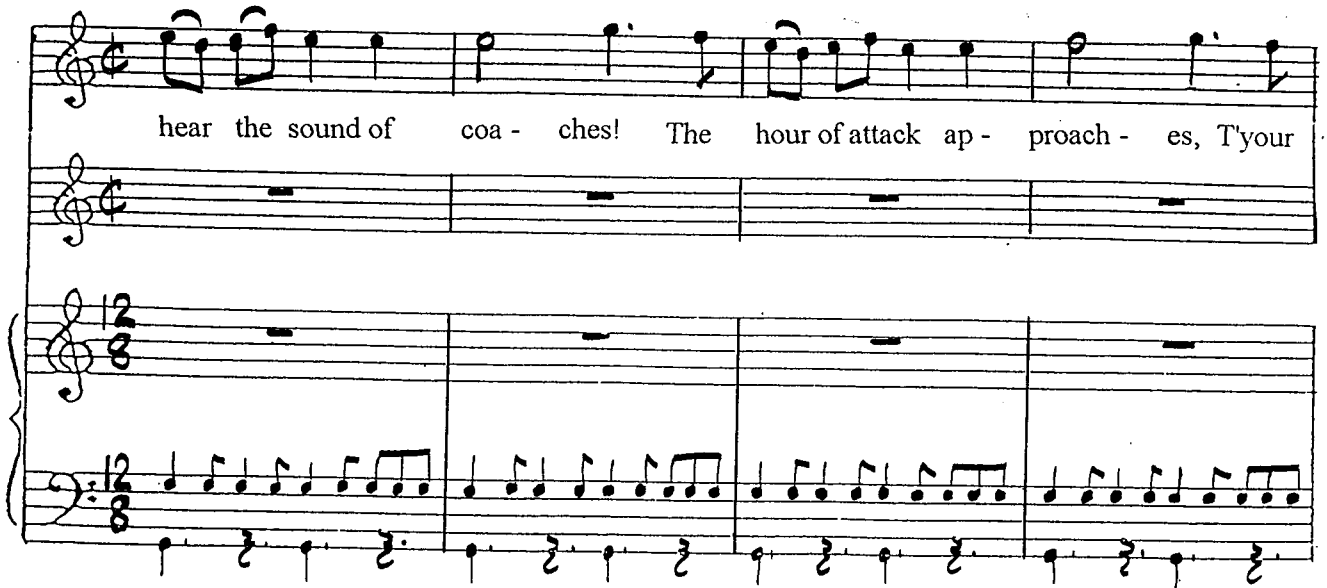
TEMPO.

TIMP. **mp**

KIT. P



hear the sound of coa - ches! The hour of attack ap - proach - es, T'your



ALL:

arms, brave boys, and load. Let us take the road. Hark! I
 Let us take the road. I

(RHYTHM CONTINUES)

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hear the sound of coa - ches! The hour of attack ap - proach - es, T'your
 hear the sound of coa - ches! The hour of attack ap - proach - es,

arms, brave boys, and load. See the ball I hold! Let the
 To your arms and load.

MATT: che - mists toil like ass - es, Our fire their fire sur - pass - es, And turns

HORUS:

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all our lead to gold. See the ball I hold! Let the

See the ball I hold! Let the

che - mists toil like ass - es, Our fire their fire sur - pass - es, And turns

che - mists toil like ass - es, Our fire will turn

all our lead to gold. —————
our lead to gold. —————

ACCEL.

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Piu Mosso.

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(OPT. BASS LINE.)

First system of musical notation. It consists of a vocal line (treble clef) with whole rests, and a piano accompaniment (grand staff) starting with a forte (f) dynamic. The piano part features a complex texture with many sixteenth notes in the right hand and a more melodic line in the left hand.

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Second system of musical notation. Similar to the first system, it has a vocal line with whole rests and a piano accompaniment. The piano part continues with dense sixteenth-note patterns in the right hand and a melodic line in the left hand.

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Third system of musical notation. The vocal line begins with a melodic phrase. The piano accompaniment starts with a mezzo-forte (mf) dynamic and features a mix of chords and moving lines in both hands.

Fourth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a strong (f) dynamic and includes a prominent bass line with sustained notes and chords.

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from Dramatists Play Service, Inc.
TILL READY.
SEGUE AFTER GUNSHOT.

ALL:

Let us take the road. Hark! I
Let us take the road. I

hear the sound of coa - ches! The hour of attack ap - proach - es, T'your
 hear the sound of coa - ches! The hour of attack ap - proach - es,

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 allowed without written authorization

arms, brave boys, and load. See the ball I hold! Let the
 To your arms, and load. See the ball I hold! Let the

from Dramatists Play Service, Inc.

che - mists toil like ass - es, Our fire their fire sur - pass - es, And turns
 che - mists toil like ass - es, Our fire will turn

all our lead to gold. take the

our lead to gold. take the

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4 4

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road.

road.

(road)

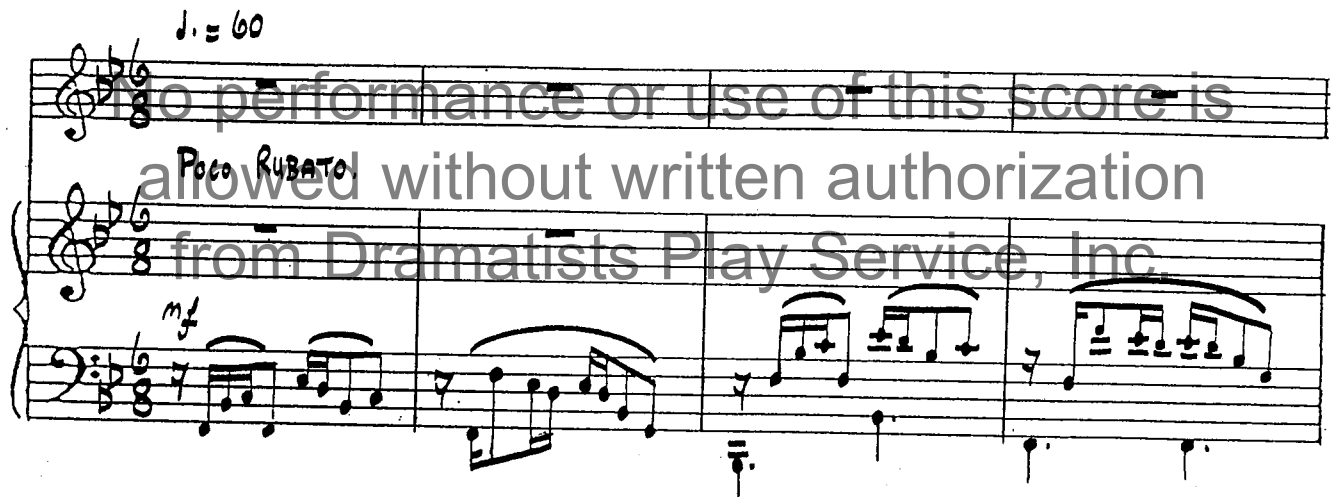
(Kb.)

SONG 21

This score has been downloaded from
MACHEATH:
www.dramatists.com and is for perusal only.
cue: "The town, perhaps, has been as much obliged to me.".....

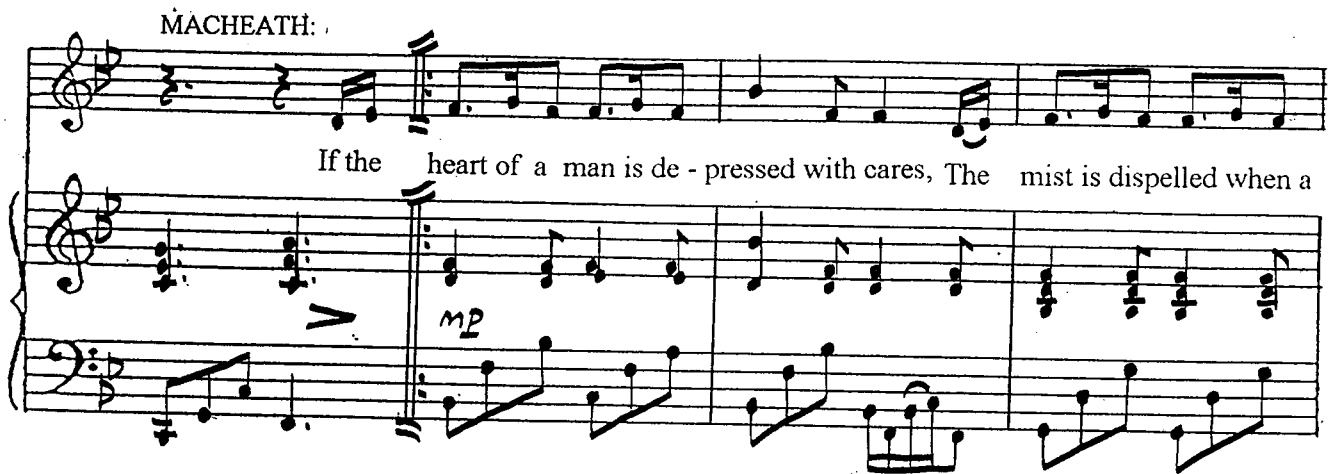
♩. = 60

Poco RUBATO

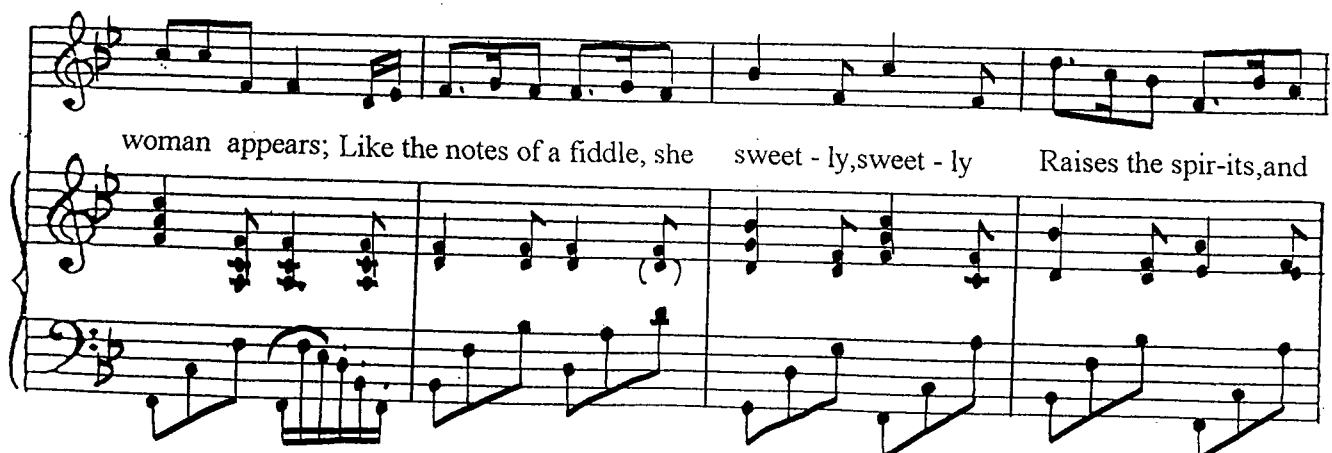


MACHEATH:

If the heart of a man is de - pressed with cares, The mist is dispelled when a



woman appears; Like the notes of a fiddle, she sweet - ly, sweet - ly Raises the spir-its, and



10

charms our ears, If the

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20

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

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sweet than those. Press her, Caress her With blisses, Her kisses 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. Press her, Caress her With

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blisses, Her kisses Dis - solve us in pleasure, and soft re - pose

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RALL....

22 X

MACHEATH:

cue: "Strong waters will in time ruin your constitution,

LIGHT & GRACEFUL.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 6/8 time signature. The melody in the treble clef is characterized by eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with quarter and eighth notes. A large, semi-transparent watermark is overlaid across the entire page, reading: "This score has been downloaded from www.dramatists.com and is for personal use only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

The second system of musical notation continues the piece. It features the same two-staff structure (treble and bass clef) and 6/8 time signature. The melodic line in the treble clef continues with similar rhythmic patterns, while the bass clef accompaniment maintains its steady accompaniment. The watermark remains visible over the score.

The third system of musical notation concludes the piano accompaniment. It features the same two-staff structure and 6/8 time signature. The final measures show the melodic line in the treble clef ending with a few notes, and the bass clef accompaniment concluding with a final chord. The watermark is still present.

D.C. TILL READY.

stop on -"Gentlemen, gentlemen!"

SEGUE

22

This section contains two empty musical staves, one in treble clef and one in bass clef, intended for the segue. The watermark is still visible over the page.

SONG 22

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MACHEATH:

Cue: "Play the French tune that Mrs Slammerkin was so fond of."

$\text{♩} = 132$

Introduction for the piano. The score is in 3/4 time with a tempo of 132. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The music consists of a melodic line in the right hand and a harmonic accompaniment in the left hand. A large watermark is overlaid on the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

MACHEATH:

GIRLS:

First line of the song. The vocal line (treble clef) has lyrics: "Youth's the season made for joys, Love is then our du - ty,". The piano accompaniment (treble and bass clefs) provides a rhythmic and harmonic support. The key signature remains one sharp.

MACHEATH:

GIRLS:

Second line of the song. The vocal line (treble clef) has lyrics: "She a - lone who that employs, Well deserves her beau - ty." The piano accompaniment continues with the same harmonic structure. The key signature changes to one flat (F) in the final measure.

MACHEATH:

GIRLS:

+ MACHEATH:

Let's be gay, While we may, Beauty's a flower des-

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GIRLS:

-pised in decay. Youth's a season made for joys, Love is then our du-ty,

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(DANCE.)

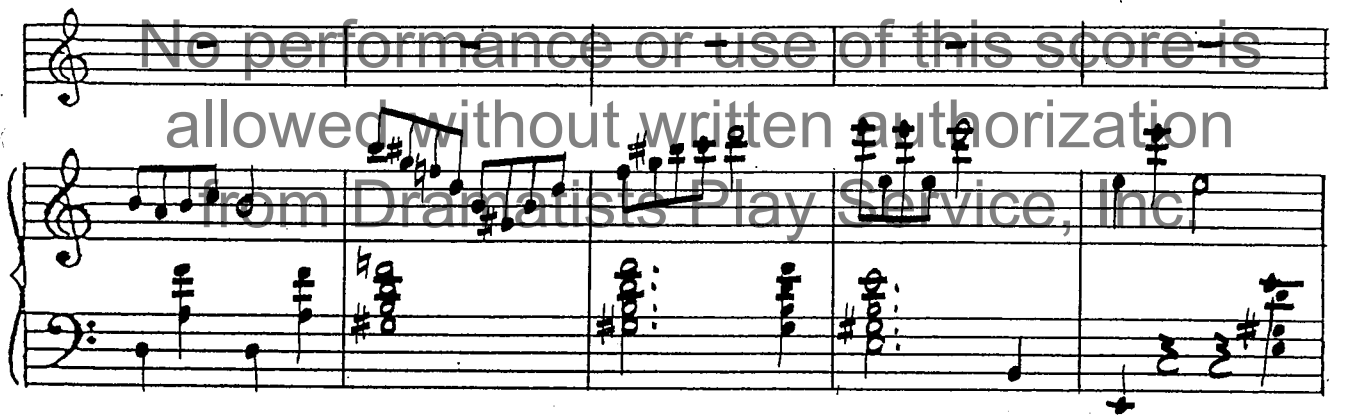
POSS. * CUT.

*



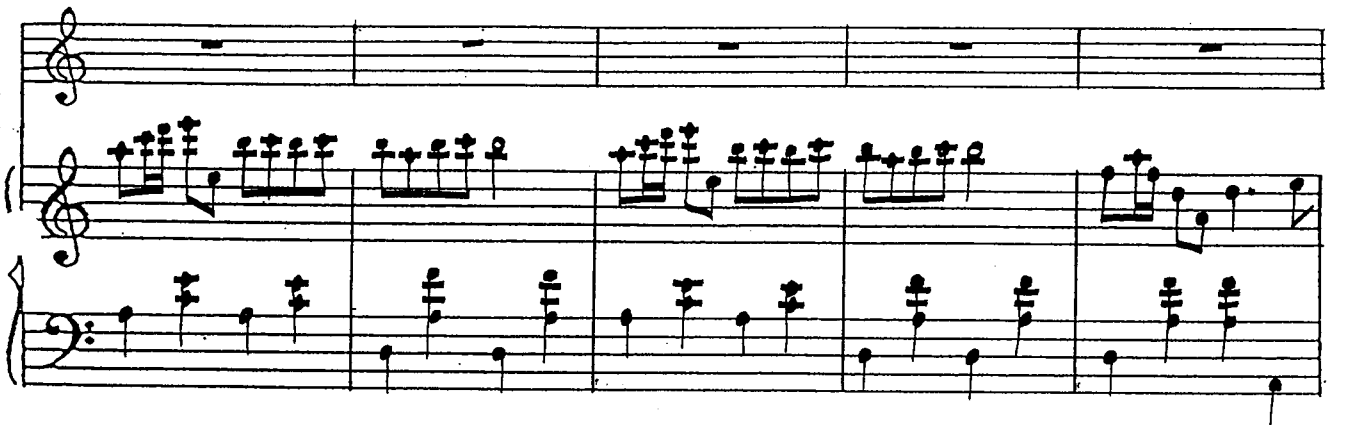
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The first system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a melodic line of eighth and sixteenth notes. The bottom staff is a bass clef with a bass line of eighth and sixteenth notes. A large watermark is overlaid across the system.



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The second system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a melodic line of eighth and sixteenth notes. The bottom staff is a bass clef with a bass line of eighth and sixteenth notes. A large watermark is overlaid across the system.



The third system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a melodic line of eighth and sixteenth notes. The bottom staff is a bass clef with a bass line of eighth and sixteenth notes.



The fourth system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a melodic line of eighth and sixteenth notes. The bottom staff is a bass clef with a bass line of eighth and sixteenth notes.

* CUT TO HERE.

MACHEATH:

GIRLS:

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

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MAC

GIRLS:

mor - row, Love with youth flies swift a - way, age is nought but sor - row.

MAC:

GIRLS:

+ MAC:

Dance and sing, Time's on the wing, Life never knows the re - turn of spring.

RALL.....

TEMPO

ALL:

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

RALL.....

22A

$\text{♩} = 92$

pp UNDER TEXT.

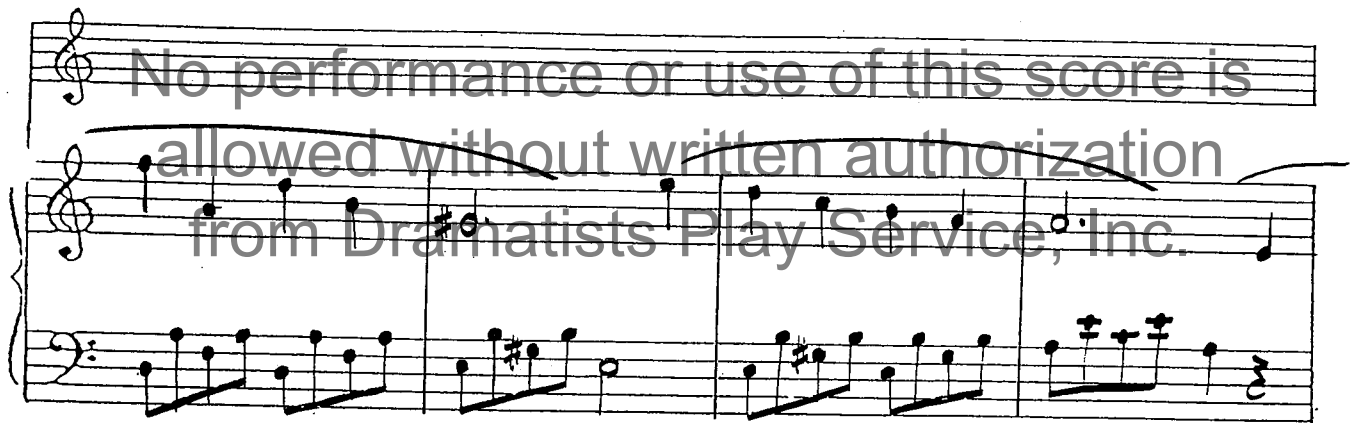
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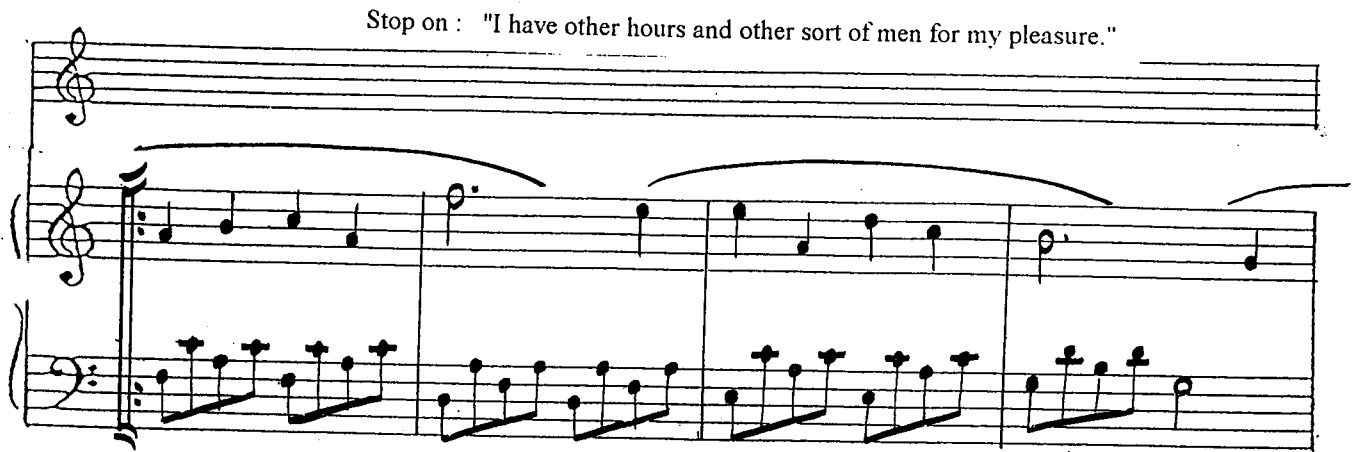
Musical score system 1, featuring a vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand.



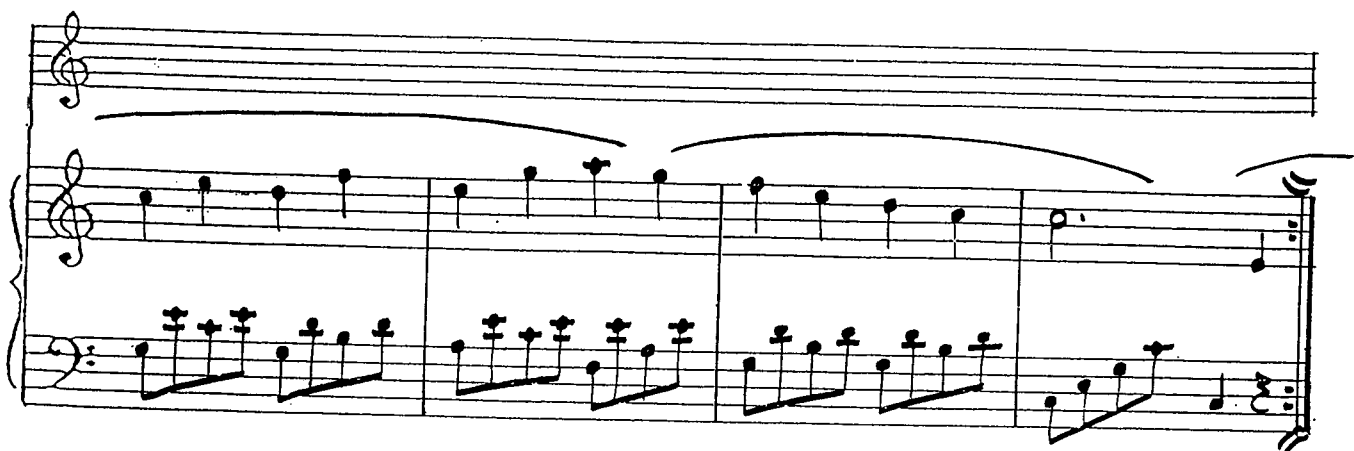
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Musical score system 2, continuing the vocal and piano parts from the first system.

Stop on : "I have other hours and other sort of men for my pleasure."



Musical score system 3, continuing the vocal and piano parts. The system concludes with a double bar line.



Musical score system 4, continuing the vocal and piano parts. The system concludes with a double bar line.

SONG 23

This score has been downloaded from

JENNY:

cue: "'Tis not convenient, sir, to show my fondness among
so many rivals.".....

♩ = 56 RUBATO.

JENNY:

Be -

from Dramatists Play Service, Inc.

This block contains the first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked as *♩ = 56 RUBATO.* The key signature has one flat (B-flat). The vocal line begins with a fermata over a whole note, followed by a half note and a quarter note. The piano accompaniment consists of chords and moving lines in both hands.

COLLA VOCE.

fore the barn door crow - ing, The cock by hens at - tend - ed, His eyes a - round him

This block contains the second system of the musical score. The vocal line continues with the lyrics "fore the barn door crow - ing, The cock by hens at - tend - ed, His eyes a - round him". The piano accompaniment features a prominent chordal texture with sustained notes in the right hand and a more active bass line.

throw - ing, Stands for a while sus - pend - ed. Then one he singles from the crew, And

This block contains the third system of the musical score. The vocal line continues with the lyrics "throw - ing, Stands for a while sus - pend - ed. Then one he singles from the crew, And". The piano accompaniment maintains the chordal texture established in the previous system.

cheers the hap py hen; With how d'you do, and how d'you do, and how d'you do a -

This score has been downloaded from www.dramatists.com and is for perusal only.

TEMPO. ALL GIRLS:

gain Be -

fore the barn door crow - ing, The cock by hens at - tend - ed, His eyes a - round him

throw - ing, Stands for a while sus - pend - ed. Then one he singles from the crew, And

cheers the hap - py hen; With how d'you do, and how d'you do, and how d'you do a -

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gain.

SEGUE
23 A

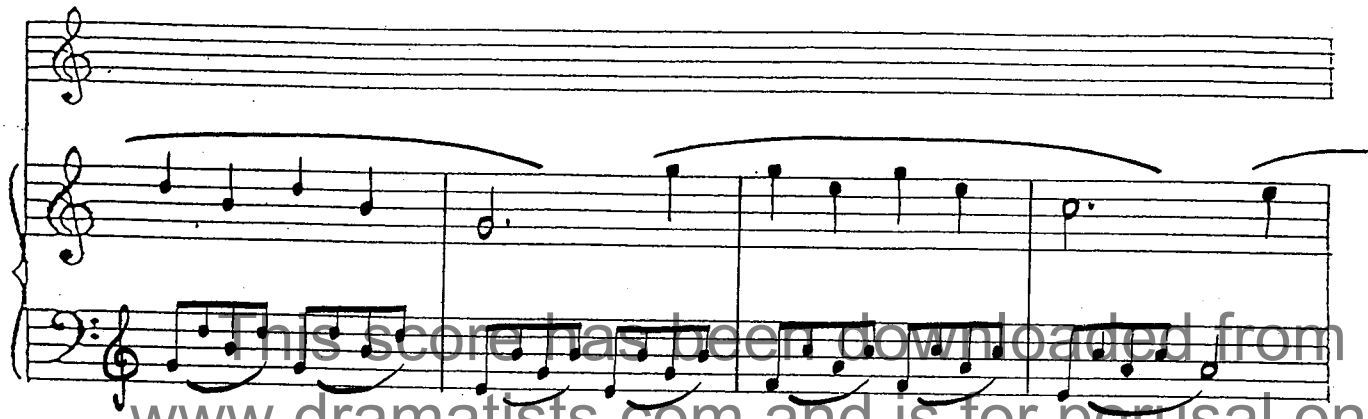
23 A

Musical score for the first system of '23 A'. It consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked $J = 92$ and the performance instruction is *(R.H. 8va ↑ THROUGHOUT.)*. The piano part begins with a *pp* dynamic and includes the instruction *UNDER TEXT.* The music is in common time (C) and features a melodic line with slurs and a rhythmic accompaniment of eighth notes.

Musical score for the second system of '23 A'. It consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The piano part continues with eighth-note accompaniment and slurs. A large watermark is overlaid on the system: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Musical score for the third system of '23 A'. It consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The piano part continues with eighth-note accompaniment and slurs. A sharp sign (\sharp) is visible in the piano part.

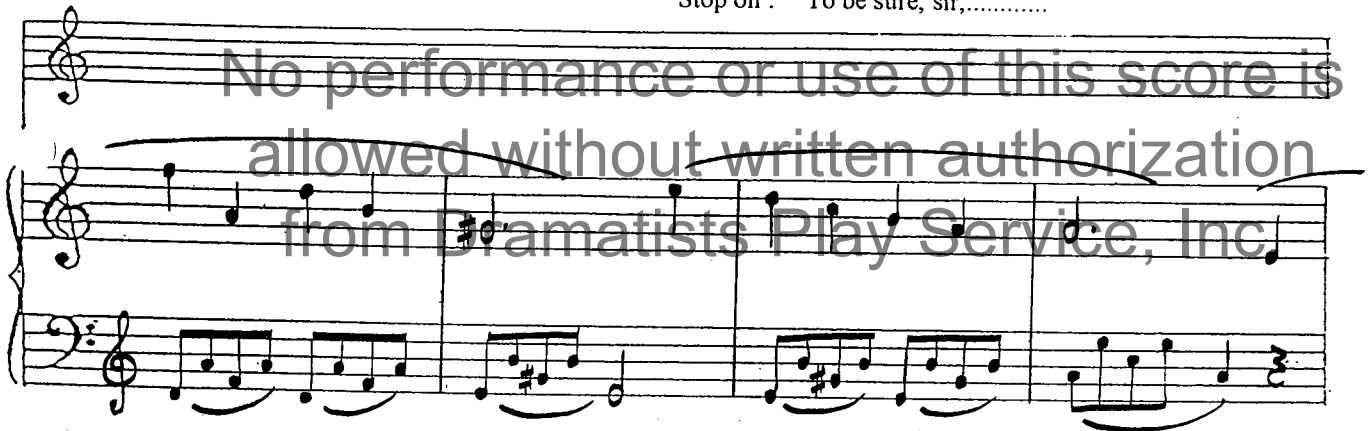
Musical score for the fourth system of '23 A'. It consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The piano part continues with eighth-note accompaniment and slurs.



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Musical score system 1, featuring a vocal line and piano accompaniment.

Stop on : "To be sure, sir,....."

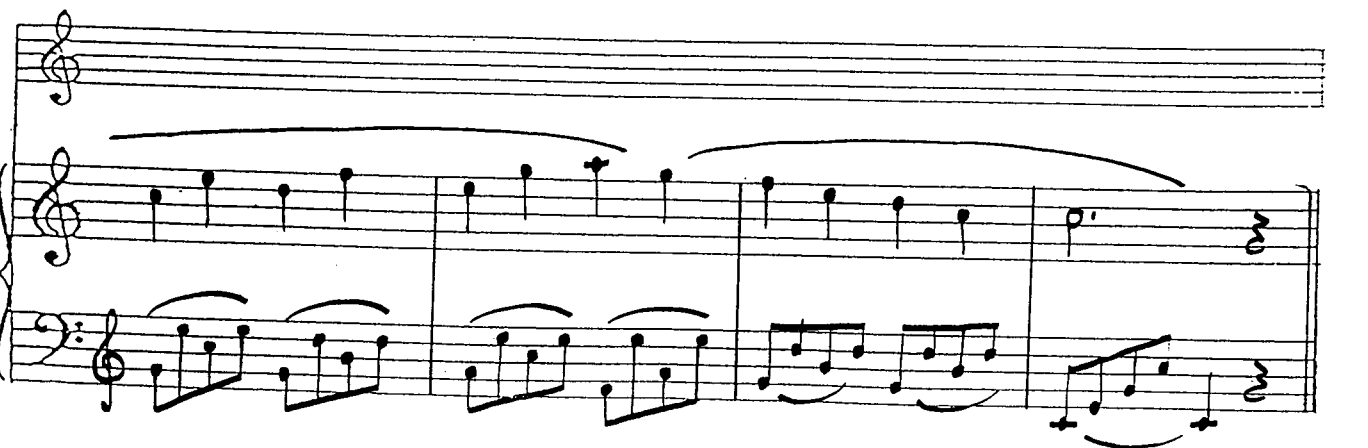


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Musical score system 2, featuring a vocal line and piano accompaniment.



Musical score system 3, featuring a vocal line and piano accompaniment.



Musical score system 4, featuring a vocal line and piano accompaniment.

SONG 24

MACHEATH:

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cue: "- but the gaming table hath been my ruin."

$\text{♩} = 112$ LIGHT - ALMOST ETHERIAL.

1 X JENNY:
2 X ALL:

The gamesters and lawyers are jugglers a like,

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If they meddle your all is in dan - ger. Like

gypsies if once they can finger a souse, Your pockets they pick and they

I^o

Musical score for the first system. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "pilfer your house, And give your estate to a stran - ger." The piano accompaniment includes a bass line and chords, with some chords marked with a '7'.

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2^o

Musical score for the second system. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "give your estate to a stran - ger." The piano accompaniment includes a bass line and chords, with some chords marked with a '7'.

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SEGUE

Three empty musical staves (treble, treble, and bass clefs) for the first segue section.

Three empty musical staves (treble, treble, and bass clefs) for the second segue section.

24 A

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R.H. 8va.

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Stop on : "Wanton hussies!"

D.C.
IF NECESSARY,

On Whistle

24 B

GYM.

Stop on : "I seize you, sir, as my prisoner."

SONG 25

PEACHUM: This score has been downloaded from

cue: "the gentleman, ladies, lodges in Newgate." www.dramatists.com and is for perusal only.

$\text{♩} = 104 -$

MACHEATH:

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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.

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JENNY:

cue: " - ladies, you cannot in conscience expect it."

$\text{♩} = 104$

mp

SEGUE

mp

mp

REPEAT AS NECESSARY.

DEAD
SEGUE

25 B

DOLLY:

cue: " - since you command me."

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www.dramatists.com and is for perusal only.

BIG, FUNKY, STEADY 4.

SEGUE

AS TRAP

DOOR SHUTS.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains several measures of music with notes and rests. The lower staff is in bass clef and contains corresponding notes and rests. The music is written in a 4/4 time signature.

The second system of musical notation consists of two staves. The upper staff has a large 'V' marking above it. The lower staff has a 'C' marking below it. The notation includes notes, rests, and a double bar line.

The third system of musical notation consists of two empty staves, one in treble clef and one in bass clef.

SONG 26

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LOCKIT:

www.dramatists.com and is for perusal only.

cue: "And now, sir, I leave you to your private meditations."

$\text{♩} = 138,$

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MACHEATH:

Man may es - cape from rope and gun, Nay, some have out -

-lived the doc - tors pill, Who takes a wo - man

must be un - done, That Ba - si - lisk is sure to

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kill. The fly that sips trea - cle is

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lost in the sweets, So he that tastes wo - man, wo - man,

RALL.....

Woman He that tastes wo - man, ru - in

LUCY:
 "-you base man, you."

meets.

mf

poco rall....

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SONG 27

This score has been downloaded from

LUCY:

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cue: "- to see thee tortured would give me pleasure."

d = 100 (IN 2.) LUCY:

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Thus when a good huswife sees a rat In her

trap in the morning tak - en, with pleasure her heart goes pit a pat, In re - venge for her loss of

ba - con. Then she throws him To the dog or cat, To be worried, crushed and shak - en.

SONG 28

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LUCY:

cue: " 'Tis the pleasure of all you fine men to insult the women you have ruined "

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$\text{♩} = 76$ GRANDLY OPERATIC

LUCY

CHORUS:

How cru - el are the trait - ors, Who

Piano accompaniment for the first system of the chorus. The music is in 6/8 time and features a melody in the right hand and a bass line in the left hand. The tempo is marked as $\text{♩} = 76$. The dynamic is marked as *mp*. The key signature has one flat. The first system includes a fermata over the first measure of the right hand.

lie and swear in jest, To cheat un-guard-ed crea - tures Of

Piano accompaniment for the second system of the chorus. The music continues from the first system. The right hand has a melody with some grace notes. The left hand has a bass line. The dynamic is marked as *mp*. The key signature has one flat. The second system includes a fermata over the first measure of the right hand.

LUCY:
vir - tue, fame, and rest! How cruel,

CHORUS:
How cru - el are the trait - ors, Who

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How cruel, How cruel,

lie and swear in jest, To cheat un-guard-ed crea - tures Of

Ah Who - ev - er steals a shilling, Through

vir - tue, fame, and rest! Shill-ing,

UCY: shame the guilt con - ceals: In love the per - jured vil - lain With

DRUS: Con - ceals, Vil - lain.

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boasts the theft re - veals.

How cruel, How cruel, How cruel,

ALT. SPOKEN

TRAI-TORS!

trai - tors.

SONG 29

This score has been downloaded from

MACHEATH:

www.dramatists.com and is for perusal only.

cue: "- her vanity makes her think he's her own for ever and ever."

MACHEATH:

The first time at the look - ing glass The

This system contains the first line of music. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is B-flat major (two flats) and the time signature is 8/8. The piano part includes a dynamic marking of *mf* and a '7' chord symbol. The lyrics are: "The first time at the look - ing glass The".

mo - ther sets her daugh - ter, The i - mage strikes the smi - ling lass With

This system contains the second line of music. The vocal line continues with the lyrics: "mo - ther sets her daugh - ter, The i - mage strikes the smi - ling lass With". The piano accompaniment continues with similar harmonic support.

self - love ev - er aft - er. Each time she looks, she, fonder grown, Thinks

This system contains the third line of music. The vocal line concludes with the lyrics: "self - love ev - er aft - er. Each time she looks, she, fonder grown, Thinks". The piano accompaniment provides the final harmonic context for this section.

eve - ry charm grows strong - er. But a - las vain maid, all eyes but your own, Can

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see you are not young - er

SEGUE

29 A

MENO MOSSO.

mp UNDER TEXT.

STOP

Cue: " For I long to be made an honest woman."

DEAD

THEN —

SEGUE

30 X

&

SONG 30

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TEMPO.

$\text{♩} = 116$

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TILE READY

BASS DROPS OUT AFTER A FEW BARS LEAVING KIT + PERC TO CONTINUE.

KIT. + TIMPS

B.GTR.

LOCKIT:
ue: "Such language, brother, anywhere else, might turn to your prejudice.".....

LOCKIT:!

When you cen- sure the age, be caut-ious and sage, Lest the

mf *V* *mp*

court-iers offend-ed should be: If you mention vice or bribe, 'Tis so pat to all the tribe; Each

mf *mp*

LOCKIT: 1 2
PEACHUM:

cries "That was lev-elled at me." If you mention vice or bribe, 'Tis so pat to all the tribe; Each

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cries "That was lev-elled at me."

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allowed without written authorization
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SONG 31 & 32

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LOCKIT:

www.dramatists.com and is for perusal only.

cue: "Learn to bear your husband's death like a reasonable woman."

d = 76. LUCY:

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then his fate de - creed, sir? Such a man can I think of

quitting? When first we met, so moves me yet, O

see how my heart is splitting!

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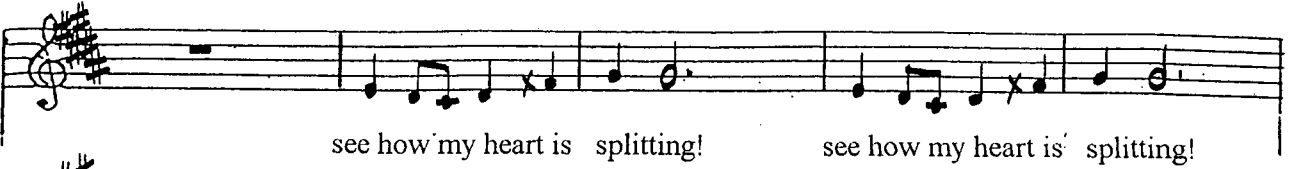
SONG 32

LOCKIT:

(TILL READY.) You'll think 'ere ma - ny days en - sue This

LUCY:

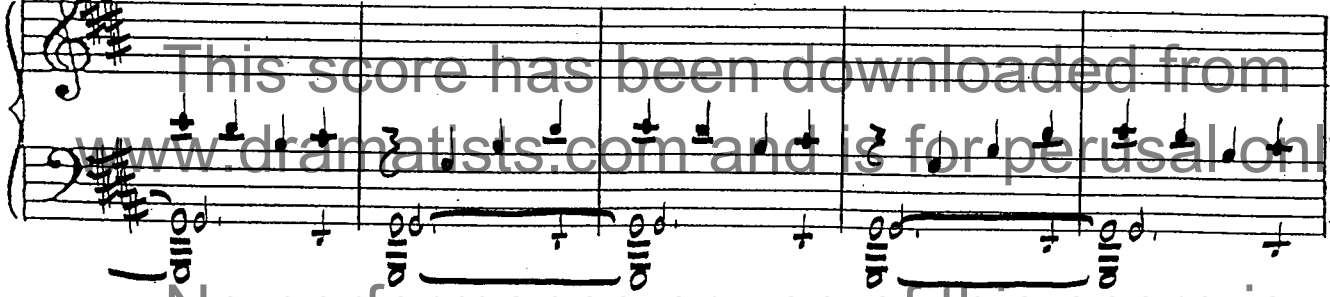
Is then his fate de - creed, sir?
sentence not se - vere; I hang your husband, child, tis true, But

LUCY: 

see how my heart is splitting! see how my heart is splitting!

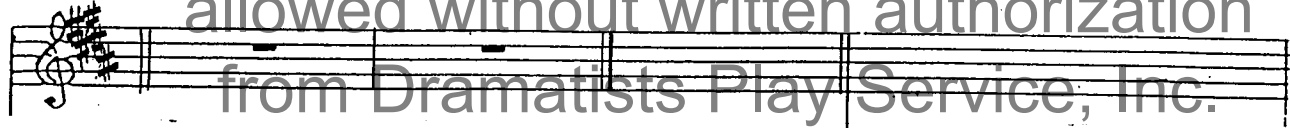
BOCKIT: 

with him hang your care. Twang dang di - llo dee. -



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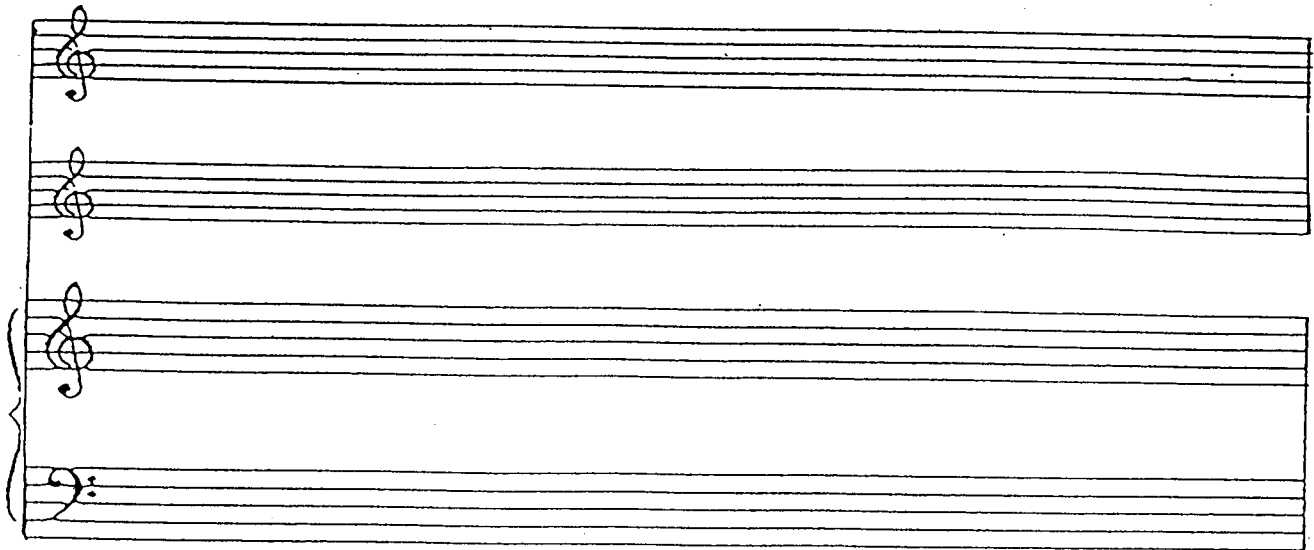
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TILL READY.



Go to last bar as LUCY speaks.



SONG 33

MACHEATH:

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cue: " - for the escape of prisoners must amount to a considerable sum in the year."

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♩ = 112 BOUNCY, BUT STEADY.

1 X MACHEATH:

2 X CHORUS:

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you at an office sol - i - cit your due, And would not have matters neg - lec - ted; You must

quicken the clerk with the perquisite too, To do what his du - ty dir - ec - ted. Or

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

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10

perquisite softens her in - to consent, That rea - son with all is pre - vail - ing, If

20 (WHISPERED) & BAND TACET

rea - son with all is pre - vail - ing, If you at an office sol - i - cit your due, And
If you at an office sol - i - cit your

(THIS VOCAL LINE COULD BE USED DURING THE 2ND REFRAIN.)

would not have matters neg - lec - ted; You must quicken the clerk with the perquisite too, To
due, Then you must quicken the clerk with the perquisite too, To

do what his du-ty dir - ec - ted. Or would you the frowns of a la- dy pre - vent, She

do what his du-ty dir - ec - ted. would you the frowns of a

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too has this pal-pa-ble fail - ling. The per-quis-ite softens her in-to con-sent. That

la- dy pre - vent, The per - qui - site

rea-son with all is pre - vail - ing.

soft - ens her in-to con-sent;

SONG 34

This score has been downloaded from

POLLY:

cue: "Not one kind look! Think what thy Polly suffers."

POLLY:

$\text{♩} = 120$

Thus when the swal - low,

seek - ing prey, With - in the sash is close - ly

pent, His con - sort with be - moan - ing lay, With -

out sits pin - ing for th' e - vent. Her chatt' - ring

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lo - vers all a - round her skim; She heeds them

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not (poor bird) her soul's with him.

SONG 35

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MACHEATH:

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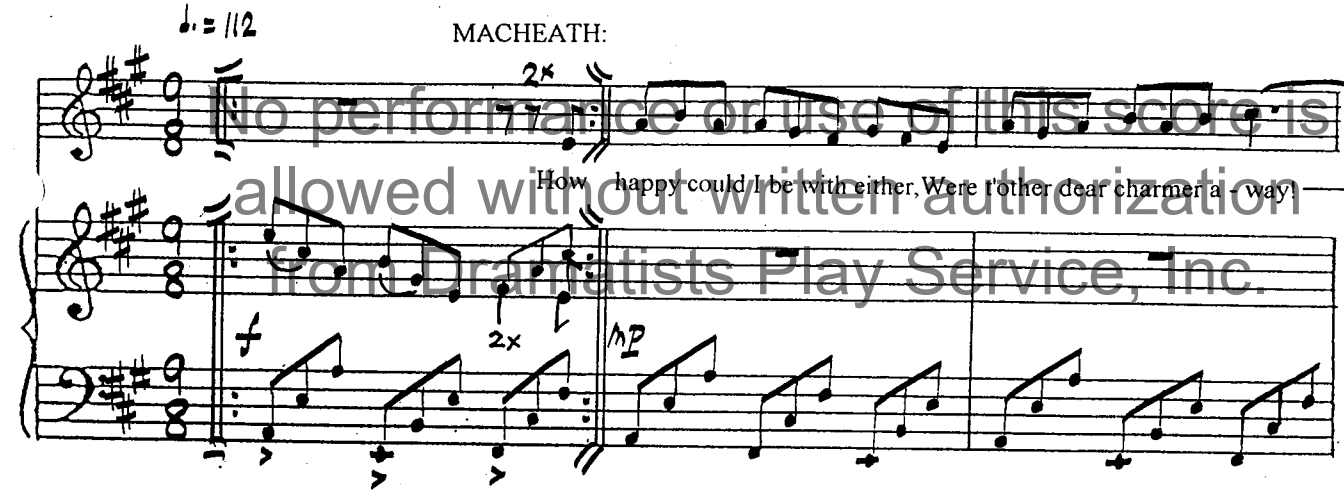
Lyrics: "If women's tongues can cease for an answer hear me."

MACHEATH:

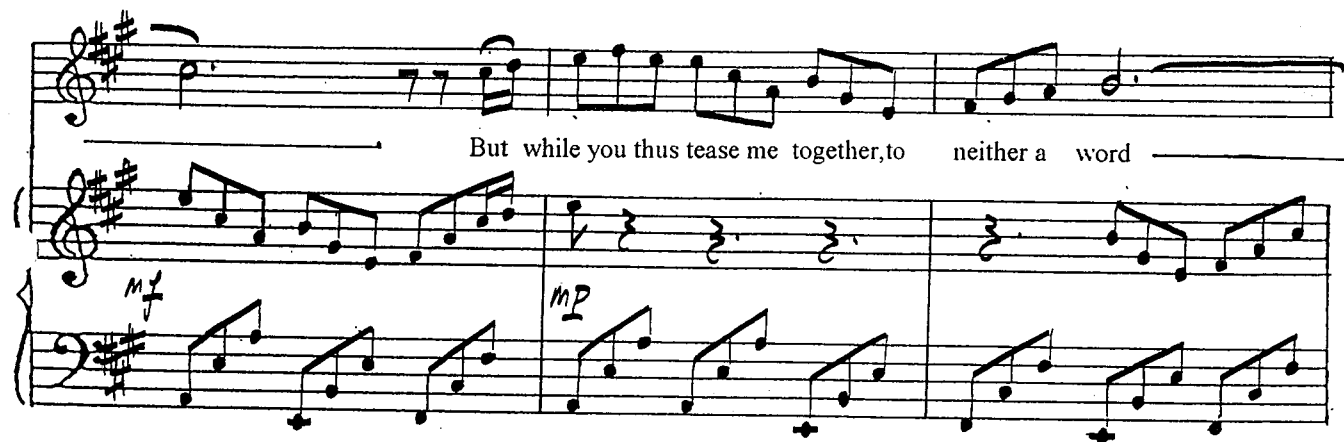
♩ = 112

2x

How happy could I be with either, Were I other dear charmer a way!



But while you thus tease me together, to neither a word



will I say; But fol de rol, fol de rol, laddy, A



fol de rol, fol de rol lay. A fol de rol, fol de rol laddy, A

mf

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fol de rol, fol de rol lay.

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Fade on : "Against thee with pleasure."

SONG 36 (cut)

SONG 37

LUCY: This score has been downloaded from

cue: "- 'tis barbarous in you to worry a gentleman in his circumstances."

www.dramatists.com and is for perusal only.

POLLY:

Musical score for Polly's first line of dialogue. The score is in 6/8 time, marked with a tempo of 116. It features a vocal line and a piano accompaniment. The piano part includes markings for *mp* and *HRN. 8va ↑*. The lyrics are: "Cease your funning, Force or cunning".

Musical score for Polly's second line of dialogue. The score continues with a vocal line and piano accompaniment. The piano part includes a marking for *8va ↑*. The lyrics are: "Ne-ver shall my heart tra-pan."

Musical score for Polly's third line of dialogue. The score continues with a vocal line and piano accompaniment. The lyrics are: "All these sal-lies Are but ma-lice To se-duce my con-stant man."

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

8va ↑

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Pleased to ru - in Oth - ers woo - ing; Ne - ver hap - py in their own!

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SONG 38

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POLLY:

cue: " And my duty, madam, obliges me to stay with my husband."

d=92 LIGHT & BOUNCY.

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The first system of the musical score consists of four staves. The top staff is the vocal line for Polly, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo and mood are indicated as 'd=92 LIGHT & BOUNCY.'. The second staff is a blank grand staff. The third and fourth staves are a grand staff for piano accompaniment, starting with a mezzo-forte (mf) dynamic. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

The second system of the musical score consists of four staves. The top staff is the vocal line for Polly, with lyrics: "how now, Ma-dam Flirt? If — you thus must chat - ter; And". The second staff is a blank grand staff. The third and fourth staves are a grand staff for piano accompaniment, continuing the accompaniment from the first system.

LUCY:

are for fling - ing dirt, ——— And are for fling - ing dirt, ——— Let's

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POLLY:

try who best can spat ——— ter Ma — dam ——— Flirt! ——— Why

POLLY:

how now, sau - cy jade; Sure - the wench is tip - sy! How

ORUS:

Sau - cy jade! Ha!

ALLY: can you see me made - How can you see me made - The

DRUS: How! can! you! see!

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scoff of such a gip - sy? Sau - cy jade!

JS: 1 Ma - dam Flirt! Ma - dam Flirt! Flirt!

JS: 2 Sau - cy jade! Sau - cy jade!

SONG 39

This score has been downloaded from

POLLY:

cue: "Dear dear father, do not tear me from him.
O! Twist thy fetters."

www.dramatists.com and is for perusal only.

$\text{♩} = 100$

POLLY:

No power on earth can e'er di-vide, The knot that sa-cred

love hath tied. No power on earth can e'er di-vide, The knot that sa-cred

love hath tied. When par-ents draw a- gainst our mind, The true love's knot they

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

This score has been downloaded from www.dramatists.com and is for perusal only.

o ho ho rah, O Am - bor - ah, Ho an ho derry, Hi and hi derry

poco rall.

hoo Hoo derry derry derry derry Am - bor - ah Do

O ho ho rah, O Am - bor - ah, Ho an ho derry, Hi and hi derry

poco rall.

hoo ——— Hoo derry derry derry derry Am - bor - ah ——— Do ———

COLLA VOCE...

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SONG 40

This score has been downloaded from

LUCY:

cue: " And though you love me not - be grateful."

www.dramatists.com and is for perusal only.

$\text{♩} = 104$ LUCY:

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I like a fox shall grieve whose mate hath left her

side, Whom hounds, from morn to eve, Chase o'er the coun - try wide.

100

I like a fox shall grieve, — Whose

This score has been downloaded from
www.dramatists.com and is for perusal only.

mate hath left her side, Whom hounds, from morn to eve, Chase o'er the coun - try

No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

wide.

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

love be not his guide, He ne — ver will come back.

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

Where can my lo — ver hide? Where

cheat the wea — ry pack? If love be not his guide, He ne — ver will come

back.

DEAD SEGUE 40 A

SONG 40 A

$\text{♩} = 104$

POLLY:

Musical notation for Polly's vocal line, first staff. Treble clef, common time. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

LUCY:

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

Musical notation for Lucy's vocal line, second staff. Treble clef, common time. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

CHORUS:

I like a fox shall grieve,

Musical notation for the chorus vocal line, third staff. Treble clef, common time. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

This score has been downloaded from www.dramatists.com and is for perusal only.

Piano accompaniment for the first system, fourth staff. Treble and bass clefs, common time. The music is marked *mp*. It features a melody in the right hand and a bass line in the left hand, with a large slur over the first two measures.

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Musical notation for the chorus vocal line, fifth staff. Treble clef, common time. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics are: knot that sa - cred love hath tied.

knot that sa - cred love hath tied.

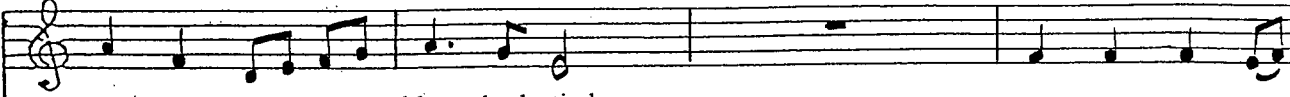
No power on earth can e'er di-

Musical notation for the chorus vocal line, sixth staff. Treble clef, common time. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics are: Whose mate hath left her side, Whom hounds, from morn to eve, Chase

Whose mate hath left her side, Whom hounds, from morn to eve, Chase

Musical notation for the chorus vocal line, seventh staff. Treble clef, common time. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

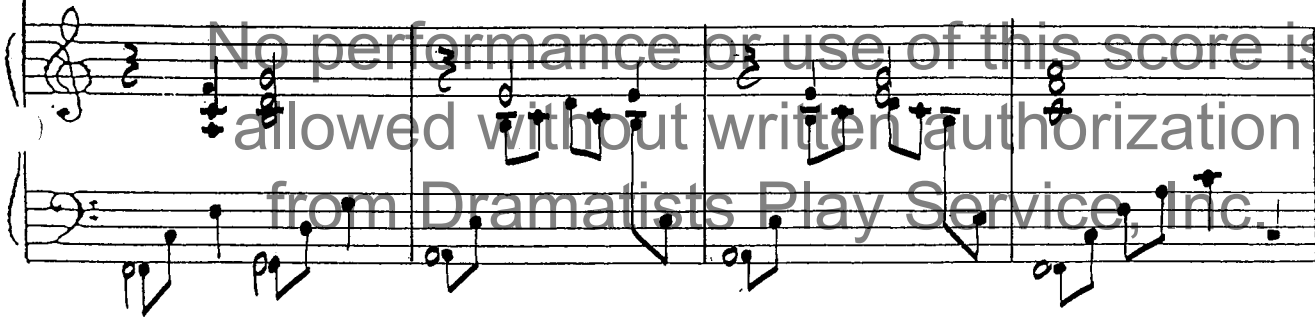
Piano accompaniment for the second system, eighth staff. Treble and bass clefs, common time. The music is marked *mp*. It features a melody in the right hand and a bass line in the left hand.



LY: 
wide, The knot that sa-cred love hath tied. O ho ho rah,

ICY: 
o'er the coun-try wide. Where can my lo-ver

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 O Am-bor-ah, Ho and ho derry, Hi and hi derry hoo Hoo
 hide? Where cheat the wea-ry pack? If love be not his



POLLY:
 derry derry derry derry Am - bor - ah ————— No power on

LUCY:
 guide, He never will come back. I like a

HORUS:
 No power on earth can

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earth can e'er di- vide, The knot that sa - cred

fox shall grieve, Whose mate hath left her side, Whom hounds, from morn to

e'er di- vide, The knot that sa - cred love hath tied. No power on earth can

POLLY: love that sa - cred love hath tied.
 LUCY: eve, Chase o'er the coun - try wide, Where can my lo - ver
 TORUS: e'er di - vide, The knot that sa - cred love hath tied. O ho ho rah,

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SLOWER.....

O Am - bor ah, Ho der - ry der - ry hoo Hoo
 hide? Where cheat the wea - ry pack? If love be not his
 O Am bor ah Ho and ho derry, Hi and hi derry hoo Hoo

POLLY:
derry derry derry derry Am - bor ah Am

LUCY:
guide, He never will come back. Am

ORUS:
derry derry derry derry Am - bor - ah Am

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bor ah

bor ah

bor ah

bor ah

ff

rit

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THE
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BEGGAR'S

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allowed without written authorization
from Dramatists Play Service, Inc.

Act III

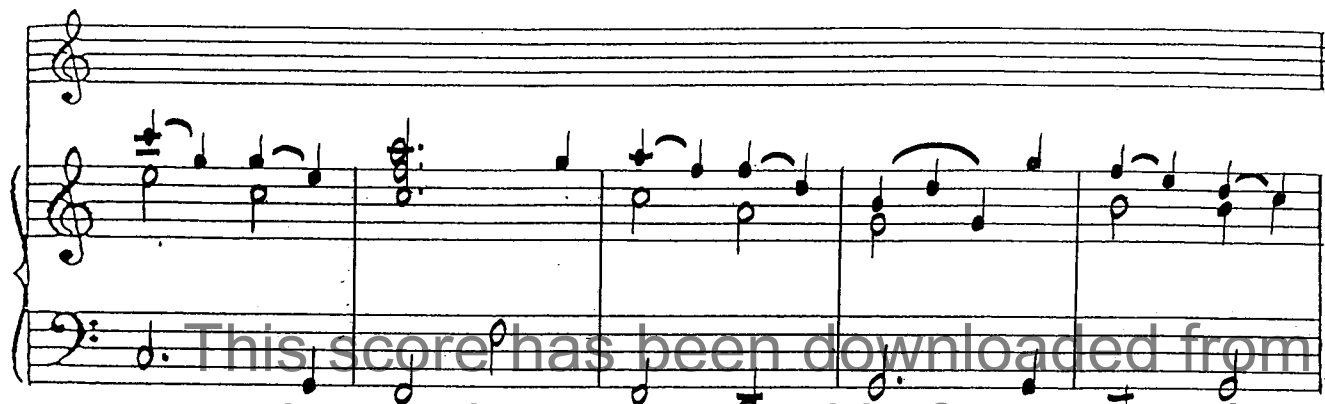
OVERTURE

Act III

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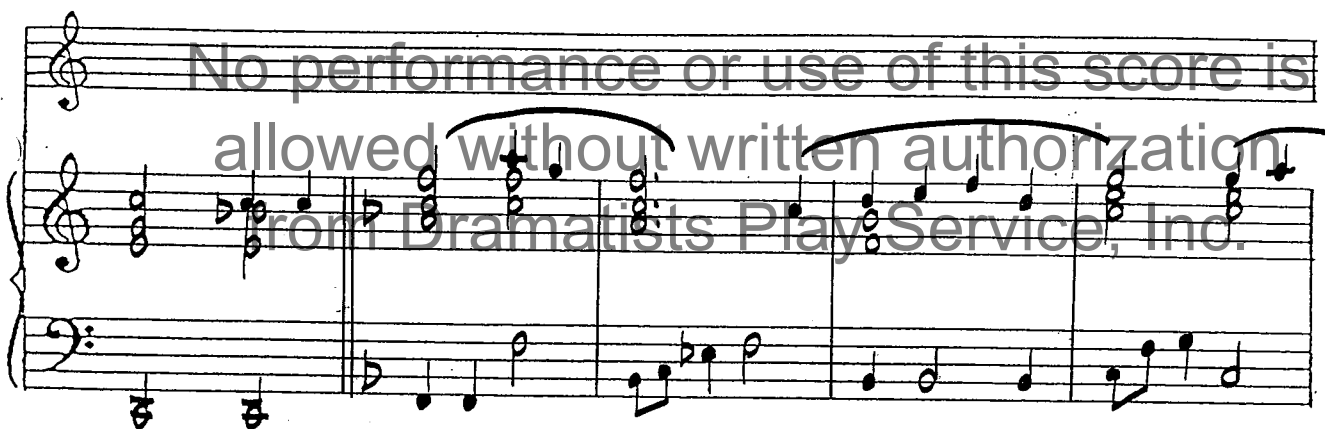
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♩ = 104 (IN 2.)
mf



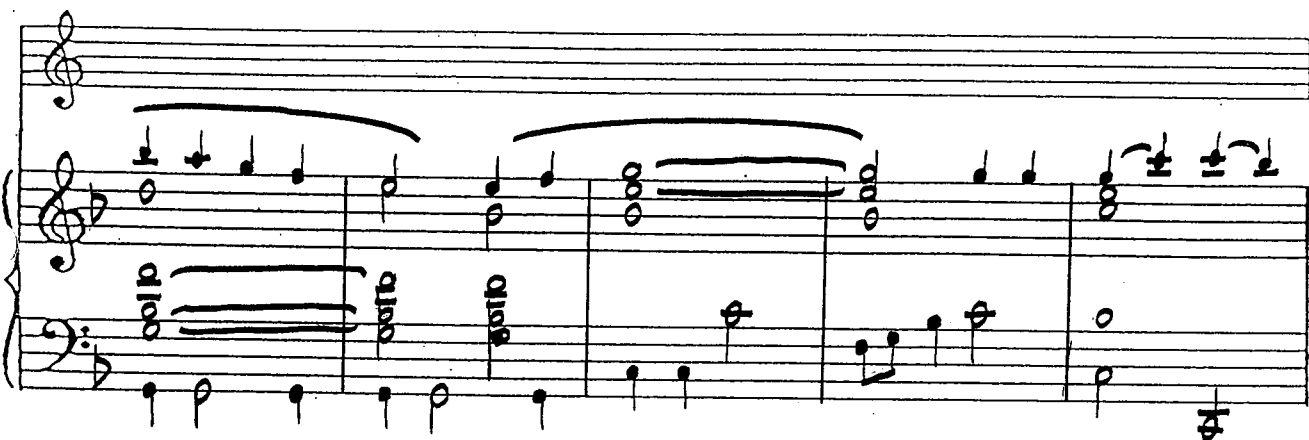
This system of musical notation consists of three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace on the left and represent a grand staff with two treble clefs and one bass clef. The music includes various note values, rests, and phrasing slurs.

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System 1 of a musical score. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The piano part features a steady bass line with chords in the right hand.

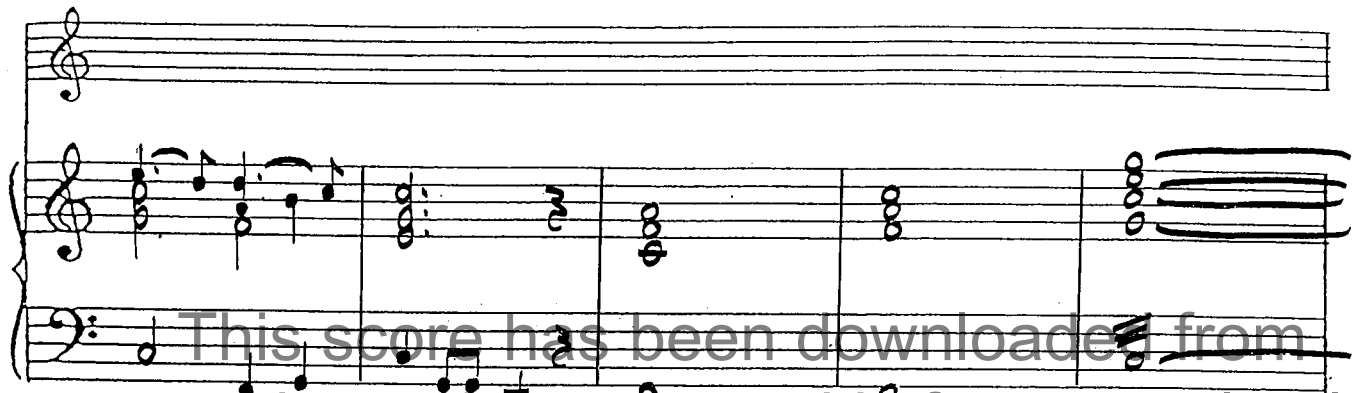
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System 2 of the musical score. The piano accompaniment continues with a consistent bass line and chordal accompaniment. The vocal line has a melodic phrase with a slur and a fermata over the final note.

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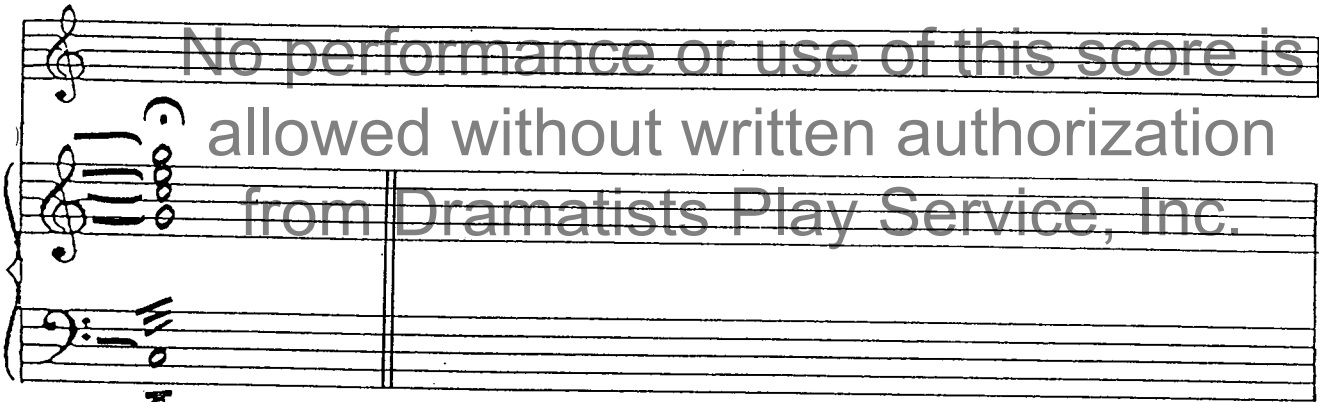
System 3 of the musical score. The piano accompaniment features a more active bass line with some triplets. The vocal line has a melodic phrase with a slur and a fermata, with the number '20' written above it.

System 4 of the musical score. The piano accompaniment continues with a steady bass line and chordal accompaniment. The vocal line has a melodic phrase with a slur and a fermata.



Musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes chords and a melodic line in the bass.

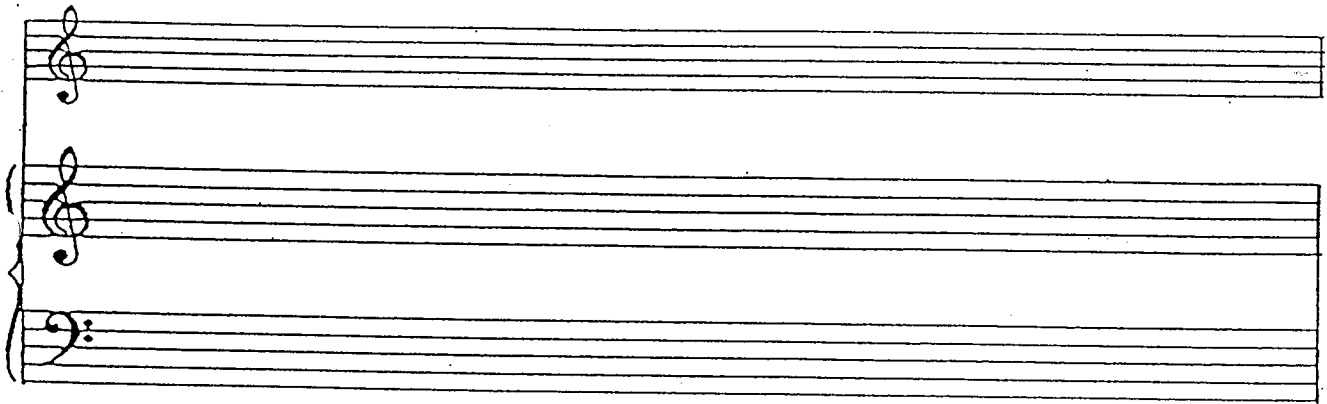
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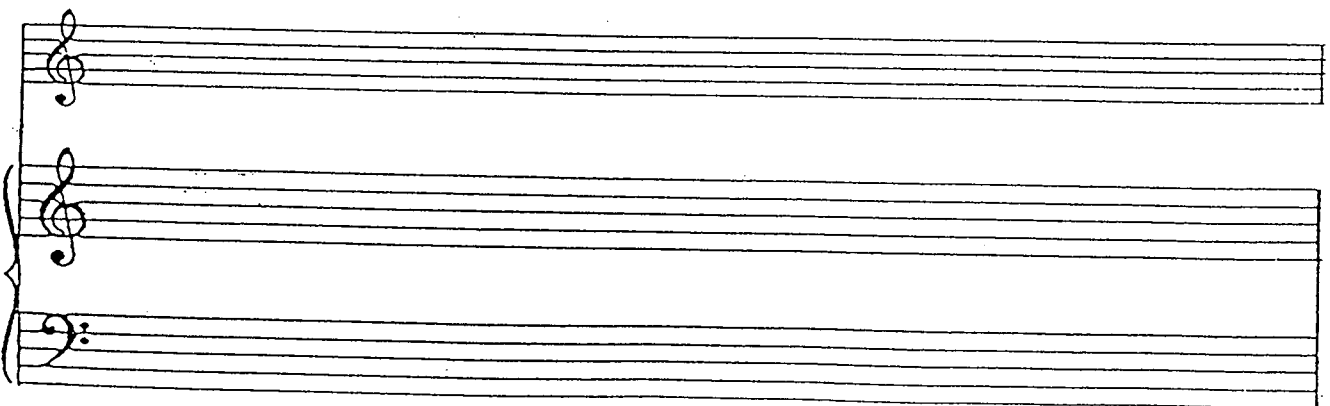
Musical score system 2, featuring a vocal line and piano accompaniment. The piano part includes chords and a melodic line in the bass.

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1 V



Musical score system 3, featuring a vocal line and piano accompaniment. The piano part includes chords and a melodic line in the bass.



Musical score system 4, featuring a vocal line and piano accompaniment. The piano part includes chords and a melodic line in the bass.

SONG 41

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LUCY:

www.dramatists.com and is for perusal only.

Cue: "Dear sir, mention not my education....."

$\text{♩} = 96$ GENTLE 3.

LUCY:

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When

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

free of my lips, and no more; When more I was

kissed by the par - son, the squire, and the sot. When the guest was de -

This score has been downloaded from
 www.dramatists.com and is for perusal only.

A TEMPO.

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

POCO RALL.....

MENO.

sweet, and so close - ly he pressed, That I lan - guished and pined 'till I

RALL.....

grant - ed the rest.

SONG 42

LUCY: This score has been downloaded from

Cue: "...that creature enjoys the sweet of it.
Ungrateful Macheath!"
www.dramatists.com and is for perusal only.

$\text{♩} = 108$ (STEADY 2.) LUCY:

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My love is all madness and folly, A -

MP

lone I lie, Toss, tumble and cry, What a hap - py creature is Pol - ly! Was e'er such a wretch as

1^o 2^o

My

With rage I red-den like scarlet, That my dear in-con-stant varlet, Stark

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www.dramatists.com and is for perusal only.

blind to my charms, is lost in the arms Of that jilt, that invei-gl-ing har-lot! Stark blind to my charms, is

from Dramatists Play Service, Inc.

lost in the arms Of that jilt, that invei-gl-ing har-lot! This, this my re-sent-ment a - larms.

SONG 43

This score has been downloaded from

LOCKIT:

www.dramatists.com and is for perusal only.

Cue: "and shall not I make use of the privilege of friendship to make him a return?"

d. = 60 (STEADY I.)

LOCKIT:

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The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The tempo is marked as *d. = 60 (STEADY I.)*. The key signature has one flat. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with a rest, followed by a series of notes. The piano accompaniment provides a steady accompaniment.

game - sters u - nit - ed in friendship are found, Though they know that their

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The tempo is marked as *d. = 60 (STEADY I.)*. The key signature has one flat. The piano part continues with a mezzo-forte (*mf*) dynamic. The vocal line starts with a rest, followed by a series of notes. The piano accompaniment provides a steady accompaniment.

in - dus - try all is a cheat; They flock to their prey at the

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The tempo is marked as *d. = 60 (STEADY I.)*. The key signature has one flat. The piano part continues with a mezzo-forte (*mf*) dynamic. The vocal line starts with a rest, followed by a series of notes. The piano accompaniment provides a steady accompaniment.

dice - box' s sound, And join to pro - mote one an - o - ther's de -

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ceit. No performance or use of this score is
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But if by mis -

-hap They fail of a chap, To keep in their hands they each

oth - er en - trap. Like pikes, lank with hun - ger, who miss of their

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

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Empty vocal staff.

Empty vocal staff.

43A

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LUCY:

Cue: "Bid him come to me, Filch."

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d. = 84
mf

43B

LOCKIT:

Cue: "Filch, Filch."

mp

43C

This score has been downloaded from

LOCKIT:

Cue: "I and Macheath shall not remain a day longer out of my clutches."

$\text{♩} = 84$ (STEADY 2.)

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mf

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MACHEATH:

Cue: "I am always glad that my fortune can be serviceable....."

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DRUMS.
DEAD SEGUE

SONG 44

MACHEATH:

The

mp

modes of the court so com-mon are grown, That a true friend can hard-ly be met;

Friendship for in-ter-est is but a loan, Which they let out for what they can get.

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'Tis true you find Some friends so kind, Who will

f *mp*

give you good counsel them- selves to de- fend. In sor-row-ful dit-ty, They promise, they pi-ty, But

CHORUS: + BEN & MATT:

shift you for money, from friend to friend. The

MAC
 ATT:
 IO 1
 BEN
 IO 2

The modes of the court so com-mon are grown, That a true friend can hard-ly be
 modes of the court so com-mon are grown, That a true friend can hard-ly be met;
 modes of the court so com-mon are grown, That a true friend can hard-ly be met;

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met;

Friendship for in-ter-est is but a loan, Which they let out for what they can
 Friendship for in-ter-est is but a loan, Which they let out for what they can get.

'Tis true you find Some friends so kind, who'll
 get. who'll
 who'll

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give you good counsel them- selves to de- fend. But
 give you good counsel them- selves to de- fend. In sor-row-ful dit- ty,
 give you good counsel them- selves to de- fend. They promise, they pi- ty,

shift you for money, from friend _____ to, friend. _____

shift you for money from friend to friend. They promise, they pi-ty. In

shift you for money, from friend to friend. They promise, they pi-ty. In

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sor-row-ful dit-ty, But shift you for money, from friend to friend.

sor-row-ful dit-ty, But shift you for money, from friend to friend.

44A

BEN BUDGE :

Cue: ".....under your direction."

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SONG 45(cut)

45A

FILCH:

Cue: "Mrs Diana Trapes wants to speak with you."

f *vln.*

SONG 46

This score has been downloaded from

MRS. TRAPES

Cue: "I take as large a draught of liquor as I did of love. I hate a flincher in either."

$\text{♩} = 52$ (STEADY I.)

MRS. TRAPES :

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In the days of my
The life of all

youth I could bill like a dove,
mor - tals in kiss - ing should pass,
Fa, la, la, la, la,

la, la, la, la, la, la.
In the days of my
The life of all

youth I could bill like a dove, Like a spar-row at all times was
 mor-tals in kiss-ing should pass, Lip to lip while we're young-then the

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read-y for love.
 lip to the glass.

1º 2º

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poco rall.

SONG 46A

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www.dramatists.com and is for perusal only.

MRS. TRAPES :

Cue: "...so whatever happens."

"...that one friend should assist another."

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allowed without written authorization
from Dramatists Play Service, Inc.

SEGUE

$\text{♩} = 138$

MS. TRAPES

ACHUM

OCKIT

Fa, la, la, la, Fa, la, la, la, Fa, la, la, la, la,

Fa, la, la, la, Fa, la, la, la, Fa, la, la, la, la,

Fa, la, la, la, la, Fa, la, la, la, la, la, Fa, la, la, la, la,

mp

la,
la,
la,

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DEAD SEGUE

150

SONG 47

$\text{♩} = 120$

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Vis.Cue. Lucy sits on settee.

LUCY:

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P
TILL READY.

mf
like a skiff on the o - cean tossed, Now

high, now low with each bil - low born, With her rud - der broke, and her

an - chor lost, ————— De - ser - ted and all for-

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lorn. ————— While thus I lie roll-ing and toss-ing all night, That

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mp

Pol-ly lies sporting on seas of de-light! Re - venge, re - venge, re - venge, —————

I^o —————

Shall ap - pease my rest - less sprite. ————— While

20

sprite. Re - venge, sweet re -

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www.dramalists.com and is for perusal only.

venge Re venge.

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ALMOST SEGUE

SONG 48

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LUCY:

Cue: "show her in." www.dramatists.com and is for perusal only.

Musical score for the first system of Song 48. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked as quarter note = 60. The piano part includes a '2' marking under the first measure and an '8va.' marking above the second measure. A large watermark is overlaid on the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Musical score for the second system of Song 48. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is B-flat major and the time signature is 6/8. The tempo is marked as 'LOCO.' (allegretto). The piano part includes a '3' marking under the first measure.

LUCY:

Cue: ".....everything is to be excused by a friend."

Musical score for the third system of Song 48. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is B-flat major and the time signature is 6/8. The piano part includes '8va.' markings above the second and third measures. The lyrics "TILL READY." are written below the piano part in the second measure. A page number "11.3" is at the bottom center.

LUCY:

When a wife's in her pout, (As she's sometimes, no doubt:) The good husband as meek as a

lamb, Her va-pours to still, First grants her her will, And the qui-et-ing draught is a

dram. Poor man! And the qui-et-ing draught is a dram.

SONG 49(cut)

SONG 50

POLLY: This score has been downloaded from

Cue: "...but perhaps he hath a heart not capable of it."

www.dramatists.com and is for perusal only.

$\text{♩} = 100$ CALMLY.

POLLY:

A mong the men, co

quettes we find, Who court by turns all

wo - man - kind; And we grant all their

hearts de - sired, When they are flat - tered,

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When they are flat - tered When they are flat - tered

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and ad - mired.

poco rall.

rit....

ALMOST SEGUE

SONG 51

This score has been downloaded from

LUCY:
Cue: "My dear Polly, we are both of us a bit too low."

$\text{♩} = 104$ (IN 2.)

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LIGHT ROCK

mp

LUCY:

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

Come sweet lass, Let's take a chirp-ing glass.

Wine can clear The va-pours of des - pair; And

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make us light as air, Then drink and ban - ish care.

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DIALOGUE.

PP

RALL.

ALMOST SEQUE

51A

This score has been downloaded from
LUCY: www.dramatists.com and is for perusal only.

Cue: "I shall take it monstrously ill if you refuse me."

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Musical score for 51A, featuring a vocal line and piano accompaniment. The piano part includes a bass drum (B. DRUM) and a cymbal (C. CYMBAL). The score is marked with a mezzo-piano (*mp*) dynamic.

51B

LUCY:

Cue: "...she was not happy enough to deserve to be poisoned."

Musical score for 51B, featuring a vocal line and piano accompaniment. The piano part includes a bass drum (B. DRUM) and a cymbal (C. CYMBAL). The score is marked with a fortissimo (*ff*) dynamic and the instruction "(DIRTY)".

continues to next cue.

Musical score for 52 & 53 (cut), featuring a vocal line and piano accompaniment. The piano part includes a bass drum (B. DRUM) and a cymbal (C. CYMBAL). The score is marked with a fortissimo (*ff*) dynamic and the instruction "(DIRTY)".

52 & 53 (cut)

SONG 54

This score has been downloaded from

POLLY:

Cue: "Dear, dear sir, sink the material evidence."

www.dramatists.com and is for perusal only.

♩ = 60

POLLY:

When a

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he-ro in court ap - pears, And stands arraigned for his life; Then

think of poor Pol - ly's tears; For ah poor Polly's his wife. Like the

sail - or he holds up his hand, Dis - stressed on the dash - ing wave To

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www.dramatists.com and is for perusal only.

die a dry death at land, as bad as a wa - ter - y grave. And a-

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las, poor Polly! A - lack and well - a - day! Be - fore I was in

love, O! e - ve - ry month was May.

SONG 55

This score has been downloaded from

LUCY:
Cue: "I know the evidence is in your power..."
www.dramatists.com and is for perusal only.

$\downarrow = 132$ MOLTO AGITATO.

LUCY:

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When he

holds up his hand ar - raign'd for his life. O think of your daughter, and think I'm his wife! What are

cannons, or bombs, or clash-ing of swords? For death is more cer- tain by wit - nesses words.

SLOWER. (COLLA VOCE.)

Then nail up their lips; that dread thun - der al-lay; And each month of my life, And each

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month of my life will here af - ter be May.

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ALMOST SEGUE

SONG 56

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LOCKIT:

Cue: "Lucy, we know our own affairs....."

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♩ = 60 (SLOW 2)

LOCKIT: Our -

PEACHUM:

selves, like the great, to se - cure a re - treat, When mat - ters re - quire it, must give up our gang: And

Ourselves, like the great, to se - cure a re - treat,

LOCKIT:
 good rea-son why, Or in - stead of the fry, Ev'n Peachum and I, Like poor pet-ty rascals, might

CHUM:
 must give up our gang; for e - ven Lock - it and I might

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hang. — hang; Like poor pet-ty rascals might hang. —

hang. — We might hang. —

SEGUE

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

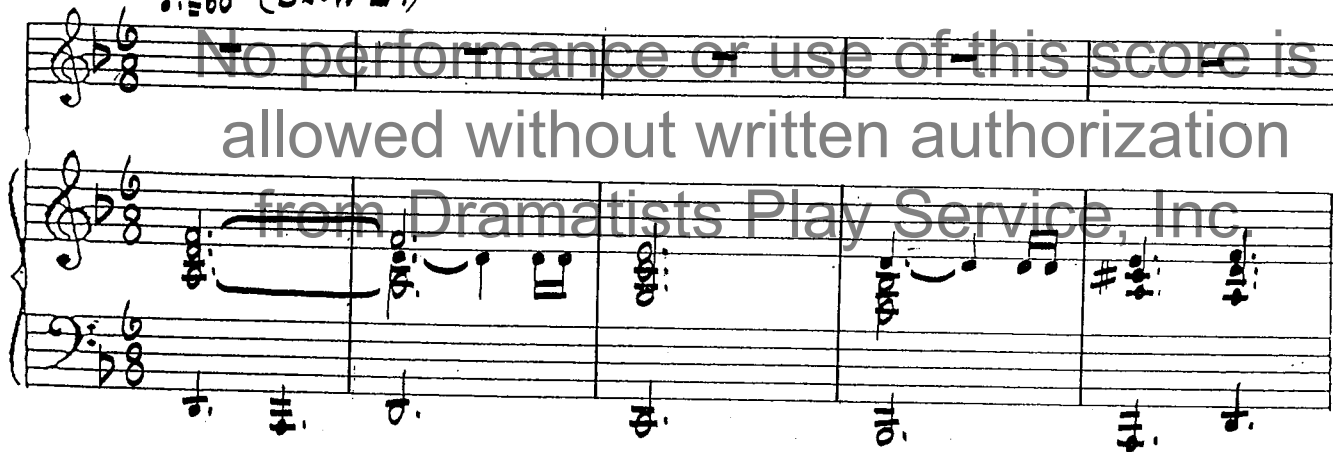
S.D. SEGUE

SONG 57

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♩ = 60 (SLOW 2.)

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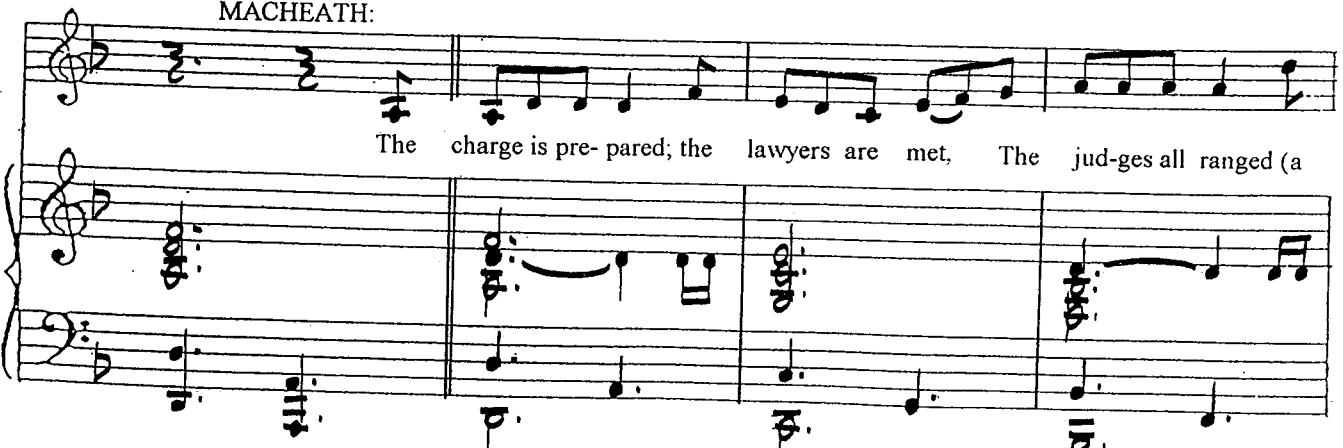
The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The time signature is 6/8. The key signature has one sharp (F#). The vocal line begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



The second system continues the musical score. The vocal line has a whole rest in the first measure, followed by a half note chord, and then a quarter note chord. The piano accompaniment continues with eighth-note patterns and chords. The system concludes with a fermata over the final notes.

MACHEATH:

The charge is pre-pared; the lawyers are met, The jud-ges all ranged (a



The third system features the vocal line for Macheath on a treble clef staff and piano accompaniment on two staves. The vocal line begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The piano accompaniment continues with eighth-note patterns and chords. The system concludes with a fermata over the final notes.

COLLY

UCY

ACHEATH

OCKIT

ter-ri-ble show!) go, un-dis-mayed. For death is a debt. A debt on de-mand. So

EACHUM

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take what I owe. Then fare - well my love -

Hang hang hang hang the poor pet - ty ras - cal will

Our -

POLLY
A - las poor Pol - ly A -

LUCY
holds up his hand ar - raigned for his life, Think of your daughter and think I'm his wife!

MACHEATH
Con - tented I die Here ends all dis - pute

LOCKIT
hang. Hang hang hang hang the

PEACHUM
-selves like the great to se - cure a re - treat must

las poor Pol - ly A - las poor

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

the rest of our lives. This way at once I

poor pet - ty ras - cal will hang. Hang hang hang the poor pet - ty ras - cal will

give up our gang or else we might hang.

las poor Pol - ly A - las poor

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

the rest of our lives. This way at once I

poor pet - ty ras - cal will hang. Hang hang hang the poor pet - ty ras - cal will

give up our gang or else we might hang.

las poor Pol - ly A - las poor

POLLY

LUCY

MACHEATH

LOCKIT

PEACHUM

Musical notation for Polly's first line, showing a treble clef staff with a melodic line.

Musical notation for Lucy's first line, showing a treble clef staff with a melodic line.

Musical notation for Macheath's first line, showing a treble clef staff with a melodic line.

Musical notation for Lockit's first line, showing a treble clef staff with a melodic line.

Musical notation for Peachum's first line, showing a treble clef staff with a melodic line.

Piano accompaniment for the first system, showing grand staff notation with treble and bass clefs.

Musical notation for Polly's second line, showing a treble clef staff with a melodic line.

Musical notation for Lucy's second line, showing a treble clef staff with a melodic line.

Musical notation for Macheath's second line, showing a treble clef staff with a melodic line.

Musical notation for Lockit's second line, showing a treble clef staff with a melodic line.

Musical notation for Peachum's second line, showing a treble clef staff with a melodic line.

Piano accompaniment for the second system, showing grand staff notation with treble and bass clefs.

Piano accompaniment for the second system, showing grand staff notation with treble and bass clefs.

Piano accompaniment for the second system, showing grand staff notation with treble and bass clefs.

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ly
wife!
wives.
hang.
hang.

DEAD SEGUE

+ 8 va.

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The Prisoners' Song

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$\text{♩} = 52$

Introduction for piano. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 52. The music consists of a right-hand melody and a left-hand accompaniment. The right hand starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The piece concludes with a double bar line.



Vocal and piano accompaniment for the first five parts (CH 1-5). The vocal parts (CH 1-5) are in 3/4 time and feature a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are: "ev - ry glass ev - ry". The piano accompaniment (CH 6) is in 3/4 time and features a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment (CH 7) is in 3/4 time and features a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment (CH 8) is in 3/4 time and features a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment (CH 9) is in 3/4 time and features a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment (CH 10) is in 3/4 time and features a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

1 Fill fill ev - ry glass

2 glass ev - ry glass ev - ry glass

3

4 Fill fill fill fill fill

5 Fill fill fill fill fill

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Fill ev - ry glass Fill ev -

ev - ry glass ev - ry glass ev - ry

Fill fill fill fill Won't you fill up ev-'ry

Fill fill fill fill Won't you fill up ev-'ry

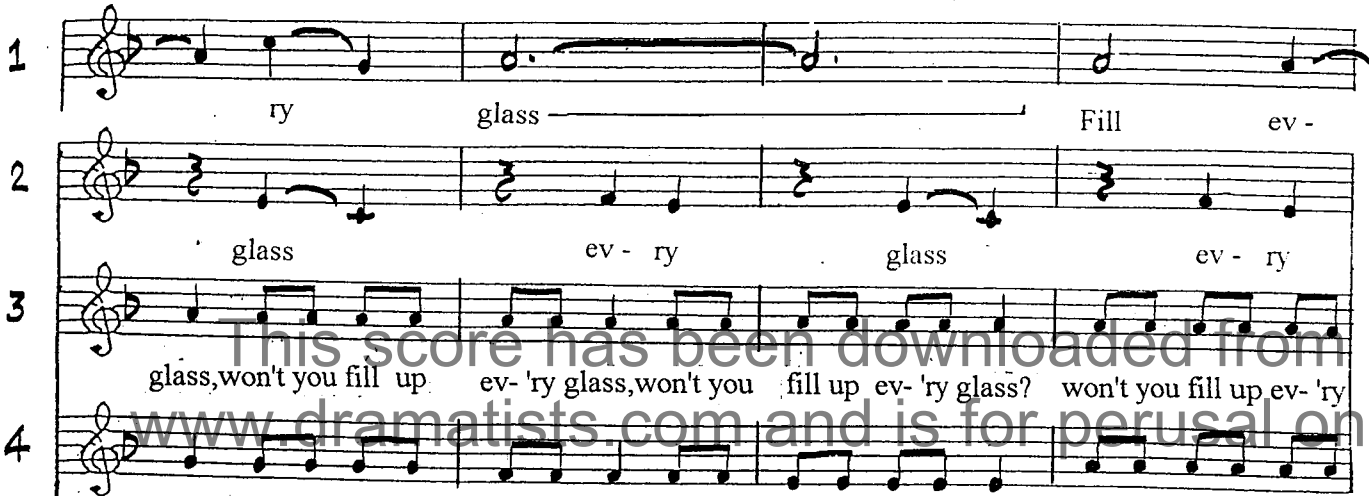
Fill fill fill fill fill

1 ry glass ————— Fill ev -

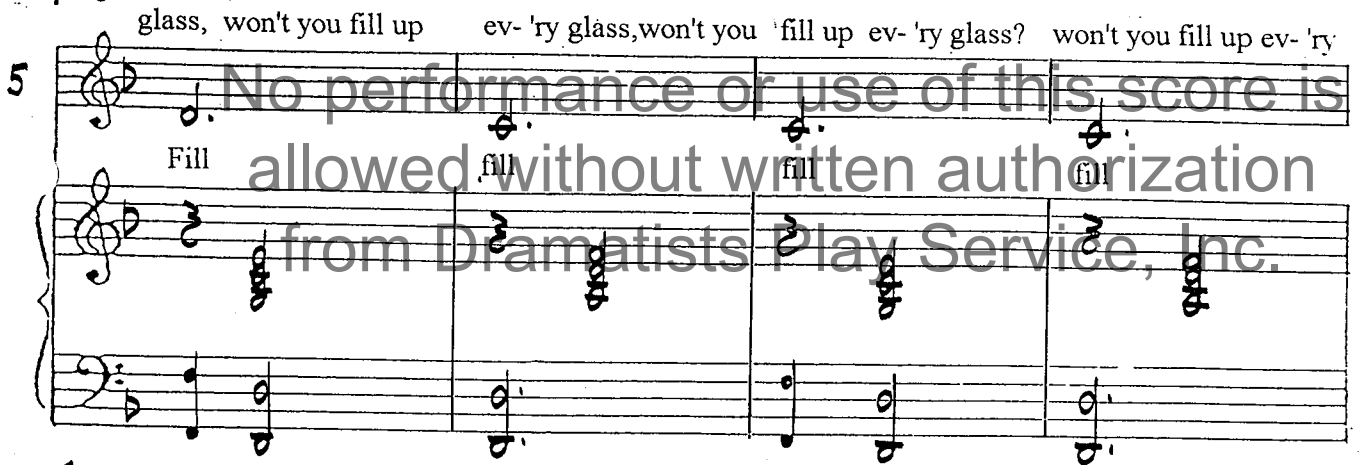
2 glass ev - ry glass ev - ry

3 glass, won't you fill up ev - 'ry glass, won't you fill up ev - 'ry glass? won't you fill up ev - 'ry

4 glass, won't you fill up ev - 'ry glass, won't you fill up ev - 'ry glass? won't you fill up ev - 'ry



5 Fill fill fill fill



ry glass —————

glass ev - ry glass

glass, won't you fill up ev - 'ry glass, won't you fill up ev - 'ry glass?

glass, won't you fill up ev - 'ry glass, won't you fill up ev - 'ry glass?

fill fill fill



CHORUS 3, ONLY.

Fill eve - ry glass, for wine in - spires us, And fires us With

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cour - age love and joy. Wo - men and wine should

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life em - ploy. Is there ought else on earth de -

si - rous? Fill eve - ry glass, for wine in - spires us, And

1
2
3
4

Love
Love
Love
Love
Love

fires us With cour - age, love and joy.

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5

Love

MACHEATH:

and joy. Love and
and joy. Love and
and joy. Love and
and joy. Love and
and joy. Love and

1 joy. Love and joy. C

2 joy. Love and joy. C

3 joy. Love and joy. C

4 joy. Love and joy. C

5 joy. Love and joy. C

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pp

SONG 58

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

mf

SONG 59

Of all the friends in time of grief,

mf

When threat'ning death looks grim-mer, Not one so sure can bring re - lief,

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As this best friend, a brim-mer.

STEADY 2.

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SONG 60

Since I must swing, I scorn, I scorn to wince or

mp

whine.

RA-L...

SONG 61

$\text{♩} = 84$

But now a-gain my spi-rits sink;

SLOWER

SONG 62

I'll raise them high with wine; But

+ CHORUS: 1

valour the stronger grows, The strong-er liquor we're drinking. And how can we feel our woes, When we've

lost the trouble of thinking?

MACHEATH: SONG 65

But can I

leave my pretty hu-ssies with-out one tear or ten-der sigh?

SONG 66

Their eyes, their lips, their

bu-sses Re-call my love, Ah must I

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SOLO CHILD.

die! La

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la.....

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SONG 67

la..... Since
MACHEATH:

MACHEATH: UNACCOMPANIED 1x (MOLTO RUBATO)

laws were made for ev-ry de- gree, To curb vice in o-thers, as well as me, I

2x

CHORUS: laws were made for ev-ry' de- gree, To curb vice in o-thers, as well as me, I

2x

MACHEATH:

+ CH: 1, 2

won-der we ha'nt bet-ter com - pa - ny, U-pon Ty - burn Tree! But

+ CH: 3, 4, 5

won-der we ha'nt bet-ter com - pa - ny, U-pon Ty - burn Tree! But

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gold from law can take out the sting; And if rich men like us were to swing, 'Twould

gold from law can take out the sting; And if rich men like us were to swing, 'Twould

2x
Con 8va

ALLARGANDO 2x

thin the land, such num-bers to string U-pon Ty - burn Tree!

thin the land, such num-bers to string U-pon Ty - burn

TEMPO

DRUMS, PERC.

20

Since Tree!

Since Tree!

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www.dramatists.com and is for perusal only.

The first system of the musical score consists of three staves. The top two staves are vocal lines, each with the lyrics "Since Tree!". The bottom two staves are piano accompaniment, with a grand staff bracket on the left. The music is in treble clef and includes various note values and rests.

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The second system of the musical score consists of six empty staves. The top two staves are vocal lines, and the bottom four staves are piano accompaniment, with a grand staff bracket on the left.

The third system of the musical score consists of six empty staves. The top two staves are vocal lines, and the bottom four staves are piano accompaniment, with a grand staff bracket on the left.

SONG 68

MACHEATH:

Cue: "...a husband apiece, or by good luck,
two or three, as you like best."

$\text{♩} = 108$

POLLY:

Musical staff for Polly, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest followed by a series of empty measures.

LUCY:

Musical staff for Lucy, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest followed by a series of empty measures.

MACHEATH:

Musical staff for Macheath, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest followed by a series of empty measures.

DOLCE.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the right hand and a supporting bass line in the left hand. Handwritten markings include *mp* (mezzo-piano) and *rit.* (ritardando). The melody includes a phrase that ends with the word "Would".

Musical staff for Polly, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest followed by a series of empty measures.

And I would be too!

Musical staff for Lucy, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest followed by a series of empty measures.

I might be hanged!

To be hanged - with

Musical staff for Macheath, treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a whole rest followed by a series of empty measures.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The music continues from the first system, featuring a melodic line in the right hand and a supporting bass line in the left hand. Handwritten markings include *mp* and *rit.*.

POLLY:



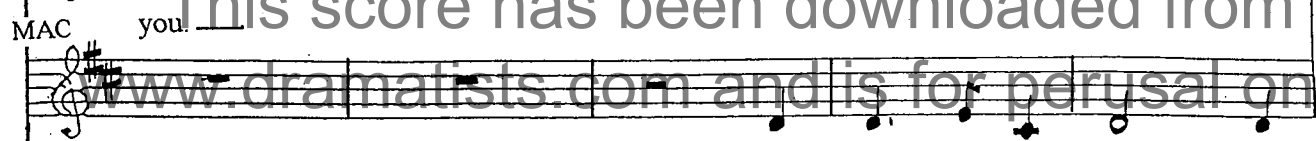
Musical notation for Polly's line, consisting of a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The line ends with a whole rest.

LUCY: My dear, with you.



Musical notation for Lucy's line, consisting of a single staff with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The line ends with a whole rest.

MAC you.

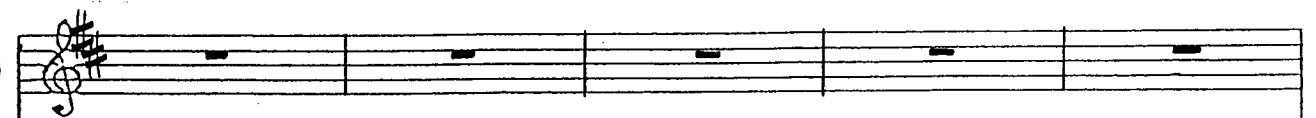


Musical notation for Mac's line, consisting of a single staff with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The line ends with a whole rest.

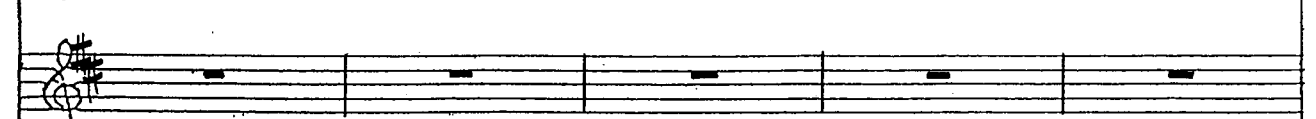
O leave me to thought! I



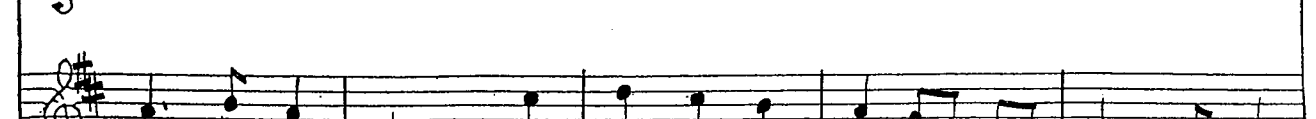
Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a key signature of two sharps. The right hand features a melody with slurs and accents, while the left hand provides a simple harmonic accompaniment.



Musical notation for Polly's line, consisting of a single staff with a treble clef and a key signature of two sharps. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The line ends with a whole rest.

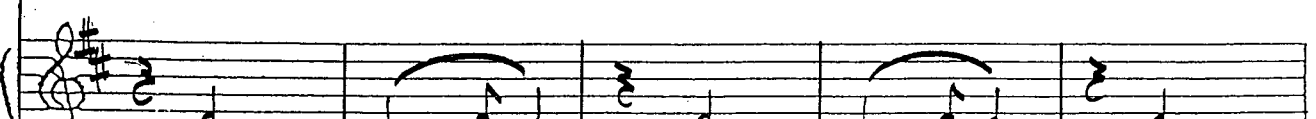


Musical notation for Lucy's line, consisting of a single staff with a treble clef and a key signature of two sharps. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The line ends with a whole rest.

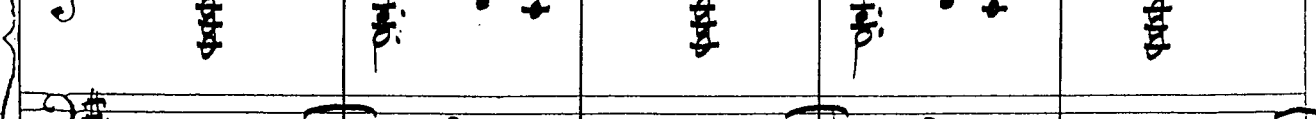


Musical notation for Mac's line, consisting of a single staff with a treble clef and a key signature of two sharps. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The line ends with a quarter note A4.

fear! I doubt! I trem - ble! I droop! See, my cour - age is



Piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with a key signature of two sharps. The right hand features a melody with slurs and accents, while the left hand provides a simple harmonic accompaniment.



Piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with a key signature of two sharps. The right hand features a melody with slurs and accents, while the left hand provides a simple harmonic accompaniment.



Piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with a key signature of two sharps. The right hand features a melody with slurs and accents, while the left hand provides a simple harmonic accompaniment.

No to - ken of love?

out. See my

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A - dieu.

No to - ken of love? Fare

cour - age is out.

A - dieu. Fare - well.

well. No to - ken of love?

But

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The first system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "A - dieu. Fare - well." on the first vocal line, "well. No to - ken of love?" on the second, and "But" on the third. A large watermark is overlaid across the system.

hark! I hear - the toll of the bell.

The second system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "hark! I hear - the toll of the bell." on the third vocal line. A large watermark is overlaid across the system.

Would I might be hanged with you, my dear,
O leave me to thought! I

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Say - fare - well. Now say A - dieu.
Say - Fare - well now. No to - ken of love?
fear! My cour - age is

No to - ken of your love? Fare
 No to - ken of
 out. Hark! I hear - the bell.

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

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

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well.

DEAD SEGUE

PED

(CHORUSES, BAND TACET 2X)

ALLY: A — dieu. Fare

UCY: No to - ken of your

MAC: Hark! I hear the toll of the

CH 1: Hark! Hark! Hark! I hear the toll of the

CH 2: Hark! Hark! Hark! I hear the toll of the

mp

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well. A — dieu. Fare well.

love? A — dieu. Fare well

bell. A — dieu. Fare well.

bell. Hark! I hear the toll of the bell.

bell. Hark! I hear the toll of the bell.

mp

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68A

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MACHEATH.

Cue: "What, four wives more! This is too much..."

TILL READY.

OLLY + TORUS

A — dieu. — Fare — well. — A —

LUCY + TORUS

No to - ken of your love? A —

1AC + TORUS

Hark! I hear the toll of the bell. A —

TORUS

Hark! I hear the toll of the bell. A —

mp 1x ONLY

dieu. Fare well.

dieu. Fare well.

dieu. Fare well.

dieu. Fare well.

dieu. Fare well.

SHORT THEN SEGUE

68B

March to the Scaffold

$\text{♩} = 60$

INTERRUPTED BY SIDE DRUM/PERC.

SONG 69 + DANCE

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MACHEATH:

Cue: "Strike up."
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$\downarrow = 76$ (STEADY 2.)

MACHEATH:

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Here I stand like the Turk with his dox ies a-round. From

from Dramatists Play Service, Inc.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a time signature of 8/8. It begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment is written in a bass clef with a key signature of one flat and a time signature of 8/8. It features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *mf* and *mp*. A fermata is placed over the first measure of the piano accompaniment.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "all sides their glances his passion con - found; For black, brown, and fair, his in - con - stan - cy burns, And the". The piano accompaniment continues with the same rhythmic pattern and chord structure.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "dif - fer - ent beau - ties sub - due him by turns: Each calls forth her charms, to pro -". The piano accompaniment continues with the same rhythmic pattern and chord structure. Dynamic markings include *mf* and *mp*. A fermata is placed over the first measure of the piano accompaniment.

-voke his de-sires: Tho' will-ing to all; with but one he re-tires. But think of this ma-xim, and

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

mf ACCEL.....

Instrumental section with piano accompaniment.

A TEMPO ♩ = 96

mf

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Musical score system 1, featuring a vocal line and piano accompaniment in G major. The system contains five measures of music.

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Musical score system 2, featuring a vocal line and piano accompaniment in G major. The system contains five measures of music.

(PEACHUM: & MRS PEACHUM:)

Musical score system 3, featuring a vocal line and piano accompaniment in G major. The system contains five measures of music. A dynamic marking of *mf* is present in the piano part.

(LUCY: & LOCKIT:)

Musical score system 4, featuring a vocal line and piano accompaniment in G major. The system contains five measures of music.

(PLAYER & CHILDREN)

Musical score for Player & Children. It consists of a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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(MATT: BEN)

Musical score for Matt and Ben. It features a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line includes a melodic line with a slur and a fermata. The piano accompaniment consists of chords and a bass line.

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Musical score system 3. It includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line has a melodic phrase with a slur and a fermata. The piano accompaniment features chords and a bass line. A dynamic marking of *f* is present.

Musical score system 4. It includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line has a melodic phrase with a slur and a fermata. The piano accompaniment features chords and a bass line. A dynamic marking of *mf* is present. The word "GONG" is written in the bass line.

MAC / LUCY / POLLY:)

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mp

This system contains a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present.

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This system continues the musical score with vocal and piano parts. The piano accompaniment includes chords and a bass line.

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This system continues the musical score with vocal and piano parts. The piano accompaniment includes chords and a bass line. A dynamic marking of *fu* is present.

(GIRLS: 9 FILCH:)

The first system of music consists of three staves. The top staff is a vocal line for girls, starting with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic, melodic style with various note values and rests. The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part features a steady bass line and chords that support the vocal melody.

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The second system continues the musical piece. It features the same three-staff structure as the first system. The vocal line for girls continues with similar melodic patterns. The piano accompaniment provides harmonic support with consistent rhythmic accompaniment.

(FILCH:)

The third system introduces a new vocal part for Filch. It consists of three staves. The top staff is a vocal line for Filch, starting with a treble clef and a key signature of one sharp. The music is written in a rhythmic, melodic style. The bottom two staves are for piano accompaniment, with a grand staff and a key signature of one sharp. The piano part continues to support the vocal melody.

(BOYS)

The fourth system features a vocal line for boys. It consists of three staves. The top staff is a vocal line for boys, starting with a treble clef and a key signature of one sharp. The music is written in a rhythmic, melodic style. The bottom two staves are for piano accompaniment, with a grand staff and a key signature of one sharp. The piano part continues to support the vocal melody.

First system of a musical score. It consists of three staves: a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings.

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Second system of the musical score, continuing the vocal and piano parts from the first system. It features similar notation and includes a fermata over a measure in the vocal line.

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Third system of the musical score, starting with the section label "PEACHUM: 5 LOCKIT:". The system contains four measures of music for both the vocal and piano parts.

Fourth system of the musical score, continuing the piece. It features a long melodic line in the vocal part that spans across the system, and the piano accompaniment provides harmonic support.

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(ALL:)

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CHORUS: 1

CHORUS: 2

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

Think of this ma - xim, and

RALL.....

will-ing to all;with but one he re - tires. But think of this ma-xim, and put off your sorrow,The
 put off your sor - row, The wretch of to - day, may be

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wretch of to-day, may be hap - py to - mor - row.
 hap - py to - mor - row.

$\text{♩} = 80$
 Think of this ma - xim, and put off your sor - row, The
 Think of this ma - xim, and put off your sor - row, The

wretch of to - day, may be hap - py to - mor - row.

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THE END

PLAYOUT

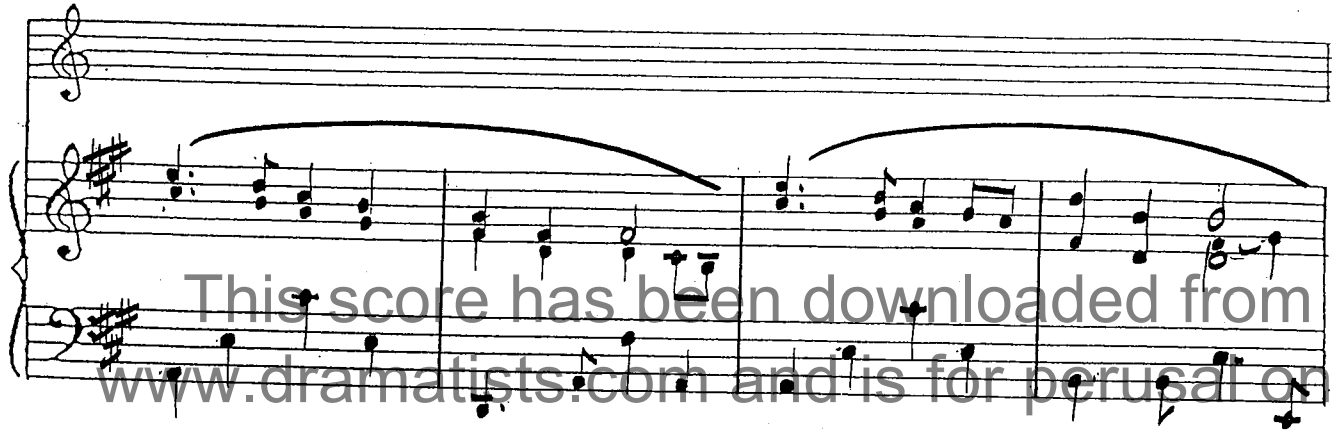
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The first system of the musical score is written for piano. It features a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as quarter note = 108. The music consists of a melodic line in the treble clef and a bass line in the bass clef. The melodic line begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line starts with a half note G2, followed by eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. The system concludes with a fermata over the final notes.

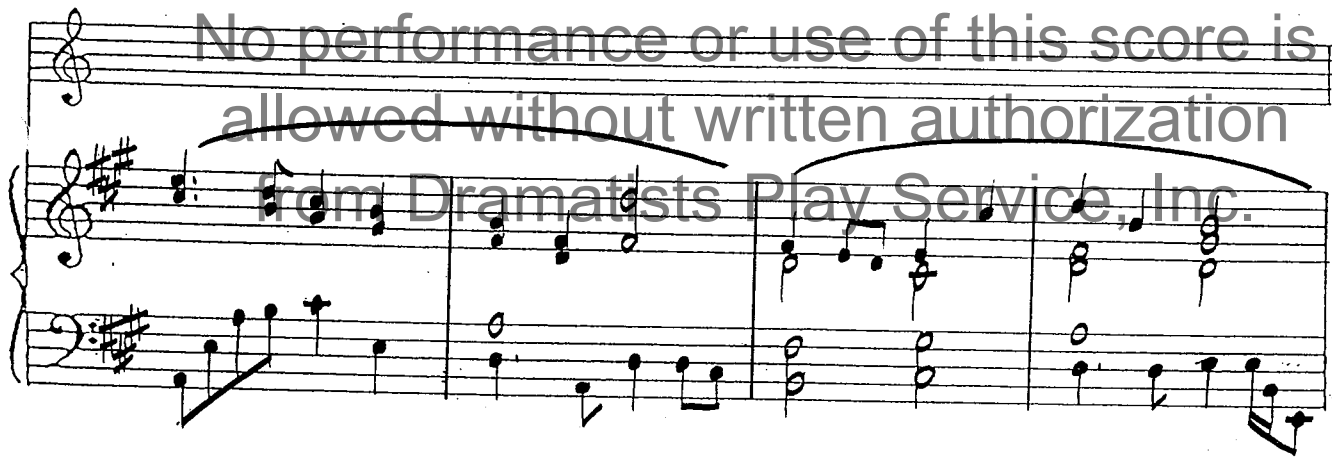
The second system of the musical score continues the piece. The treble clef part features a melodic line with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass clef part continues with a half note G2, followed by eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. The system concludes with a fermata over the final notes.

The third system of the musical score continues the piece. The treble clef part features a melodic line with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass clef part continues with a half note G2, followed by eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. The system concludes with a fermata over the final notes.



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A musical score system consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The music features a melodic line in the vocal part and a supporting accompaniment in the piano. A large slur covers the first two measures of the piano part.



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A musical score system consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The music continues with a melodic line in the vocal part and a supporting accompaniment in the piano. A large slur covers the first two measures of the piano part.



A musical score system consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The music continues with a melodic line in the vocal part and a supporting accompaniment in the piano. A large slur covers the first two measures of the piano part.



A musical score system consisting of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The music continues with a melodic line in the vocal part and a supporting accompaniment in the piano. A large slur covers the first two measures of the piano part.

System 1 of a musical score. It features a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two sharps (F# and C#). The music consists of several measures with notes and rests, some of which are grouped by a long slur. A large watermark is overlaid across the system.

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System 2 of a musical score, continuing from the first system. It features a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two sharps. The music consists of several measures with notes and rests, some of which are grouped by a long slur. A large watermark is overlaid across the system.

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System 3 of a musical score. It features a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two sharps. The music consists of several measures with notes and rests, some of which are grouped by a long slur. A large watermark is overlaid across the system.

System 4 of a musical score. It features a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two sharps. The music consists of several measures with notes and rests, some of which are grouped by a long slur. A large watermark is overlaid across the system.